



BIG INTERVIEW

12 Going Live

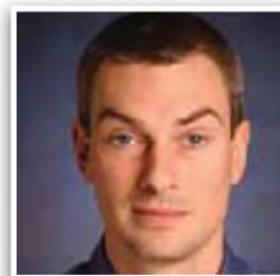
John Reid on the difference between labels and live - and bagging the Olympic Park



VIEWPOINT

22 ...before I get old

Is it time for the industry to start being a bit more deferential towards its veteran execs?



PROFILE

20 Ultra nice guy

Patrick Moxey's just done a big deal with Sony - we sit down for a chat

Calvin Harris king of songwriting in 2012

SECOND YEAR AT THE TOP FOR SCOTTISH DJ, PRODUCER AND SONY/ATV/EMI POP COMPOSER

SONGWRITING

BY PAUL WILLIAMS

Calvin Harris has finished as the top hit songwriter in the UK for a second successive year, according to *Music Week* research.

The Scottish DJ and producer tops our exclusive countdown based on writing shares of the Official Charts Company's top 100 downloads of 2012 after a run of successes including solo singles Let's Go (with Ne-Yo), We'll Be Coming Back (with Example) and Sweet Nothing (with Florence Welch) plus penning Cheryl's chart-topping Call My Name and hits for Rihanna.

It is another triumph for Harris who also achieved substantial success in the US last year as a songwriter, producer and recording act, while his third Columbia album 18 Months returned to the top of the UK

artist albums chart in early January. Uniquely, seven of the album's cuts have made the top five of the UK singles chart, including most recently Drinking From The Bottle with Tinie Tempah.

Harris beats into second place fellow Sony/ATV/EMI signing Sia Furler who scored a string of big songwriting successes last year, including co-penning UK No 1 singles Titanium by David Guetta and Diamonds by Rihanna in addition to hits for Flo Rida and Ne-Yo.

US band Fun, whose publishing is handled by Sony/ATV/EMI and Warner/Chappell, are third following their breakthrough UK hits We Are Young (featuring Janelle Monae) and Some Nights, while Swedish songwriting and production duo Carl Falk (BMG Chrysalis) and Rami Yacoub (Kobalt) are fourth after helping to write Nicki



Minaj's Starships and a run of hits for One Direction. Universal-published Coldplay are fifth after scoring with Paradise and their Rihanna duet Princess Of China two of the biggest hits of their career.

Music Week's annual songwriters chart has been newly extended from a Top 50 to a Top 100 with the top end of the countdown a geographical mix including Brits, Americans, Swedes, a Belgian-Australian,

Australian, Brazilian and South Korean.

Led by Harris, UK songwriters make up 34.3% of the Top 100 with the US marginally ahead with a 36.7% share. Around one-fifth of the chart is made up of writers from the rest of Europe with France, the Netherlands and Norway among the nations represented.

A second songwriters chart based on the 20 top-selling artist albums of last year places Emeli Sande in first position with Sony/ATV/EMI colleague Ed Sheeran second thanks not only to his own album + but him co-writing two songs on One Direction's Take Me Home album.

The year's other successful album songwriters included Mumford & Sons, Lana Del Rey and Neil Diamond.

■ Turn to pages 16 - 18 to read *Music Week's* 2012 songwriting Business Analysis in full

Dance music business: we've grown up

It's a movement known for big parties, big characters and a fair bit of naughtiness.

But the newly formed Association For Electronic Music (AFEM) has pointed to a now 'grown-up' genre that makes it possible for 'serious rivals' to come together and form one voice for the currently booming electronic music industry.

AFEM, which launched at Midem on Monday, is the first new global genre-based trade body to launch since the Country Music Association in 1958.

AFEM co-ordinator Ben Turner, who is also a partner at the International Music Summit and the manager of Richie Hawtin, told *Music Week* it was a "great achievement" to bring together heated business competitors from the dance world.

Included in a 16-strong list of names on the association's Board of Advisors are agents such as David Levy (William Morris Endeavor), Maria May (Creative Artists Agency) and Paul Morris (AM Only). They join the likes of Live Nation's electronic music

president James Barton, president of electronic music at Sony Music Patrick Moxey and Beatport CEO Matthew Adell.



Turner said: "The people leading the electronic genre now are in their early Forties. Everyone's grown up and matured and, while this is an amazing time for the genre, we have seen it come and go before.

A lot of what we do with the IMS, which I run, is about life beyond this explosion: what happens next and how do we sustain and stay where we are? That's a big part of AFEM's role in the future."

AFEM is keen to begin lobbying outside the music industry towards government and tech companies, but says its first priority is to commission empirical research into the value of the genre.

Said Turner: "Everyone in this industry is struggling to represent

themselves to brands or investors and we're in a position at the moment where there are all sorts of people swirling around this industry and trying to get a piece of it. We need to be able to talk about our worth and the value of what we do."

Nile Rodgers has been named as an ambassador for the group, for which he said he was "honoured" and "delighted to see the industry pulling together to represent its interests".

■ Turn to pages 2-3 to read our Midem 2013 news special

NEWS – MIDEM 2013 SPECIAL

EDITORIAL

Midem: over-priced, so why not over here?



HAVE you heard the industry's favourite insult recently? No? Maybe that's because you're so 'irrelevant', man.

Tainted with the residue of a business still teeth-gratingly paranoid about being left in the dark ages, everyone's slating their favourite moving target with it - be that competitor, genre, format, artist, service, or - most presciently - event.

So it's with a little trepidation that I take the bold move of telling you just how, erm, *relevant* Midem 2013 seemed to me.

Oh, it's quiet. Ask any taxi driver in Cannes if Midem will be back next year and you'll get a tourist-unfriendly barrage of plus-size *sacrebledu*: they've seen attendance halve in a decade, it's no longer worth their time, you English are unsophisticated swines. (Okay, okay - they don't actually say the last one out loud.)

“Take away the Cartier and the Prada logos and Cannes becomes every grain the dreary, chintzy Clacton clone. And the price? I'm not sure that's doing the industry's cause much good at all.”

Yet for an industry with a clear and present need for a sense of modern day community, Midem works. Its aim to allow rights-holders and technological boundary-pushers to mix and - shock horror - agree face-to-face is both impressive and infectious. And the heart-warming image of entrepreneurial dance record and publishing pushermen scurrying for sub-licensing friends from around the globe still brings plenty of nostalgic cheer.

There are, however, far less welcome sights. Take away the Cartier and the Prada shopfronts, and Cannes quickly becomes every grain the grubby, chintzy Clacton clone.

Stroll up and down its soulless Croisette, and you're confronted by a parade of desiccated, sun-scorched old faces, twisted into permanent peevish scowls by their super-rich owners. (Unless those expressions are just reserved for me - entirely possible.)

But the most upsetting aspect of all is simply the price. The British music industry and its global counterparts are currently in an understandable perma-pose of cap-in-hand. We want breaks from government, from YouTube, from consumers.

We're bleeding, oh harbingers of our former riches - please, won't you think of the creators.

Which all doesn't quite compute with the sickening amount of money being spent on hotel rooms and bog-standard booze throughout Cannes in January. In our last issue, Universal International boss Max Hole told us the music industry of a decade ago risked coming across as “second-hand car dealer spivs on champagne”. He should try the Carton at 3am.

It is without cheek that I reflect on one £60, three-drink round in this oh-so-damaged industry's favourite Cannes watering hole - and humbly compare it to what the average songwriter receives in their perennial royalty cheques from Midem partner YouTube.

A man who is the walking antithesis of a second-hand car dealer spiv, Martin Mills, warned with both skill and passion at Midem that music rights-holders could soon be left to “wither and fail”.

I'm not sure the fact he did so in a venue that charges £20 for a gin and tonic does any of our causes much good.

Midem, then, can stay. But Cannes? Nah. That dive's becoming seriously irrelevant.

Tim Ingham, Editor

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

BEGGARS BOSS MAKES ROUSING SPEECH IN CANNES

Mills left 'incensed' by global government treatment of artists

MIDEM

Beggars Group co-founder Martin Mills spoke passionately at Midem 2013 over his anger surrounding the treatment of artists and rights-holders by both government and tech giants.

Speaking as he collected his Billboard Icon award in Cannes, Mills began his Sunday morning briefing by discussing Beggars' independent roots, and praising the internet for “leveling the playing field” across the music trade.

Those expecting that angle to segue into major-bashing would have left disappointment, as Mills clearly stated that he was, in fact, on the side of “the majors in all the creative arts”.

He did, however, raise his concerns over consolidation, not least “Sony Music's recent deal with Pandora, which illustrates succinctly why we've been ringing alarm bells for so long”.

But the majority of Mills' ire was directed at “the lack of support that governments, politicians and bureaucrats worldwide show to the creative industries”.

He said: “Many pay lip service to the value and importance of the creative economy, but most fail to match that with their actions.

“Creative industries are built upon strong and defensible intellectual property rights, and without that they will inevitably wither and fail. It is impossible to make the investments to produce new creative goods without the security that ownership of them is protected. Yet governments are seduced daily by elements of the new technology industry into diluting and compromising that security... These creative works are a priceless national cultural and economic asset, which should be treasured, not dumped.

“Rights owners, especially the biggest ones, have certainly made



mistakes in their licensing practices. They still do.... But I don't believe that the present day industry is a reluctant licensor.

“It does need help. Cross border licensing is clearly a problem, and the territorial structures that continue to dominate a global licensing marketplace are clearly an anachronism. We need help in moving beyond that.

“But we do not need to have control of our rights taken away from us, to be forced to license that in which we have invested at uneconomic prices, to simply allow huge tech firms to make even huger profits. We do not need illegal services to be made more visible than legal ones. Tech companies should be the partners of rights companies, not their masters. And we value them enormously as such, our partnerships with them are fundamental to our business now - as is our content to theirs.

“As someone who invests in music - and when I looked at the numbers a few years ago we had written off £25m in unrecovered advances to artists over the years - it makes me fume when politicians cosy up to the big techs at our cost and spout philosophically about the needs of the modern world, about us being dinosaurs, and about music's irresistible urge to be liberated and free... When businesses make money out of music, music rights owners must have the right to a fair share of

that income.

“And to what economic end for society are such tech companies favoured? My small company, admittedly a very successful one last year, apparently paid more tax - at the proper rate - in the UK last year than Google, Facebook, Apple, and Amazon put together. How can politicians discriminate in favour of companies who most citizens would perceive as cheating the taxman? In what way does that make any sense at all for society?

“There are certainly industries which developing technology has turned into dinosaurs - coal mining, horse drawn carriages, for example. But the demand for the power that coal generated is higher than ever, the demand for transport is higher than ever. All that has changed is the delivery.

“As with music, we are not wedded to any single carrier, and over the last century have had many - from 1888, when Emile Berliner first created mass audio duplication, and first used the His Master's Voice Nipper logo, till now. But the demand for recorded music is greater than ever, and I know of no way that the investment of time and money that is needed for new music to be made can happen, other than in the monetisation of how people listen to recorded music. So if government erodes or removes our ability to do that, it will ultimately rob listeners of their new music.

“That's why I decided to accept this honour and screw my nerves up to speak today. Because I'm incensed about the discrimination and the lack of understanding with which those like us who spend their lives creating art that brings people joy, can get treated by those in power. I very much hope that we can all be a part of changing that, because unless we do, the ladder we climbed will not be there for those who follow us.”

DIRECT-TO-FAN PLATFORM SAYS IT HAS 'GAME-CHANGING' AMBITIONS

PledgeMusic eyes retail space, ticketing and streaming in 2013

MIDEM

■ BY TOM PAKINKIS

PledgeMusic is considering ticketing options for its artist campaigns in 2013 as well as a post-campaign 'Buy' button and integration with streaming services.

While gig tickets have been offered to Pledgers by acts such as Bring Me The Horizon in the past, managing director Malcolm Dunbar (pictured, right) told *Music Week* at Midem 2013 that the direct-to-fan platform would look at implementing more fully this year.

"On the Bring Me The Horizon campaign, the fan had the ability to purchase the album and a ticket to the show for a small exclusive window before sales opened, which I thought was amazing," said Dunbar.

"It was a brilliant offering and we'd like to discuss ticketing in much more detail. I think that's a really important part of our development this year. We're

having discussions about integrating ticketing into our site in a much more serious manner," he explained.

PledgeMusic founder and CEO Benji Rogers (pictured, left) added, however, that "there's a complexity to that space".

"It's not insurmountable but it's definitely something that's on a lot of our artists' minds," he said.

While fans using PledgeMusic are currently able to pledge money prior to the release of an artist's studio project or tour – with options to buy extra merchandise and exclusive memorabilia from the act – the company is also looking at the option of implementing a 'Buy' button for completed campaigns.

"When a Pledge campaign closes, the fans can carry on buying [a product] as opposed to just Pledging for it," Dunbar explained. "So it becomes a store post-campaign."

For Rogers, discovery will be the main focus point for the direct-to-fan platform in 2013



with recommendation features being "the most requested feature" from Pledge users.

"Then the other thing that I'm determined to do is to fit [the Pledge] layer into streaming," he added.

"An artist is infinitely frustrated that fans are streaming their music but are not aware of their new album. It drives

them crazy.

"It's a very simple technical integration to do, there just has to be the will on the part of the streaming service to take that leap," he added.

"If we can inject Pledge into that – and we're in advanced discussions with a few of these guys now – it will change the game."

NEWS IN BRIEF

■ **WIN:** The Worldwide Independent Network introduced the Independent Manifesto and the formation of the WIN Global Council on Monday, setting out a clear view of the beliefs and values that bind the global independent music sector. Its founder members called for action in lobbying for equal market access for indies as well as pushing for transparency within digital and improved independent representation within collection societies.

■ **EVENTIM:** Eventim UK, part of German-based CTS Eventim Group, and the UK's biggest arena operator SMG Europe have launched a long-term ticketing co-operation. The move sees the Eventim ticketing system being implemented in five of SMG's major venues in England.

■ **HOPPUS:** Blink 182 frontman Mark Hoppus told a Midem audience that sponsored albums would be the next step in the relationship between music and brands. The pop-punk artist suggested that clothing labels will be the next corporate entities to fund LPs, after "the fallout of labels".

■ **MYSFACE:** AIM CEO Alison Wenham, Beggars boss Martin Mills and Glassnote's Daniel Glass were among the indie voices to speak out against MySpace during a Midem panel this week. The online platform chose not to renew its licensing agreement with Merlin but said that official takedown requests would have to be sent for all tracks associated with the member labels to be removed entirely. Wenham called the response "arrogant".

■ **PRS FOR MUSIC:** The collecting society confirmed during the Midem period that it had added world renowned publishers, Warp Music Ltd. and Nettwerk One Music Ltd. to its Independent Music Publishers' European Licensing (IMPEL) collective, bringing the total membership to 20.

■ **EU COMMISSION:** European Commissioner Michel Barnier made a pledge to Midem 2013 attendees to craft a more inclusive digital infrastructure on the Continent. "Europeans are often frustrated at not being able to access content," he said, adding that, while the situation had improved, the availability of music, and unavailability of some websites was still uneven between some member states.

USM Songs' 10-year plan to become go-to indie publisher

USM Songs' Martin Costello and Jonathan Kyte have spoken of the newly-formed joint venture's 10-year plan following the acquisition of Rock Music Company Ltd, announced last week.

The Rock Music catalogue owns a number of hit songs including titles recorded by Nick Lowe, The Damned, Dave Edmunds and Dr Feelgood.

The acquisition was a seven-figure investment, Costello told *Music Week*. "It sends out a



signal," he added.

"It shows that Union Square is pretty serious about signing catalogues and becoming a proper independent publisher."

Since the JV between Union Square Music and former Complete Music MD Costello was announced in June last year, both USM Songs and sister company USM Publishing have secured deals including representation of the catalogues of The Farm, Stiff Little Fingers, The Go-Betweens, Charles Mingus, Swing Out Sister and UK songwriter Russ Ballard.

"We're very much going to be like an old-fashioned publisher now," Costello said when asked

about USM Songs' future. "It's going to grow organically and we'll buy the right catalogues.

"There are some companies out there boasting about having reached a million copyrights," he added. "That's great, but if you're a guy that's got 150 songs as a nice catalogue and you're lost under a million songs... That's going to be the attraction of not just us but a couple of independent companies – you can get the attention."

But Costello and Kyte's vision of a smaller publishing operation is part of a big ambition.

"There's still a gap for a decent independent publisher," said Costello. "There's nobody

filling the gap left by the companies that have been sold over the years. BMG, for example, is a massive company with massive funding, Imagem has got massive funding as well. There are very few independents that people can go to."

While USM Songs will continue to seek out acquisitions throughout 2013 and beyond, Costello spoke of a 10-year plan to reach a specific goal. "We'll be the main independent company that people go to, and when I say independent I don't include BMG Rights or Imagem. I mean privately owned independents," he said. "We'll get there. We've done it before we'll do it again."

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NEWS

RIHANNA INVOLVED WITH SIX SINGLES, AS FOUR OF ADELE'S SOLO TRACKS MAKE LIST

2012's Top 100 radio airplay list revealed

Rihanna appeared on six singles in the Top 100 most-played radio tracks of last year, according to Nielsen data revealed in *Music Week* today.

The Barbadian songstress was involved in We Found Love with Calvin Harris (No.10) and Princess Of China with Coldplay (No.14), as well as her solo tracks Diamonds (No.35), Where Have

You Been (No.36) and Only Girl In The World (No.94) - as well as Drake's Take Care (No.83). In total, all six tracks accrued an audience of more than 4.5m, according to Nielsen data.

Adele scored four tracks in the Top 100: Rolling In The Deep (No.26, 803k audience), Skyfall (No.46, 651k audience) Set Fire To The Rain (No.55, 628k

audience) and Someone Like You (No.71, 519k audience).

British acts Ed Sheeran and Jessie J both recorded three tracks apiece on the chart - as revealed in last week's *Music Week*, the latter's Domino was the most-played radio song of the year.

Only one act enjoyed two songs in the Top 10, however - US artist Maroon 5's Payphone

feat. Wiz Khalifa was No.4 (1.56m audience) while the band's Moves Like Jagger was at No.7 (1.45m audience).

You can read the full Nielsen Music UK radio airplay chart Top 100 for 2012 below, complete with audience and plays each track received throughout the course of the year.

Note: last week's *Music Week*

contained a chart of Nielsen's Top 100 airplay tracks for 2011 incorrectly denoted as 2012.



TOP 100 UK RADIO AIRPLAY CHART 2012 Source: Nielsen Music

POS	ARTIST/TITLE / LABEL / PLAYS / AUDIENCE										
1	JESSIE J Domino Island/Lava	135429	1,974,896	35	RIHANNA Diamonds Def Jam	42399	722,029	69	COLDPLAY Charlie Brown Parlophone	32216	532,526
2	GOTYE Somebody That I Used To Know Island	126074	1,773,753	36	RIHANNA Where Have You Been Mercury	29663	720,258	70	LADY ANTEBELLUM Need You Now Parlophone	34550	520,527
3	CARLY RAE JEPSEN Call Me Maybe Interscope	115452	1,669,865	37	CHRIS BROWN Don't Wake Me Up RCA	33493	705,938	71	ADELE Someone Like You Beggars Ba	38800	519,467
4	MAROON 5 FEAT. WIZ KHALIFA Payphone Polydor	98302	1,561,973	38	PIXIE LOTT All About Tonight Mercury	52397	704,188	72	CALVIN HARRIS Let's Go Columbia	26565	513,060
5	EMELI SANDE Next To Me Virgin Records	108923	1,491,045	39	OWL CITY & CARLY RAE JEPSEN Good Time Polydor	49453	703,589	73	AVICII Levels Island	23469	508,012
6	DAVID GUETTA FEAT. SIA Titanium Postiva/Virgin	85120	1,467,992	40	THE WANTED Chasing The Sun Polydor	47727	691,900	74	COVER DRIVE Twilight Polydor	38611	488,274
7	MAROON 5... Moves Like Jagger Interscope	102655	1,451,608	41	KATY PERRY The One That Got Away Virgin	58798	688,952	75	TULISA Young Aatw/Island	27552	487,352
8	OLLY MURS Dance With Me Tonight Epic	104152	1,450,344	42	RITA ORA FEAT. TINIE TEMPAH R.I.P. Columbia	25300	686,320	76	CHRISTINA PERRI Jar Of Hearts Atlantic	41937	480,266
9	KELLY CLARKSON Stronger RCA	100420	1,215,933	43	BRUNO MARS Locked Out Of Heaven Warner	33952	679,482	77	CEE-LO GREEN Fu Warner	38367	479,967
10	RIHANNA FT CALVIN H We Found Love Def Jam	72395	1,152,454	44	KATY PERRY Wide Awake Virgin	50024	662,212	78	BEYONCE Love On Top RCA	45059	473,485
11	NICKI MINAJ Starships Island	58453	1,150,044	45	LABRINTH... Beneath Your Beautiful Syco	37659	656,937	79	LAWSON Standing In The Dark Polydor	35434	472,732
12	FUN. We Are Young Atlantic/Fueled by Ramen	90400	1,106,176	46	ADELE Skyfall xi	39544	651,144	80	ED SHEERAN The A Team Asylum	40126	469,507
13	STOOSHE Black Heart Future cut/QWorks/Warner	79302	1,105,842	47	WILL.I.AM FEAT. EVA SIMONS This Is Love Polydor	27355	645,118	81	LMFAO Sexy And I Know It Interscope	19561	453,644
14	COLDPLAY & RIHANNA Princess Of China Parlophone	70231	1,083,669	48	ED SHEERAN Drunk Asylum	44236	644,227	82	ONE DIRECTION What Makes You Beautiful Syco	32229	452,593
15	TRAIN Drive By Columbia	90894	1,060,141	49	LLOYD... Dedication To My Ex (Miss That) Interscope	49302	638,706	83	DRAKE FEAT. RIHANNA Take Care Island	19977	452,276
16	ALYSSA REID Alone Again 3Beat/AATW	78405	995,715	50	FLO RIDA Good Feeling Atlantic	40114	637,416	84	WILEY Heatwave Warner	15392	450,243
17	CHERYL Call My Name Polydor	67180	977,642	51	DAVID GUETTA... Turn Me On Virgin	25580	633,969	85	MAROON 5 One More Night Polydor	24710	444,992
18	PINK Blow Me (One Last Kiss) RCA	60683	920,684	52	JESSIE J FEAT. DAVID GUETTA Laserlight Island	37678	633,496	86	NICKI MINAJ Pound The Alarm Island	18032	441,272
19	THE SCRIPT Hall Of Fame Phonogenic/Epic	60068	907,451	53	NE-YO Let Me Love You... Mercury	33485	633,205	87	CONOR MAYNARD Can't Say No EMI	20955	440,239
20	DJ FRESH Hot Right Now Ministry Of Sound	38395	903,435	54	LITTLE MIX Wings Syco	47343	631,237	88	OLLY MURS Heart Skips A Beat Epic	32695	438,613
21	COLDPLAY Paradise Parlophone	75828	892,246	55	ADELE Set Fire To The Rain xi	51219	628,327	89	BRUNO MARS Just The Way You Are Atlantic	37643	436,743
22	FLO RIDA FEAT. SIA Wild Ones Atlantic	43158	867,832	56	CHRIS BROWN Turn Up The Music RCA	30122	605,550	90	ALICIA KEYS Girl On Fire RCA	28005	433,391
23	RUDIMENTAL Feel The Love Asylum	30929	833,256	57	FLORENCE + THE MACHINE Spectrum Island	36416	601,642	91	TAIO CRUZ Dynamite Island	32931	432,576
24	RITA ORA How We Do (Party) Columbia	54550	808,736	58	FLO RIDA Whistle Atlantic	30682	599,553	92	PROFESSOR GREEN... Read All About It Virgin	22816	428,332
25	ROBBIE WILLIAMS Candy Island	54091	804,809	59	CALVIN HARRIS... We'll Be Coming Back Columbia	27740	598,743	93	USHER Scream RCA	18692	427,840
26	ADELE Rolling In The Deep xi	56260	803,852	60	KARMIN Brokenhearted Epic	50310	585,800	94	RIHANNA Only Girl (In The World) Mercury	29218	416,782
27	KATY PERRY Part Of Me Virgin	61821	784,787	61	WILL YOUNG Jealousy RCA	48066	582,505	95	PALOMA FAITH Picking Up The Pieces RCA	35231	414,110
28	LABRINTH FEAT. TINIE TEMPAH Earthquake Syco	28164	784,095	62	BRUNO MARS Marry You Atlantic	49582	570,635	96	OLLY MURS Oh My Goodness Epic	31473	412,681
29	RIZZLE KICKS Mama Do The Hump Island	37829	779,249	63	EMELI SANDE My Kind Of Love Virgin	37870	561,142	97	ELLIE GOULDING Anything Could Happen Polydor	25182	412,310
30	PITBULL FEAT. NE-YO... Give Me Everything RCA	40688	774,563	64	ALEX CLARE Too Close Island	21213	558,124	98	CALVIN HARRIS... Sweet Nothing Columbia	18748	406,793
31	OLLY MURS FEAT. FLO RIDA Troublemaker RCA	39263	770,529	65	JESSIE J FEAT. B.O.B. Price Tag Island	38556	545,489	99	BEYONCE Best Thing I Never Had RCA	32105	401,553
32	JASON MRAZ I Won't Give Up Atlantic	58811	766,608	66	DAVID GUETTA... Without You Postiva/Virgin	37665	544,495	100	CONOR MAYNARD... Turn Around Parlophone	16112	382,896
33	TAYLOR SWIFT We Are Never Ever... Mercury	46945	754,532	67	SEAN PAUL She Doesn't Mind Atlantic	18902	540,068				
34	ED SHEERAN Lego House Asylum	68576	731,535	68	SWEDISH HOUSE MAFIA Don't You... Virgin	23626	532,664				

Parmar promoted at Ministry

Dipesh Parmar has been promoted to A&R director at Ministry Of Sound Recordings with immediate effect.

The popular exec will continue to report into Ministry label MD David Dollimore, who told *Music Week* he considered Parmar "one of the best A&Rs in the industry".

Dollimore added: "There is no-one better positioned to drive our growing artist development business forward."

Parmar this week delivered the No.1 single on the Official UK Chart - Bingo Players' Get Up (feat Far East Movement).

Parmar joined Ministry 11 years ago. In addition to his

work discovering and developing artists, Parmar has mixed compilations for the label including The Annual, Clubbers Guide, 21st Century Disco, Trance Nation and The Chillout Session.

Bingo Players looked on course for a second week at No.1 on the Official Chart at

the time of going to press.

The prominent Dutch dance and electro house duo are no strangers to success with their 2011 Cry (Just A Little) also charting in the UK as well as the Netherlands and Belgium. The pair were also ranked No.66 in DJ Mag's Top 100 DJs list for 2012.



DEAR CLAUDE,
THANKS FOR ALL THE GREAT YEARS
AT MONTREUX

WE WILL ALL MISS YOU



WITH LOVE FROM TERRY, GEOFF
AND EVERYONE AT
EAGLE ROCK ENTERTAINMENT

NEWS

BEEB'S TV AND RADIO STATIONS RECREATE PLEASE PLEASE ME WITH TODAY'S ARTISTS

BBC Four and Radio 2 come together on Beatles project

MEDIA

BY PAUL WILLIAMS

A 50th anniversary celebration of The Beatles' first album is marking a new working relationship between Radio 2 and BBC Four.

Exactly half a century on, *Please Please Me* will be re-recorded by a host of contemporary artists at Abbey Road on Monday, February 11 with the results to be broadcast live on Radio 2. In addition a film of the sessions will also go out on TV channel BBC Four on February 15 in what Radio 2, 6 Music and popular music controller Bob Shennan describes as "a perfect example" of how different parts of the BBC can work together.

Both the radio and TV strands are being made by award-winning independent production company TBI Media, whose founder and director Phil Critchlow said he hoped it would be the beginning



of a co-ordination between the two BBC networks.

"It's an interesting development for the BBC because Radio 2 and BBC Four are coming together and it shows a unity of purpose where that is concerned," he said. "It started as a Radio 2 concept, but it's something now where we're using the content we generate for Radio 2 and supplementing that

with other stuff for the BBC Four special on the Friday. It's the BBC working as one, which is great to see, and using an indie supplier to help them to do that."

The re-recording of *Please Please Me*, which The Beatles completed with producer George Martin in just 12 hours, will happen in the same track order and same timeframe, starting at 10.30am on February 11 and

finishing at 10.30pm. Acts already confirmed to take part include Gabrielle Aplin who will tackle *There's A Place*, Stereophonics doing *I Saw Her Standing There*, Graham Coxon interpreting *Misery*, Squeeze's Chris Difford and Glenn Tilbrook taking *Please Please Me* with Paul Jones on harmonica, Mick Hucknall covering *Anna (Go To Him)* and I Am Kloot playing *Chains*.

"All these artists are being asked to reinterpret," said Critchlow. "It isn't just a load of covers in the studio. We're working with a great house band. We've got a string quartet, drums, keys, a couple of guitars, bass. The idea is arrangements will be put together, but then on the day itself, in the spirit of the original session, we'll be doing these in real time so there will be an hour's worth of rehearsal and then we go live to Radio 2. We'll film simultaneously. There will be brief conversations with the artists on Radio 2 and then we'll pull all that together for an hour-

long doc on BBC Four."

The daytime coverage will be hosted for Radio 2 by Stuart Maconie who will be joined in the evening by Jo Whiley, while Burt Bacharach will be interviewed on the phone about *The Beatles* covering his song *Baby It's You* for their album debut. Critchlow noted all the acts taking part would be given a CD single of their recording "so there is that sense of being something that happens, finishes and moves on", while discussions have taken place about a commercial release of the new versions at some stage.

The *Please Please Me* revisit will form part of *The Golden Age Of The Album*, a two-week project across Radio 2, 6 Music and BBC Four celebrating arguably the golden era of album making from the late Sixties to the early Eighties. It will include a three-part series on BBC Four hosted by Danny Baker with an expert panel discussing the best albums in rock, pop and R&B.

Terry Boland joins e-tailer TuneTribe

Digital retailer TuneTribe has appointed Terry Boland as general manager.

The exec will report directly to TuneTribe CEO William Haighton.

Boland worked at board level for companies such as Hennes, Etam and Knickerbox before moving into telcomms and becoming MD of Phones 4u in 1998.

In 2000 he became CEO of commercial landline, broadband and mobile re-sellers Glow Communications, before exiting in 2005 to establish a retail consultancy business whose clients included

Norwich City FC, Asda and Subway.

Boland will continue to consult for a number of his existing clients alongside his new role at TuneTribe.

Haighton (pictured left) said: "There are very few executives who have the breadth of experience and in-depth knowledge of the UK retail sector than Terry, so to persuade him to come on board is a huge coup. We have an exciting growth strategy that Terry will be instrumental in implementing."

Boland (pictured right) said: "All the elements are in place to make TuneTribe a key player in the evolution of this sector."



Nielsen supports Music Week Awards

Nielsen has stepped up to sponsor the Promotions Team category at the Music Week Awards 2013.

The data and analytics specialist, whose latest airplay charts are printed every issue in *Music Week*, continues a long tradition of sponsoring the award.

Jean Littolff, managing director, Nielsen Music International said: "Significant hard work, talent and determination go into successfully promoting a song and making it a hit. Nielsen understand this and are once again excited to be recognising the star

teams by sponsoring the Music Week 2013 Award for Best Promotions Team."

The Music Week Awards 2013 will take place on Thursday, April 11 2013 at The Brewery in London.

The deadline is looming to enter the prestigious Marketing categories in this year's Music Week Awards.

If you or your team would like to be considered contact us at: mwawards@intentmedia.co.uk before the entry deadline of close of play on Friday, February 1.

For tickets and tables information about the Music Week Awards please contact: Sarah.Harris@intentmedia.co.uk or call 0207 345 6001

For sponsorship opportunities contact: Darrell.Carter@intentmedia.co.uk or call 0207 226 7246

MusicWeek
Awards 2013

INFECTIOUS BOSS APPOINTED CHAIRMAN AS HE PRAISES MARTIN TALBOT'S PROGRESS

Marshall to help move Charts into 'contemporary digital landscape'

CHARTS

■ BY TIM INGHAM

The new chairman of the Official Charts Company, Korda Marshall, has told *Music Week* that he believes the firm can do even more to help push up UK record sales in the digital age.

Marshall takes up the role this week for an initial two-year tenure following a successful 2012 in which the company celebrated the 60th anniversary of the Official Singles Chart, launched a successful consumer-facing web platform and posted record turnover and profits.

"You can see from the great work that the Official Charts Company has undertaken over the last few years just how much excitement and interest there is in the UK charts and how important and relevant they still are to the music industry, artists and everybody who loves music," Marshall (pictured) told *Music Week*. "I'm really excited to be appointed to this role and think that it's a real opportunity



to move the charts into a more contemporary landscape and for them to have even more relevance within the digital world.

"Martin Talbot and his team are doing an excellent job managing the Official Charts Company and have a real commitment to developing and evolving as the music environment changes with the advent of new technology."

He added: "It's really important that all companies that are involved in music are able to naturally and organically move and react to this fast-evolving marketplace and with the public's consumption of



music. Clearly, the new Official Streaming Charts will be very important going forward and I think we need to look carefully at the dissemination of information on a more open and regular basis as well as seeing how we can use the charts and their impact to drive more sales, create more success and help break more new artists."

The exec replaces Rob Salter, Tesco's former head of entertainment, who stepped down from his charts role last month. Marshall will take on the non-executive position in addition to his role running

Infectious Records, whose release *An Awesome Wave* by Alt-J won the Mercury Prize last year.

Marshall has previously held senior roles at labels such as Warner Music, BMG and Mushroom and has signed and launched acts including Ash, Muse, Gnarls Barkley, Garbage and The Temper Trap.

Official Charts Company managing director Martin Talbot said: "I am delighted to welcome Korda as our new chairman. He is a progressive and experienced entrepreneur with a real vision for the Official Charts, as well as a music man

with an unbeatable track record of signing and launching new artists, from commercial pop through to the coolest, most credible acts. He is the perfect person to help us take the next steps following the excellent contribution of Rob Salter over the past couple of years."

Marshall will chair a 10-person board, which comprises representatives from the company's two joint venture owners, record labels association BPI and the Entertainment Retailers Association (ERA).

Marshall added: "After 30 years at the A&R coalface finding and developing new talent, I'm really looking forward to utilising all my experience both here and abroad to help Martin and his team navigate the digital minefield and see how we can find new ways of creating even more excitement around the charts. I have a lot of experience running major and independent record companies and have studied and analysed the charts almost every week through my entire career."

Cooking Vinyl signs Moyet services deal

British independent label Cooking Vinyl has signed Alison Moyet to a worldwide services deal for her eighth studio album.

Produced by Guy Sigsworth (Madonna, Bjork, Seal, Frou Frou) and scheduled for release in May 2013, the singer describes her new electronic-based material as "prog-pop" and "born of reconstructed improvisation".

A three-times BRIT winner and Grammy nominee, Moyet is managed by Richard Griffiths at Modest! Management. In her career to date she has achieved record sales of more than 20 million, both as a solo artist and half of Eighties duo Yazoo. All of her seven previous studio albums charted in the Top 30 of the UK's

Official Chart.

Moyet commented: "It is a very happy place I find myself in. I am more than delighted to be joining Cooking Vinyl and working with a company of people that support the direction I have taken for my eighth solo studio album.

"With the exceptional talent that is Guy Sigsworth as producer and collaborator, we have recorded a collection of original songs that sees me moving away from a generic line up and back into the world of a programmer. Born of reconstructed improvisation I like to think of it as 'prog-pop'."

Richard Griffiths, co-founder of Modest! Management said:

"We are thrilled to be working alongside Cooking Vinyl for Alison's next release. They were the obvious home for this record, which we are all incredibly proud of."

Rob Collins, director, Cooking Vinyl added: "Alison is a legend and has made an outstanding record on her own terms. I think a lot of people will be surprised, in a good way, about how amazing the record is."

The news comes after Cooking Vinyl confirmed a global services deal for Billy Bragg's upcoming album *Tooth & Nail* - his latest release in a 20-year relationship with the label.



MusicWeek The Playlist

10 tracks you need to hear...

DATA DIGEST

BREAKOUT



MOULETTES

Following the release of their second album *The Bear's Revenge*, the five-piece English Alt-folk act have been getting airplay from the likes of Bob Harris, Lauren Laverne and Cerys Matthews. And after gracing stages at Bestival, Larmer Tree and Latitude, they will be headlining at February's Breakout event at Camden's Dingwalls venue on the 21st. *Get on the guest list at musicweek.com/breakout*



The latest most popular Shazam new release chart:

- 1 AVICII VS. NICKY ROMERO I Could Be The One
- 2 RITA ORA Radioactive
- 3 JUSTIN T Suit & Tie
- 4 LAWSON Learn To Love Again
- 5 ASAP ROCKY Wild For The Night

GIG OF THE WEEK



Who: Paloma Faith
Where: Hammersmith Apollo
When: February 7
Why: British songstress Paloma Faith brings her second album *Fall To Grace* to London in the middle of her 31-day UK tour.

SALES STATISTICS



CHART WEEK 04 Compiled from Official Charts Company sales data by Music Week

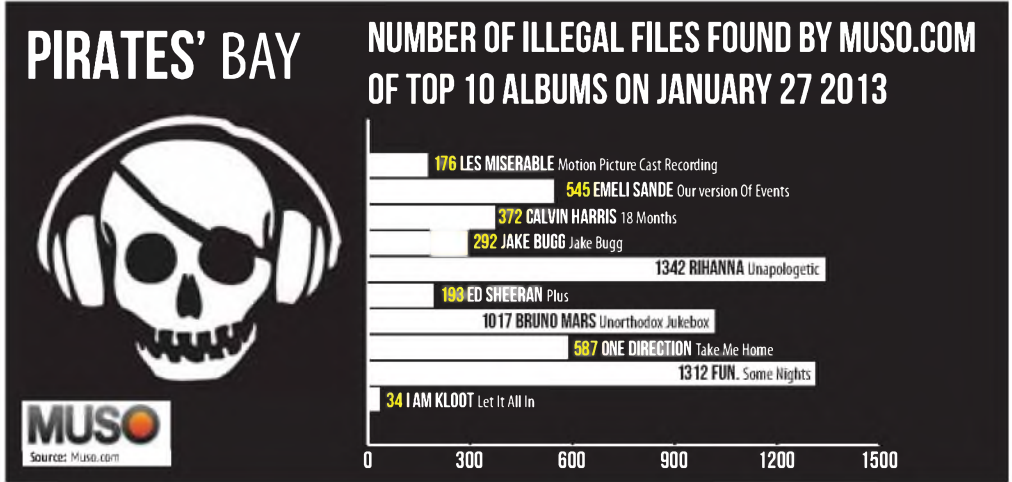
VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,424,233	1,473,565	287,934	1,761,499
PREVIOUS WEEK	3,428,791	1,469,704	275,046	1,744,750
% CHANGE	-0.1%	+0.3%	+4.7%	+1.0%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	14,514,321	6,049,342	1,244,588	7,293,930
PREVIOUS YEAR	13,791,733	5,823,366	1,045,204	6,868,570
% CHANGE	+5.2%	+3.9%	+19.1%	+6.2%

APPOINTMENT TO VIEW

ENDLESS HARMONY: THE BEACH BOYS STORY
 Friday, February 1 - Sky Arts 1, 9pm - 10pm
 The first half of an insight into the history of the infamous band who changed the shape of rock & roll in the 60s. Featuring The Beach Boys and contributions from Sean Lennon & Elvis Costello.

HOWARD GOODALL'S STORY OF MUSIC
 Saturday, February 2 - BBC4, 9.30pm - 10.30pm
 The second of six episodes giving a dynamic tour of the history of music, from the stone age to the digital age. In this episode Howard Goodall traces the emergence of music as a secular folk tradition.

DANNY BAKER'S GREAT ALBUM SHOWDOWN
 Tuesday, February 5 - BBC4, 9pm - 10pm
 In a celebration of the analogue vinyl LP, contributors choose their favourite records of yesteryear. Baker is joined by Jeremy Clarkson, former Smiths producer Stephen Street and writer Kate Mossman.



CRITICAL MASS

metacritic
 Keeping score of entertainment.

The average review scores of the biggest releases - all courtesy of Metacritic
 www.metacritic.com

74

THE JOY FORMIDABLE
Wolf's Law

70

FIDLAR
Fidlar

61

ADAM ANT
Adam Ant is the...

DINOSAUR PILE-UP



Arizona Waiting (SO Recordings)
 (single, March 13)
 Contact: James Sherry, Division
 james@divisionpr.com
www.dinosaurpileup.com

TOM ODELL



Hold Me (Columbia)
 (single, TBC)
 Contact: Frazer Lawton, Murray Chalmers
frazer@murraychalmers.com

DAUGHTER



Still (4AD)
 (single, available now)
 Contact: Annette Lee, 4AD
annettelee@4ad.com

K.KOKE FT. RITA ORA



Lay Down Your Weapons (Roc Nation)
 (single, March 3)
 Contact: Fun Cheung, RCA
fun.cheung@sonymusic.com

TEGAN AND SARA



Closer (Warner)
 (single, February 11)
 Contact: Katherine Bawden, Warner
katherine.bawden@warnermusic.com

MILES KANE



Give Up (Columbia)
 (single, February 24)
 Contact: Fred Mellor, MBC PR
fred@mbcpr.com

CHLOE HOWL



No Strings (Columbia)
 (single, available now)
 Contact: Bethan Allenby, Big Life
bethan@biglifemanagement.com

SKY FERRIERA



Everything Is Embarrassing (Polydor)
 (single, March 25)
 Contact: Keong Woo, Family
keongwoo@familytld.co.uk

LULS



Never Let It Go (Killing Moon)
 (demo)
 Contact: Simon Bobbet, SB Management
simon@sbmanagement.com

DAN CROLL



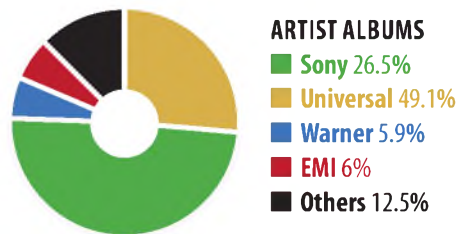
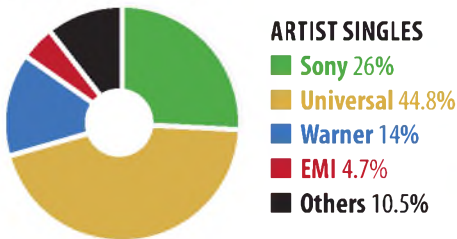
Compliment Your Soul (Racquet Records)
 (single, March 18)
 Contact: Julie Smith, Stoked PR
Julie@stokedpr.com

For daily news visit musicweek.com

MARKET SHARES BY CORPORATE GROUP

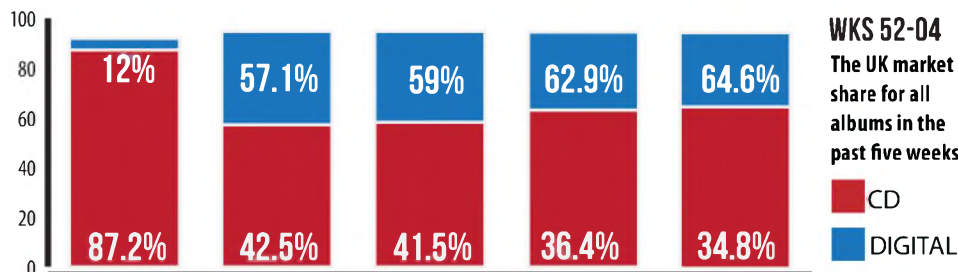
Official Charts Company

CHART WEEK 04



DIGITAL vs PHYSICAL

Official Charts Company



TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending January 28

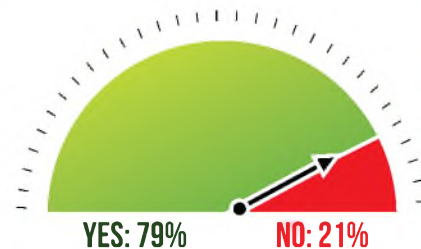
- 01** Global dance music trade body formed
Monday, January 28
- 02** Rough Trade could open more UK stores following HMV collapse
Wednesday, January 23
- 03** Kobalt signs Dave Grohl
Tuesday, January 22
- 04** Spotify teams with MusicMetric for new analytics service
Thursday, January 24
- 05** Dido: 'You should never hold anything back'
Tuesday, January 22

MUSIC WEEK POLL

This week we asked...

Can HMV have a continued High Street presence?

Vote at www.musicweek.com



LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



@Eve_Barlow I'm so glad Beyonce is Vice President. (*Eve Barlow, NME*)
Monday, January 21



@JaredLeto New MARS music is coming sooner than you think. Prepare. #MARSisComing (*Jared Leto*)
Tuesday, January 22



@bwerde La Chunga, we meet again. #midem (*Bill Werde, Billboard*)
Monday, January 28



@RozzerM Beyonce's never sung a note wrong in her life, has she? (*Roz Mansfield, Atlantic Records*) *Monday, January 21*



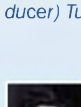
@StreetStephen Chuffed to hear that the new Madness single that I worked on last year has been A listed at #bbc2 Always a buzz to hear your work on radio! (*Stephen Street, producer*) *Tuesday, January 22*



@nhsriley Last night at #midem. Gonna try and get on a yacht (*Matt Riley, Hospital Records*)
Monday, January 28



@AnyaStrafford Listening to a podcast where an American critic describes the Emeli Sande record as 'So British. You know, like Bob The Builder.' (*Anya Strafford, Columbia UK*)
Monday, January 21



@markhoppus hope fully. hopefully. hoe pfoley. hopeful-e. (*Mark Hoppus*)
Wednesday, January 23



@bettekoody Having the best time at #midem - have learned so much and met some very cool people. Only thing lacking now is sleep... (*Sarah Lewin, RCA Records*) *Monday, January 28*



@HughDoVoodoo Just walked into the office kitchen to find someone eating out of the bin. I defy anyone to have a suitable response for this situation. (*Hugh Platt, Thrash Hits*) *Tuesday, January 22*



@LeanneRmusic Time for a one on one rehearsal with me and my mirror for gig with @breakoutbands @MusicWeekNews next week thursday! #Breakout #31stOfJan (*Leanne Robinson*) *Thursday, January 24*



@denbymark I really think Midem should be moved to May in Croatia. Come on Cannes is so 1980's old school #timeforachange (*Mark Denby, The Orchard*) *Monday, January 28*

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 *Metal Hammer* magazine, Lars Ulrich tells all about Metallica's upcoming



ninth studio album "It's loud, it's rocking, it's fast" and "there will be solos" he promises.

Inside, *Guns N'Roses* bassist Duff McKagan talks on being a "writer, businessman and father", and drumming duo Vinnie Paul (*Pantera*) and Chris Adler (*Lamb of God*) explain "influences, creativity and tuba lessons".

Elsewhere *Miss May I* have plans for world domination and *Megadeth's* Dave Mustaine explains "having a mini mid-life crisis" in a "polite, reasonable and uncontroversial" interview. A Best Albums of 2012 poll places *Devin Townsend Project's* *Epicloud* and the latest release from French metal outfit *Gojira: L'Enfant Sauvage* at second and first place respectively.

In the reviews pages, *Metallica's* DVD *Quebec Magnetic* scores eight out of ten from Joel McIver: "another precision-engineered document of a band at the top of its game". Holly Wright isn't quite as enamored with new music from *All That Remains*. *A War You Cannot Win* is "overhyped, overproduced 'core for the masses,'" she says.



THE MAGIC NUMBERS

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

6,400

Attendees at Midem 2013, a figure which is down 7% from last year. More than 10,000 delegates were there in 2001

80

Years old and Yoko Ono is to celebrate her birthday with a one-off gig in Berlin on February 17

\$13.1bn

Net profit for Apple in the three months to December 31 2012, iTunes generated a record \$2.1bn in revenues

£74,600

Paid for the late Freddie Mercury's Rolls-Royce by former Eurovision contestant and drag queen Andrey Danilko (aka Verka Serdouchka). The car went for more than six times its guide price

€22

For a single vodka & coke at popular Midem drinking-haunt the Carlton hotel in Cannes

1,300%

Increase in takedown requests sent to Google against websites alleged to be providing copyright-infringing access to content over the past year. The number has shot from just over 202,000 in January 2012 to 2,857,308 last week

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

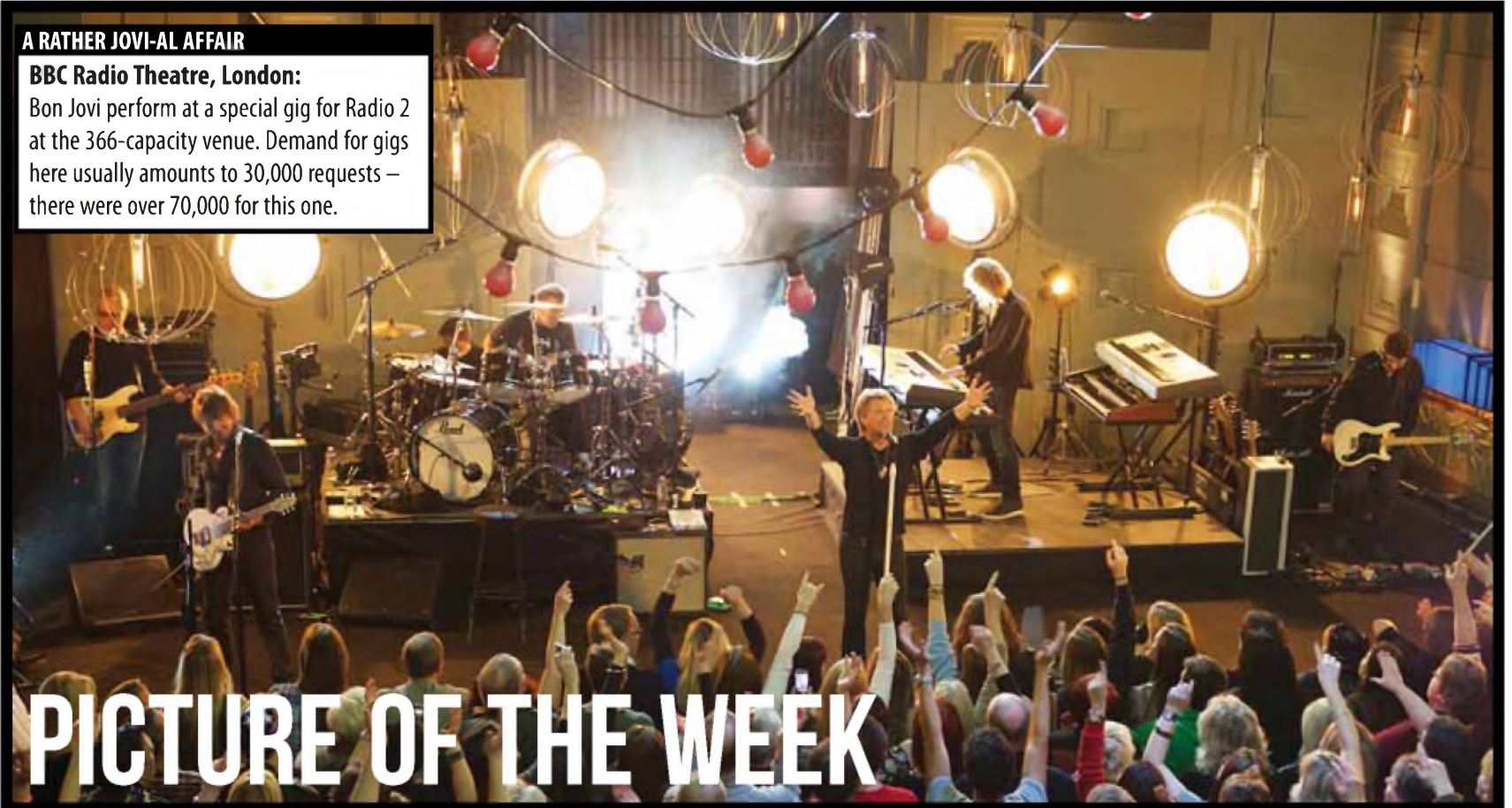
DATA DIGEST

Photo credit: David Bergman

A RATHER JOVI-AL AFFAIR

BBC Radio Theatre, London:

Bon Jovi perform at a special gig for Radio 2 at the 366-capacity venue. Demand for gigs here usually amounts to 30,000 requests – there were over 70,000 for this one.



PICTURE OF THE WEEK

THE TASTEMAKERS

Today's opinion formers predict tomorrow's headline acts



JAMES WALSH KERRANG! / Q

The Dress Down Kids - Tear the Roof Off (QG records)

I was introduced to this by my own presenter, Kevin Hingley on Q Radio. It then popped up on sister station Kerrang! Radio. So in best spirit of new music radio, I'd found The Dress Down Kids. It's chunky pop rock with some rapping thrown in.



ELSPETH MERRY 1883 MAGAZINE

Snakadaktal - Dance Bear (Young & Lost Club)

These fresh-faced Aussies know how to pack a powerful, but heart-rendering punch. An undercurrent of Foals-esque melodies are warmed gracefully by Phoebe's lulling vocals and complemented by intermittent male tones. Dance Bear is two people calling to each other in a mystical forest through a dreamy haze.



RICH THANE THE LINE OF BEST FIT

Flume - Flume (Transgressive Records)

Few 'bedroom' producers in 2012 had the potential to sidestep from zeitgeist to mainstream. Enter Flume - fusing countless influences and genres, a deft touch and ear for melody has produced one of the most cohesive and downright addictive electronic albums we're likely to see in 2013.



TIM MOBBS ARTROCKER MAGAZINE

Bombers - Drawing (Dead London Records)

Those hoping for a second wave from the musically fertile soil of Birmingham need look no further than Bombers, who refuse tie-dye and irony in favour of short bursts of sharp and satisfying post-punk. Having exceeded expectations with a string of promising singles, expect big things.



SIGNS O' THE TIMES



British rapper Ty (pictured), real name Ben Chijoke, has signed to independent label **Tru Thoughts** Records. His next releases will be two digital EPs – with A Kick Snare & An Idea coming out in April. Ty has previously released four albums and been Mercury Prize-nominated.

Kobalt has signed a worldwide publishing administration deal with **Dave Grohl** to represent his entire catalogue, including songs with Nirvana and Foo Fighters. The deal begins with

Kobalt handling worldwide creative and sync services for his new works. Kobalt will start handling his back catalogue in 2014.

Candlelight Records has signed Celtic metal act **Mael Mórdha**. The band said of the signing: "We are really looking forward to working with the guys at Candlelight... We've written what we consider to be our best album so far... It's important for us to be able to get this next album released in the US, which Candlelight will do."

SYNC STORY

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

- **Track name** Champion
- **Artist** Clement Marfo & the Frontline
- **Composer** Written by Clement Marfo and Iain James. Original Production by Matthew Marston and Rob Wells. Production by Matt Schwartz. Mixed by Serban Ghenea
- **Publisher** Warner Music UK/Sony ATV
- **Campaign** WWE presents, The Royal Rumble
- **Usage** Background vocal / Theme Song / Multiple Uses – unlimited number of uses up to full use. World / 11/01/2013 – 04/02/2013 (for promo) perpetuity for Rebroadcast/Reuse



Champion is a heavily-used sync for sports. On this occasion the spotlight is on its use during WWE presents, The Royal Rumble professional wrestling pay-per-view (PPV) event produced by WWE, which took place on January 27, 2013 at the US Airways Arena in Phoenix, AZ.



Writer and frontman **Clement Marfo** (pictured) said: "Inspiration for the track was taken from the David Haye v Nikolay Valuev fight back in 2009. The aim was to create a positive uplifting entrance theme; a modern day Rocky Balboa anthem. As soon as the song was written, we instantly knew we had something special."

Following the official release of Champion, it was used for the montage in UK movie *Street Dance 3D*, as well as a Sky Sports Super Bowl XLV promo, Formula One video game, Champions League Final and BBC coverage throughout the Olympics.

Says the artist: "The biggest reaction was Andy Murray's victorious semi-final win at the Wimbledon Tennis, which was then eclipsed by the huge BBC 100/200m montage for Usain Bolt at the London Olympics." Months after release, the song was also picked up by television programmes including *EastEnders*, *TOWIE* and *Celebrity Big Brother*. "The record continues to uplift listeners and match the visuals of fast-paced, explosive images, perfectly fitting for the WWE Royal Rumble event which introduces the song to a whole new audience in the States. The sync licensing have been doing a fantastic job as other songs are also receiving a lot of attention with *Mayhem* heavily used on Sky Sports and 'Us Against the World' features on the EA Sports FIFA 13 video game."

ON THE RADAR MIC RIGHTEOUS

Mic Righteous, real name Rocky Takalobigashi, has been dubbed 'one to watch' by *Metro* and *The Guardian*, recently signed a publishing deal with Naughty Boy's imprint and has supported Wretch 32, J Cole, and Talib Kweli on tour.

Following an appearance on Charlie Sloth's BBC Radio 1/1Xtra show in 2011, the video of that freestyle session has since attracted over 1 million views online.

"I think that's what every artist strives for; the hard part to be over, which we've achieved. The hardest bit about this whole journey is trying to get the listeners and

trying to get the support of mainstream radio. It's difficult for artists, especially coming from underground hip hop, but we're grateful for the support of Radio 1," he tells *Music Week*.

After the Margate-born rapper was spotted by producer Naughty Boy, he subsequently appeared on remixes of tracks by Ed Sheeran, Emeli Sandé and Cher Lloyd.

Takalobigashi's own seven-track Open Mic EP will be released on February 11. He says the EP is an attempt to "break out of the typical underground stigma that a UK rapper can carry."

"I think a lot of UK rappers

struggle to make commercial-sounding songs, songs with some sort of credibility and sometimes they do it and it works but it's not them. The idea behind the EP is with an Open Mic anyone can jump on stage and showcase their talent. This was just an open invite to say my music is out there for everyone to listen to."

The opening track (named Outro) is produced by Naughty Boy, another by London producer Ollie Twist and the remaining tracks by trio TDH (Tom, Dave and Harry). An upcoming collaboration with "good



friend" Ed Sheeran could be on the cards too...

Inspired by "people who work hard", it's Eminem, Dr Dre, Skinny Man and The Craftsmen who influenced the rapper's style. Takalobigashi said: "I like to see myself as more of a people's artist. I'm always going to be socially aware because that's what hip hop is about, it's about the expression of the oppressed and that's what's

ESSENTIAL INFO

RELEASES

Out now Yob Culture / Kam-Pain mixtapes
Feb 11 Open Mic EP

LABEL Naughty Words / Sony/ATV

CONTACT Mike.Bartlett@umusic.com

MANAGEMENT

Jack Lambert micrighteous@gmail.com

LIVE

Feb 12 Open Mic launch party, Barfly London

March 1 Zanzibar, Liverpool

missing from it these days, I think that's what people are thirsty for; that's what people want to hear."

Aside from an album and headline tour, the rapper's main ambition is to "not lose my head and stay focused. My ambition is to stay ambitious."

HE SAID / SHE SAID



“ [Entertainment retail] just isn't profitable. HMV was the last man standing: pretty much everybody went because nobody could make any money out of it. ”

WH Smith CEO Kate Swann responds to the FT's questioning on whether the retailer would boost its entertainment section following HMV's decline

TAKE A BOW TEAM LUMINEERS

THE LOWDOWN

Album: *The Lumineers*
Highest chart position: No.8



Label: Decca Records

General manager: Rebecca Allen

A&R:

Christen Greene Onto Entertainment (US)
Oli Harrop (Decca)

Manager:

Christen Greene, Onto Entertainment

Marketing:

Sophie Hilton

National press:

Emma Philpott - Purple PR

Regional press:

Jemma Litchfield - Purple PR

Online press:

Louie Gatas - All Leo

National radio:

Hungry & Woods

Regional radio:

Steve Stone (Decca)

TV:

Nirvana Chelvachandran (Decca)

MUST-SEE MUSIC TICKETING INFORMATION

HITWISE

Primary Ticketing Chart

POS PREV EVENT

1	15	Bon Jovi
2	NEW	Stereophonics
3	NEW	Wilko Johnson
4	1	One Direction
5	3	Paloma Faith
6	2	Madness
7	NEW	Hard Rock Calling
8	4	McFly
9	NEW	Bastille
10	12	Fleetwood Mac
11	13	Girls Aloud
12	NEW	Rihanna
13	NEW	Counting Crows
14	5	Bruce Springsteen
15	11	Olly Murs
16	9	Pink
17	14	Alt J
18	17	Mumford and Sons
19	NEW	Biffy Clyro
20	19	Robbie Williams

LATEST SECONDARY TICKETING PRICES



JAKE BUGG
02 Shephards Bush Empire Feb, 27

FACE VALUE	£14
SEATWAVE	£39.00 - £253.32
VIAGOGO	£45.00 - £201.62
STUBHUB	£66.00 - £153.00



THE SPECIALS
02 Academy Brixton, May 29

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THE BIG INTERVIEW JOHN REID**REID ALL ABOUT IT**

He operated close to the apex of the record label business for years; these days he's top dog for EU concerts at the world's most powerful live music company. Now John Reid's landed control of one of the most-sought after venues imaginable: the Olympic Park in London

**LIVE**

■ BY TIM INGHAM

What John Reid can't tell you about the inside of a chemical toilet probably isn't worth knowing.

The Live Nation EU concerts chief attended more than 25 music festivals across the continent in 2012 - his first full 12 months at the company since leaving his post as CEO of Warner Music International.

And while we're sure Reid didn't quite immerse himself in the full festival experience - sweaty tents, morning wet wipe 'showers', burgers that make Tesco's horsemeat look beefy - that's still some commitment to the cause.

Reid's attendance level speaks volumes about an exec who's given himself something of a crash course in the live business since transferring from the world of labels. Now, though, he's found his feet - and is ready to add muscle to Live Nation's already

monumentous European footprint.

His first big public play was made earlier this month, with the announcement that Live Nation is to handle the Olympic Park in south-east London as a concert venue. The company will move both its Hard Rock Calling and O2 Wireless festival brands to the Park in 2013, in addition to a host of other headline gigs, after winning the tender from Boris Johnson and the London Legacy Development Corporation (LLDC).

A short Tube journey to the West of that iconic venue, of course, you'll find Hyde Park; a no-less-momentous space which Live Nation has now exited.

The former home of the firm's Hard Rock Calling and Wireless festivals, Reid's team parted ways following tribulations concerning local residents' grizzling - and ultimate victory - over noise levels and stage curfew times.

Adding spice to the UK's live music landscape, Live Nation's heated rival AEG has now taken over

ABOVE
Olympic ambitions: Reid says that the live business is full of execs who focus on 'deal-making'

promotional duties in the park. And despite last year's troubles in the space - Bruce Springsteen having the plug pulled early, half of Blur's audience not being able to hear Damon's warbles - the German-owned company insists it can overcome these irritating limitations of the open-air location.

Not that Reid has time to worry too much about the competition. A former president of Island/Def Jam in the US and a CEO of Polygram Group Canada, he's focused on spotting opportunities for growth both inside and outside of our little isle - and there are plenty on the horizon, it seems...

What have been the big differences you've noticed from working in labels to working in live? What is the live business further ahead on and what could it learn from record companies?

The big difference is that at Warner I was managing a business that was technically in decline, within a recorded music industry that was eroding



commercially for 10 years. Hopefully it's hit the bottom of that now and is on the way back up. I left that - a business that was a lot to do with cost-cutting - for a business that isn't about cost-cutting but is still about growth and being a little bit more progressive in that direction. That's obviously the major difference. The live industry is... how can I put this? A loose group of federal republics [laughs]. It's big business and it's full of very entrepreneurial characters. Decision-making is quicker and company structure is flatter - record labels are still very hierarchical over a lot of levels. Decision-making at a record label is definitely slower. In the live business, you'll get a very quick yes or no to an idea.

Do you think the live music business has been smarter in some respects than the record business in recent years?

I don't know about that - both the record business and the live businesses are full of very smart people. There are different ways of making deals; the live business is a deal-making-orientated business - the record business has that but perhaps it's more creative. They're both risk takers to different degrees, but each requires a slightly different skillset. The record companies have been faced with a bigger strategic problem than live has faced - digital distribution. That hasn't affected the live business as much, although it's definitely doing so in ticketing now. There are a lot of parallels you can draw between the ticketing problems we in live face and the piracy problem the record industry has faced.

I didn't mean to draw battle lines there...

No, it was a perfectly reasonable question. Lots of people say: "If the record companies had all licensed

ABOVE
The Boss, bumped: Reid is sceptical that AEG will be able to overcome the sort of pressure from local residents that led to Bruce Springsteen having the plug pulled at Hard Rock Calling last summer

"Decision-making at a record label is definitely slower and more hierarchical than it is at a live company - but both industries are full of very smart people"

JOHN REID, LIVE NATION

Napster it would all have been fine!" Anyone with any sense knows that's bollocks.

Hasn't there been a historical issue around labels and the live business not working well enough to market an act together? Has that relationship improved of late?

Yes, and it definitely has improved. We all pay due reference to each other now. I wouldn't say the recorded music business was arrogant towards the live side, but there was an element of, "We're doing this and you follow." That was just the business model back then. The tour stood behind the record, now it's a bit more the other way round. People are starting to get their head around the fact we're all in the same business. But here's the bottom line: without recorded music underpinning it, the music value chain has no value at the top end. Now, it's true to say recorded music has become a smaller part of the value chain and live has become bigger - but without recorded music, you don't have headliners in five years' time. We help a bit, certainly more these days, as Live Nation in terms of investing in [new artists] than we used to, and we will do a lot more. But that wasn't historically the case.

That's a quandary for the whole industry. The newest bands who could headline festivals now are

getting old fast... Kasabian, Muse, Arctic Monkeys, maybe Mumfords or Biffy...

Yes. We have a very strong set of festivals lined up this summer, but you have to constantly think about where the next Bruce Springsteen - who's still one of the biggest headliners in the world, by the way - or Arctic Monkeys or Coldplay are coming from. Here's what I think has happened: record company margins have been eroded for 10 years, so record companies are investing less into new talent. We all know this. They might say they're not, but the reality is their margins are getting crushed, so by definition labels are taking fewer shots per year, and probably spending less on each one. That's not a shock - that's the life the industry's been leading.

Therefore, we all need to be doing more. Where that manifests itself for live is that these rock bands are getting investment in terms of tour support [from promoters] to build an audience without selling any records. My view of Live Nation is, why don't we help? We can do that in three ways for artists - who are now actually starting to knock our door down: (i) we can lend you a few thousand without taking 20% of your rights forever. I'm happy to lend them the money, but there's only so many of those punts we can take or else we'll be bankrupt; (ii) we can offer to help with infrastructure around the world, marketing and selling shows in different territories - especially doing a bit more for the support acts under the big guys; (iii) we're talking to the agency and management community about this one now, and that is we can pool all our festival real estate; brand-sponsored stages that we can offer to agents or managers. We could possibly do a better job of co-ordinating the six, 10 or 20 festivals they want to

THE BIG INTERVIEW JOHN REID



ABOVE
Park life:
 Live Nation will host gigs at the Queen Elizabeth Olympic Park this year. The venue will also play host to Hard Rock Calling and Wireless festivals

appear at across Europe. We could get the ten most important new acts to everybody in front of a lot of people and a lot of media. We could do that on a joined-up basis. We'd need agents, managers and record companies on board - and there's only so many slots.

You'd have to pick those acts very carefully, especially those you lend a bit of tour support to...
 Definitely. It's gambling, it's A&R. If record companies used to take ten shots a year [on properly financing new acts], now maybe they take seven or six. You can only afford to support so many of those tours. You have to assess the agent, record company, everyone; do we all think these acts are great?

What about artists who have already accepted 360 deals with labels?

I'm happy to invest in acts who have 360 deals, or acts who don't want to do them. We're agnostic about that. Some acts have come to us who just want a straight recorded music deal from their label - of course we can help those artists. I don't think that's competing [with label 360 deals], that's helping out. But there are a limited amount of times we can do that. How many acts in the UK get a real shot? I'm talking about those that get on the BBC lists and get the proper industry support. Not many. Perhaps five in January and five throughout the year. My job is to improve our share of that top ten.

You're seeing a different side of 360 deals these days than you did at Warner...

We invented them at Warner, or at least we drove the concept. Guilty as charged! [*Laughs*]

Has your view on them changed now you're at a company with a history of expertise in the live arena?

No, actually. The record companies view is: "We're funding all this [promotion and marketing], we

"We'll help acts with 360 deals. But when Live Nation funds artists who don't want to do a 360 with a label, that's not competing - it's helping out"

JOHN REID, LIVE NATION

deserve a better share, because the pie's getting smaller." At the time I was at a record company, it really was about added value: "Can we take more of a shot at that act because they're getting more funding?" If you go to the act as a label and say: "We will do X, Y or Z more than we did before [if you take a 360]," that's a good partnership. It's transparent. So long as they do those things, it's a good deal. The other side of it is when every label's doing 360 deals - when you as an artist have no choice but to take one if you want a record deal, that's not so good.

I'd expect you to say that Warner contributes to a justifiable level on a 360 deal - but do you think all labels do?

I don't know if Warners do! Did we when I was there? I know some acts definitely got more than their fair share. I don't know how it works today - I'm not party to that any more...

It's interesting to hear you compare piracy and online ticketing as comparative problems...

Online bots and ticket scalping online - that's our 'piracy'. It's the biggest technological challenge that we have in the live industry. You put a show on sale and, depending where you are in the world, so much of the traffic is this robotic scalping - machines holding tickets and then forcing real fans to buy from a secondary site. That's wrong. We spend millions and millions on software development to deal with this stuff and to try and make sure tickets get in the hands of fans. It manifests itself in the

public stress level in secondary ticketing. The consumer just wants to buy a ticket for a reasonable price - we have no problem with them getting that on a primary or secondary site. But we don't want to scalp the consumer. Ninety to 95% of our traffic on Ticketmaster in the US on a Saturday on-sale is from bots. That's how serious it is.

Can't it be sorted to some degree with dynamic pricing: charging very high prices for top tier tickets and low prices for back-of-the-room seats?

It helps when an artist understands there is a dynamic demand for pricing, certainly - that there are super-fans willing to pay a lot of money for a front row seat. Sometimes artists under-price themselves, sometimes they over-price themselves. But we don't decide that, it's our job to help the artist achieve what they want from a ticket price. It's true that selling closer to a true market price at the front of the room helps us sell cheaper tickets at the back of the room.

What's your view on secondary ticketing sites that operate solely as resale sites - i.e not putting any profits back into the music industry?

It should be a more transparent business from those guys. We're pretty clear about what we do with our primary tickets and our own secondary site [Get Me In!] - you have to be. We're the biggest ticket seller and promoter in the world. We have to be honest.

Not mentioning any businesses who liquidate their UK office and then their new HQ just happens to pop up in Switzerland...

Right. Ticketmaster now offers paperless tickets - we did for the Robbie Williams [02] gig last year and it went very well and we'll do it for a number of acts. Obviously when it comes to fans who want to exchange their ticket, we have to manage that.



LEFT
Download: Live Nation has already announced Rammstein, Iron Maiden and Slipknot as headliners for the 2013 festival

Will technology facilitate a completely paperless future for ticketing?

Eventually I think it will, yes. There's no question about that. You'll see mobile take up more and more of a share of all ticketing.

Where's the growth going to come from for Live Nation in the UK in the coming years?

The first important thing was to get a site in London that worked for everybody and the Olympic Park is perfect. We have a run coming up: T In The Park, Creamfields, Reading & Leeds, Download, Latitude – which are all festivals that are in good shape. London's the key, though. Wireless as a brand has grown and grown and has found its niche as a big urban pop festival, but it needed a home unfettered by noise and other issues, we think we've found it – Hard Rock Calling likewise. And we're going to fit another couple of things in, not just at the Olympic Park but in other places too.

And across Europe?

We're very strong in Northern Europe – our mission now is to build on that by finding some new brands and some new opportunities. Then we have to get Southern Europe right, building our French business. We're also establishing our business in new and developing markets in the rest of the world – we have a big business in Australia, a new joint venture in Japan with Creativeman [Productions, based in Tokyo] – just broadening the footprint. You don't want to run before you can walk; you have to follow the money, but stay smart about the macro-economics of Spain, for example.

Where there is close to 25% adult unemployment at the moment...

Right. We won't be going bonkers in Spain this year. But the one thing people do gravitate towards when times are hard are trusted brands that work,

right? When you've got a field somewhere in the middle of England with possibly a second-tier set of acts on the bill, you know the festival experience isn't going to be great, regardless of the weather. But you know what you're going to get at Reading – an evolving set of great set artists, stages and facilities. That's what [Festival Republic boss] Melvin Benn and other people in our organisation do so well.

Does the return of Glastonbury in 2013 strike fear into you?

No. It's a great business and [Michael Eavis] does a great job. People love it, it's a rite of passage, but so are Reading & Leeds for their market, as is Download or T In The Park for its audience. They all have their communities – our job is to ensure we evolve with the fan.

Some said Sonisphere fizzled out last year because its headliners weren't up to scratch. How much does a festival live or die on who tops its bill?

It depends on how strong the brand is. Some festivals are headliner-driven. It's the same the world over. But some festivals – Glastonbury, Creamfields or Lowlands in Holland – you can put on and sell out without announcing a single headliner. But then the day you start trading in the brand and stop giving people the best, that can change – you can't take the piss. Regardless of the headliner, if people have a shitty experience at a festival, they won't be back the next year.

How many gigs have you got lined up at the Olympic Park?

The stadium is only open until September, then they've got to go through this refurbishment. And by the way, I don't know what's happening after that – whether they've made a deal with a football team or otherwise, it's not for me to speculate about. I will say LLDC are good guys to work with; they

want to work on a commercial basis, while the community gets its share. After this year, I guess there'll be a tender process. We're giving it a go this year. Touch wood, if it goes well, we'll want to be back in there again next year – either on an annual or longer-term basis.

Do you expect to clash with the AEG-owned O2 – it's only down the road from the Olympic Park...

No, that's an indoor arena – to which we're the biggest content supplier and will continue to be. That's a great relationship for us. AEG operate the O2 and other buildings in Europe, but we're the biggest content supplier full stop. The O2 is not an issue for us – it shows a private operator can run a great building. Half the audience for these London shows comes from outside the M25. Transportation links at the Olympic Park are very good, so we're very happy with that.

Does the Olympic Park offer enough romance to people compared to Hyde Park?

There is a huge element of romance for people at the Olympic Park – consumers as well as artists. The people who didn't go in the summer will definitely want to come. And I think the people who were there in the summer for the Games will want to come back too – if only a few of them return, that'll be a lot of people, right? A great number of artists want to open the Park. That's an interesting one for us to juggle.

Surely you could book the biggest act in the world? Who's that then?

You tell us!

The Olympic Park is on everybody's radar now. We've already booked two of the biggest acts in the world for this year at the Park in what is arguably the biggest genre of music in the world. That's all you'll get out of me.

You famously had problems with noise caps and curfews in Hyde Park. AEG say they're going to sort that out by just moving the stage...

I've read that too...

Did that never occur to you?

[Laughs] We're out of Hyde Park, but every cloud has a silver lining. My view of Hyde Park is the same as it was last year: a very vocal minority [of local residents] have an unduly large voice in the running of what is one of the country's greatest spaces. That problem will continue for any commercial operator. It was and will be an issue for artists. I genuinely hope they [AEG] find a way to get over it. It won't be easy.

But they're just going to move the stage!

Put it this way, we've all had that stage positioning [suggested by AEG] drafted as a plan at some point. Every venue or building is a compromise of sorts; some require greater compromises than others. And when that compromise becomes a problem for the consumer and the artist, it's not good, wherever it is in London. All London sites are challenged, but the Olympic Park looks like it will be less challenged [than Hyde Park] in terms of infrastructure, noise, curfew and transportation. That's one big reason why we've gravitated there.

BUSINESS ANALYSIS SONGWRITERS IN 2012

EDITORIAL

Dr Luke and Co provide right medicine for Kobalt



BMG Chrysalis went on quite a shopping trip just before Christmas, snapping up a trolley-load of catalogues and songwriters the EC forced Sony/ATV to ditch after its EMI Publishing-led takeover. However, when it comes to housing contemporary hit songwriters rival Kobalt remains some distance ahead.

Although the German company is hardly lacking in big names with the likes of What Makes You Beautiful co-writer Carl Falk, will.i.am and Bruno Mars on its books, Music Week's Top 100 songwriters chart for 2012 clearly shows where the balance of power lies in terms of modern hitmakers with Kobalt controlling 18.5% of the chart to BMG Chrysalis's 2.8%.

Kobalt's rise with a model built on the writers retaining their copyrights and what it bills as "unparalleled transparency" has not been without controversy among rival publishers.

Some puzzle over the kinds of deals it offers and how these can add up financially, but there is no denying that from a talent point of view its roster is first class and includes some of the world's leading songwriters, including Dr Luke, Max Martin and Shellback and from the UK the likes of Futurecut, Jake Bugg and Iain Archer - who co-wrote a big chunk of Bugg's debut album.

"Some puzzle over the kind of competitive deals it offers clients, but from a talent point of view, Kobalt's roster is first class"

Even with all this, Kobalt's collection of tunesmiths is no match for the combined weight of Sony/ATV and EMI, which provides nearly one-third of 2012's top hit songwriters, including Calvin Harris and Sia Furler in first and second positions.

EMI Publishing pre-takeover always had a particular strength in hit songwriting with Harris and Furler joined by the likes of Adele and Florence collaborator Paul Epworth, Stargate and Greg Kurstin, while these names now sit alongside Sony/ATV stars such as RedOne, Ed Sheeran and songwriting/production trio TMS whose 2012 hits included Little Mix's Wings and Emeli Sande's Read All About It Pt 3. Having the likes of Sande and Lana Del Rey on its books hardly suggests the new combined company is lacking in album artists either.

All this must provide plenty of thought for Universal Music Publishing, the world's top music publisher before Marty Bandier fulfilled his dream of being reunited with EMI, albeit without the Virgin catalogues and some top songwriting individuals. With its strength more with album artists, Universal was always behind EMI when it came to creating hit songs; now the gap is even wider.

Sony/ATV/EMI fills more than twice as many positions as Universal does on our songwriters chart and those it occupies are mostly with recording artists creating material for themselves, such as Coldplay, Florence Welch and Nicki Minaj, rather than being for-hire songwriters penning for others.

It is the latter category in which most of the biggest hits are produced these days with 90% of the Top 100 downloads in the UK last year involving at least some additional songwriting to the recording act, while 5% were cover versions. That left just 5% of the top sellers penned by the artists alone.

Paul Williams, Head Of Business Analysis

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

CALVIN HARRIS FINDS LOVE ONCE AGAIN



EXECUTIVE SUMMARY

■ Calvin Harris was the UK's leading hit songwriter for second successive year in 2012 after a series of solo sellers and successes for Cheryl and Rihanna

■ Sia Furler took second spot thanks to likes of David Guetta's Titanium, Flo Rida's Wild Ones and Rihanna's Diamonds

■ The year's Top 10 songwriters included Brits, Americans, Swedes, an Australian, Aussie-Belgian and South Korean

■ Nearly one-third of 2012's 100 top hit writers were signed to Sony/ATV/EMI with Kobalt the publisher's main competitor

■ Emeli Sande was 2012's top albums songwriter with Ed Sheeran runner-up

SONGWRITING

■ BY PAUL WILLIAMS

Calvin Harris staked another claim as the world's leading hitmaker by finishing as top songwriter in the UK during 2012 for a second successive year.

Having led *Music Week's* exclusive chart in 2011 ranking songwriters by shares of the year's 100 biggest-selling singles he did it all again in 2012 with a sizable gap between him and the opposition.

Harris's place at the top of the UK listings follows him taking the No 1 position on Billboard's chart of the top songwriters of the year according to their performance on the Hot 100. In the US he penned six hits on the chart during the year, including the chart-topping We Found Love by Rihanna and a series of his own hits, such as Feel So Close and Let's Go.

His songwriting triumphs in the UK last year were along similar lines with We Found Love and fellow Rihanna Hit Where Have You Been, which he co-authored, among the year's 100 top downloads, according to Official Charts Company data. Let's Go, his hit with

Ne-Yo, and We'll Be Coming Back recorded and written with Example also made the grade, but on top of all that were two chart-topping singles – Call My Name for Cheryl and Sweet Nothing, recorded by him with Florence Welch who was also on the writing credits alongside Kid Harpoon.

Harris's main rivals for the songwriting crown in 2011 were Bruno Mars and his Smeezingtons partners and Adele, but 12 months later the main challenge came from Down Under courtesy of EMI Music Publishing colleague Sia Furler.

The Australian's first album OnlySee came out back in 1997, but at the beginning of 2012 she was still little known in the UK. That quickly changed with two big hits she co-penned and featuring her on vocals – David Guetta's Titanium and Flo Rida's Wild Ones – which finished as 2012's fourth and 10th biggest sellers.

By the end of the year her star had risen to the heights of being on Rihanna's new album Unapologetic and specifically its lead-off single Diamonds, co-written by Furler and the year's 11th top seller Just for good measure she added two further songs to the year-end Top 100: another Guetta collaboration She Wolf (Falling To Pieces)

The chart below shows the top songwriters of 2012 based on shares of the UK's 100 biggest-selling singles of the year. Source: Music Week research/Official Charts Company data

TOP 100 SONGWRITERS OF THE YEAR 2012

POS SONGWRITER(S) / PUBLISHER

The DJ Fresh featuring Rita Ora hit Hot Right Now, the year's 24th best seller, is excluded from the calculations as it is currently the subject of a publishing dispute.

1	ADAM WILES AKA CALVIN HARRIS <i>Sony/ATV/EMI</i>	21	TRAMAR DILLARD AKA FLO RIDA <i>Sony/ATV/EMI</i>	41	DAVID GUETTA <i>What A Publishing</i>	61	JESSICA CORNISH AKA JESSIE J <i>Sony/ATV/EMI</i>	81=	SIDNEY RUSSELL <i>Music Sales</i>
2	SIA FURLER <i>Sony/ATV/EMI</i>	22	ED SHEERAN <i>Sony/ATV/EMI</i>	42	HOAX & CRAZE (HUGO CHEGWIN, HARRY CRAZE) <i>Sony/ATV/EMI</i>	62	OLLY MURS <i>Universal</i>	81=	BOBBY SCOTT <i>Jenny</i>
3	FUN <i>Sony/ATV/EMI, Warner/Chappell</i>	23	TIMOTHY MCKENZIE AKA LABRINTH <i>Sony/ATV/EMI</i>	43	GIORGIO TUINFORT <i>Bucks</i>	63	TIM BERGLING AKA AVICII <i>Sony/ATV/EMI</i>	83=	DAVID GLASS <i>Sony/ATV/EMI</i>
4	CARL FALK AND RAMI YACOB <i>BMG Chrysalis, Kobalt</i>	24	FLORENCE WELCH <i>Universal</i>	44	ELLIOT GLEAVE AKA EXAMPLE <i>Universal</i>	64	RICHARD COWIE AKA WILEY <i>Sony/ATV/EMI</i>	83=	MARCUS KILLIAN <i>CC</i>
5	COLDPLAY <i>Universal</i>	25	CLAUDE KELLY <i>Warner/Chappell</i>	45	JEREMY FRAITES AND WESLEY SCHULTZ (THE LUMINEERS) <i>Kobalt</i>	65	STEVE ROBSON <i>Imagem</i>	85	GREG KURSTIN <i>Sony/ATV/EMI</i>
6	JOHAN SCHUSTER AKA SHELLBACK <i>Kobalt</i>	26	ARNTHOR BIRGISSON <i>Kobalt</i>	46	WAYNE HECTOR <i>Warner/Chappell</i>	66	NICK VAN DE WALL AKA AFROJACK <i>Bucks</i>	86	DAYO OLATUNJI AKA MS D <i>CC</i>
7=	LUIZ BONFA <i>Carlin</i>	27	LUKASZ GOTTWALD AKA DR LUKE <i>Kobalt</i>	47=	ALEX CLARE <i>Universal</i>	67	ADAM LEVINE <i>Universal</i>	87	ANDREW LLOYD WEBBER <i>Really Useful</i>
7=	WALTER DE BACKER AKA GOTYE <i>Kobalt</i>	28	MICHAEL POSNER <i>Sony/ATV/EMI</i>	47=	JIM DUGUID <i>Warner/Chappell</i>	68	BROOK BENTON <i>Sony/ATV/EMI</i>	88	IAIN JAMES <i>Sony/ATV/EMI</i>
9	PARK JAI-SANG AKA PSY <i>Universal</i>	29	THE SMEEZINGTONS <i>BMG Chrysalis, Sony/ATV/EMI, Universal</i>	49=	NORMAN COOK <i>ASongs</i>	69	FUTURECUT (TUNDE BABALOLA, DARREN LEWIS) <i>Kobalt</i>	89	JO PERRY <i>Kobalt</i>
10	MARTIN SANDBERG AKA MAX MARTIN <i>Kobalt</i>	30	GARY BARLOW <i>Sony/ATV/EMI</i>	49=	HARLEY ALEXANDER-SULE, JORDAN STEPHENS (RIZZLE KICKS) <i>BMG Chrysalis</i>	70	ROBBIE WILLIAMS <i>Farrell/Notting Hill</i>	90=	RAPHAEL JUDRIN <i>Warner/Chappell</i>
11	EMELI SANDE <i>Sony/ATV/EMI</i>	31	SAM AND THE WOMP <i>Perfect Songs</i>	51	SONNY MOORE AKA SKRILEX <i>Kobalt</i>	71	THE INVISIBLE MEN (JASON P, GEORGE A, JONATHAN SHAVE) <i>Sony/ATV/EMI, Universal</i>	90=	PIERRE-ANTOINE MELKI <i>Warner/Chappell</i>
12	SWEDISH HOUSE MAFIA <i>Universal</i>	32	SHAFFER SMITH AKA NE-YO <i>Imagem</i>	52	ADELE ADKINS <i>Universal</i>	72=	MARTIN LINDSTROM <i>Kobalt</i>	92	FIONA BEVAN <i>Imagem</i>
13	WILL ADAMS AKA WILL.I.AM. <i>BMG Chrysalis</i>	33	FRANKIE GOES TO HOLLYWOOD <i>Perfect Songs</i>	53	JEFFREY BHASKER <i>Sony/ATV/EMI</i>	72=	MICHEL ZITRON <i>Kobalt</i>	93	TAYLOR SWIFT <i>Sony/ATV/EMI</i>
14	INA WROLDSEN <i>P and P Songs</i>	34	HENRY WALTER AKA CIRKUT <i>Kobalt</i>	54	CHARLES WRIGHT <i>Warner/Chappell</i>	74	KEON YOO <i>Sony/ATV/EMI</i>	94	STEFAN GORDY, SKYLER GORDY (LMFAO) <i>Global Talent</i>
15=	CARLY RAE JEPSEN <i>C/C</i>	35	SAVAN KOTECHA <i>Kobalt</i>	55=	PATRICK MONAHAN (TRAIN) <i>Sony/ATV/EMI</i>	75	AMMAR MALIK <i>Kobalt</i>	95	ADAM YOUNG AKA OWL CITY <i>Universal</i>
15=	JOSHUA RAMSAY <i>C/C</i>	36	ONIKA MARAK AKA NICKI MINAJ <i>Universal</i>	55=	ESPIONAGE (AMUND BJOERKLUND, ESPEN LIND) <i>Sony/ATV/EMI</i>	76	RODNEY HWINGWIRI <i>Sony/ATV/EMI</i>	96	JAMES "JIMBO" BARRY <i>CC</i>
17	STARGATE (MIKKEL ERIKSEN AND TOR ERIK HERMANSEN) <i>Sony/ATV/EMI</i>	37	TMS (THOMAS BARNES, PETE KELLEHER, BENJAMIN KOHN) <i>Sony/ATV/EMI</i>	57	ESTER DEAN <i>Universal</i>	77	AZEALIA BANKS <i>Sony/ATV/EMI</i>	97=	BONNIE MCKEE <i>Kobalt</i>
18	KESI DRYDEN, PIERS AGGETT, AMIR AMOR (RUDIMENTAL) <i>Sony/ATV/EMI</i>	38	SOFLY & NIUS (RAPHAEL JUDRIN AND PIERRE-ANTOINE MELKI) <i>Warner/Chappell</i>	58=	ELIZABETH GRANT AKA LANA DEL REY <i>Sony/ATV/EMI</i>	78=	JASON MRAZ <i>Fintage</i>	97=	KATY PERRY <i>Warner/Chappell</i>
19	PAUL EPWORTH <i>Sony/ATV/EMI</i>	39	JEF MARTENS <i>Bucks</i>	58=	JUSTIN PARKER <i>Sony/ATV/EMI</i>	78=	MICHAEL NATTER <i>Great Hooks</i>	99	NADIR KHAYAT AKA REDONE <i>Sony/ATV/EMI</i>
20	BENJAMIN LEVIN AKA BENNY BLANCO <i>Kobalt</i>	40	DANIEL O'DONOGHUE, MARK SHEEHAN (THE SCRIPT) <i>Imagem</i>	60	TOM KELLY AND BILLY STEINBERG <i>Sony/ATV/EMI</i>	80	LADY ANTEBELLUM <i>Sony/ATV/EMI, Warner/Chappell</i>	100	KENNY OLIVER <i>Kobalt</i>

and Ne-Yo chart-topper Let Me Love You (Until You Learn To Love).

In third place New York City's Fun are the only Americans among the year's Top 10 hit songwriters. With their members published by what is now Sony/ATV/EMI and Warner/Chappell, the group had the year's third top single with We Are Young and 77th with Some Nights, both co-written by their producer Jeff Bhasker. He turns up in 53rd place on our songwriters chart.

On the 2011 songwriters chart half the Top 10 places were occupied by US names with The Smeezingtons in second place joined by Ester Dean, Lady Gaga, Claude Kelly and Dr Luke. While Gaga is missing this time, there are re-appearances in 2012 by the others, but in lower positions. Top songwriters of 2010, The Smeezingtons are 29th this time courtesy of BMG Chrysalis-published Bruno Mars' hit Locked Out Of Heaven, while Universal's Dean is 57th thanks to hits by Rihanna and David Guetta.

In 25th and 27th places respectively, Warner/Chappell's Kelly and Kobalt's Dr Luke shared credits on Jessie J's Domino, while Kelly's run also included Olly Murs hits Troublemaker and Dance With Me Tonight and Luke's Katy Perry smashes Part Of Me and Wide Awake. The lack of Americans in the year's songwriters Top 10 does not, unfortunately, from a British perspective open up many opportunities for domestic writers with Calvin Harris joined by only one other UK act, Universal's Coldplay whose fifth place is down to their second singles chart-topper in Paradise and Rihanna pairing Princess Of China.

Instead, the chart's top table reflects just what a cosmopolitan place the world of songwriting is these days with the two Brits and one US band joined by Australian

Furler, a Belgian-Australian, four Swedes, a Brazilian and a South Korean.

The pairing of BMG Chrysalis's Carl Falk and Kobalt's Rami Yacoub leads the Swedish showing in fourth place having collaborated on a series of big hits across the year, among them Nicki Minaj's Starships and Pound The Alarm and the One Direction singles What Makes You Beautiful and Live While We're Young. They are joined in sixth place by the Kobalt-signed Shellback who has credits on six of the year's Top 100 downloads, led by Maroon 5 featuring Wiz Khalifa's Payphone, but also including the same band's Moves Like Jagger and One More Night and hits by Taylor Swift, Sean Paul and Usher.

Shellback collaborated on One More Night, Swift's We Are Never Ever Getting Back Together and Usher's Scream with fellow Swede and Kobalt colleague Max Martin who is in the credits on an unrivalled seven of the year's Top 100 singles and takes 10th spot on the songwriters chart. Another Kobalt signing, Aussie-Belgian Gotye, shares seventh place with the late Brazilian composer Luiz Bonfa after his Carlin-controlled composition Seville was sampled on Somebody That I Used To Know, the year's top-selling single. Directly below them is South Korean PSY whose Universal co-wrote Gangnam Style sold nearly 880,000 copies by the end of 2012.

Across the whole Top 100 songwriters chart 14 nations are represented with the countdown also including names from Belgium, France, Ireland, Morocco, the Netherlands, Zimbabwe and Canada, among them Carly Rae Jepsen and her main Call Me Maybe collaborator Joshua Ramsay, and Norway with P and P's Ina Wroldsen registering after her Shontelle co-write Impossible with another Swede, Kobalt's Arnthor Birgisson, was covered by X Factor winner James

Arthur. Wroldsen finishes 12 places higher than Birgisson at 14 as she also co-wrote Cover Drive's Twilight.

Sony/ATV/EMI's hitmaking Norwegian duo Stargate are present in the annual songwriters chart again having been runners-up in 2010 and fifth the following year. They are placed 17th for 2012 with their run including two chart-toppers in Rihanna's Diamonds and Rita Ora's RIP.

On what was a Top 50 songwriters chart compiled for 2011 UK songwriters claimed a 34.3% share. The chart has been extended to 100 positions this time, although the UK share remains about the same at 34.3%, just behind the US on 36.7%, 19% from the rest of Europe and 10% from the rest of the world. The fractions of a percent are explained by songwriting collaborators who are ranked together on our chart having different nationalities.

Among the Brits Emeli Sande just misses out on a Top 10 position, finishing 11th after four of her songs appeared in the year's Top 100, while her Sony/ATV/EMI colleague Ed Sheeran is 22nd having been placed fourth a year ago. Unsurprisingly, Universal-signed Adele led the UK charge in 2011. A year on her ranking is a more modest 52nd, all down to her Bond theme Skyfall, while its co-writer, Sony/ATV/EMI's Paul Epworth is 19th having also co-penned Florence + The Machine's first UK singles chart-topper Spectrum. Florence Welch, signed to Universal, is 24th thanks to Spectrum and her Calvin Harris collaboration Sweet Nothing.

The UK presence also includes Sony/ATV/EMI's Labrinth whose 23rd place is down to Beneath Your Beautiful and Earthquake. A double Perfect Songs showing has Bom Bom chart-toppers Sam and The Womp at 31 and Frankie Goes To Hollywood at 33 via Gabrielle Aplin's cover of their 1984 hit The Power Of Love.

BUSINESS ANALYSIS SONGWRITERS IN 2012

ALBUMS

BY PAUL WILLIAMS

Emeli Sande's million-selling *Our Version Of Events* secures her top billing on *Music Week's* chart of the most successful album songwriters of 2012.

The Virgin Records debut sold an unrivalled 1.4 million copies last year, according to the Official Charts Company, to place her at No 1 on our countdown compiled from songwriting shares of the year's 20 biggest-selling artist albums. She also co-wrote a song on Pink's album *The Truth About Love*, while her own album's main collaborator and fellow Sony/ATV/EMI signing Naughty Boy is ninth.

At the chart's top end she is joined by several names returning from 2011's countdown with Sony/ATV/EMI's Ed Sheeran, placed fourth then, moving up to runners-up spot because of his own + album and co-writing *Little Things* and *Over Again* on One Direction's *Take Me Home*.

Third in 2011, Coldplay are fourth this time after Mylo Xyloto sold another 475,657 copies during the year, while ahead of them in bronze position are fellow Universal signings Mumford & Sons who wrote all the songs on the standard version of their second album *Babel*.

Universal's Adele easily topped the 2011 albums songwriters chart and she returns in sixth place after 21 sold another 786,424 copies. Just ahead of her in fifth place is Lana Del Rey who co-wrote all the songs on her first album *Born To Die*, while her main collaborator, Sony/ATV/EMI colleague Justin Parker, is 15th having the additional benefit of a co-write on Rihanna's *Unapologetic* album.

Neil Diamond's deep and substantial song catalogue, housed at Sony/ATV/EMI, delivered again for the veteran American as he takes seventh place on our countdown after retrospective *The Very Best Of* finished as the 18th top artist album of 2012. The year's top songwriter based on hit singles, Sony/ATV/EMI's Calvin Harris is eighth when it comes to albums with his showing comprising not just copyrights on his own release *18 Months* but co-writes on Rihanna's *Talk A Talk* album.

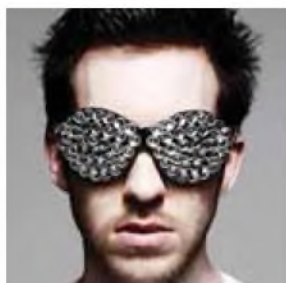
Like One Direction and Rihanna, Universal-published Olly Murs had two of the year's 20 biggest artist albums. Unlike them, he was also the releases' main songwriter with his contributions to *Right Place Right Time* and *In Case You Didn't Know* placing him 10th on the songwriters chart.

Two of Murs' collaborators – Warner/Chappell's Wayne Hector and Imagem's Steve Robson – also make

TOP 20 ALBUM SONGWRITERS 2012

POS	SONGWRITER(S) / PUBLISHER
1	EMELI SANDE Sony/ATV/EMI
2	ED SHEERAN Sony/ATV/EMI
3	MUMFORD & SONS Universal
4	COLDPLAY Universal
5	ELIZABETH GRANT AKA LANA DEL REY Sony/ATV/EMI
6	ADELE ADKINS Universal
7	NEIL DIAMOND Sony/ATV/EMI
8	ADAM WILES AKA CALVIN HARRIS Sony/ATV/EMI
9	SHAHID KHAN AKA NAUGHTY BOY Sony/ATV/EMI
10	OLLY MURS Universal
11	ROBBIE WILLIAMS Farrell/Notting Hill
12	PALOMA FAITH Universal
13	CARL FALK AND RAMI YACOUB BMG Chrysalis, Kobalt
14	ALECIA MOORE AKA PINK Sony/ATV/EMI
15	JUSTIN PARKER Sony/ATV/EMI
16	CLAUDE KELLY Warner/Chappell
17	TIM METCALFE AND FLYNN FRANCIS Universal
18	WAYNE HECTOR Warner/Chappell
19	STEVE ROBSON Imagam
20	JESSICA CORNISH AKA JESSIE J Sony/ATV/EMI

Source: Music Week research/Official Charts Company data



RIGHT
Oily on the up: Universal-signed Olly Murs penned a chunk of both *Right Place Right Time* and *In Case You Didn't Know*

TOP 100 HIT SONGWRITERS OF 2012 BY NATIONALITY



UK 34.3% US 36.7%
REST OF EUROPE 19%
REST OF WORLD 10%

TOP 100 SONGWRITERS OF 2012 BY PUBLISHER



SONY/ATV/EMI 31% KOBALT 18.5%
UNIVERSAL 13%
WARNER/CHAPPELL 9.7% C/C 5%
IMAGEM 4% BUCKS 3%
BMG CHRYSALIS 2.8% OTHERS 13%

TOP 100 SINGLES OF 2012 BY SONG TYPE



PARTLY WRITTEN BY RECORDING ACT 72%
WRITTEN BY OUTSIDE SONGWRITERS 18%
WRITTEN BY RECORDING ACT 5%
COVER VERSION 5%

Source: Music Week research



the chart Hector is 18th having contributed songs to five of the year's 20 top artist albums: the two Murs sets, both One Direction albums and Paloma Faith's *Fall To Grace*. Nineteenth-placed Robson, in turn, is credited on the same five albums.

Universal-signed Faith is herself 12th on the chart, just ahead of BMG Chrysalis's Carl Falk and Kobalt's Rami Yaccub thanks to their One Direction output. Ahead of them all, Farrell's Robbie Williams is 11th after co-writing all but one of the tracks on *Take The Crown*, while the pairing of Tim Metcalfe and Flynn Francis, who are both signed to Universal, are 17th after co-authoring seven of the album's songs.

Sony/ATV/EMI's Jessie J completes the Top 20 in 20th place after *Who You Are* shifted another 369,903 copies last year.

PUBLISHERS

BY PAUL WILLIAMS

The strength of Kobalt's hit songwriting roster is laid bare by the publisher providing newly-merged powerhouse Sony/ATV/EMI with the main competition on *Music Week's* songwriters chart for 2012.

Unsurprisingly, Sony/ATV/EMI has the biggest stake of the Top 100 chart – 31% – with its showing comprising the likes of Calvin Harris, Sia Furler and Stargate from the EMI Publishing side and Sony/ATV signings such as Ed Sheeran, Flo Rida and Gary Barlow.

However, it is Kobalt, not Universal, putting up the closest challenge with 18.5% of the chart, the half percentage down to its pairing of Rami Yaccub with BMG Chrysalis's Carl Falk. The independent publisher's hand includes such heavyweights as Shellback, Gotye and Max Martin, all of whom are among the year's 10 leading hit songwriters.

Universal has 13% of the chart, led by fourth-placed Coldplay, while Warner/Chappell's 9.7% share includes Claude Kelly, Wayne Hector and French songwriting and production duo soFly & Nius who co-wrote Flo Rida's *Wild Ones*.

Besides Falk, BMG Chrysalis's interests include will.i.am while the chart's four positions occupied by Imagem include The Script's Danny O'Donoghue and Mark Sheehan who collaborated with the Black Eyed Peas man on *Hall Of Fame*. Bucks has three writers registering, among them David Guetta collaborator Giorgio Tuinfort and Afrojack.

TOP 20 UK SONGWRITERS 2012

POS	SONGWRITER(S) / PUBLISHER
1	ADAM WILES AKA CALVIN HARRIS Sony/ATV/EMI
2	COLDPLAY Universal
3	EMELI SANDE Sony/ATV/EMI
4	RUDIMENTAL Sony/ATV/EMI
5	PAUL EPWORTH Sony/ATV/EMI
6	ED SHEERAN Sony/ATV/EMI
7	TIMOTHY MCKENZIE AKA LABRINTH Sony/ATV/EMI
8	FLORENCE WELCH Universal
9	GARY BARLOW Sony/ATV/EMI
10	SAM AND THE WOMP Perfect Songs
11	FRANKIE GOES TO HOLLYWOOD Perfect Songs
12	TMS Sony/ATV/EMI
13	HOAX & CRAZE Sony/ATV/EMI
14	ELLIOTT GLEAVE AKA EXAMPLE Universal
15	WAYNE HECTOR Warner/Chappell
16=	ALEX CLARE Universal
16=	JIM DUGUID Warner/Chappell
18=	NORMAN COOK ASongs
18=	RIZZLE KICKS BMG Chrysalis
20	ADELE ADKINS Universal

Source: Music Week research/Official Charts Company data



STATE OF THE ART
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 REAL TIME REPORTING
 INTERNATIONAL UK & SAMEDAY DELIVERY
 BULK & MEZZANINES
 MULTI-CHANNEL
 END USER FULFILMENT
 3PL LOGISTICS SERVICE PROVIDER
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PROFILE ULTRA RECORDS**ULTRA'S MERRY DANCE**

When Patrick Moxey founded Ultra Records in 1996, he was told “dance music will never sell”. Last week, he signed a revolutionary joint venture deal with Sony and helped launch the first ever global electronic music trade body to represent a \$4bn genre. How times change...

**LABELS**

BY TIM INGHAM

It's widely acknowledged that while some amazing dance music was getting mainstream UK acceptance in the mid-1990s, the US simply wasn't listening.

As The Chemical Brothers, The Prodigy, Fatboy Slim, Propellerheads and more were scoring Official Chart hits on this side of the Atlantic, Patrick Moxey was being told in no uncertain terms that “dance music will never sell in America”.

US radio was refusing to play anything too bass-driven, whilst audiences were perplexed by acts bounding onto stages without guitars. Yet it was within this climate, astonishingly, that Moxey decided: ‘I've really got to set up my own US dance label.’

In 1996, Ultra Records was born. Moxey wasn't new to the game of signing and developing top-notch talent – a previous manager of hip-hop kings Gang Starr, he was given his first notable industry job by Def Jam co-founder Russell Simmons.

In the early 1990s, Moxey was picked by Pete Tong to run Payday Records in the US through Polygram – and played a hand in securing the signature of a young rapper called Jay-Z. From there he moved onto Virgin, signing N*E*R*D, Kelis and Beenie Man, but the former student DJ craved to move back into the dance scene.

Despite Ultra's conception amid an arid time for dance successes in the US, it grew through credibility and some inarguably impressive signings (Roger Sanchez, Cascade) before Sasha & Digweed delivered the label's first proper hits, selling more than 500,000 records over six albums.

Moxey ploughed on in the face of powerful adversity (while Ultra was still a fledgling outfit, he recalls being told by MTV “dance music will never work”), in the hope that one day the wider US scene would ‘get it’. And in 2013, boy have they.

The explosion of the electronic music scene in America has sent both record and ticket sales rocketing – you'll recognise Ultra's name from its

ABOVE
Associates (Left) Patrick Moxey with Ben Turner at the Midem announcement of the Association For Electronic Music and (Right) Sony's Doug Morris

loose association with Miami's Ultra Festival, which drew 165,000 people last spring; or perhaps from its YouTube page, which now boasts more than one million subscribers and two billion views.

Its current roster includes North American artists Kaskadee, deadmau5, Wolfgang Gartner and Steve Aoki, whilst international artists it handles in the US include Calvin Harris, Benny Benassi, Alex Gaudino, The Bloody Beetroots and Congorock.

Little wonder that Sony has chosen Ultra as a partner to give the major a serious A&R stakehold in the world of EDM. The pair last week announced a new global relationship covering A&R, distribution, international repertoire and more.

As a result of the partnership, Moxey has been named president, Electronic Music, Sony Music Entertainment, reporting directly to Doug Morris, CEO, Sony Music Entertainment.

Sony will distribute releases from Ultra's recorded music division in North America via RED in the US and Sony Music Canada, while outside North America, Sony Music International and Ultra will share resources to promote and market Ultra's artists worldwide. In addition, Ultra Music will help promote and market Sony Music artists in the US and Canada.

And that's not all Moxey has going on: at Midem 2013, he announced his involvement in the Association For Electronic Music – the new global trade body for a genre now estimated to be worth \$4bn worldwide each year.

Music Week grilled Moxey on Ultra's Sony relationship, the growth of dance (‘EDM’) – and whether the bubble is going to burst anytime soon...

It seems like young people in the US have switched allegiances in this generation from rock music to dance...

Absolutely. If you're a 15-year-old kid right now nothing's cooler than house. Of course it's popular



ABOVE
No Mickey Maus operation (Left to right) Asim 'Awesome' Awan - co-managing director Ultra Canada; Adrian Strong - co-managing director Ultra Canada; deadmau5; Patrick Moxey - president of Ultra Records

with people in their 20s too, but the demographic's going right the way down. A lot of the people who will be at the Swedish House Mafia Madison Square Garden show [in March] will be there with their mum supervising them. That's kind of cool.

As Ultra, how have you ridden the current rising trend of electro music in the States? You have popular hits on radio but harder stuff too...

Yeah, where I derive the most satisfaction is hearing a fantastic record like Calvin Harris' *Feel So Close* go from leftfield to mainstream. That to me is like a perfect scenario. But then I also love it when we have a fantastic hard techno record and we ship that record out to a club. We try to put that in the box of all the mainstream DJs as well and some of them get it and some of them don't - but at least we're challenging; we're moving their needles, we're pushing their boundaries. That's always what Ultra means to me as a label - there's going to be some candy but there's also going to be some challenges.

Have you noticed the acceptance of the music you love growing a lot at that mainstream radio level?

Yes, there was a point when radio said that dance music would never work and now it's changed to exactly the opposite. A lot of that was just perseverance. I give credit to those key live promoters, Ultra Music Festival, Electric Daisy, Insomnia; and to the agents of the talent who market to Ultra Records for relentlessly pushing the music out to journalists. It's been a long road but it's so gratifying now. People might come in on a David Guetta record and discover other dance music. A lot of people can say "Oh, some of these dance records are so pop" but I think it's creating a bigger universe for more credible underground music.

Do Sony genuinely have a passion for this music?

They had a real hunger for it and fantastic executives... Ashley [Newton] for Columbia in the US, Edgar Berger for Sony global, Pete Edge, the head of RCA in the US. For me it's like a dream team; empowering these people who have taste to bring in more stuff with taste. And Nick Gatfield is absolutely fantastic. We had a great meeting recently about how the UK infrastructure has really been strengthened. A lot of the pieces of the puzzle are in place so there's going to be a very, very strong dance music presence in the UK. I'm very excited.

Have Sony taken any equity in Ultra?

Sony has made an investment in the company and there is a repertoire exchange, and we've switched our distribution from Warner to Sony. We're also working on compilations with Sony.

The cynic in me would say, if Sony had a great dance artist, why wouldn't they just put it out themselves rather than coming to you?

The simple answer is, I think they would. If it's obviously a hit, it would go through them. But usually you'd want to develop the acts [in the US]. EMI did that with David Guetta and we did it with Calvin Harris. That makes sense for the UK or European major that understands dance music culture very well but knows things might not be that straightforward in the US. The reason Kaskade sells out [tours] in the US is because we've been developing this artist for eight years; it wasn't just like magic.

What does Sony's investment mean that Ultra can do now that it couldn't do previously?

It broadens our international reach, it also means that there are lots of interesting acts in North America [coming to Ultra] in return.



"Nick Gatfield is absolutely fantastic. There's going to be a very, very strong dance music presence in the UK. I'm very excited"

PATRICK MOXEY, ULTRA RECORDS

Is this going to increase the amount of artists on your roster?

I don't think we'll be growing the roster so much but there will be a more powerful and stronger international reach and more of a presence at key music events. Our potential to market in a global fashion is much stronger when you've got radio and video teams etc. you can talk to multiple territories at once. Ultra already has people on the ground in the UK, Ireland, Canada and in the US... to add on now a 'big brother', so to speak, is a good thing.

You're reporting into Doug Morris - what's his understanding on the rise of EDM?

Absolutely great. I was telling him about this rise of electronic music and he was telling me about how it reminds him of Woodstock; it's just amazing to see how he perceives it, how he relates the cultures. He said he was recently at an event, I think it was in Florida, and he saw three stages - one stage had electronic music and that was having the biggest reaction. He's there, just as a music lover just watching it happen and appreciating it. For me that's a big endorsement. What more can you ask for from the chairman of Sony Music who's been in the game for however long? He's picked great people around him.

Your YouTube channel seems to have been a big success. What's the secret?

We have over 2 billion views on the channel and we

have over 100,000,000 views a month. I almost see this language of electronic music as a conversation so we have a video producer in-house and we'll make about 100 music videos a year. For one thing, there's revenue coming for the artists and ourselves but, also, what fantastic promotion.

There's definitely a lesson for the wider music industry from the electronic music scene's relationship with YouTube. But are you satisfied with the income that comes through from the site?

We have a great sales force that deals with YouTube, but the bigger picture is when we're at electronic concerts and festivals, I'm seeing these incredible artists. For the most part the music business stopped capturing these moments once they stopped selling [as many] DVDs. We recently filmed Kaskade live from the Staple Centre, Benny Benassi from Electric in Brixton. We've promoted them through iTunes, put them up on Netflix. We're sort of finding business models as we go along but if we don't capture these experiences now, we'll never have them in the future. I admit, it is kind of painstaking clearing the rights, especially as some of these guys want to do mash-ups, but if we have a fully-cleared concert piece which can then be purchased, that benefits the artist and ourselves. For one thing, I think it's a great promo piece in itself to have a whole concert. It's really been important for me to start to assemble a library of concerts because this is part of the music experience and history. Every year there'll be some new additional outlet that needs content.

Does that Ultra concert movie business in itself break even?

Yes, it breaks even and I feel like we're adding great pieces for artists and ourselves. I believe in electronic music for the long-term and all you have to do is think about how many dance music samples other artists are bringing back from the Eighties and the Nineties to see the value of these tracks. We're doing it right: we recently filmed a concert in Toronto and had 11 cameras and four cranes capturing the experience.

Does YouTube contribute enough for you?

Well, our YouTube channel itself is absolutely profitable - for the artists and ourselves. Streaming as a new revenue [source] is very exciting - whether it's YouTube or Spotify. A lot of people are like "Oh, don't put stuff on Spotify." It's hard to roll back the clock, that's all I can say. You have to think about what happens when something like Spotify really takes off; when they make that breakthrough.

How big can the dance scene become?

People often say to me it's a bubble. Is it? There might be a little bit of a deflation but there's no bubble to burst; it's impossible because people's first instrument now is electronic. When I was growing up young people might have started playing keyboards, some people were into guitar, some into drums. But now most of the time the first instruments are the keyboard or the computer. Electronic music is here to stay, it's not going anywhere. And the good news for outside genres is that electronic music loves to accept other music; hip hop, rock and more. I think it's the most inclusive genre in the world.

VIEWPOINT EXPERIENCED EXECs

DON'T LEAVE OUR INDUSTRY VETERANS OUT TO PASTURE

With decades of music business experience at the highest level behind him, one industry exec puts forward the case as to why seasoned trade professionals still have so much to offer

EXECUTIVES

■ BY STEVE LEWIS, FOUNDER, STAGE THREE



I saw Mick Jagger sing, "What can a poor boy do except to sing for a rock and roll band?" at the Stones' free concert in Hyde Park in 1969 and again at their recent O2 concert. In the interim, the Stones have accumulated a

stellar catalogue of songs and honed their performances of it to perfection.

Reading the ecstatic reviews of the O2 concert, I thought, "You deserve these reviews, Mick. You earned them. You even referred to what we, the audience, paid you. You know your value and so do we."

But what about executives who've enjoyed lengthy careers? Is their experience valued and being put to good use?

I met Richard Branson and joined Virgin in 1969, before the Virgin label or shops existed, when it only sold vinyl albums by mail order. I stayed until 1992 when EMI paid £560m for Virgin Music (Publishers), where I was MD, and the Virgin Records label, where I'd previously been deputy MD. Being a senior member of the executive team did no more than ensure I received a nice cheque as I was shown the door.

The Stones, blues fans without original material, began by performing covers. I'd joined Virgin as an enthusiast with no repertoire of my own either. By the time I left I'd created the beginnings of one.

The Stones rolled on, perfecting their craft and broadening their repertoire by experimenting with psychedelia, disco and other styles. I went on to join the main board of Stock Exchange quoted Chrysalis Group Plc, as CEO of the Music Division. I met brokers, analysts, institutional investors and corporate lawyers, gaining valuable knowledge and contributing to the development of Chrysalis' successful radio and TV production businesses. Like the Stones, I learned new licks.

After eight years, I took a sabbatical which coincided with the first series of Pop Idol. The talents I admired and wanted to work with were the songwriters and producers, not the karaoke singers on the screen. I sketched the outline of a business plan for a publishing company that would sign great songwriters, acquire underexploited catalogues and be relevant in a changing media environment.

Howard Jones, my solicitor and advisor of 30 years, suggested I show it to Patrick McKenna at Ingenious. Patrick, who had advised me when I left Virgin ten years earlier, understood the business model immediately.

He knocked my plan into shape, invested the capital necessary to found Stage Three Music and



"Just as the Stones invented the stadium touring model, my generation created the modern music industry"

subsequently orchestrated a second round of funding, enabling us to make larger acquisitions.

How precious those relationships proved to be. Without them I doubt I'd have established the company or acquired contacts in and an understanding of the world of private equity investment, media banking and corporate finance. I broadened my repertoire, as the Stones had when they made albums with new producers and experimented with styles and guest musicians.

The Stones' 50th anniversary shows launched Virgin Live, Richard's concert promotion company. Surely it's in part due to trust built during their longstanding relationship rather than simply hard cash. Stage Three's successful business model was copied by other private equity backed publishers and in 2010 we sold to KKR/BMG Rights. I left soon afterwards. Again, the cheque was nice but what is this poor boy to do now?

Just as the Stones invented the stadium touring model, my generation created the modern music industry. Sadly, as the industry continues to consolidate, seasoned executives are being lost to it,

even though many still have much to offer. Its essential reinvention will be led by technologically savvy operators and outsiders with disruptive business models. But as the Stones prove, there will be advantages for those who tap into the experience, relationships and repertoire acquired over decades by industry veterans.

Since the sale of Stage Three, I've regularly been asked for introductions, help and advice. Despite dropping out of university myself, I have, among other things, become External Advisor to the University of East London's music industry management BA course and been retained as an expert witness in the divorce of a major songwriter.

My experience and contacts might be helpful to others as well as myself so I've set up a website, www.stevelewiservices.com, where people who don't know me personally can find me.

It's great to remain involved in the industry I love and that has nourished me for so long. And to still feel useful, albeit in different and unexpected ways. I know Mick would agree. Other than Carla Bruni, we have so much in common, I sometimes think we're twins, separated at birth.

■ Steve Lewis is founder/CEO of Stage Three Music and owns Steve Lewis Services (www.stevelewiservices.com)

PROFILE RON SEXSMITH

'I DON'T EXPECT TO BE FAMOUS AT THIS POINT'

One of the most critically acclaimed singer songwriters of the past two decades is set to return with a promising new album - and he says he's still quietly hopeful of that elusive big hit record

TALENT

■ BY PAUL WILLIAMS

Slowly but surely the world appears to be coming around to Ron Sexsmith. In a bygone era when great songs and albums were enough to carry an artist the Canadian would by now already be a big star, but in this age of image and one-track downloads talent and critical acclaim only carry you so far.

However, the landscape seems to be improving for him. His last album *Long Player Late Bloomer* - its title a nod to his tortoise-like career build - sparked renewed interest and the number of famous names who have covered his songs continues to impressively grow: the list now includes the likes of Michael Buble, Rod Stewart, Emmylou Harris and Katie Melua.

Taking him yet further forward is a brand new album in *Forever Endeavour*, released by Cooking Vinyl on February 4 and reuniting him with producer Mitchell Froom who oversaw his first three major label albums.

For Sexsmith their reunion was a chance to make what he describes as a "proper singer-songwriter" album, harking back to the days of Carole King's *Tapestry* and releases by his heroes like Elton John, Harry Nilsson and Tom Waits.

"You want to make an album that is cohesive where every song compliments the next one - a true album because I'm an album artist," he tells *Music Week*. "I grew up at a time when you would hear album artists on the radio like Joni [Mitchell] or Neil [Diamond], Elton John. Even though he had many hit singles I always considered him an album artist because you bought one of his records and the album sounded like the way the package looked. I've always tried to do that and with each record I get a little closer to it."

Forever Endeavour was partly written and recorded in the most trying of circumstances, after doctors found a lump in Sexsmith's throat. It turned out to be benign, but still caused him plenty of worry.

"I had a few months of walking around and wondering, 'Well, either this is something I'm going to spend next year battling or it's something that they've got to too late.' I wasn't terrified or anything, but it was just the uncertainty... when I finally got the good news I just collapsed," he recalls.

Sexsmith notes he had written most of the album before the lump was discovered, but there are some songs on the album like *The Morning Light* that are influenced by what he went through.

"There is a song called *Back Of My Hand* and I was in this dream state walking around where I kept running into people I hadn't seen in a long time and they were saying really nice things. I thought, 'Am I



ABOVE
Sexsmith: Artists he "looks up to" include Randy Newman and Tom Waits

dying?' and I had this weird déjà vu kind of state. I'm just glad it ended and I got the results and it was fine."

For his last album he teamed up for the first time with fellow Canadian and Michael Buble producer Bob Rock. The original intention was for Rock to take charge of *Forever Endeavour* until a chance encounter with Froom.

"Mitchell told me he was really getting into orchestration," recalls Sexsmith. "I saw these songs as being kind of a throwback to the singer-songwriter albums of the Seventies and that they would work nicely like that. I gave him the demos and he was really enthusiastic."

Froom also co-produced Randy Newman's last studio album, 2008's *Harps And Angels*, and it is hard not to draw comparisons: both Sexsmith and Newman are artists who have achieved more

commercial success with other people covering their songs - Tom Waits could also be thrown into that mix.

"Those are the kind of writers I look up to because, whether it's Randy Newman or Tom Waits, there's a very singular thing in what they do," says Sexsmith.

"Whenever you buy a Randy Newman album you are in the Randy Newman zone. Even before you've heard the album you kind of know what you are going to get. I like to think in my career I've tried to make those kind of records, too."

Rod Stewart famously covered Sexsmith's *Downtown Train*, while his *Secret Heart* was recorded by the Celtic fanatic for the 1998 album *When We Were The New Boys*. To the song's writer, though, Stewart's version did not quite deliver.

"Everyone was going, 'You're going to be rich.'

PROFILE RON SEXSMITH



When I heard his version I thought it was nice but I was also a little bit disappointed: I thought it was going to get the Rod Stewart hit treatment, but it was more stripped down than my version."

Sexsmith still hankers after a cover that will become a big hit for someone else and believes he is making progress. "The more I hang in there the more covers I seem to get and the more people get turned on to the older records," he says.

For an artist loved by the critics and other artists, including some of his own boyhood heroes like Elton and Paul McCartney, Sexsmith is refreshingly honest about wanting commercial success. "You don't want to fail," he says. "You want to put out an album that connects with people."

However, he takes issue with a documentary called *Love Shines* made about him around the last album's release, which to him "was just hammering that point down that I was desperate to have a hit".

"They missed the point," he says. "It wasn't about me trying to be famous. I just felt my career was slipping away from me. With every album I made my audience seemed to be shrinking. I wanted to improve my situation. I had these songs that sounded in my head like hit songs and I thought, 'Who produces hit records?' Bob Rock came into the picture and things started to go my way. I feel that album went a long way to reigniting something. There are people over here [in the UK], for example, who hadn't really followed me since my first two albums. It awakened some of those people and also I got new fans - I'm really proud because I made that happen. I don't expect at this point of my career to be famous."



ABOVE
Forever Endeavour is out on Cooking Vinyl on February 4; (Top right) Sexsmith with the label's MD Martin Goldschmidt

Sexsmith, 49, is self-aware enough to know that he doesn't look like the kind of artist who is instantly successful in 2013 and acknowledges that had he been around in the Seventies when often nobody knew what artists being played on the radio looked like, "I would have had a better shot of that kind of success".

"It's a very visual medium now and I'm terrible in videos and I'm terrible at photoshoots; I have one expression," he sighs, but he also realises the Long Player Late Bloomer approach captured on his last album has served him well in the long run.

"I'm grateful because I've had the kind of career that was appropriate for what I'm doing," he says. "I have a very devoted following. There are a lot of people I admire, songwriters, that have been very encouraging and I think it gets better, too. I think I have a better chance now of having a hit record than I did when I started.

"When I was at Interscope I was probably one of their poorest selling artists, but most of those people who sold millions just came and went and disappeared off the face of the earth. I'm still here. I wanted that longevity from the beginning."

Just to show how far he has come, Sexsmith headlines a concert at London's iconic Royal Albert Hall on March 7 for the first time.

"I'm so excited. I'm flying my parents over," he says. "It wasn't even in my list of things to dream about. For the last few months all I've been doing is scribbling down possible set lists and wondering about stuff like what I should wear.

"I'm just so honoured to have the opportunity. I never saw it coming."



SEXSMITH: 'I FEAR FOR THE FUTURE OF THE ALBUM'

A track called *Me Myself & Wine* on Ron Sexsmith's new album captures one of his favourite pastimes - drinking alone at home listening to music. And for him that experience has to happen on vinyl or, at a push, CD. But most definitely not with downloads.

"I can deal with a CD because it's still round and you can hold it," says the singer-songwriter who admits being "a bit stressed" by modern technology to the extent that he neither owns an MP3 player nor a mobile phone.

He is also disturbed by what he sees is happening to the album, a format that to him is at the heart of making and listening to music.

"I do fear for it because it's become such a devalued thing," he says. "People just want to hear one or two songs. I don't know what happened. It comes down to the attention span, but it bothers me that people will go sit through a movie or read a book, but they don't see albums that way whereas I see albums as a story.

"I try to sequence albums for the nerdy music listener; points where you want something lighter to come in or you want the comic relief.

"Hopefully, you have this thing that holds together as a piece. I don't think it will ever go away - everybody is still making albums, but maybe it's becoming more marginalised."

More encouragingly, he is thrilled about the revival of vinyl - more LPs were sold in the States in 2012 than in any year since Nielsen SoundScan started clocking music sales in 1991.

"I don't think it's ever going to make a full comeback, but it gives me hope people coming up are listening and they're buying old records, too, a lot of reissues. I think it's a good sign. I'm sure the record industry didn't see it coming," he says.

Sexsmith also has his own theory about where the big chain record stores started to go wrong and why most of them have now disappeared.

"As soon as record stores started having escalators in them the end was near," he argues. "It's like bookstores, as soon as they started becoming these places that had coffee shops in them and other stuff. There's this record store in Toronto called Soundscapes where I buy all my records from and you go in there it feels very much alive."

BODY TALK MMF

MANAGING TO FIND A STANDARD

The Music Managers' Forum has drafted a Code Of Practice for artist managers in the UK that stipulates suggested principles agreed with its members – including the below key standards they should work towards

1. Devote sufficient time so as to properly fulfil the requirements of good management in the interest of their clients;
2. Not act in any fashion, which is detrimental to their clients' interests;
3. Conduct themselves in a manner which is professional and ethical, and which abides by best business practices and methods accepted in their country and comply with any relevant statutory regime and case law that is in place or is created;
4. Conduct all of their affairs with their clients in a transparent manner;
5. Protect and promote the interest of their clients to the highest possible standard;
6. Exercise the rights and powers implied or granted to them by their clients in their written or oral agreements for the clients' best interest.
7. Ensure that no conflict of interest shall interfere with the discharge of their duties towards their clients.
8. All conflicts of interest must be disclosed immediately and noted in any artist management agreement.

THE MUSIC MANAGER'S ROLE

The MMF has also drawn up a general guide to the artist manager's role, which it says should cover the following areas:

- **Representation** - acting as the artist's central link within and outside the music industry.
- **Strategic thinking** - thinking and planning the artist's career in a systematic and logical way.
- **Leadership** - leading the artist's development as a business and brand.
- **Decision-making** - looking at all the business options put forward to the artist, prioritising, negotiating and making the best possible decisions that drive the artist forward as a business.
- **Organisation** - coordinating artist activities and making sure they get to the right place at the right time, properly prepared and safe.
- **Implementation** - getting things done efficiently and effectively.



THE MMF'S FULL NEW SET OF STANDARDS OFFERS BOTH GUIDING PRINCIPLES AND A CODE OF PRACTICE FOR MUSIC MANAGERS, AS WELL AS A FRAMEWORK FOR TRAINING AND EDUCATION. FOR MORE INFO, CONTACT: INFO@THEMMF.NET

“The manager is duty bound to absolute transparency in all financial or contractual business dealings that concern collaboration with their client”

9. The manager's share of the proceeds coming from their clients' professional (artistic) activity should be commensurate to the level of investment the manager has provided, in time or financially, not to exceed 25% on a commission basis or 50% on a profit-share arrangement.

10. The manager must ensure that the clients' money (income and expenditure) is recorded and managed completely separately to the private assets of the manager.

11. The manager makes a commitment (and is duty bound) to absolute transparency in all contractual and financial business dealings that concern collaboration with their client. This includes in particular giving access to all accounting, settlement of accounts with third parties, and contracts.

12. Music managers shall respect the relationships of other managers with their clients.

13. A manager who is approached by an artist, who was previously the client of another manager, shall confirm that the artist has fulfilled his, her, or their legal obligations to the previous manager before entering into a management relationship with the artist.

14. Where a manager acts independently as publisher, agent, record producer or in any other

capacity as well as a manager for his, her, or their clients, they shall declare such interests so that the client has the ability to determine for themselves if they feel it constitutes a conflict of interest and therefore is detrimental to the client's career.

15. Where a manager acts independently in any other capacity as well as manager for his, her or their clients where such activity ordinarily involves the charging of fees or commissions, the manager shall not charge multiple fees or commissions, without first gaining the consent of their artist in writing.

16. Managers must ensure that all monetary transactions made on behalf of or in the interest of their client and all books of account and records must always be reasonably open for the inspection of the client or their appointed representative with reasonable notice, during business hours.

17. Where a manager engages an artist under a written agreement, the manager shall ensure that their client seeks and receives expert legal advice on the terms of such agreement before signing it.

18. Managers will endeavour to keep themselves well informed of current events, legislation and case law, both national and international, as it pertains to the proper exploitation of their client's career and the proper administration of their client's business/es.

PROFILE FUTURE CUT**A CUT ABOVE THE REST**

Future Cut are the producing brains behind three number one singles. After recording Lily Cooper's (née Allen) platinum selling debut album *Alright, Still*, they've contributed to over 25 million record sales. 2013 begins with releases lined up from Stooshe, Little Mix and Olly Murs

**PRODUCTION**

BY RHIAN JONES

Darren Lewis and Tunde Babalola are a pair of proper modern day producers. After recording Lily Allen's platinum-selling debut album *Alright, Still* with nothing more than £500, a computer and a microphone, they've since earned a respectable crust working with a long list of A-list pop stars. These include the likes of Professor Green, Dizzee Rascal, Wretch 32, Shakira, Tom Jones, Rizzle Kicks, Rihanna, Jamie Cullum, Nicole Scherzinger, Olly Murs and Lianne La Havas.

Yet despite their success – including three UK No.1 singles (Lily Allen – *Smile*, Olly Murs – *Please Don't Let Me Go* and *Dance With Me Tonight*) – their minimal approach to music making hasn't changed.

Now with their own publishing and management company and the potential of more big hits lined up for 2013 – Olly Murs, Little Mix, Stooshe – we catch up with

the duo to find out if this producing lark is really as easy as they make it sound...

Is there a specific formula for creating a trademark Future Cut record?

Tunde Babalola: Yeah – great artist, great song, great beat, put them together and poof!

Darren Lewis: To be honest, that's kind of it really. More than anything we try not to do stuff that we're not 100% in love with and it might tank, it might succeed, but our rule of thumb is if you go with what you love there's a chance that if it's good, it's going to work.

Are there any tricks of the trade you've always stuck by?

Babalola: I always try to listen to a track when we've finished like you've never heard it before. I think people get stuck on a track when they like one bit and that's why they like the song, but actually the song as a whole doesn't work.

Lewis: We both consciously try and forget the process for making a record and I like the fact that a year later you'll

ABOVE
It takes two:
Tunde Babalola and Darren Lewis have worked with a host of pop royalty including Tom Jones, Lily Allen and Dizzee Rascal

be like, "I've no idea how I got that guitar sound." Particular engineers dwell on that – we don't have any engineers, we do it all ourselves – but I quite like forgetting stuff and then re-finding it, I find that kind of exciting. We tend to move stuff around or change the way the studio works or buy new plug-ins and use those exclusively and forget old ones and then come back to them. We're always trying to mix it up.

Your career started when the DIY approach to home recording had come around and everything was much cheaper. Have you found it hard to get respect for what you do, because you're part of the wave of producers achieving a good sound without much training?

Babalola: If you've got the talent then it will show itself. Yeah it's easier to make a record now, but it's harder to get that record heard and it's so easy to self-release; it's so easy to put something on YouTube. So what it means is that polish makes things stand out. We've got home stuff which is at a decent level, but it also means that we can

STOOSHE



make our stuff even better cheaply rather than needing a massive studio and it would sound like a mix you would do 15 years ago that would cost ten times as much money. It's gone up proportionately; the technology has gone up to make it polished and make us better.

Lewis: I love that approach and I think the reason we work with young people more often is because I find what they bring to the table that much more exciting to an extent. Also, there's a misunderstanding amongst younger people of exactly what the role of a producer is. For us it can be anything from writing and producing so you're doing everything from scratch, to the more traditional sense of when you could literally just be the third voice - where Quincy Jones might walk into a room and say "change the flute" and that's it, but that one thing makes that record. Fifteen years of making music has given us a level of experience to know sometimes when to do nothing and when to do a lot. I think actually that's the real art of producing; not the buttons and the technology, really just knowing how to make records.

Do you worry there will come a point where the polish you put on records won't be appreciated anymore?

Babalola: Not really. Things are always going to be changing; technology drives music and music drives technology, each move with the times. There's no point worrying about what's going to happen in the future. It's not like it was in the Eighties but we weren't making music then, so it's only the old producers that tell us "we don't get to fly in private jets anymore".

Lewis: We're also seeing a lot of younger people involved in the business side. They're really smart and understand how this kind of industry is going to work in a few years. I think actually it's probably the older generation in the industry that put a grey cloud over it. The reality is, it will be fine - it's just how exactly is yet to be determined.

ABOVE
Girl power:
Stooshe's self-titled debut album is to be released on March 4

ABOVE RIGHT
Key release:
Future Cut have produced the next single from Olly Murs' third album. Army Of Two is out on February 25

"Someone once said the golden rule of music is never use your own money, but I think we've only ever used our own money. Sometimes that's been disastrous and other times it's been incredibly successful"

DARREN LEWIS, FUTURE CUT

How have you managed to avoid falling foul of the industry pitfalls of recent years?

Lewis: We've had to position ourselves as a little bit broader than just being sat in the studio the whole time. You've just got to be smarter and think more hands on and be willing to go take risks yourself. Someone once said the golden rule of music is never use your own money, but I think we've only ever used our own money. Sometimes that's been disastrous and other times it's been incredibly successful. You try and outweigh the not-so-successful with the successful and it's been all right really. The days of just being sat in a studio producing bands at a low level is probably really tough now. So we get more deeply involved with projects such as Stooshe who are signed to our imprint - that's a big change for us in that sense. But we've also got a publishing company, so we're signing publishers, we've got a management company so we're signing artists, just getting involved across the whole spectrum and doing little joint ventures with people.

The Music Producers Guild run the Credit Where Credit's Due campaign - trying to get credit for producers on iTunes tracks, is that a bugbear of yours?

Lewis: I think the people that really care are the people that are going to hunt that stuff down regardless. It

wouldn't be a bad thing but there's harder and tougher battles to fight, things like royalties from Spotify and YouTube - those are precedents that haven't been set particularly well.

What kind of royalties have you been getting from said streaming platforms?

Lewis: It's pretty tiny relatively; a few radio plays would pretty much cover all the royalties from Spotify or YouTube. It's something like 0.01p for a YouTube play. We went through all the royalty figures recently and when you added it up it was a few hundred, maybe a few thousand pounds if that, maximum - but we're talking for millions and millions and millions of hits.

What would you change about the industry and why?

Lewis: Private jets should come back!

Babalola: I would bring in almost apprenticeship-like schemes for A&R people. So they know the difference between stems and multi-tracks, choruses and bridges, stuff like that, so when someone's trying to describe something, they actually know what they are talking about.

Do you think there are a lot of A&R people working in the music industry today that don't recognise those songwriting or recording essentials?

Lewis: I'd say across the board there's a fairly low understanding of the basic mechanics of making a record. George Martin essentially invented A&R and he was a producer, so his knowledge of the mechanics of making a record was very high and then his gut and business acumen were almost secondary. A lot of people just like a bit of music and then through liking a bit of music, might get involved. But on occasion it actually becomes counter-productive when you're being asked for the wrong things.

RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

Give us a bit of background on Blackcat Records...

The shop originally started as another shop called Rooster Records. I took it over six years ago when we were in a small corner shop and I recently moved into a big premises taking over Martian Records.

In total the presence of this shop has been in Taunton for 16 years. It's a mixed shop that does new and secondhand CDs and LPs but it's just music, we don't do merch, for example.

Are you a cross-genre shop?

Absolutely. Being in a town like Taunton I can't really specialise, I need to be able to cater for my audience, which is Taunton. As the old saying goes I do doo-wop to hip hop. I do pretty much everything. The stuff that I don't do would make a shorter list.

And you haven't branched away from music like a lot of stores have these days. How is business today?

It's pretty good actually. I do a lot of vinyl, a real mix. Vinyl's always done well: it's a reliable input and it's got good margins. Being a record collector myself, I have an enthusiasm for it, which obviously rubs off on what you sell. I know my way around the product, which helps so people enjoy coming in, browsing, asking for advice and sharing music really.

Have you had to adjust much since the rise of digital?

Yes and no. You've got to be adaptable as a business and I think the audience for music has been getting older for a while. The way that kids consume music changes all the time.

The irony is that eventually everybody always ends up coming back to the same place. If they're a music fan they come back for licorice pizza. I use the internet like everyone else, I'm not foolish. I have my own website, I sell through third-party sellers like Music Stack, Amazon



"I'd like to think there'll be some organic revolution where indie traders will move into the High Street, but I'm also a realist"

PHIL HARDING, BLACKCAT RECORDS

and eBay, I have a huge amount of product on those sites, both vinyl and CD – stuff that either won't sell in the shop or is just too expensive for me to put out.

I would say around 10% of business is through our website, not a vast amount but it's pretty good. It varies enormously, for example it's snowing outside so right now it's 100% of business but tomorrow it could be 2%. Year-on-year it does vary significantly as well.

The digital side of things has

in some ways been a good thing because we get to listen to stuff beforehand but it has taken a bit of our audience away.

Is HMV's situation good or bad for indie record store owners?

I think it's going to cause some pain but, in the long run, it would be good if HMV left the market. I think it's an old style retailer that's lost its way. I can't see how it can recover.

All the customers that come in here insist on telling me how they haven't bought anything from HMV in years. It's interesting that everyone is referring to it in music terms but only around 20% of HMV's sales come from music. So, it's not much of a music shop to me and I think there are players out there who will do a better job.

What will the High Street look like in the next five years?

I think the High Street has some significant structural problems that are going to restrict everybody. We'll see what happened in the late Eighties, which is an empty High Street. The rents are too high for people like me.

I think the indies will continue to break new ground like they always have, they'll continue to support the collecting market and the niche market.

Some of them might be able to get some capital behind them and be able to expand as small chains.

I'd like to think that there'll be some organic revolution where independent traders will move into the High Street, but I'm also a realist.

INTERNET vs HUMAN

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

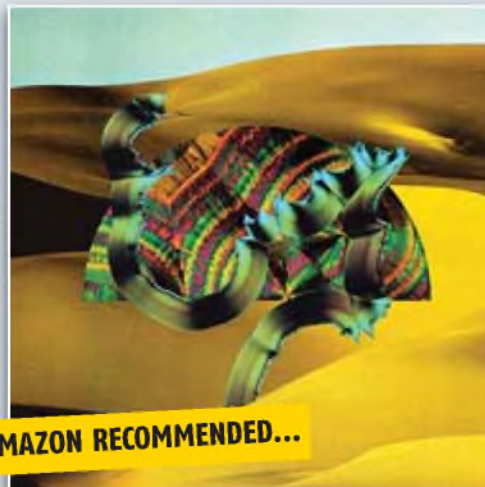
WE SAID WE LIKED...



ALT-J An Awesome Wave



AMAZON RECOMMENDED...



DJANGO DJANGO Django Django



PHIL RECOMMENDED...



PELT Effigy

THIS WEEK'S RETAIL CHARTS



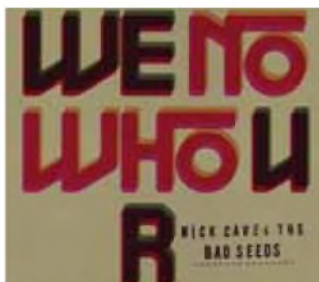
FOPP Top 10 retail chart

POS	ARTIST	ALBUM
1	BUGG, JAKE	Jake Bugg
2	VILLAGERS	Awayland
3	YO LA TENGO	Fade
4	EVERYTHING EVERYTHING	Arc
5	EMELI SANDE	Our Version Of Events: Special
6	OF MONSTERS & MEN	My Head Is An Animal
7	NEW ORDER	Lost Sirens
8	EVERYTHING EVERYTHING	Arc: Deluxe Edition
9	ALT-J	An Awesome Wave
10	LEGEND, JOHN: ROOTS	Wake Up



iTunes Top 10 retail chart

POS	ARTIST	ALBUM
1	VARIOUS ARTISTS	Les Misérables (Highlights)
2	EMELI SANDE	Our Version Of Events
3	VARIOUS ARTISTS	Now That's What I Call Music! 83
4	ALICIA KEYS	Girl On Fire
5	ELLIE GOULDING	Halcyon
6	VARIOUS ARTISTS	Anthems 90s
7	VARIOUS ARTISTS	BBC Radio 1's Live Lounge
8	JOOLS HOLLAND & HIS...	The Golden Age Of Song
9	JAKE BUGG	Jake Bugg
10	LUDOVICO EINAUDI	In A Time Lapse



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	FOXYGEN	We Are the 21st Century Amb...
4	GOAT	World Music
5	SHARON VAN ETTEN	Tramp
6	GODSPEED YOU! BLACK EMPEROR	Allelujah! Don't Bend! Ascend!
7	SERAFINA STEER	The Moths Are Real
8	SONIC YOUTH	Daydream Nation (Remastered Album)
9	ANDY STOTT	Luxury Problems
10	TAMAR BRAXTON	Love And War

REISSUE REPACKAGE

Motörhead: The Complete Early Years Box Set
(Sanctuary/Universal) / Out now

Motörhead: The Complete Early Years showcases material ranging from the band's first 1977 album to their 1984 collection No Remorse.

Concealed inside a bust of the band's famous logo, the collection is cased inside a velvet-lined war-pig's head with red, glowing eyes.

The box set contains eight full-length albums, seven CD singles and one 7" vinyl single (totaling 120 songs) accompanied by the 300 page Motörhead Collector's Guide, five-inch Japanese miniatures, an 84-page Concert Programmes Photo Book and a limited-edition Pete Frame Family Tree.

Currently selling for a £281.83 online, the box set has been released in anticipation of Motörhead's expected 21st album in mid-2013.



PRE-RELEASE DIDO, MAVERICKS AND NOW! 84 CLAIM HIGHEST NEW ENTRIES

The top of the pre-release charts remain as last week with David Bowie's *The Next Day* at the summit at Amazon and Sainsbury's and The Courteeners' *Anna No.1* at Play.

followed by Gabrielle Aplin's debut *English Rain* at 15 along with albums from John Grant, Stereophonics, Petula Clark, Stereophonics deluxe and Bon Jovi in the 16 to 20 spots.



Dido marks the highest new entry on the Play chart at 13 with the *Girl Who Got Away* deluxe edition. Following her are fellow new entries in the form of the *Sound City: Real To Reel - Original Soundtrack* at 15, with spots 16 to 17 taken by offerings from Pure Love, Imagine Dragons, Josh Groban, Veronica Falls and Stereophonics (*Graffiti On The Train*, digipak), respectively.

Now! 84 serves as the highest new entry on the Sainsbury's chart at 12, and is



It's a different affair over at Amazon as *The Mavericks* claim the highest new entry with album *In Time* placing at 8. Dido and Crosby, Nash & Young are the next-highest new entries at 13 and 14, and are followed by The Courteeners, Iron's Maiden's *Somewhere In Time* and John Grant from 18 to 20.

Occupying Top 3 positions across the three charts are Nick Cave and the Bad Seeds, Richard Thompson, Dido, Frightened Rabbit and Foals.

AMAZON PRE-RELEASE

POS ARTIST/ ALBUM / LABEL

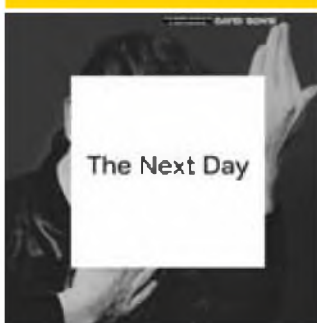


1	DAVID BOWIE	The Next Day
2	NICK CAVE & THE...	Push The Sky Away
3	RICHARD THOMPSON	Electric
4	FOALS	Holy Fire
5	EELS	Wonderful, Glorious
6	JOHNNY MARR	The Messenger
7	JOSH GROBAN	All That Echoes
8	THE MAVERICKS	In Time
9	FRIGHTENED RABBIT	Pedestrian Verse
10	STEREOPHONICS	Graffiti on the Train
11	STOOSHE	Stooshe
12	EMILIA MITIKU	I Belong To You
13	DIDO	The Girl Who Got Away
14	NASH & YOUNG...	The San Francisco...
15	LED ZEPPELIN	Celebration Day
16	HURTS	Exile
17	IRON MAIDEN	Seventh Son of a...
18	COURTEENERS	Anna
19	IRON MAIDEN	Somewhere in Time
20	JOHN GRANT	Pale Green Ghosts

amazon.co.uk

SAINSBURY'S PRE-RELEASE

POS ARTIST/ ALBUM / LABEL



1	DAVID BOWIE	The Next Day
2	DIDO	Girl Who Got Away
3	NICK CAVE & THE...	Push the Sky Away
4	KIMBERLEY WALSH	Centre Stage
5	SUEDE	Bloodsports (Digipak)
6	JOSH GROBAN	All That Echoes
7	FOALS	Holy Fire
8	RICHARD THOMPSON	Electric
9	TOM ODELL	Long Way Down
10	EELS	Wonderful, Glorious
11	NICK CAVE...	Push the...(Deluxe Edition)
12	VARIOUS ARTISTS	Now! 84
13	DIDO	Girl Who Got Away (Deluxe Ed.)
14	STOOSHE	Stooshe
15	GABRIELLE A...	English Rain (Deluxe)
16	JOHN GRANT	Pale Green... (Ltd edition)
17	STEREOPHONICS	Graffiti On The Train
18	PETULA CLARK	Lost In You
19	STEREOPHONICS	Graffiti... (Book)
20	BON JOVI	What About Now (Deluxe Ed.)

Sainsbury's

PLAY PRE-RELEASE

POS ARTIST/ ALBUM / LABEL



1	COURTEENERS ANNA	(Exclus... signed)
2	FRIGHTENED RABBIT	Pedestrian Verse
3	FOALS	Holy Fire
4	BULLET FOR MY...	Temper Temper
5	DAVID BOWIE	The Next Day (Deluxe Ed)
6	STOOSHE	Stooshe (Exclusive Signed...)
7	STEREOPHONICS	Graffiti On The Train
8	DEVLIN	A Moving Picture (Signed Copies)
9	EELS	Wonderful, Glorious (2CD Deluxe)
10	NICK CAVE...	Push...(Deluxe CD/DVD)
11	THE MAVERICKS	In Time
12	JOHNNY MARR	The Messenger
13	DIDO	Girl Who Got Away (2CD Edition)
14	NICK CAVE & THE...	Push The Sky Away
15	VARIOUS	Sound City: Real To Reel...
16	PURE LOVE	Anthems
17	IMAGINE DRAGONS	Night Visions
18	JOSH GROBAN	All The Echoes
19	VERONICA FALLS	Waiting... (Ex signed)
20	STEREOPHONICS	Graffiti On...(Digipak)

play.com

PEOPLE

PERSONNEL JON TURNER STEPS UP AT ISLAND RECORDS

■ ISLAND RECORDS



The Universal-owned company has named **JON TURNER** as its new managing

director. Turner steps up from his role as general manager at the label. In his new position, he will report into **DARCUS BEESE**, who recently became sole president of Island following **TED COCKLE**'s departure to Virgin Records UK.

Beese said: "Jon has been a vital player in the amazing success we have achieved at Island in the last few years and he truly understands what Island Records is all about as we saw with the incredible job he did during the Island 50 celebrations.

"With Mumford & Sons arguably the biggest band in the world right now, and loads of exciting new music ahead of us, I can think of no-one better qualified to help drive Island to even greater heights."

■ PEERMUSIC



The publisher has announced the promotion of **MARY MEGAN PEER** to the position

of president, Asia Pacific and Strategic Markets. The appointment will be effective March 20, 2013.

She moves into the role after two years service as managing director of Peermusic's Buenos Aires office. Her new position encompasses leadership of the company's offices, initiatives and partnerships throughout East and Southeast Asia and Brazil and pursuit of worldwide business development opportunities.

Prior to joining peermusic in 2009, she was an investment banker in the media and entertainment groups of Piper Jaffrey, Jefferies and SG Cowen. Her career began in the music business, working with eMusic and then at Clive Davis' BMG Records.

■ VIRGIN RECORDS US



RON FAIR has been named chief creative officer and executive VP of Virgin

Records in the US.

Fair is charged with rebuilding the label across all contemporary music genres and will head an A&R team alongside marketing staff led by newly-appointed general manager **ASHLEY BURNS**.

Capitol Music Group (CMG) chairman and CEO Steve Barnett said: "Ron Fair is simply one of the most accomplished music executives in our business."

Elsewhere within the Universal Music Group, **GREG THOMPSON** has been promoted to executive vice president of CMG in the US. CMG now encompasses elements of Universal's acquisition of EMI's recorded music division.

Thompson will oversee Sales, Promotion, Marketing, Publicity, Creative Services &

Video Production, Digital Planning & Production, Strategic Research and Insight, and is also tasked with nurturing brand partnerships through the company's in-house agency.

■ DECCA

Universal has appointed **ELIZABETH SOBOL** as president and CEO of the Decca Label Group, US.

She will join the company on April 15 with responsibilities for the Deutsche Grammophon, Decca and Mercury Classics labels in the territory and will report to chairman and CEO of UMG International Max Hole, who said of the appointment: "I'm delighted to welcome Elizabeth to the Decca Label Group where her passion for music, innovation and creativity make her the ideal choice to develop the Deutsche Grammophon, Decca and Mercury Classics' labels in the US."

■ THE ORCHARD

The global music and video digital distributor has appointed **NAOMI MORAN** as general manager of UK and Europe.

Based out of The Orchard's European headquarters in London, Moran will oversee all sales, marketing and distribution efforts throughout the UK and Europe whilst reporting to Colleen Theis, who is now based in New York as the company's chief operating officer.

Moran previously worked at MCPS Licensing in London, as licensing manager of the publishing catalogue at Rykomusic, and general manager at World Circuit.

The Orchard's CEO Brad Navin said: "As a veteran of the European music industry, Naomi will help drive our established teams abroad and complement our existing presence in the EU and UK."

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

#64 Max Hole, Chairman and Chief Executive Officer, Universal Music Group International (UMGI)

At the turn of 2013, Max Hole was appointed chairman and CEO of Universal Music Group International (UMGI), following playing a key role in the acquisition of EMI Recorded Music in September 2012, and its subsequent development and integration with Universal Music under his role as CEO.

Based in London, he is a member of UMG's Executive Board and is responsible for the company's global operations - encompassing business in more than 50 countries outside the US.

In addition, Hole leads UMG's worldwide classical music business, including the Deutsche Grammophon and Decca Classics labels.

Hole began his music industry career as an independent artist manager and record producer. He joined Warner Music UK as A&R manager in 1982, progressing



to managing director of WEA Records and, in 1990, founding Managing Director of East West Records.

He joined UMGI in 1998 as senior vice president, Marketing and A&R, moving on to executive vice president and COO in 2010 before his most recent appointment.

Hole is also a board member of the English National Opera and is a member of the main board of directors of IFPI, which represents 1400 member companies in 66 countries.

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

JOSH RUBNER, Sony Music Entertainment, eCRM Assistant

"After University - studying Music Production at Leeds College of Music - I started interning at Anjunabeats, where I learned the basics of working in a label. I also began my life in digital marketing there. Soon after, I progressed into social media marketing for Union Events but I wanted to work for a major label.

"I then had the good fortune of meeting Olivia Hobbs (Polydor) who referred me to Universal Music HR. I got a job in the Commercial team working with Roxane Isal and Beverley Dean, where I learned all aspects of my craft including writing code, Photoshop design and data analysis to optimise the CRM service.

"I'm now very proud to say that I work for Sony Music, continuing my career in CRM with some of the best marketing teams in the music industry. My job is to build and send emails for all Sony labels to promote their artists.

I build and monitor online competitions and also compile data analytics reports for the labels to help them decide the next steps for their digital marketing campaigns. Fairly unglamorous and geeky, but I love it."



TOP TIP

Trust in serendipity, meet loads of people, work your tail off but have as much fun as you possibly can! You will succeed.

32 SINGLES & ALBUMS

Bingo Players have the Official UK Singles chart No.1 track with Get Up (Rattle)

NOW INCLUDES OFFICIAL WEEKLY ITUNES CHARTS FROM AROUND THE WORLD

CHARTS FOCUS



34 UK AIRPLAY & STREAMING

Justin Timberlake's *Suit and Tie* sees an airplay increase, with audience up 103% for the week

36 EU AIRPLAY & GLOBAL SALES

A\$AP Rocky's album *LONG.LIVE.A\$AP* takes to the top of the charts in The US and Canada

38 COMPILATIONS & INDIES

Domino signing Matthew E White heads up the Indie Breakers album chart with *Big Inner*



39 CLUB

Bagging his fifth Club chart No.1 in just over two years is DJ/producer Avicii with Nicky Romero

42 ANALYSIS

The Official UK singles and albums charts stats are broken down by Alan Jones

44 KEY RELEASES & PRODUCT

The eponymous debut from Transgressive signing Theme Park is the Album of the Week

CHARTS UK SINGLES WEEK 4



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

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

THE OFFICIAL UK SINGLES CHART

THIS WK	LAST WK	CHART	ARTIST / TITLE / LABEL	COPYRIGHT	NUMBER	DESCRIPTION	THIS WK	LAST WK	CHART	ARTIST / TITLE / LABEL	COPYRIGHT	NUMBER	DESCRIPTION
WK	WK	CHRT	(PRODUCER)	PUBLISHER (WRITER)			WK	WK	CHRT	(PRODUCER)	PUBLISHER (WRITER)		
1	New		BINGO PLAYERS FEAT. FAR EAST MOVEMENT Get Up (Rattle) <i>Mos NLC281211891 (ARV)</i>			HIGHEST NEW ENTRY	39	27	28	DJ FRESH Gold Dust <i>Mos GBCE1170477 (ARV)</i>			
2	1	7	WILL.I.AM FEAT. BRITNEY SPEARS Scream & Shout <i>Interscope USJM1215597 (ARV)</i>				40	24	13	KANYE WEST FEAT. JAY-Z & BIG SEAN Clique <i>Good Music USJM1210987 (ARV)</i>			
3	4	13	TAYLOR SWIFT I Knew You Were Trouble <i>Mercury/Big Machine USJ1217339 (ARV)</i>				41	35	5	JAKE BUGG Lightning Bolt <i>Mercury GBJM1202798 (ARV)</i>			
4	5	7	RIHANNA FEAT. MIKKY EKKO Stay Def Jam <i>USJM1214754 (ARV)</i>				42	New		DROIDEKA Get Hyper <i>Droideka TCABK126877R</i>			
5	6	9	CALVIN HARRIS FEAT. TINIE TEMPAH Drinking From The Bottle <i>Columbia SBAR121391 (ARV)</i>				43	49	2	ASAP ROCKY FEAT. SKRILLEX AND BIRDY NAM NAM Wild For The Night <i>Pola/RC/A/Asap Worldwide (ARV)</i>			SALES INCREASE
6	34	3	CONOR MAYNARD FEAT. WILEY Animal <i>Parlophone GBAYE1201285 (E)</i>			HIGHEST CLIMBER	44	39	15	JUSTIN BIEBER FEAT. NICKI MINAJ Beauty And A Beat <i>Def Jam USJM1212057 (ARV)</i>			
7	2	2	50 CENT FEAT. EMINEM & ADAM LEVINE My Life <i>Interscope USJM1214597 (ARV)</i>				45	37	15	CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing <i>Columbia GB1101200991 (ARV)</i>			
8	11	6	EMELI SANDE Clown <i>Virgin GBAA1200710 (E)</i>			SALES INCREASE	46	42	21	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame <i>Epic/Phonogenic GB1101200733 (ARV)</i>			
9	7	7	JAMES ARTHUR Imposible <i>Syco GBHMU1202535 (ARV)</i>				47	36	11	ONE DIRECTION Little Things <i>Syco GBHMU1200361 (ARV)</i>			
10	8	8	PITBULL FEAT. TJR Don't Stop The Party <i>London/Universal JSRC11201749 (ARV)</i>				48	40	17	MAROON 5 One More Night <i>ARM/Octone/Po'ydor USJM12120314 (ARV)</i>			
11	New		AMELIA LILY Shut Up (And Give Me Whatever You Got) <i>Xenomania/RCB A1121200988 (ARV)</i>				49	63	4	BLACKSTREET FEAT. DR DRE No Diggity <i>Interscope USR19600978 (ARV)</i>			SALES INCREASE
12	3	2	JUSTIN TIMBERLAKE FEAT. JAY-Z Suit & Tie <i>RCA USR11370004 (ARV)</i>				50	45	5	HAIM Don't Save Me <i>Po'ydor GBUM12120702 (ARV)</i>			
13	9	9	ONE DIRECTION Kiss You <i>Syco GBHMU1200214 (ARV)</i>				51	44	23	TAYLOR SWIFT We Are Never Ever Getting Back Together <i>Mercury USJ12131019 (ARV)</i>			
14	10	11	BRUNO MARS Locked Out Of Heaven <i>Elektra USAT1204492 (ARV)</i>				52	57	8	MCFLY Love Is Easy <i>Islands/Super GBVU121201740 (ARV)</i>			SALES INCREASE
15	28	2	LAWSON Learn To Love Again <i>Global Talent/Po'ydor GBUM12126411 (ARV)</i>			SALES INCREASE	53	43	2	SAMANTHA BARKS On My Own <i>Po'ydor GBUM121207819 (ARV)</i>			
16	12	21	PSY Gangnam Style <i>Island USUM12121283 (ARV)</i>				54	New		JESSIE WARE If You're Never Gonna Move <i>Islands/PMR GBJM121209033 (ARV)</i>			
17	15	17	RIHANNA Diamonds <i>Def Jam USUM12121793 (ARV)</i>				55	50	3	ASAP ROCKY FEAT. DRAKE & 2 CHAINZ F**kin' Problems <i>Pola/RC/A/Asap Worldwide (ARV)</i>			
18	13	10	OLLY MURS FEAT. FLO RIDA Troublemaker <i>Edi GBAR11211891 (ARV)</i>				56	51	17	ELLIE GOULDING Anything Could Happen <i>Po'ydor GBV121201370 (ARV)</i>			
19	17	9	KESHA Die Young <i>Kemosabe/RCB USR12121738 (ARV)</i>				57	31	3	NE-YO Forever Now <i>Islands/Mercury USUM12121282 (ARV)</i>			
20	21	5	DAVID GUETTA FEAT. TAPED RAI Just One Last Time <i>Parlophone GB28K1200051 (E)</i>			SALES INCREASE	58	32	3	VATO GONZALEZ VS LETHAL BIZZLE & DONAE'O Not A Saint <i>New State GBOLM1200049</i>			
21	16	16	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child <i>Virgin GBAAA1200543 (E)</i>				59	53	43	CARLY RAE JEPSEN Call Me Maybe <i>Interscope CAB91100615 (ARV)</i>			
22	19	15	THE LUMINEERS Ho Hey <i>Decca USDM1205805 (ARV)</i>				60	62	12	SUB FOCUS FEAT. ALPINES Tidal Wave <i>Mercury GBJM121206049 (ARV)</i>			
23	33	3	FLO-RIDA Let It Roll <i>Atlantic USAT12122580 (ARV)</i>			+50% SALES INCREASE	61	67	47	COLDPLAY Paradise <i>Parlophone GBAYE1101143 (E) 1★</i>			
24	New		MACKLEMORE/RYAN LEWIS/WANZ Thirt Shop <i>Macklemore SMMR91200033 (A7A ARV)</i>				62	Re-entry		KINGS OF LEON Use Somebody <i>Hard Me Deon JSR12080301 (ARV)</i>			
25	38	3	DIZZEE RASCAL Bassline Junkie <i>Dirtee Stank/Klart GBJM12107987 (ARV)</i>			+50% SALES INCREASE	63	55	13	WILEY FEAT. SKEPTA, JME AND MS D Can You Hear Me? (Ayayaya) <i>Warner Brothers/One More Tune GBAA1200558 (ARV)</i>			
26	30	3	MATRIX & FUTUREBOUND FEAT. BABY BLUE Magnetic Eyes <i>3 Beats/AAT+W/GBSAS1200277 (ARV)</i>			SALES INCREASE	64	Re-entry		BASTILLE Flaws <i>Virgin GBAAA1200755 (E)</i>			
27	20	15	LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful <i>Syco GBHMU1200008 (ARV)</i>				65	47	12	GABRIELLE APLIN The Power Of Love <i>Parlophone GBAYE1202354 (E)</i>			
28	25	16	DISCLOSURE FEAT. SAM SMITH Latch <i>Islands/PMR GB91P1200154 (ARV)</i>				66	Re-entry		ALEX CLARE Too Close <i>Island GBUM121171222 (ARV)</i>			
29	18	17	ADELE Skyfall <i>XL GBBS1200164 (P1AS) 1★</i>				67	65	45	JAY-Z & KANYE WEST N****S In Paris <i>Roc-a-fella/Mercury USJM12111621 (ARV)</i>			
30	26	14	PINK Try <i>RCA JSR121200785 (ARV)</i>				68	58	24	EMELI SANDE Read All About It Pt 3 <i>Virgin GBAAA1200018 (E)</i>			
31	22	2	ANNE HATHAWAY I Dreamed A Dream <i>Po'ydor GBJM12120710 (ARV)</i>				69	59	5	SKRILLEX FEAT. DAMIAN JR GONG MARLEY Make It Bun Dem <i>Asylum USAT1202262 (ARV)</i>			
32	60	2	RITA ORA Radioactive <i>Columbia/Roc: Nition JSOX91201250 (ARV)</i>			HIGHEST CLIMBER	70	70	4	KID CUDI FEAT. MGMT & RATATAT Pursuit Of Happiness <i>Motown/Island JSJ120904285 (ARV)</i>			
33	New		ELLIE GOULDING Explosions <i>Po'ydor GBJM121205062 (ARV)</i>				71	48	2	EVERYTHING EVERYTHING Kemosabe <i>RCA GBAR1200599 (ARV)</i>			
34	23	13	ROBBIE WILLIAMS Candy <i>Island GBPS61200003 (ARV)</i>				72	73	31	RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love <i>Asylum GBAS1200177 (ARV)</i>			
35	29	10	ALICIA KEYS Girl On Fire <i>RCA JSRWA1200310 (ARV)</i>				73	64	18	CHRISTINA PERRI A Thousand Years <i>Atlantic USAT12102141 (ARV)</i>			
36	New		LITTLE MIX Change Your Life <i>Syco GBHMU12122275 (ARV)</i>				74	68	17	ONE DIRECTION Live While We're Young <i>Syco GBHMU1200210 (ARV)</i>			
37	14	2	BIFFY CLYRO Black Chandelier <i>14th Floor GBAA12122516 (ARV)</i>				75	52	29	FLORENCE + THE MACHINE Spectrum <i>Island GBUM121107576 (ARV)</i>			
38	46	9	IMAGINE DRAGONS Radioactive <i>Interscope USJM12121774 (ARV)</i>			SALES INCREASE							

Official Charts Company 2013.

A Thousand Years 73	Change Your Life 35	Flaws 54	Move 54	Love Is Easy 52	Read All About It Pt 3 68	Troublemaker 18	Key
Animal 5	Clique 40	Forever Now 57	Impossible 9	Magnetic Eyes 26	Scream & Shout 7	Try 30	★ Platinum (600,000)
Anything Could Happen 56	Clown 8	Gangnam Style 16	Just One Last Time 20	Make It Bun Dem 69	Suit & Tie 11	Use Somebody 62	● Gold (400,000)
Bassline Junkie 25	Diamonds 17	Get Hyper 42	Kemosabe 71	My Life 7	We Are Never Ever Getting Back Together 51	Wid For The Night 43	● Silver (200,000)
Beauty And A Beat 44	Die Young 19	Girl On Fire 35	Kiss You 13	N****S In Paris 67			
Beneath Your Beautiful 27	Don't Save Me 50	Gold Dust 39	Latch 28	No Diggity 49			
Black Chandelier 37	Don't Stop The Party 10	Hall Of Fame 46	Let It Roll 23	Not A Saint 58			
Call Me Maybe 59	Don't You Worry Child 21	Ho Hey 22	Lightning Bolt 41	On My Own 53			
Can You Hear Me? (Ayayaya) 63	Drinking From The Bottle 5	I Dreamed A Dream 31	Little Things 47	One More Night 48			
Candy 34	Explosions 33	I Knew You Were Trouble 3	Love While We're Young 74	Pursuit Of Happiness 20			
	Feel The Love 72	If You're Never Gonna 14	Locked Out Of Heaven 14	Radioactive 38			

CHARTS UK AIRPLAY WEEK 4

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	1	7	9	JAMES ARTHUR Impossible <i>Syco</i>	3753	-3.5	63.68	-16.12
2	3	16	18	OLLY MURS FEAT. FLO RIDA Troublemaker <i>Epic</i>	4269	-3.11	55.92	-9.62
3	2	15	14	BRUNO MARS Locked Out Of Heaven <i>Elektra</i>	4073	-5.98	55.62	-19.6
4	4	6	4	RIHANNA FEAT. MIKKY EKKO Stay <i>Def Jam</i>	3167	11.36	55.6	-4.04
5	5	7	2	WILL.I.AM FEAT. BRITNEY SPEARS Scream & Shout <i>Interscope</i>	2034	2.88	50.41	-2.61
6	12	3	8	EMELI SANDE Clown <i>Virgin</i>	2204	44.9	50.36	37.48
7	10	4	15	LAWSON Learn To Love Again <i>Global Talent/Po'ydor</i>	2441	2.43	49.36	30.72
8	7	14	27	LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful <i>Syco</i>	3291	-4.97	43.15	0.07
9	6	9	3	TAYLOR SWIFT I Knew You Were Trouble <i>Mercury/Big Machine</i>	3331	9.93	40.98	-18.5
10	8	17	17	RIHANNA Diamonds <i>Def Jam</i>	2686	-10.11	37.93	-4.6
11	15	3	5	CALVIN HARRIS FEAT. TINIE TEMPAH Drinking From The Bottle <i>Columbia</i>	1226	10.15	35.1	10
12	13	20	34	ROBBIE WILLIAMS Candy <i>Island</i>	2970	-4.32	34.88	-2.92
13	11	11	30	PINK Try <i>RCA</i>	3303	7.1	34.82	-5.43
14	14	5	13	ONE DIRECTION Kiss You <i>Syco</i>	2097	1.8	32.83	1.7
15	9	14	35	ALICIA KEYS Girl On Fire <i>RCA</i>	2464	-13.06	31.77	-18.66
16	16	17	21	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child <i>Virgin</i>	1715	-5.51	31.56	-0.16
17	48	2	12	JUSTIN TIMBERLAKE FEAT. JAY-Z Suit & Tie <i>RCA</i>	1329	132.75	31.09	103.2
18	17	24	46	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame <i>Epic/Phonogenic</i>	1980	-1.98	27.36	-3.15
19	19	36		MAROON 5 FEAT. WIZ KHALIFA Payphone <i>A&M/Octone/Po'ydor</i>	1651	1.79	27.13	1.53
20	29	3	1	BINGO PLAYERS FEAT. FAR EAST MOVEMENT Get Up (Rattle) <i>MoS</i>	673	62.17	26.6	20.74
21	21	3	6	CONOR MAYNARD FEAT. WILEY Animal <i>Parlophone</i>	861	30.85	26.51	0.88
22	26	44	59	CARLY RAE JEPSEN Call Me Maybe <i>Interscope</i>	1592	10.17	26.33	15.94
23	20	22	51	TAYLOR SWIFT We Are Never Ever Getting Back Together <i>Mercury</i>	1365	-22.18	25.6	-3.18
24	18	28		PINK Blow Me (One Last Kiss) <i>RCA</i>	1493	-1.58	23.83	-13.72
25	22	7	10	PITBULL FEAT. TJR Don't Stop The Party <i>London/Universal</i>	1219	25.93	23.07	-7.83
26	25	52	80	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Island</i>	1454	-14.12	22.53	-1.1
27	33	3	7	50 CENT FEAT. EMINEM & ADAM LEVINE My Life <i>Interscope</i>	529	62.27	22.52	9.06
28	49	2	50	HAIM Don't Save Me <i>Po'ydor</i>	575	25.55	22.09	44.57
29	31	16	48	MAROON 5 One More Night <i>A&M/Octone/Po'ydor</i>	1715	1.3	22.08	3.13
30	54	1	32	RITA ORA Radioactive <i>Columbia/Roc Nation</i>	988	0	21.44	0
31	50	2	26	MATRIX & FUTUREBOUND FEAT. BABY BLUE Magnetic Eyes 3 Beat/AATW	208	13.04	20.99	37.46
32	42	2	11	AMELIA LILY Shut Up (And Give Me Whatever You Got) <i>Xenomaniya/RCA</i>	1499	19.06	20.73	21.73
33	39	5	19	KESHA Die Young <i>Kemosabe/RCA</i>	1165	2.46	20.68	9.53
34	36	76		MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger <i>A&M/Octone/Po'ydor</i>	1277	-3.55	20.66	5.09
35	30	17	45	CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing <i>Columbia</i>	1087	-9.19	20.02	-8.92
36	70	1		GABRIELLE APLIN Please Don't Say You Love Me <i>Parlophone</i>	930	0	20.01	0
37	66	1		JESSIE WARE 110% <i>Island/PMR</i>	304	0	19.8	0
38	32	35	72	RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love <i>Asylum</i>	796	-2.57	19.32	-8.91
39	23	8		PRINCE Rock & Roll Love Affair <i>Purple Music</i>	434	14.21	19.3	-17.63
40	71	1	23	FLO-RIDA Let It Roll <i>Atlantic</i>	805	0	19.19	0
41	NEW			BELLOWHEAD Roll The Woodpile Down <i>Navigato</i>	44	0	19.04	0
42	46	2	36	LITTLE MIX Change Your Life <i>Syco</i>	1268	61.32	18.78	17.45
43	24	3		DAVID BOWIE Where Are We Now? <i>Columbia</i>	628	-5.85	18.75	-17.84
44	37	3	37	BIFFY CLYRO Black Chandelier <i>14th Floor</i>	388	14.12	18.45	-5.82
45	27	3	88	MADNESS Never Knew Your Name <i>Cooking Vinyl</i>	481	0.63	18.25	-19.1
46	169	1		DIDO No Freedom <i>RCA</i>	389	0	18.06	0
47	34	34		STOOSHE Black Heart <i>Future Cut/QWork/Warner Brothers</i>	1292	-10.03	17.64	-12.63
48	41	4		DEACON BLUE That's What We Can Do <i>Demon</i>	194	10.23	17.64	-0.9
49	40	3	71	EVERYTHING EVERYTHING Kemosabe <i>RCA</i>	210	0.96	17.32	-6.98
50	44	10	44	JUSTIN BIEBER FEAT. NICKI MINAJ Beauty And A Beat <i>Def Jam</i>	795	7	16.09	-1.23

UK Radio Airplay Chart © Nielsen. Compiled using data gathered from Sunday to Saturday. Ranked using all TV airplay 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	3642
2	2	ONE DIRECTION Kiss You / Syco	2742
3	6	PITBULL FEAT. TJR Don't Stop The Party / London/Universal	2735
4	4	CALVIN HARRIS FEAT. TINIE TEMPAH Drinking From The Bottle / Columbia	2685
5	5	TAYLOR SWIFT I Knew You Were Trouble / Mercury/Big Machine	2641
6	12	50 CENT FEAT. EMINEM & ADAM LEVINE My Life / Interscope	2572
7	7	RIHANNA Diamonds / Def Jam	2360
8	10	CONOR MAYNARD FEAT. WILEY Animal / Parlophone	2150
9	27	KE\$HA C'mon / Kemosabe/RCA	2101
10	15	FLO-RIDA Let It Roll / Atlantic	2091
11	8	BRUNO MARS Locked Out Of Heaven / Elektra	2043
12	3	JAMES ARTHUR Impossible / Syco	1847
13	18	BINGO PLAYERS FEAT. FAR EAST MOVEMENT Get Up (Rattle) / MoS	1796
14	9	OLLY MURS FEAT. FLO RIDA Troublemaker / Epic	1753
15	11	RITA ORA Radioactive / Columbia/Roc Nation	1741
16	20	AMELIA LILY Shut Up (And Give Me Whatever You Got) / Xenomaniya/RCA	1712
17	13	PSY Gangnam Style / Island	1673
18	25	LAWSON Learn To Love Again / Global Talent/Po'ydor	1544
19	14	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child / Virgin	1422
20	17	DIZEE RASCAL Bassline Junkie / Dirtee Stank/Island	1415
21	16	LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful / Syco	1303
22	21	ALICIA KEYS Girl On Fire / RCA	1240
23	19	KE\$HA Die Young / Kemosabe/RCA	1191
24	23	PINK Try / RCA	1137
25	22	ROBBIE WILLIAMS Candy / Island	1105
26	38	EMELI SANDE Clown / Virgin	1007
27	NEW	THE SATURDAYS FEAT. SEAN PAUL What About Us / Po'ydor	910
28	NEW	NICOLE SCHERZINGER Boomerang / Interscope	881
29	26	VATO GONZALEZ VS LETHAL BIZZLE & DONAE'O Not A Saint / New State	825
30	NEW	JUSTIN TIMBERLAKE FEAT. JAY-Z Suit & Tie / RCA	805
31	33	DAVID GUETTA FEAT. TAPED RAI Just One Last Time / Parlophone	784
32	28	JUSTIN BIEBER FEAT. NICKI MINAJ Beauty And A Beat / Def Jam	763
33	30	NE-YO Forever Now / Motown/Mercury	716
34	29	NICKI MINAJ Starships / Cash Money/Island	656
35	RE	ADELE Skyfall / XL	654
36	34	NE-YO Let Me Love You (Until You Learn To Love Yourself) / Motown/Mercury	619
37	RE	CHRIS BROWN Turn Up The Music / RCA	614
38	35	THE LUMINEERS Ho Hey / Decca	610
39	32	ALICIA KEYS Brand New Me / RCA	597
40	36	GABRIELLE APLIN Please Don't Say You Love Me / Parlophone	562

UK TV Airplay Chart © Nielsen. Compiled using data gathered from Sunday to Saturday. Ranked using all 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

Its audience declining 16.12% week-on-week, Impossible nevertheless claims an easy second week atop the radio airplay chart for James Arthur. Attracting 63.68m listeners from 3,753 plays, it had a 13.88% bigger audience than Ollly Murs' Troublemaker, which rebounds 3-2, as former runner-up Bruno Mars' Locked Out Of Heaven slips to third. 16 plays on BBC Radio 2 secured 27.76% of Impossible's audience last week, easily beating the 17.75% share generated by 454 plays on the Heart Network, and the 13.50% share precipitated by the Capital Network's tally of 365 airings.

Although sliding 3-12 on sales, Suit & Tie has the biggest increase in plays and audience of any track on radio, and dashes 48-17 for Justin Timberlake featuring Jay-Z. Its audience up 103.12% week-on-week at 31.09m, the track improved from 571 plays to 1,329 - a 122.75% hike. It was aired 17 times on BBC Radio 1, which provided a 48.90% share of its audience, and had top tallies of 51 plays on Smash Hits Radio, 40 on Choice FM and 39 on 107.6 Juice FM.

Just six weeks after her introductory smash The Power Of Love peaked at number five on the radio airplay chart, Gabrielle Aplin



has one of the week's fastest moving songs with follow-up Please Don't Say You Love Me vaulting 70-36. Up from 522 plays to 908 in the week, with its audience climbing from 12.24m to 20.01m, it is one of 31 songs on BBC Radio 1, and 14 on BBC Radio 2 to be aired 10 times or more - but the only one to achieve double figures on both with 11 spins on Radio 1

and 12 plays on Radio 2.

It's not how many plays you get but where you get them that counts on the radio airplay chart. As the list is compiled on the basis of perceived audience, it is possible to chart well on comparatively few plays, and chart poorly despite getting aired a lot. Such is the case this week, with folk band Bellowhead's Roll The Woodpile Down dashing 204-41 with just 44 plays, while Robbie Williams' latest, Different, fades 116-135 with 1,262 plays. In short, Roll The Woodpile Down has less than a thirtieth of the plays but more than three times the audience of Different. That's primarily down to BBC Radio 2, where Woodpile was played 19 times last week, more than any other record. It consequently

contributed a massive 98.68% of the track's audience. Its second biggest supporter, Manx Radio, aired Woodpile just eight times, with nine other stations playing it 17 times between them.

With seven weeks in the top three, attracting sales of over half a million, Scream & Shout is a bona fide smash for Will.i.am feat. Britney Spears - and the videoclip for the track effortlessly claims its sixth straight week atop the TV airplay chart. With a new high of 995 plays - a massive 299 more than nearest challenger Drinking From The Bottle by Calvin Harris feat. Tinie Tempah - Scream & Shout was aired 50 times or more on 10 stations last week, with top tallies of 128 at Capital TV, 84 at Chart Show TV and 71 at Dance Nation TV.

CHARTS STREAMING WEEK 4

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OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	WILL I AM FT BRITNEY SPEARS Scream & Shout <i>Interscope</i>
2	2	JAMES ARTHUR Impossible <i>Syco Music</i>
3	3	BRUNO MARS Locked Out Of Heaven <i>Atlantic</i>
4	4	LUMINEERS Ho Hey <i>Decca</i>
5	5	RIHANNA Diamonds <i>Def Jam</i>
6	11	CALVIN HARRIS FT TINIE TEMPAH Drinking From The Bottle <i>Columbia</i>
7	6	SWEDISH HOUSE MAFIA/MARTIN Don't You Worry Child <i>Virgin</i>
8	9	ONE DIRECTION Kiss You <i>Syco Music</i>
9	10	CALVIN HARRIS/FLORENCE WELCH Sweet Nothing <i>Columbia</i>
10	8	LABRINTH FT EMELI SANDE Beneath Your Beautiful <i>Syco Music</i>
11	7	OLLY MURS FT FLO RIDA Troublemaker <i>Epic</i>
12	13	KE\$HA Die Young <i>Kemosabe/RCA</i>
13	12	PSY Gangnam Style <i>Island</i>
14	14	ONE DIRECTION Little Things <i>Syco Music</i>
15	16	MAROON 5 One More Night <i>A&M/Octone</i>
16	17	SCRIPT FT WILL I AM Hall Of Fame <i>Epic/Phonogenic</i>
17	15	ROBBIE WILLIAMS Candy <i>Island</i>
18	19	DISCLOSURE FT SAM SMITH Latch <i>Island/PMR</i>
19	18	TAYLOR SWIFT We Are Never Ever Getting Back Together <i>Mercury</i>
20	20	PITBULL FT TJR Don't Stop The Party <i>London</i>
21	24	EMELI SANDE Clown <i>Virgin</i>
22	25	IMAGINE DRAGONS Radioactive <i>Interscope</i>
23	22	PINK Try <i>RCA</i>
24	23	ELLIE GOULDING Anything Could Happen <i>Polydor</i>
25	28	JAY-Z & KANYE WEST N****S In Paris <i>Roc-A-Fella</i>
26	32	KANYE WEST/JAY Z/BIG SEAN Clique <i>Good Music</i>
27	21	GABRIELLE APLIN The Power Of Love <i>Parlophone</i>
28	27	JAKE BUGG Lightning Bolt <i>Mercury</i>
29	29	FLORENCE & THE MACHINE Spectrum <i>Island</i>
30	26	ALICIA KEYS Girl On Fire <i>RCA</i>
31	31	CARLY RAE JEPSEN Call Me Maybe <i>Interscope</i>
32	33	JUSTIN BIEBER FT NICKI MINAJ Beauty And A Beat <i>Def Jam</i>
33	34	MUMFORD & SONS I Will Wait <i>Gentlemen Of The Road/Island</i>
34	35	DJ FRESH Gold Dust <i>Ministry Of Sound</i>
35	38	OF MONSTERS & MEN Little Talks <i>Republic Records</i>
36	39	GOTYE FT KIMBRA Somebody That I Used To Know <i>Island</i>
37	30	WILEY/SKEPTA/JME/MS D Can You Hear Me (Ayayaya) <i>One More Tune/Warner Bros</i>
38	36	EMELI SANDE Read All About It Pt 3 <i>Virgin</i>
39	37	ONE DIRECTION Live While We're Young <i>Syco Music</i>
40	41	FUN FT JANELLE MONAE We Are Young <i>Atlantic/Fueled By Ramen</i>
41	76	EVERYTHING EVERYTHING Kemosabe <i>RCA</i>
42	42	ALT-J Breezeblocks <i>Infectious Music</i>
43	46	DAVID GUETTA FT SIA She Wolf (Falling To Pieces) <i>Parlophone</i>
44	45	RIHANNA FT CALVIN HARRIS We Found Love <i>Def Jam</i>
45	70	ANNE HATHAWAY I Dreamed A Dream <i>Polydor</i>
46	44	CALVIN HARRIS FT EXAMPLE We'll Be Coming Back <i>Columbia</i>
47	48	SKRILLEX FT SIRAH Bangarang <i>Asylum</i>
48	40	RUDIMENTAL/NEWMAN/CLARE Not Giving In <i>Asylum</i>
49	47	HAIM Don't Save Me <i>Polydor</i>
50	NEW	MACKLEMORE/RYAN LEWIS/WANZ Thrift Shop <i>Macklemore</i>
51	50	DAVID GUETTA FT SIA Titanium <i>Parlophone</i>
52	49	FUN Some Nights <i>Atlantic/Fueled By Ramen</i>
53	51	CALVIN HARRIS Feel So Close <i>Columbia</i>
54	57	RUDIMENTAL FT JOHN NEWMAN Feel The Love <i>Asylum/Black Butter</i>
55	54	FLO RIDA I Cry <i>Atlantic</i>
56	56	COLDPLAY Paradise <i>Parlophone</i>
57	66	EVERYTHING EVERYTHING Cough Cough <i>RCA</i>
58	55	JAKE BUGG Two Fingers <i>Mercury</i>
59	NEW	50 CENT/EMINEM/ADAM LEVINE My Life <i>Interscope</i>
60	58	ED SHEERAN Give Me Love <i>Asylum</i>
61	59	M83 Midnight City <i>M83 Recording Naive</i>
62	53	LUMINEERS Flowers In Your Hair <i>Decca</i>
63	52	ALT-J Matilda <i>Infectious Music</i>
64	60	ALT-J Tessellate <i>Infectious Music</i>
65	68	MAROON 5 FT WIZ KHALIFA Payphone <i>A&M/Octone</i>
66	63	ED SHEERAN The A Team <i>Asylum</i>
67	64	ALEX CLARE Too Close <i>Island</i>
68	NEW	CONOR MAYNARD FT WILEY Animal <i>Parlophone</i>
69	43	DAVID BOWIE Where Are We Now <i>Columbia</i>
70	65	CALVIN HARRIS FT KELIS Bounce <i>Columbia</i>
71	97	DAVID GUETTA FT TAPED RAI Just One Last Time <i>Parlophone</i>
72	62	ALT-J Something Good <i>Infectious Music</i>
73	NEW	JUSTIN TIMBERLAKE FT JAY Z Suit & Tie <i>RCA</i>
74	69	SUB FOCUS FT ALPINES Tidal Wave <i>Mercury</i>
75	71	ED SHEERAN Drunk <i>Asylum</i>



CLIMBER: KESHA



CLIMBER: THE SCRIPT



NON-MOVER: ALT-J



NEW: 50 CENT / EMINEM / ADAM LEVINE



NEW: JUSTIN TIMBERLAKE

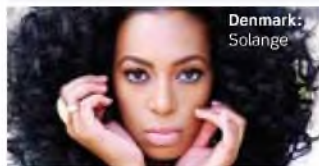
CHARTS EU AIRPLAY WEEK 3



PAN-EUROPEAN		
POS	ARTIST/ALBUM / LABEL	
1	MARS, BRUNO Locked Out Of Heaven WEA	
2	RIHANNA Diamonds UNI	
3	PINK Try SME	
4	KEYS, ALICIA Girl On Fire SME	
5	WILL.I.AM FEAT. SPEARS, BRITNEY Scream & Shout UNI	
6	ADELE Skyfall IND	
7	MURS, OLLY FEAT. FLO RIDA Troublemaker SME	
8	SANDE, EMELI Read All About It (Pt Iii) EMI	
9	KESHA Die Young SME	
10	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child EMI	



DENMARK		
POS	ARTIST/ALBUM / LABEL	
1	SOLANGE Losing You TER	
2	PINK Try SME	
3	RIHANNA Diamonds UNI	
4	HAIM Don't Save Me UNI	
5	MARS, BRUNO Locked Out Of Heaven WEA	
6	KEYS, ALICIA Girl On Fire SME	
7	MOLEKO, BARBARA Dum For Dig SME	
8	ADELE Skyfall PLG	
9	SCRIPT, THE FEAT. WILL.I.AM Hall Of Fame SME	
10	SWIFT, TAYLOR I Knew You Were Trouble UNI	



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



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



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	SHEERAN, ED Give Me Love WEA	
5	SWIFT, TAYLOR I Knew You Were Trouble UNI	
6	MURS, OLLY FEAT. FLO RIDA Troublemaker SME	
7	WILL.I.AM FEAT. SPEARS, BRITNEY Scream & Shout UNI	
8	LABRINTH FEAT. SANDE, EMELI Beneath Your Beautiful SME	
9	SCRIPT, THE Six Degrees Of Separation SME	
10	RIHANNA FEAT. EKKO, MIKKY Stay UNI	



ITALY		
POS	ARTIST/ALBUM / LABEL	
1	MARS, BRUNO Locked Out Of Heaven WMI	
2	JOVANOTTI Tensione Evolutiva UNI	
3	PINK Try SME	
4	GREEN DAY Stray Heart WMI	
5	WILL.I.AM FEAT. SPEARS, BRITNEY Scream & Shout UNI	
6	RIHANNA Diamonds UNI	
7	MURS, OLLY FEAT. FLO RIDA Troublemaker SME	
8	KESHA Die Young SME	
9	LYKKE LI I Follow Rivers WMI	
10	NEFFA Molto Calmo SME	

NETHERLANDS		
POS	ARTIST/ALBUM / LABEL	
1	PASSENGER Let Her Go SME	
2	WILLIAMS, ROBBIE Candy UNI	
3	MARS, BRUNO Locked Out Of Heaven WEA	
4	RIHANNA Diamonds UNI	
5	WILL.I.AM FEAT. SPEARS, BRITNEY Scream & Shout UNI	
6	ADELE Skyfall v2R	
7	KEYS, ALICIA Girl On Fire SME	
8	BLOF Zo Stil EMI	
9	WILDSTYLEZ FEAT. GEUZEBROEK, NIELS Year Of Summer BEY	
10	TRAIN & MONROE, ASHLEY Bruises SME	

NORWAY		
POS	ARTIST/ALBUM / LABEL	
1	RIHANNA Diamonds UNI	
2	PINK Try SME	
3	ADELE Skyfall PLY	
4	ADELE Someone Like You PLY	
5	MATILDA Unfixable IND	
6	MUMFORD AND SONS I Will Wait UNI	
7	ALASKA, JONAS I Saw You Kid SME	
8	IMAGINE DRAGONS Radioactive UNI	
9	MAROON 5 One More Night UNI	
10	AMUNDSEN, FRIDA Opp EMI	

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

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

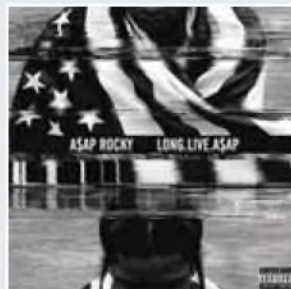
GLOBAL SALES ANALYSIS

■ BY ALAN JONES

After making a creditable number seven debut in the UK, America's latest rap sensation **A\$AP Rocky** sweeps to the top of the charts both in The USA and Canada, with his debut album *Long Live A\$AP* (pictured) racking up overall North American sales of 150,000.

The Harlem hip-hopper's album blew away the cobwebs like the breath of fresh air that it is, and also charted in Denmark (4), Switzerland (9), Germany (31), Ireland (31), France (44), The Netherlands (45), Austria (62), Flanders (80) and Wallonia (153).

In the Top 10 in more countries than any other album at the moment, **One Direction's** second album, *Take Me Home* achieves a new peak in Japan, where it dashes 24-4 (OriCon) or 35-9 (Billboard). It also bounces 9-3 in Denmark, 7-4 in Taiwan and 10-8 in Sweden while falling 1-4 in Mexico, 3-6 in Ireland, 2-6 in Portugal, 5-7 in Brazil, 3-7 in Canada, 7-8 in Croatia and New Zealand, 6-9 in The Czech Republic, 9-10 in Australia and 7-10 in Finland. It remains at No.3 in Norway and No.7 in Spain.



Mumford & Son's second album *Babel* falls 1-4 in Norway, 2-3 in Canada and New Zealand and 2-7 in The Netherlands but reaches a new peak in South Africa (9-5) and gains ground in The USA (11-9), Spain (79-43), Sweden (51-49), Wallonia (61-56) and Italy (85-83). Not so long ago, **Adele** was

without a Top 10 placing anywhere with blockbusting second album 21 coming to the end of a magnificent run, or so it seemed. But the album starts its third great year with Top 10 placings in Flanders (2-2), Taiwan (2-2), France (3-3), Wallonia (13-6), The Czech Republic (8-6), Spain (9-8), Switzerland (6-8), New Zealand (11-9).

Alt-J's Mercury Prize-winning debut album *An Awesome Wave* charts for the first time in Denmark (34) and Italy (97), reaches new peaks in Flanders (20-17), Wallonia (72-67), and remains at number 19 in Iceland, where it debuted last week. It completes a modest but useful portfolio for the Leeds band

by climbing 39-34 in Australia and 82-81 in Switzerland, and falling 30-38 in The Netherlands, 28-41 in Ireland, 53-63 in France and 84-92 in The USA. **Jake Bugg's** self-titled debut made the chart in several European territories in the wake of its UK number one debut last year but has departed all but Ireland (15-21), The Netherlands (21-28) and Flanders (47-42). However, it debuts in Japan this week - at number 43 if you follow the OriCon rankings and number 59 on Billboard.

Finally, the award for biggest retreat goes to **Ayumi Hamasaki**, who registered her 19th No.1 album in Japan with *A Classical* last week but now falls to No.30.

CHARTS SPOTIFY WEEK 4



GLOBAL

POS	ARTIST/ ALBUM
1	WILL.I.AM Scream & Shout
2	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
3	SWEDISH HOUSE MAFIA Don't You Worry Child (Radio Edit)
4	BRUNO MARS Locked Out Of Heaven
5	RIHANNA Diamonds
6	IMAGINE DRAGONS Radioactive
7	THE SCRIPT Hall of Fame
8	CALVIN HARRIS Sweet Nothing
9	KE\$HA Die Young
10	PSY Gangnam Style
11	THE LUMINEERS Ho Hey
12	PASSENGER Let Her Go
13	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
14	MAROON 5 One More Night
15	OF MONSTERS AND MEN Little Talks
16	DAVID GUETTA She Wolf (Falling to Pieces) [feat. Sia]
17	IMAGINE DRAGONS It's Time
18	FLO RIDA I Cry
19	FUN. Some Nights
20	PINK Try

EUROPE

POS	ARTIST/ ALBUM
1	WILL.I.AM Scream & Shout
2	RIHANNA Diamonds
3	SWEDISH HOUSE MAFIA Don't You Worry Child (Radio Edit)
4	BRUNO MARS Locked Out Of Heaven
5	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
6	THE SCRIPT Hall of Fame
7	IMAGINE DRAGONS Radioactive
8	PASSENGER Let Her Go
9	CALVIN HARRIS Sweet Nothing
10	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
11	PSY Gangnam Style
12	KE\$HA Die Young
13	DAVID GUETTA She Wolf (Falling to Pieces) [feat. Sia]
14	LABRINTH Beneath Your Beautiful
15	MAROON 5 One More Night
16	AKI NI_r solen gl'r ner
17	AVICII I Could Be The One
18	PINK Try
19	OLLY MURS Troublemaker
20	FLO RIDA I Cry

AUSTRIA

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
2	MACKLEMORE & RYAN LEWIS Same Love - feat. Mary Lambert
3	OF MONSTERS AND MEN Little Talks
4	WILL.I.AM Scream & Shout
5	SWEDISH HOUSE MAFIA Don't You Worry Child (Radio Edit)
6	THE LUMINEERS Ho Hey
7	CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing
8	BRUNO MARS Locked Out Of Heaven
9	RIHANNA Diamonds
10	ICONA POP I Love It - feat. Charli XCX



FRANCE

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
2	WILL.I.AM Scream & Shout
3	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
4	BRUNO MARS Locked Out Of Heaven
5	RIHANNA Diamonds
6	CALVIN HARRIS Feel So Close - Radio Edit
7	C2C Down The Road
8	PSY Gangnam Style
9	M83 Midnight City
10	KE\$HA Die Young



GERMANY

POS	ARTIST/ ALBUM
1	WILL.I.AM Scream & Shout
2	THE SCRIPT Hall of Fame
3	SIDO Bilder im Kopf
4	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
5	SWEDISH HOUSE MAFIA Don't You Worry Child
6	ICONA POP I Love It - feat. Charli XCX
7	CALVIN HARRIS Sweet Nothing
8	RIHANNA Diamonds
9	MARTERIA Lila Wolken
10	OLLY MURS Troublemaker



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	SHOWTEK Cannonball - Radio Edit
8	LABRINTH Beneath Your Beautiful
9	RACoon Oceaen
10	TOM ODELL Another Love - 2012

NORWAY

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
2	WILL.I.AM Scream & Shout
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

SPAIN

POS	ARTIST/ ALBUM
1	BRUNO MARS Locked Out Of Heaven
2	WILL.I.AM Scream & Shout
3	MELENDI LIÁgrimas desordenadas
4	RIHANNA Diamonds
5	YANDAR Te Pintaron Pajaritos
6	SWEDISH HOUSE MAFIA Don't You Worry Child
7	MELENDI Tu jardl_n con enanitos
8	PSY Gangnam Style
9	KE\$HA Die Young
10	MAROON 5 One More Night

SWEDEN

POS	ARTIST/ ALBUM
1	PASSENGER Let Her Go
2	AKI NI_r solen gl'r ner
3	WILL.I.AM Scream & Shout
4	IMAGINE DRAGONS Radioactive
5	BRUNO MARS Locked Out Of Heaven
6	DARIN En apa som liknar dig
7	SWEDISH HOUSE MAFIA Don't You Worry Child
8	AVICII I Could Be The One
9	DARIN Astrologen
10	RIHANNA Diamonds

UNITED STATES

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
2	THE LUMINEERS Ho Hey
3	IMAGINE DRAGONS Radioactive
4	IMAGINE DRAGONS It's Time
5	ASAP ROCKY F**kin' Problems
6	WILL.I.AM Scream & Shout
7	BRUNO MARS Locked Out Of Heaven
8	SWEDISH HOUSE MAFIA Don't You Worry Child
9	CALVIN HARRIS Sweet Nothing
10	RIHANNA Diamonds

CHARTS INDIES/COMPILATIONS WEEK 4



COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | | | | | |
|----|-----|---------|--|----|----|---------|---|
| 1 | 2 | VARIOUS | The Trevor Nelson Collection / Sony RCA (ARV) | 11 | 9 | VARIOUS | Pump It Up - The Ultimate Dance Workout / MoS (ARV) |
| 2 | 1 | VARIOUS | Now That's What I Call Music 83 / EMI TV/UMTV (E) | 12 | 13 | VARIOUS | Now That's What I Call Running / EMI TV/UMTV (E) |
| 3 | 3 | VARIOUS | Anthems 90S / MoS (ARV) | 13 | 10 | VARIOUS | Back To The Old Skool Garage - Vol 2 / MoS (ARV) |
| 4 | 4 | VARIOUS | Bbc Radio 1'S Live Lounge 2012 / Sony/UMTV/Rhino (ARV) | 14 | 11 | OST | Pitch Perfect / Island (ARV) |
| 5 | 6 | VARIOUS | Pop Party 10 / Rhino/UMTV (ARV) | 15 | 19 | VARIOUS | Anthems - Electronic 80S 3 / EMI TV/MoS (ARV) |
| 6 | 8 | VARIOUS | Until Now - Swedish House Mafia / Virgin (E) | 16 | 17 | VARIOUS | Teenage Kicks 1977-1981 / UMTV/EMI TV (ARV) |
| 7 | 5 | VARIOUS | The Workout Mix 2013 / AATW/UMTV (ARV) | 17 | 15 | VARIOUS | Motown Anthems / UMTV (ARV) |
| 8 | NEW | VARIOUS | Django Unchained Ost / Mercury (ARV) | 18 | 15 | VARIOUS | Dreamboats And Petticoats - Six / UMTV/EMI TV (ARV) |
| 9 | 7 | VARIOUS | Running Trax Mashup - The Cut Up Boys / MoS (ARV) | 19 | 14 | VARIOUS | The Sound Of Kiss / Rhino/Sony/UMTV (ARV) |
| 10 | 12 | VARIOUS | Clubland 22 / AATW/Rhino/UMTV (ARV) | 20 | 13 | VARIOUS | Now That's What I Call Disney / Walt Disney (E) |

INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | |
|----|-----|--|--|
| 1 | NEW | BINGO PLAYERS FEAT. FAR EAST MOVEMENT | Get Up (Rattle) / MoS (ARV) |
| 2 | NEW | MACKLEMORE/RYAN LEWIS/WANZ | Thrift Shop / Macklemore (ACA Arv) |
| 3 | 1 | ADELE | Skyfall / XL (PIAS) |
| 4 | 2 | DJ FRESH | Gold Dust / MoS (ARV) |
| 5 | NEW | DROIDEKA | Get Hyper / Droideka |
| 6 | 3 | VATO GONZALEZ VS LETHAL BIZZLE & DONAE'O | Not A Saint / New State |
| 7 | 14 | MADNESS | Never Knew Your Name / Cooking Vinyl (Essential/GEM) |
| 8 | NEW | STEREOPHONICS | Indian Summer / Stylus Ignition (E) |
| 9 | 13 | EXAMPLE | Close Enemies / MoS (ARV) |
| 10 | NEW | HADOUKEN! | Levitare / Surface Noise |
| 11 | 8 | ORIGINAL LONDON CAST | Do You Hear The People Sing / First Night (ARV) |
| 12 | 9 | PRINCE | Rock & Roll Love Affair / Purple Music |
| 13 | 10 | ADELE | Someone Like You / XL (PIAS) |
| 14 | 12 | WILKINSON FEAT. IMAN | Need To Know / Ram (srd) |
| 15 | 6 | THE JUSTICE COLLECTIVE... | He Ain't Heavy, He's My Brother / Metropolis (ING) |
| 16 | 5 | ALT-J | Matilda / Infectious (PIAS) |
| 17 | NEW | MALLORY KNOX | Lighthouse / A Wolf At Your Door (PH) |
| 18 | 16 | THE TEMPER TRAP | Sweet Disposition / Infectious (PIAS) |
| 19 | 20 | JULIO BASHMORE | Au Seve / Broadwalk (rom arv) |
| 20 | 17 | ADELE | Rolling In The Deep / XL (PIAS) |

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



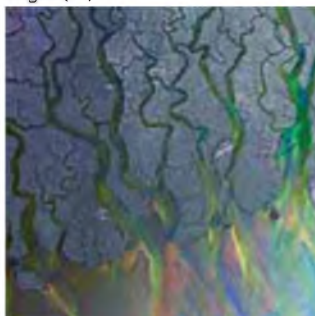
- | | | | |
|----|-----|------------------------------------|--|
| 1 | 8 | MADNESS | Oui, Oui, Si, Si, Ja, Ja, Da, Da / Cooking Vinyl (Essential/GEM) |
| 2 | 1 | ALT-J | An Awesome Wave / Infectious (PIAS) |
| 3 | NEW | ADAM ANT | Is The Blueblack Hussar In Marrying The Gunner's... / Blueblack Hussar (Essential/GEM) |
| 4 | NEW | MALLORY KNOX | Signals / A Wolf At Your Door (PH) |
| 5 | NEW | THE BLACKOUT | Start The Party / Cooking Vinyl (Essential/GEM) |
| 6 | 4 | ADELE | 21 / XL (PIAS) |
| 7 | 3 | THE XX | Coexist / Young Turks (PIAS) |
| 8 | 6 | ORIGINAL LONDON CAST | Les Miserables / First Night (ARV) |
| 9 | 7 | EXAMPLE | The Evolution Of Man / MoS (ARV) |
| 10 | 2 | VILLAGERS | Awayland / Domino (PIAS) |
| 11 | 5 | EVA CASSIDY | The Best Of Eva Cassidy / Blix Street (ACA Arv) |
| 12 | NEW | MATTHEW E WHITE | Big Inner / Domino (PIAS) |
| 13 | 11 | MADNESS | Complete Madness / Union Square |
| 14 | NEW | MILO GREENE | Milo Greene / Fierce Panda (Essential/GEM) |
| 15 | 12 | JOHN DENVER | Take Me Home / Music Digital (Delta/SonyDADC) |
| 16 | 14 | BELLOWHEAD | Broadside / Navigator |
| 17 | NEW | BAD RELIGION | True North / Epitaph (ADA Arv) |
| 18 | 15 | FRANKIE GOES TO HOLLYWOOD | Frankie Said / Salvo (PIAS) |
| 19 | 19 | NOEL GALLAGHER'S HIGH FLYING BIRDS | Noel Gallagher's High Flying Birds / Sour Mash (E) |
| 20 | 13 | THE XX | Xx / young Turks (PIAS) |



Macklemore Indie Singles (2)



Wilkinson Indie Singles Breakers (2) Indie Singles (14)



Alt-J Indie Albums (2)



Milo Greene Indie Albums Breakers (2)



Adam Ant Indie Albums (3)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- | | | | |
|----|-----|---------------------------------|--|
| 1 | NEW | DROIDEKA | Get Hyper / Droideka (Droideka) |
| 2 | 3 | WILKINSON FEAT. IMAN | Need To Know / Ram (Ram) |
| 3 | 5 | JULIO BASHMORE | Au Seve / Broadwalk (Broadwalk) |
| 4 | 6 | AWOLNATION | Sail / Red Bull (Red Bull) |
| 5 | NEW | 1975 | Chocolate / Dirty Hit (Dirty Hit) |
| 6 | RE | CLEAN BANDIT | A+E / Black Butter (Black Butter) |
| 7 | NEW | MARK BOYLAN | A Song For Campbell / Mark Boylan (Mark Boylan) |
| 8 | 7 | PATTI LUPONE | I Dreamed A Dream / First Night (First Night) |
| 9 | 15 | DISCLOSURE FEAT. SINEAD HARNETT | Boiling / Greco-Roman (Greco-Roman) |
| 10 | 11 | ANDY BURROWS | Hometown / PIAS (Pias Recordings) |
| 11 | 12 | 1975 | Sex / Dirty Hit (Dirty Hit) |
| 12 | 2 | DJ PAULY D FT JAY SEAN | Back To Love / G-Note (G-Note) |
| 13 | 14 | LET ME SEE BENEATH YOUR | Beneath Your Beautiful / Devoted (Devoted Music) |
| 14 | 19 | DATA | One In A Million / Eklers&Shack (Eklers&Shack) |
| 15 | NEW | MACKLEMORE & RYAN LEWIS | Can't Hold Us / Macklemore (Macklemore) |
| 16 | NEW | MACKLEMORE & RYAN LEWIS | Same Love / Macklemore (Macklemore) |
| 17 | 17 | 1975 | Intro/Set / Dirty Hit (Dirty Hit) |
| 18 | RE | COLLEGE FEAT. ELECTRIC YOUTH | A Real Hero / Valerie (Valerie) |
| 19 | RE | THE HEAVY | How You Like Me Now / Counter (Nirja Tune) |
| 20 | NEW | BRAVE NEW RADIO | Scream And Shout / Jellyhead (Jellyhead) |

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- | | | | |
|----|-----|-------------------------|--|
| 1 | NEW | MATTHEW E WHITE | Big Inner / Domino (Domino) |
| 2 | NEW | MILO GREENE | Milo Greene / Fierce Panda (Fierce Panda) |
| 3 | NEW | BAD RELIGION | True North / Epitaph (Epitaph) |
| 4 | 6 | MACKLEMORE & RYAN LEWIS | The Heist / Macklemore (Macklemore) |
| 5 | 1 | YO LA TENGO | Fade / Matador (XI Beggars) |
| 6 | NEW | ULRICH SCHNAUSS | A Long Way To Fall / Scripted Realities (Scripted Realities) |
| 7 | NEW | FOXYGEN | We Are The 21st Century Ambassadors Of Peace & Magic / Jagjaguwar (Jagjaguwar) |
| 8 | NEW | STEVE LUKATHER | Transition / Mascot (Mascot Label Group) |
| 9 | NEW | SNAKECHARMER | Snakecharmer / Frontiers (Frontiers) |
| 10 | 2 | DUTCH UNCLES | Out Of Touch In The Wild / Memphis Industries (Memphis Industries) |
| 11 | NEW | LORD HURON | Lonesome Dreams / Play It Again Sam (Pias) |
| 12 | RE | JOSEPHINE | Portrait / Ark Recordings (Ark) |
| 13 | NEW | ESBEN & THE WITCH | Wash The Sins Not Only The Face / Matador (XI Beggars) |
| 14 | NEW | TORO Y MO! | Anything In Return / Capark (Capark) |
| 15 | 8 | ANDY BURROWS | Company / Play It Again Sam (Pias Recordings) |
| 16 | NEW | WAVE MACHINES | Pollen / Neapolitan (Neapolitan) |
| 17 | 5 | RODRIGUEZ | Coming From Reality / Light In The Attic (Light In The Attic) |
| 18 | NEW | IQ | Tales From The Lush Attic / Giant Electric Pea (Giant Electric Pea) |
| 19 | 4 | SERAFINA STEER | The Moths Are Real / Stolen (Stolen) |
| 20 | 15 | POLICA | Give You The Ghost / Memphis Industries (Memphis Industries) |

CHARTS CLUB WEEK 4

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

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	2	4	AVICII V NICKY ROMERO I Could Be The One / Virgin
2	3	7	KIRSTY Hands High / Spinnin
3	1	4	CALVIN HARRIS FEAT. TINIE TEMPAH Drinking From The Bottle / Columbia
4	6	4	EXAMPLE Perfect Replacement / MoS
5	13	4	FLEUR Turn The Lights On / Strictly Rhythm
6	5	5	ERIC PRYDZ Every Day / Virgin
7	11	4	KATY B FT. VARIOUS Danger / Sony
8	15	4	RASMUS FABER & SYKE N'SUGARSTARR We Go Oh / Fairplane
9	14	4	RITA ORA Radioactive / Columbia/Roc Nation
10	12	5	SCRUFIZZER Rap Rave / MoS
11	21	5	ARUNA Save The Day / Black Hole
12	18	4	ELLIE GOULDING Figure 8 / Polydor
13	20	3	HEREN Never Let Me Go / Dirt Jugglez
14	19	3	TOMCRAFT Loneliness 2K13 / Kosmo
15	24	3	THE SQUATTERS & STEVE EDWARDS Back To The Stars / New State
16	29	2	PORTER ROBINSON & MAT ZO Easy / MoS/Arjuna Beats
17	23	3	WRETCH 32 Pop? / MoS
18	16	4	THE ROLLING STONES Doom And Gloom / Polydor
19	39	2	JESSICA WRIGHT FEAT. MANN Dominoes / AATW
20	25	3	PET SHOP BOYS Memory Of The Future / Parlophone
21	30	2	BLAISE Thunderstorm / White Label
22	34	2	GORGON CITY FEAT. YASMIN Real / Black Butter
23	33	6	SWISS AMERICAN FEDERATION FEAT. CARY BROTHERS Shout / White Label
24	32	2	PETULA CLARK Cut Copy Me / Sony
25	22	2	PARRALOX Sharper Than A Knife / Subteraneous
26	17	5	CONOR MAYNARD FEAT. WILEY Animal / Parlophone
27	8	4	TARA BERWIN Cuz I'm In Love / White Label
28	4	5	M'BLACK Crush / Destined
29	NEW		DIDO No Freedom / RCA
30	NEW		INFINITY X FEAT. ANNE-MARIE Solar Winds / Infinity X
31	36	8	DAVID GUETTA FEAT. TAPED RAI Just One Last Time / Parlophone
32	28	5	FRANS BAK The Killing / Pm:Am
33	26	5	UNICORN KID Feel So Real / 3 Beat
34	7	5	ROBBIE RIVERA Forever Young / Black Hole
35	35	12	BINGO PLAYERS FEAT. FAR EAST MOVEMENT Get Up (Rattle) / MoS
36	31	3	WILL.I.AM FEAT. BRITNEY SPEARS Scream & Shout / Interscope
37	NEW		BEBE BLACK Deathwish / Deconstruction/Columbia
38	38	4	JES & ANDY DUGUID Before You Go / Magik Musz
39	27	5	LIZZIE CURIOUS Butterflies / Curiosity Club
40	10	5	EVIE FEAT. MARC VEDO Habibi / White Label

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	4	AVICII V NICKY ROMERO I Could Be The One / Virgin
2	8	3	FLEUR Turn The Lights On / Strictly Rhythm
3	2	5	LITTLE MIX Change Your Life / Syco
4	10	4	KIRSTY Hands High / Spinnin
5	NEW	1	EXAMPLE Perfect Replacement / MoS
6	7	3	LAWSON Learn To Love Again / Global Talent/Polydor
7	4	4	ERIC PRYDZ Every Day / Virgin
8	12	4	TARA BERWIN Cuz I'm In Love / White Label
9	15	4	SASH! What Is Life / Tokapi
10	1	3	CALVIN HARRIS FEAT. TINIE TEMPAH Drinking From The Bottle / Columbia
11	17	2	RITA ORA Radioactive / Columbia/Roc Nation
12	9	5	CONOR MAYNARD FEAT. WILEY Animal / Parlophone
13	19	3	BETH SHERBURN Ordinary World / White Label
14	16	5	PRINCESS X Gimme All (Ring My Bell) / White Label
15	29	2	JESSICA WRIGHT FEAT. MANN Dominoes / AATW
16	13	6	JUSTIN BIEBER FEAT. NICKI MINAJ Beauty And A Beat / Def Jam
17	30	2	SILVERLAND FEAT. ROCHELLE & TANE TARI Rise Up / White Label
18	23	2	BLAISE Thunderstorm / White Label
19	NEW	1	FUGATIVE O.T.T. / Runaway
20	NEW	1	JUSTIN TIMBERLAKE FEAT. JAY-Z Suit & Tie / RCA
21	NEW	1	KIMBERLEY WALSH One Day I'll Fly Away / Decca
22	NEW	1	DIZZEE RASCAL Bassline Junkie / Dirtee Stank/Island
23	26	2	PET SHOP BOYS Memory Of The Future / Parlophone
24	11	5	GALI Dancing To Another Love Song / Ryal
25	21	4	WILL.I.AM FEAT. BRITNEY SPEARS Scream & Shout / Interscope
26	25	8	AMELIA LILY Shut Up (And Give Me Whatever You Got) / Xenomania/RCA
27	27	3	KORR-A Fiyacraka / Dauman
28	NEW	1	DIDO No Freedom / RCA
29	NEW	1	MARTIKA L.A. Give Me Your Love / Soko
30	14	5	UNICORN KID Feel So Real / 3 Beat



UPFRONT Avicii



COMMERCIAL POP Fleur



URBAN Jodie Connor

Avicii tops club chart, Jodie Connor bags debut urban No.1

ANALYSIS

BY ALAN JONES

In an unusually calm week at the top of the Upfront chart - the top three simply swap positions with each other, for the first time in years - Swedish DJ Avicii racks up his fifth number one in little more than two years.

I Could Be The One - his collaboration with Dutch DJ Nicky Romero - is a runaway chart champ this week, finishing 22.32% ahead of Kirsty, whose anthemic Hands High

climbs 3-2.

Born Tim Bergling, Avicii first topped the chart in October 2010, with Seek Bromance under the abbreviated name Tim Berg. In September 2011, he topped the chart as Avicii, with Leona Lewis collaboration Collide, and three months later he was number one again as Avicii, with Levels. Eleven months ago, he joined Nadia Ali on her number one remake of iiO's club classic Rapture.

I Could Be The One also jumps 3-1 on the Commercial

Pop chart, becoming Avicii's second chart-topper on that list, after Levels. Fleur jumps 8-2 with Turn The Lights On.

Four songs battled it out for Urban chart honours this week. In the end, Connor replaced Conor: Jodie Connor's Talk, feat. Stylo G, moves 2-1 while Conor Maynard's Animal (feat. Wiley) retreats to number four after two weeks at the top. Talk is Connor's first urban chart number one - she reached number two last year with Take You There, feat. Busta Rhymes.

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	2	4	JODIE CONNOR FEAT. STYLO G Talk / 3 Beat
2	5	7	50 CENT FEAT. EMINEM & ADAM LEVINE My Life / Interscope
3	3	4	LITTLE MIX Change Your Life / Syco
4	1	5	CONOR MAYNARD FEAT. WILEY Animal / Parlophone
5	NEW	1	JUSTIN TIMBERLAKE FEAT. JAY-Z Suit & Tie / RCA
6	15	4	WRETCH 32 Pop? / MoS
7	6	4	RITA ORA Radioactive / Columbia/Roc Nation
8	8	3	KENDRICK LAMAR Backseat Freestyle / Interscope/Aftermath
9	13	6	WILL.I.AM FEAT. BRITNEY SPEARS Scream & Shout / Interscope
10	4	9	SEAN PAUL FEAT. KELLY ROWLAND How Deep Is Your Love / Atlantic
11	7	10	VATO GONZALEZ VS LETHAL BIZZLE & DONAE'O Not A Saint / New State
12	3	6	SCRUFIZZER Rap Rave / MoS
13	14	3	SONNY Passcode / Sonny
14	18	9	BOOTY LUV Black Widow / Pierce Ent.
15	17	9	NE-YO Forever Now / Motown/Mercury
16	NEW	1	TYGA FEAT. RICK ROSS Dope / Young Money
17	10	6	FAYE B Finally / Nu Level
18	20	8	WILLY MOON Yeah, Yeah / Island
19	27	2	DIZZEE RASCAL Bassline Junkie / Dirtee Stank/Island
20	12	3	SNOOP LION FEAT. MAVADO & POPCAAN Lighters Up / Sony
21	26	16	PITBULL FEAT. TJR Don't Stop The Party / London/Universal
22	24	11	DJ FRESH FEAT. MS. DYNAMITE Gold Dust / MoS
23	11	6	NICKI MINAJ Freedom / Cash Money/Island
24	22	2	DROX FEAT. GEORGIE Cinderella / Helicopta
25	NEW	1	A\$AP ROCKY FEAT. SKRILLEX AND BIRDY...Wild For The Night / Polo/RCA/Asap Worldwide
26	23	4	SPIRO III Heyy / White Label
27	21	16	RIHANNA Diamonds / Def Jam
28	NEW	1	FLO-RIDA Let It Roll / Atlantic
29	16	10	SWAY FEAT. MR HUDSON Charge / 3 Beat/AATW
30	25	4	MIKE DELINQUENT PROJECT FEAT. KCAT & MIKILL PANE Mama Said / Champion

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	WILEY FEAT. CHIP Reload
2	WILKINSON FEAT. IMAN Need To Know
3	TS7 Heartlight (Polygon)
4	DUKE DUMONT FEAT. AME & MNEK Need U (100%)
5	FACTORY FLOOR Fall Back
6	DIZZEE RASCAL Bassline Junkie
7	PLUMP DJS Hammerhouse
8	FLEUR Turn The Lights On
9	DEADMAUS At Play Vol.4
10	WRETCH 32 Pop?
11	DIDO No Freedom
12	LANA DEL REY Summer Sadness
13	ARTFUL DODGER Please Don't Turn Me On
14	FEHRPLAY I Can't Stop It
15	DADA LIFE So Young So High
16	THE WIDEBOYS Addicted To Bass 2013
17	CAZZETTE Beam Me Up
18	DELPHIC Baiya
19	BASTILLE Pompeii
20	ROMANTHONY Let Me Show You Love



Listen to the Cool Cuts with Andy Murray every Friday night from midnight across the Capital FM Network www.capitalfm.com/and

© Music Week, compiled by DJ feedback and data collected from the following sources: online sites and distributors: 2MR Records, CD Panel, Know How, Phonica, Pure Groove, Trax (London), Eastern Bloc (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Barnford), Cash (Leeds), Global Groove (Stoke), Galapuit (Cardiff), Head To Head (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Barnford), Kaine (Middlesbrough), Bass Division (Belfast), Beatport, Innis, Unique & Dynamic.

CHARTS iTUNES SINGLES WEEK 4

BELGIUM



POS ARTIST/ ALBUM

21/01/2013 - 27/01/2013

- 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 SHOWTEK,JUSTIN PRIME Cannonball
- 7 RIHANNA Diamonds
- 8 PULCINO PIO Het Kuikentje Piep
- 9 RYAN LEWIS,MACKLEMORE Thrift Shop
- 10 TAYLOR SWIFT I Knew You Were Trouble.

DENMARK



POS ARTIST/ ALBUM

14/01/2013 - 20/01/2013

- 1 JUSTIN TIMBERLAKE Suit & Tie
- 2 WILL.I.AM Scream & Shout
- 3 RYAN LEWIS,MACKLEMORE Thrift Shop
- 4 TAYLOR SWIFT I Knew You Were Trouble
- 5 RASMUS WALTER Endeløst
- 6 RIHANNA Diamonds
- 7 ALICIA KEYS Girl On Fire
- 8 SOLANGE Losing You
- 9 LUKAS GRAHAM Better Than Yourself
- 10 PSY Gangnam Style

FRANCE



POS ARTIST/ ALBUM

21/01/2013 - 27/01/2013

- 1 MACKLEMORE Thrift Shop (feat. Wanz)
- 2 WILL.I.AM Scream and Shout
- 3 BRUNO MARS Locked Out of Heaven
- 4 BOOBA A.C. Milan
- 5 ASAF... One Day / Reckoning Song
- 6 RIHANNA Diamonds
- 7 ADELE Skyfall
- 8 PSY Gangnam Style
- 9 EMELI SANDÉ Read All About It, Pt. III
- 10 KAVINSKY Nightcall

GERMANY



POS ARTIST/ ALBUM

18/01/2013 - 24/01/2013

- 1 WILL.I.AM Scream & Shout
- 2 JAMES ARTHUR Impossible
- 3 THE SCRIPT Hall of Fame
- 4 BIRDY People Help the People
- 5 RIHANNA Diamonds
- 6 MACKLEMORE Thrift Shop
- 7 SWEDISH H... Don't You Worry Child
- 8 ADELE Skyfall
- 9 THE LUMINEERS Ho Hey
- 10 OLLY MURS Troublemaker

ITALY



POS ARTIST/ ALBUM

17/01/2013 - 23/01/2013

- 1 VASCO ROSSI L'uomo più semplice
- 2 WILL.I.AM Scream & Shout
- 3 LYKKE LI I Follow Rivers
- 4 P!NK Try
- 5 MARCO CARTA Scelgo Me
- 6 BRUNO MARS Locked Out of Heaven
- 7 RIHANNA Diamonds
- 8 THE LUMINEERS Ho Hey
- 9 CHIARA Due Respiri
- 10 BEN PEARCE What I Might Do



Belgium: Infinity Ink

Denmark:
JustinFrance:
MacklemoreGermany:
James Arthur

NETHERLANDS



POS ARTIST/ ALBUM

18/01/2013 - 24/01/2013

- 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 SHOWTEK Justin Prime
- 6 PASSENGER Let Her Go
- 7 BRUNO MARS When I Was Your Man
- 8 TOM ODELL Another Love
- 9 RACCOON Ocean
- 10 MATT SIMONS With You

SPAIN



POS ARTIST/ ALBUM

21/01/2013 - 27/01/2013

- 1 WILL.I.AM Scream & Shout
- 2 BRUNO MARS Locked Out of Heaven
- 3 TAYLOR SWIFT We Are Never Ever...
- 4 RIHANNA Diamonds
- 5 PAULA ROJO Solo Tú
- 6 P!NK Try
- 7 ALEJANDRO SANZ Mi Marciana
- 8 PSY Gangnam Style
- 9 QUIQUE GONZÁLEZ Tenía Que Decírtelo
- 10 LA OREJA DE VAN GOGH Otra Vez Me...

SWEDEN



POS ARTIST/ ALBUM

16/01/2013 - 22/01/2013

- 1 ZARA LARSSON Uncover
- 2 WILL.I.AM Scream & Shout
- 3 PASSENGER Let Her Go
- 4 DARIN En Apa Som Liknar Dig
- 5 DARIN Playing With Fire
- 6 PETRA MARKLUND Händerna Mot...
- 7 P.S.Y. Gangnam Style
- 8 DARIN Astrologen
- 9 SWEDISH H... Don't You Worry Child
- 10 TAYLOR SWIFT I Knew You Were Trouble

SWITZERLAND



POS ARTIST/ ALBUM

18/01/2013 - 24/01/2013

- 1 WILL.I.AM Scream & Shout
- 2 JAMES ARTHUR Impossible
- 3 THE SCRIPT Hall of Fame
- 4 BIRDY People Help the People
- 5 RIHANNA Diamonds
- 6 RYAN LEWIS,MACKLEMORE Thrift Shop
- 7 SWEDISH H... Don't You Worry Child
- 8 ADELE Skyfall
- 9 THE LUMINEERS Ho Hey
- 10 OLLY MURS Troublemaker

UNITED KINGDOM



POS ARTIST/ ALBUM

21/01/2013 - 27/01/2013

- 1 BINGO PLAYERS Get Up (Rattle)
- 2 WILL.I.AM Scream & Shout
- 3 TAYLOR SWIFT I Knew You Were Trouble
- 4 CALVIN HARRIS Drinking from the Bottle
- 5 RIHANNA Stay
- 6 50 CENT My Life
- 7 CONOR MAYNARD Animal
- 8 EMELI SANDÉ Clown
- 9 PITBULL Don't Stop the Party
- 10 JAMES ARTHUR Impossible

CHARTS iTUNES ALBUMS WEEK 4



BELGIUM

POS ARTIST/ ALBUM

21/01/2013 - 27/01/2013

- 1 MICHAEL JACKSON The Essential MJ
- 2 VARIOUS MNM Big Hits Best Of 2012
- 3 VARIOUS NRJ Music Awards 2013
- 4 VARIOUS Tomorrowland - The Book...
- 5 VARIOUS Quentin T's Django Unchained
- 6 PASCAL OBISPO Millésimes
- 7 THE BROKEN CIRCLE ... The Broken...
- 8 LUDOVICO EINAUDI In a Time Lapse
- 9 EMELI SANDÉ Our Version of Events
- 10 FOO FIGHTERS Foo Fighters: Greatest H

DENMARK

POS ARTIST/ ALBUM

14/01/2013 - 20/01/2013

- 1 JUSTIN BIEBER Believe Acoustic
- 2 ASAP ROCKY LONG.LIVE.ASAP
- 3 VARIOUS ARTISTS More Music 2012
- 4 MARIE KEY De Her Dage
- 5 VARIOUS ARTISTS Running Hits, V2
- 6 FRANK OCEAN Channel ORANGE
- 7 LUKAS GRAHAM Lukas Graham
- 8 ONE DIRECTION Take Me Home
- 9 MADS LANGER Behold
- 10 NEPHEW Hjertestarter

FRANCE

POS ARTIST/ ALBUM

21/01/2013 - 27/01/2013

- 1 VARIOUS Quentin T's Django Unchained
- 2 VARIOUS ARTISTS Génération Goldman
- 3 PASCAL OBISPO Millésimes
- 4 VARIOUS NRJ Music Awards 2013
- 5 SHIN SEKAÍ The Shin Sekaí, vol.1
- 6 EMELI SANDÉ Our Version of Events
- 7 BIRDY Birdy
- 8 JAKE BUGG Jake Bugg
- 9 BRUNO MARS Unorthodox Jukebox
- 10 TAL Le droit de rêver

GERMANY

POS ARTIST/ ALBUM

18/01/2013 - 24/01/2013

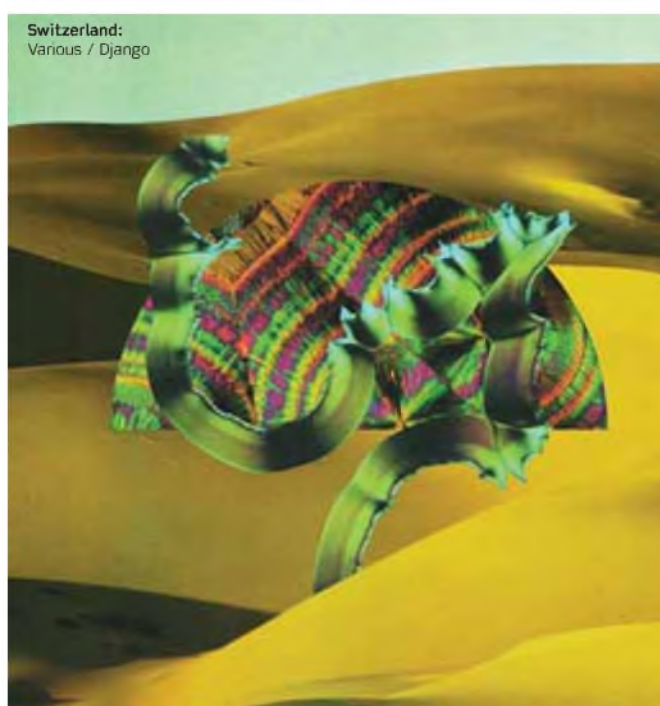
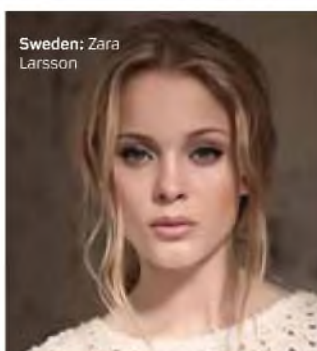
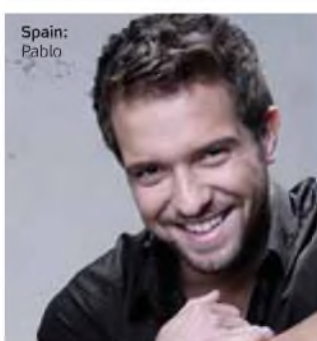
- 1 VARIOUS Quentin T's Django Unchained
- 2 DIENS (WURZEL 5) Schwarzmale
- 3 DJ ANTOINE 2013 Sky Is the Limit
- 4 LUDOVICO EINAUDI In a Time Lapse
- 5 ADELE 21
- 6 BIRDY Birdy
- 7 THE LUMINEERS The Lumineers
- 8 VARIOUS ARTISTS Génération Goldman
- 9 VARIOUS ARTISTS Bravo the Hits 2012
- 10 ABBA ABBA Gold

ITALY

POS ARTIST/ ALBUM

17/01/2013 - 23/01/2013

- 1 LUDOVICO EINAUDI In a Time Lapse
- 2 GIANNA NANNINI Inno Special Edition
- 3 VARIOUS Quentin T's Django Unchained
- 4 CLUB DOGO Noi siamo il club
- 5 JOVANOTTI Backup 1987-2012
- 6 VASCO ROSSI The Platinum Collection
- 7 FABRI FIBRA Guerra e pace
- 8 NIRVANA Nevermind
- 9 PINK FLOYD The Best of... A Foot In...
- 10 ZUCCHERO Zucchero: All the Best



NETHERLANDS

POS ARTIST/ ALBUM

18/01/2013 - 24/01/2013

- 1 SANDRA VAN NIEUWLAND And More
- 2 VARIOUS 538 Hitzone - Best of 2012
- 3 ANDRÉ HAZES Alle 40 Goed
- 4 ADELE 21
- 5 BRUNO MARS Unorthodox Jukebox
- 6 PINK The Truth About Love
- 7 LUDOVICO EINAUDI In a Time Lapse
- 8 FLEETWOOD MAC Greatest Hits
- 9 TOM ODELL Songs from Another Love
- 10 PASSENGER All the Little Lights

SPAIN

POS ARTIST/ ALBUM

21/01/2013 - 27/01/2013

- 1 PABLO ALBORÁN Pablo Alborán
- 2 MICHAEL JACKSON Number Ones
- 3 VARIOUS ARTISTS Running Hits
- 4 DAVID GUETTA Nothing But the Beat Ulti
- 5 LANA DEL REY Born to Die
- 6 MECANO Mecano: Grandes Éxitos
- 7 PABLO ALBORÁN Tanto
- 8 DAVID BISBAL Live At The Royal Albert...
- 9 ALEJANDRO SANZ La Música No Se Toca
- 10 VARIOUS ARTISTS Les Misérables

SWEDEN

POS ARTIST/ ALBUM

16/01/2013 - 22/01/2013

- 1 ZARA LARSSON Introducing - EP
- 2 VARIOUS Absolute Dance Winter 2013
- 3 RODRIGUEZ Searching for Sugar Man
- 4 JUSTIN BIEBER Believe Acoustic
- 5 VARIOUS Så mycket bättre - Säsong 3
- 6 VARIOUS ARTISTS Absolute Hits 2012
- 7 DARIN Talkningarna - EP
- 8 VARIOUS ARTISTS Les Misérables
- 9 MANDO DIAO Infruset
- 10 VARIOUS ARTISTS Running Hits

SWITZERLAND

POS ARTIST/ ALBUM

18/01/2013 - 24/01/2013

- 1 VARIOUS Quentin T's Django Unchained
- 2 DIENS (WURZEL 5) Schwarzmale
- 3 DJ ANTOINE 2013 Sky Is the Limit
- 4 LUDOVICO EINAUDI In a Time Lapse
- 5 ADELE 21
- 6 BIRDY Birdy
- 7 THE LUMINEERS The Lumineers
- 8 VARIOUS ARTISTS Génération Goldman
- 9 VARIOUS ARTISTS Bravo the Hits 2012
- 10 ABBA ABBA Gold

UNITED KINGDOM

POS ARTIST/ ALBUM

21/01/2013 - 27/01/2013

- 1 VARIOUS ARTISTS Les Misérables
- 2 VARIOUS The Trevor Nelson Collection
- 3 EMELI SANDÉ Our Version of Events
- 4 CALVIN HARRIS 18 Months
- 5 VARIOUS Now That's What I Call...83
- 6 VARIOUS BBC Radio 1's Live Lounge '12
- 7 JAKE BUGG Jake Bugg
- 8 RIHANNA Unapologetic
- 9 BINGO PLAYERS Get Up (Rattle)
- 10 VARIOUS Anthems 90s - M of Sound

CHARTS ANALYSIS WEEK 4



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



- **DEVLIN/DIANE BIRCH** Rewind Island
- **THE RISK** Missiles The Risk
- **GLEE CAST** Mine Epic
- **GLEE CAST** The Scientist Epic
- **ALCIA KEYS** Brand New Me RCA
- **HADOUKEN** Levitate Surface Noise

UK ARTIST ALBUMS CHART

- **BIFFY CLYRO** Opposites 14th Floor
- **FLEETWOOD MAC** Rumours Rhino/Warner Bros
- **ANDREA BOCELLI** Passione Decca
- **FUNERAL FOR A FRIEND** Conduit Distiller
- **JUSTIN BIEBER** Believe Acoustic Def Jam
- **DELPHIC** Collections Polydor
- **LOCAL NATIVES** Hummingbird Infectious
- **FLUX PAVILION** Blow The Roof Atlantic/Big Beat/Circus
- **JESSIE WARE** Devotion Island/PMR
- **MICK HUCKNALL** American Soul ATCO
- **DIRE STRAITS & MARK KNOPFLER** Private Investigations - The Best Of Mercury
- **FRANK OCEAN** Channel Orange Def Jam
- **BLACK KEYS** El Camino Nonesuch

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

Kelly's Eye: *Music Week's* number one Upfront club chart hit of 2012, Get Up (Rattle) debuted atop the sales chart for Dutch dance duo **Bingo Players** last Sunday, with pent-up demand helping it to dash to sales of 74,061 copies. A vocal version of their 2011 track Rattle (but not, confusingly, based on their 2008 single Get Up), the track's hit incarnation features American hip-hop trio **Far East Movement**, and is set to fair for a second week at number one this weekend, according to Tuesday's midweek sales flashes.

Still number one for the year to date but slipping to number two for the week, **Scream & Shout** sold a further 49,532 copies last week for **will.i.am** feat. **Britney Spears**, and extended its run in the top three to seven weeks.

Conor Maynard's debut album **Contrast** delivers its fourth straight Top 10 hit, with **Animal** (feat. **Wiley**) rampaged 34-6 (33,362 sales). The album, which debuted and peaked at number one last August, surprisingly slipped 86-89 (1,845



sales), extending to 11 weeks its absence from the Top 75.

Lawson also got closer to securing the fourth Top 10 single from their debut album, **Chapman Square**, with **Learn To Love Again** jumping 28-15 (16,675 sales).

Both **Animal** and **Learn To Love Again** were among 110 songs priced at 59p on iTunes last week, as was **Clown**, which became the sixth Top 10 hit from **Emeli Sandé's** debut album **Our**

Version Of Events, climbing 11-8 (27,047 sales).

Elsewhere in the Top 10, **Taylor Swift's** **I Knew You Were Trouble** recovered 4-3 (38,977 sales), **Rihanna's** **Stay (Feat Mikky Ekko)** bounced 5-4 (35,273 sales), **Calvin Harris' Drinking From The Bottle** (feat. **Tinie Tempah**) moved 6-5 (35,005 sales), **My Life** dived 2-7 (28,971 sales) for **50 Cent, Eminem & Adam Levine**, **Impossible** fell 7-9 (26,568 sales)

for **James Arthur** and **Don't Stop The Party** fell 8-10 (24,018 sales) for **Pitbull** feat. **TJR**.

A chart topper in Australia and New Zealand, and the biggest-selling single in America for the last two weeks, with cumulative sales there of 2m thus far, **Thrift Shop** has finally taken off in a big way here for **Macklemore & Ryan Lewis** (feat. **Wanz**). Released in the UK last September, the track initially attracted low level interest but has increased sales 12 weeks in a row for the American trio, and jumps 81-24 (13,105 sales) on the current chart.

Bassline Junkie continues its ascent for **Dizzee Rascal**, climbing 38-25 (12,316 sales).

Rita Ora scored her fifth Top 40 hit, as **Radioactive** leapt 60-32 (9,876 sales).

Five weeks after **Figure 8** - the second single from **Ellie Goulding's** second album **Halcyon** - reached number 33, third single **Explosions** matched that peak, igniting 120-33 (9,851 sales). **Halcyon** raced 25-13 (6,314 sales) to its highest chart placing for 14 weeks.

Overall singles sales were down 0.13% week-on-week at 3,424,233 - 0.58% below same week 2012 sales of 3,444,091.

ALBUMS

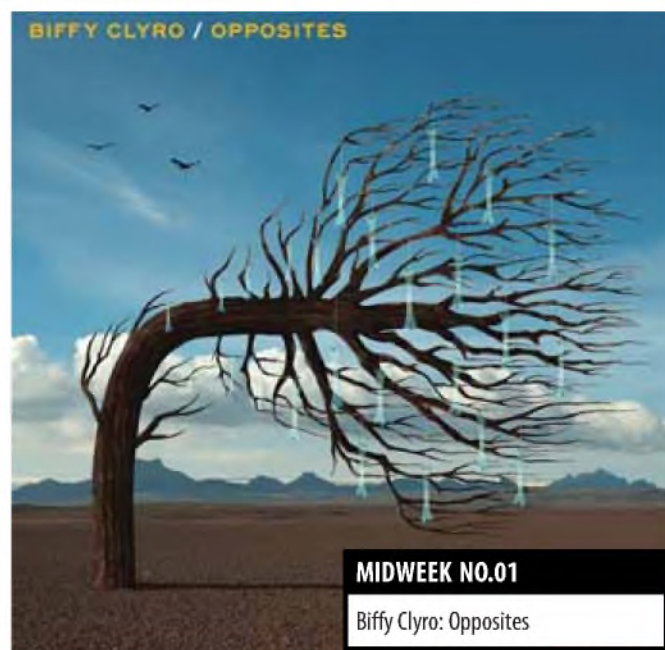
■ BY ALAN JONES

Scots band **Biffy Clyro** are set to score their first number one album this weekend, with **Opposites** attracting more than 33,000 purchasers by close of business on Monday night.

Opposites' nearest challenger is the motion picture cast recording of **Les Misérables**, which was number one for the second time last Sunday (48,392 sales) when **Emeli Sandé's** **Our Version Of Events** logged its 50th straight week in the Top 10 by passing 1.5m sales and spending its eighth week in total at number two.

Calvin Harris' 18 Months and **Jake Bugg's** self-titled debut swapped places, **Harris' album** climbing 4-3 (12,314 sales), while **Bugg's** reversed 3-4 (12,009 sales).

Mancunian band **I Am Kloot** far exceeded all of their previous chart peaks when their last studio album **Sky At Night** reached number 24 in 2010. The highest position any of their four previous albums reached was number 68. They make more



giant strides with sixth album **Let It All In** debuting at number 10 (7,366 sales) on Sunday.

Coincidentally, **Adam Ant** reached number 24 with his last album too - but that was more than 17 years ago. Now 59, the punk survivor debuted at number 25 (4,970 sales) with **Adam Ant Is The Blueblack Hussar In Marrying The Gunner's Daughter**, on his own **Blueblack Hussar** label.

Cambridge-based hard rock band **Mallory Knox** debuted at number 33 (4,163 sales) with their debut album, **Signals**.

One of the most popular of contemporary classical composers, **Ludovico Einaudi's** previous highest charting studio album **Una Mattina** reached number 59 in 2004. He easily surpasses that with **In A Time Lapse**, which debuts at number 24 (5,086 sales). **In A Time**

Lapse racked up only 1,385 physical sales but 3,701 downloads - 72.77% of its total. It is the first ever classical album to be available physically and via download on which the latter has a share of more than 50% of the sales. 25 albums in the Top 75 artist album chart this week - exactly a third - sold more copies on download than physically.

Albums in this week's Top 10 not mentioned above: **Rihanna's** **Unapologetic** climbed 6-5 (10,575 sales), **Ed Sheeran's** + rose 8-6 (8,904 sales), **Bruno Mars' Unorthodox Jukebox** improved 10-7 (8,892 sales), **One Direction's** **Take Me Home** rallied 11-8 (8,086 sales) and **Some Nights** climbed 13-9 (7,488 sales) for **Fun**.

Now **That's What I Call Music! 83** (13,760 sales) surrendered pole position on the compilation chart to **The Trevor Nelson Collection** (18,223 sales).

Overall album sales were up 0.96% week-on-week at 1,761,498 - 12.22% above same week 2012 sales of 1,569,703. This is the fourth time in five weeks that album sales have exceeded their year previous tally, the first time that has happened since 2005.

musikmesse



10 – 13. 4. 2013

Spirit of music

musikmesse.com

info@uk.messefrankfurt.com

Tel. +44 (0) 17 84 41 59 50

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Ron Sexsmith

Cherished Canadian crooner Ron Sexsmith will release his new album "Forever Endeavour" on Feb 4, 2013 on the Cooking Vinyl label. This record pairs Sexsmith again with producer Mitchell Froom, who has framed Sexsmith's music in its most sympathetic surroundings. Out 04/02



Bleeding Rainbow

Bleeding Rainbow. "Yeah Right" is the follow up to their 2010 indie breakout album "Prism Eyes" on Kanine Records. It has a much bigger sound directly influenced by the band's teenage musical taste. Out 04/02



The Wonder Years

No Sleep Records proudly present "Sleeping on Trash: A Collection of Songs Recorded 2005-2010" - an 18 track epic featuring various rarities, original demos, cover songs and more from the pop-punkers' journey so far. Out 11/02



Hadouken!

Hadouken are back and have prepared their hardcore fan base for the release of a hugely anticipated third album, "Every Weekend". "For The Masses" Hadouken's last album released on their own label has sold 100,000 copies to date. Out 18/02



Passenger

UK-born, adopted Australian son Passenger (Mike Rosenberg) releases a special 2 disc version of his latest, already critically-lauded album, All The Little Lights on Nettwerk. The album was iTunes UK's 2012 singer songwriter album of the year. Out 18/02



Alice Russell

The much loved soul singer-songwriter Alice Russell releases her 5th solo album "To Dust". Her 1st solo album since 2008's acclaimed "Pot Of Gold" marks the next step forward in a remarkable career which has seen her universally acknowledged as one of the best soul voices of our time. Out 25/02

essential@essential-music.com
+44 (0) 208 600 9222 | essential-music.com

PRODUCT KEY RELEASES



► PURE LOVE Anthems 04.02



► EMELI SANDE Live At The Royal... 18.02

FEBRUARY 4

SINGLES

- DON BROCO Fancy Dress (Search And Destroy/Rca)
- BULLET FOR MY VALENTINE Riot (Rca/20-20)
- CHARLI XCX You (Ha Ha Ha) (Asylum)
- MIKKY EKKO Hold Me Down (Rca)
- HOOD FT. FUTURE Bugatti (Island)
- 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 Edel) (Virgin)
- KRISTINA TRAIN Lose You Tonight (Mercury)
- TRIBES How The Other Half Live (Island)

ALBUMS

- OLOF ARNALDS Sudden Elevation (One Little Indian)
- CLOCKWORK ORANGE Talking In Your Sleep (Cwa)
- THE COURTEENERS Anna (V2)
- DARKSTAR News From Nowhere (Warp)
- DEVLIN A Moving Picture (Island)
- EELS Wonderful, Glorious Feels (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/Emu)
- 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 (Lat)
- ANGEL In Between Time EP (Island)
- BEBE BLACK Deathwish (Deconstruction/Columbia)
- GABRIELLE APLIN Please Don't Say You Love Me (Parlophone)
- MIC RIGHTEOUS Open Mic EP (Vmp)
- RITA ORA Radioactive (Columbia/Roc Nation)
- SHINY TOY GUNS Waiting Alone (Mercury)
- 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/20-20)
- MATT COSTA Matt Costa (Brushfire/Island)
- 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 Orchestration 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 (S-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)
- ROBERT DELONG Global Concept (Island)
- 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)

▶ **BRIAN MCFADDEN** The Irish... 04.03▶ **STOOSHE** Stooshe 04.03▶ **PAUL KELLY** Spring And Fall 01.04▶ **DAVID BOWIE** The Next Day 11.03▶ **DEPECHE MODE** Delta Machine 25.03

ALBUMS

- **SHAM 69** Set List: The Anthology (Secret)
- **BUCKCHERRY** Confessions (Eleven Seven)
- **CALL THE MIDWIFE** The Album (Demon)
- **JOE COCKER** Fire It Up (Columbia/Seven One)
- **INC.** No World (4Aa)
- **MATMOS** The Marriage Of True Minds (Thrill Jockey)
- **NICK CAVE & THE BAD SEEDS** Push The Sky Away (Bad Seed/Ki)
- **EMELI SANDE** Live At The Royal Albert Hall (Virgin)
- **HEIDI TALBOT** Angels Without Wings (Navigator)

FEBRUARY 25

SINGLES

- **ASAP ROCKY FEAT. SKRILLEX** Wild For The Night (Rca)
- **AWOLNATION** Kill Your Heroes (Red Bull)
- **AZEKEL** That Feeling (Thndrlighting)
- **BASTILLE** Pompeii (Virgin)
- **DANIELA BROOKER** Heartbreaker (Storm)
- **DEADMAU5 & IMOGEN HEAP** Telecommunications (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 Walt)
- **RICHARD HAWLEY** Don't Stare At The Sun (Parlophone)
- **JAM & KEYS** The Lost Tapes EP (Madhouse)
- **MILES KANE** Give Up (Columbia)
- **KID MASSIVE & ALEX SAYZ FEAT. MARK LESAL** Bring Us Down (Transmission)
- **LAURA MVULA** Green Garden (Rca)
- **EMILIA MITIKU** You're Not Right For Me (Warner Brothers)
- **OLLY MURS** Army Of Two (Epic/Syco)
- **PARAMORE** Now (Atlantic/Fueled By Ramen)
- **STEREOPHONICS** Indian Summer (Stylus/Ingnition)
- **JOSS STONE** Teardrops (Warner Brothers)
- **TO KILL A KING** Cold Skin (Tkal)
- **TRAIN** Mermaid (Columbia)
- **TROUMACA** Virgin Island EP (Brownswood)
- **WAZE & ODYSSEY** Be Right There (Madtech)
- **WE WERE EVERGREEN** Leeway (Miz)
- **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 (Nichta)
- **GARY CLARK JR** Blak And Blu (Warner Brothers)
- **GLEE** The Music Season 4 (Epic)
- **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

- **CHARLOTTE CHURCH** Two EP (Alligator Wine)
- **ECHOTAPE** Far From Heaven (Amalgamated Sonic Ind.)
- **G.O.O.D. MUSIC** Marcy (Mercury)
- **K KOKE** Lay Down Your Weapons (Rca)
- **K. KOKE FT. RITA ORA** Lay Down Your Weapons (Roc Nation/Sony Music)
- **KE\$HA** C'mon (Kemosabe/Rca)
- **LILYGREEN AND MAGUIRE** Dear Photograph (Warner Music Entertainment)
- **MIGUEL** How Many Drinks (Rca)
- **BEN MONTAGUE** Tales Of Flying And Falling (Music Savvys/Em)
- **RACHAEL SAGE** California (M Press)
- **SIVU** Better Man Than He (Warner)
- **SWIM DEEP** The Sea (Rca)
- **THE VACCINES** Bad Mood (Columbia)

ALBUMS

- **BASTILLE** Bad Blood (Virgin)
- **BUSH** Live! (Earusic)
- **CHICKENFOOT** I + III + IV - Boxset (Earusic)
- **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 (Polydor/Innovative Leisure)
- **JOSH RITTER** The Beast In Its Tracks (Fytheads)
- **GAVIN ROSSDALE** Wanderlust (Earusic)
- **SACRED MOTHER TONGUE** Out Of The

Darkness (Transcena)

- **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)
- **THE GOOD NATURED** 5-HT (Regal/Parlophone)
- **HURTS** Miracle (Epic)
- **LULS** Never Let It Go (Killing Moon)
- **TOY** My Heart Skips A Beat (Heavenly/V2)
- **WILD BELLE** Keep You (Sony)

ALBUMS

- **DEVENDRA BANHART** Mala (Nonesuch)
- **DAVID BOWIE** The Next Day (Em)
- **C2C** Tetra (Mercury)
- **HURTS** Exile (Epic)
- **THE MARY ONETTES** Hit The Waves (Labrador)
- **STEVE MASON** Monkey Minds In The Devil's Time (Double Six)
- **PHILDEL** Disappearance Of The Girl (Decca)
- **SOUND CITY** Real To Reel (Columbia)
- **WILD BELLE** Isles (Sony)
- **WILEY** The Ascent (Warner Brothers/One More Tune)

MARCH 18

SINGLES

- **CODY CHESNUTT** Till I Met Thee (One Little Indian)
- **DAN CROLL** Compliment Your Soul (Raquet)
- **JAKWOB** Fade Feat. Maiday (Boom Ting)
- **FRANK OCEAN** Super Rich Kids (Def Jam)
- **PEACE** TBC (Columbia)

ALBUMS

- **BENGA** Chapter II (Columbia)
- **BILLY BRAGG** Tooth & Nail (Cooking Vinyl)
- **DAUGHTER** If You Leave (4Aa)
- **DEPTFORD GOTH** Life After Defo (Merak)
- **DAVID GARRETT** Music (Decca)
- **KODALINE** In A Perfect World (Rca)
- **JOSH KUMRA** Good Things Come To Those Who Don't Wait (Rca)
- **MARTI PELLOW** Hope (Rk Records)
- **SPARKS** Two Hands One Mouth Live In Europe (Lil Reel/Inven)

- **TYGA** Hotel California (Cash Money/Island)
- **WOODKID** The Golden Age (Island)

MARCH 25

SINGLES

- **ANGEL** The World (Island)
- **JUSTIN BIEBER** All Around The World (Def Jam)
- **BON JOVI** Because We Can (Lost Highway)
- **F.U.R.S** Striptease (Loose Lips)
- **WILLY MOON** Get Up (Get What You Need) (Island)

ALBUMS

- **CRIME AND THE CITY SOLUTION** American Twilight (Mute Artists)
- **DEPECHE MODE** Delta Machine (Columbia)
- **JAHMENE DOUGLAS** TBC (Columbia)
- **THE JAMES HUNTER** SIX Minute By Minute (Fantasy)
- **KATMAN** TBC (Decca)
- **LAPALUX** Nostalchic (Brainfeeder)
- **ADRIAN MUNSEY** Full Circle (Infinity)
- **THE NEIGHBOURHOOD** TBC (Columbia)
- **PEACE** TBC (Columbia)
- **KAREN RUIMY** Come With Me (Karais)
- **WIRE** Change Becomes Us (Pink Flag)

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)
- **WILLY MOON** Here's Willy Moon (Island)

APRIL 8

SINGLES

- **BO BRUCE** Save Me (Mercury)
- **PLATNUM** Love You Tomorrow (All In Recordings)
- **PURE LOVE** TBC (Mercury)
- **SUB FOCUS** Endorphins (Rpm)
- **KRISTINA TRAIN** TBC (Mercury)

ALBUMS

- **SARAH BLASKO** I Awake (Dramatica)

- **BO BRUCE** Parallel (Mercury)
- **PARAMORE** Paramore (Atlantic/Fueled By Ramen)

APRIL 15

SINGLES

- **RIHANNA** TBC (Def Jam)

ALBUMS

- **KILLING JOKE** The Singles Collection 1979-2012 (Spinefarm/Universal)
- **TOM ODELL** TBC (Rca)

APRIL 22

SINGLES

- **LUCY ROSE** Shiver (Columbia)

APRIL 29

SINGLES

- **NERO** TBC (Mercury/Mta)

ALBUMS

- **BRING ME THE HORIZON** Sempiternal (Rca)

MAY 6

ALBUMS

- **AMELIA LILY** TBC (Xenomania/Rca)
- **DEAP VALLY** TBC (Island)

MAY 13

ALBUMS

- **LITTLE GREEN CARS** Absolute Zero (Glassnote/Island Records)

MAY 20

SINGLES

- **JAKE BUGG** Simple As This (Mercury)
- **JAKE BUGG** TBC (Mercury)

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@intentmedia.co.uk

A more extensive release schedule is available at www.musicweek.com located in the charts section

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



THEME PARK Theme Park

(Transgressive)



February 25

Miles Haughton, singer/guitarist for North London trio Theme Park, says of the inspiration for their eponymous Luke Smith (Fools, The Maccabees)-produced album: "I find it interesting that people can write when they're sad."

"I write when I'm in a wave of happiness and euphoria because I want to share the feeling. I'm looking for the moment where you find something that's so great you want to loop it around, get up and dance to it. You're happy because you're dancing and you're happy because you wrote it - it's a double hit of happiness."

The result is Theme Park's rhythmic, euphoric, groove-oriented, dreamlike and melodic electronic pop - guitar-and-synth music informed by dance, and vice versa.

Haughton adds: "I want it to be appreciated as a pop album, rather than the debut of a left field East London band."

The three-piece have toured the UK with Two Door Cinema Club, Bloc Party and Bombay Bicycle Club, as well as opening for Florence + The Machine at Alexandra Palace.

TRACK OF THE WEEK



DIZZEE RASCAL Bassline Junkie

(Dirtee Stank/Island)



February 25

Bassline Junkie is a taster of what's to come from Ivor Novello and Brit Award-winning Dizzee Rascal's forthcoming fifth studio album, due for release later this year.

The official video for Bassline Junkie features Dizzee preaching the religion of Bass to the community and banishing 'Dirtee demons'. It clocked up near to 1 million YouTube views in under two weeks.

It's been almost 10 years since the release of Dizzee's debut single I Luv U. Since then he's released Mercury Prize-winning album Boy In Da Corner and three subsequent hit albums including the self-released platinum-selling Tongue n' Cheek which spawned four No.1 singles in addition to No.1 non-album track Shout featuring James Corden.

INCOMING ALBUMS

VARIOUS ARTISTS Acid House Anthems

(Sony Music)



Released to mark the 25th anniversary of the birth of acid house, Acid House Anthems is a 3CD

compilation which captures the essence of an era with classic US house, acid and early techno tracks alongside Balearic anthems and remixes.

Acid house was the UK's most influential youth culture phenomenon since punk. The second summer of love has left an indelible mark upon music, society, fashion, art and beyond.

There are features from Paul Oakenfold and Andy Weatherall of Happy Mondays, Primal Scream and St Etienne, 808 State, The Beloved, and Electric Blue 101, as well as huge crossover records from Coldcut, Allison Limerick, Farley Jackmaster Funk, Ce Ce Rogers, Bomb The Bass, D-Mob, Jungle Brothers and Guru Josh.

FEBRUARY 3

LINDI ORTEGA Cigarettes & Truckstops

(Last Gang Records)



Canadian country artist Lindi Ortega will soon release the follow-up to her debut LP Little Red Boots.

Cigarettes & Truckstops is written by Ortega, who also plays acoustic guitar, electric guitar and other instrumentation (including mandolin and percussion), and produced by T-Bone Burnett musician Colin Linden, with piano by John Whynot, upright bass by Dave Roe and drums by Bryan Owings.

The record - ten tracks of folk-led Americana from a blues perspective - is largely inspired by her recent move to Nashville, bringing her closer to the origin of her all-time favourite, Johnny Cash.

Ortega will commence a UK tour in February that will run through to March with a stop at London's Hoxton Bar and Kitchen on March 7.

FEBRUARY 11

JENN BOSTIC Jealous

(Jenn Bostic Music - Absolute/Universal)



American singer-songwriter Jenn Bostic returns to the UK for a six-date tour in February to share music from her debut UK album Jealous.

Bostic's debut UK single Jealous Of The Angels has garnered more than 1.2 million YouTube views. It was produced by Barrett Yeretsian (writer/producer of Christina Perri's Jar Of Hearts) and discovered by Smooth Radio DJ Simon Bates, who has championed the song on his show BBC Radio 2 added the song to its playlist at the end of 2012 after Fearne Cotton tipped off producers at the station.

Bostic has won five 2012 Independent Country Music Association Awards, including Overall Winner, Best Female Country Artist, Best Musician, Best Songwriter and Country Music Song of the Year for Jealous Of The Angels.

MARCH 25

STAFF PICK: DARRELL CARTER, SALES MANAGER



WOODEN SHIIPS Dos

(Holy Mountain)

Okay, so Dos by Wooden Shijps isn't

exactly a new collection of songs by the San Franciscan psychedelic rock group, having been released in 2009. It spent the last year

linguishing about on my Mac waiting for me to listen to it - may I take this opportunity now to apologise to the band.

If you're not aware of Wooden Shijps, they are a musical blend of The Stooges and Doors, with Suicide thrown in for good measure. Oh, and Loop, too, I've always loved Loop. They have a panache for droning, garage space-rock, where the vocals are secondary to guitarist Ripley Johnson's blistering lead work.

The album consists of five songs and comes in at just under 39 minutes.

First track Motorbike sets the pace: feedback squeals and tribal drumming, quickly locking into the groove but without ever sounding tiresome or boring. This brings us nicely to second track For So Long - bouncy bass and call and response vocal/guitar work.



'False, false alarm...' Rings Johnson, as the Hammond swirls and the delayed guitar stabs and explodes. Stand out tracks Down By The Sea and Aquarian Time both pay homage to Velvet Underground, monotonous and pounding, dark, fascinating. The

album's closer, Fallin' is the weakest track, but by the time you get there you'll be glad of the rest.

With Dos, Wooden Shijps have created a sound for us to set the psychedelic sail, and a kaleidoscopic one it is, too.

@musicweekdazza

OUT NOW

NEW REISSUES / CATALOGUE ALBUMS

THE WHO • Live At The Isle Of Wight Festival 1970*(Salvo SALVOSVX007)*

One of the most incendiary of all rock acts live. The Who were at the awesome peak in

1970, when they performed this blistering set at the Isle Of Wight Festival. It was slightly overshadowed by the same year's Leeds concert, however, and the release of the latter meant that the former remained under wraps until belatedly issued by Essential in 1996. A spectacular concert, featuring the hits I Can't Explain and I'm A Boy, large portions of their classic rock opera Tommy and some lesser-known songs like Amazing Journey and Water, the IOW performance runs to 30 songs and 112 minutes. All are now restored to the highest quality in mixes supervised by Pete Townshend as part of a three disc

Sound & Vision set, which features an expanded film version of the concert, including performances of Substitute and Naked Eye omitted from the original movie release.

VARIOUS • 1962 British Hit Parade - The B-Sides Part 1: January-May *(Acrobat ACQCD 7054)***1962 British Hit Parade - The B-Sides Part 2: May-September** *(ACQCD 7055)***1962 British Hit Parade - The B Sides Part 3: September-December** *(ACQCD 7056)*

Acrobat has released completely comprehensive hits

compendiums for every year from 1952 to 1962 but has previously issued only one companion set chronicling the B Sides - for 1961.

It was a big success for the label, and provided a refreshing take on the year, hence this further collection flipping the hits of 1962. As with the A-sides release, which was reviewed last week, it comprises three separate 4CD box sets, with a total of 281 tracks, many of which are making their CD debuts. Some tracks are minor masterpieces, others were written and recorded in haste, and have little to commend them. It is this weird and wonderful mixture that makes listening such a variable delight. Among the best are Buddy Holly's superb Words Of Love, which attracted a Beatles cover, Shirley Bassey's rendition of You'll Never Walk Alone and, surprisingly, The Lose Your Inhibitions Twist by Chubby Checker. It's an awful title but it's actually a little gem, that rocks and rolls in fine style. On the other hand, tracks that need never be heard again include Acker's Laquer by Acker Bilk, Walter Brennan's The Epic Ride Of John H

Glenn, celebrating the famous astronaut, and Someone's Pinched My Winkles, one of Rolf Harris' least effective comic songs.

CARMEN McRAE • I Am Music*(Big Break CDBBR 0205)*

With a voice that transcends jazz, funk and soul, the legendary Carmen McRae recorded around 60 albums

in a long and distinguished career. This rare gem, her 1975 Blue Note debut, has been out of print for more than 20 years but has now been remastered and repackaged, with extensive liner notes. McRae was 55 when it was recorded, and her voice was at its peak, with her exquisite phrasing and timing a perfect foil for a collection of largely original songs penned by Alan and Marilyn Bergman. Production by Roger Kellaway, who also handles keyboards, is also exemplary.

VARIOUS • 94 Baker Street Revisited (Poptastic Sounds From The Apple Era 1967-1968)*(RPM RETRO 92C)*

RPM's fifth volume of songs from The Beatles' Apple music publishing company (record label) arrives 10 years after the first. The emphasis is on pop, with beat era survivors like Buddy Britten and The Perishers finding their voice. Barry Alexander and George Alexander, who were purveyors of melodic pop and weren't related, each provide fascinating glimpses of their future success with Grapefruit and The Design, respectively. Seventeen of the 22 songs here were previously unreleased, and not all are recorded to the highest standard, but overall it's a worthwhile new addition to the range, and an irresistible artefact for Beatles completists.

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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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KEY SONGS IN THE LIFE OF

Seth Jackson



Managing Director, [PIAS] Media



First record you remember buying?

Joe dolce Shaddap You Face on 7" single. Forgive me Ultravox fans, I was 7 years old.

Which song was (or would be) the 'first dance' at your wedding?

Nina Simone, 'my baby just cares for me'. A little cheesy but classic and timeless; Although I was so nervous at the time all I can remember was a feeling of terror and a pretty lady in a dress.

Favourite artist meeting of your life so far?

Meeting your heroes is always awesome and a few spring to mind but my favourite artist meeting would have to be Imogen Heap as she is really mainlined into that crazy tech, magic dust world that I love.

Which track would you like played at your funeral?

Well, presuming I'm dead at my funeral and won't be listening, it seems a good opportunity to dish out some pain to the living. Perhaps a 9 minute mash up of various X factor winners and nickleback.

What's your karaoke speciality?

I've done Karaoke once in my life and it was chosen for me: Sir Mix-a-lot 'Baby got Back'. One of my most unpleasant memories a feeling I'm sure was shared by my audience.

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

The single mixes of Time to Run by Lord Huron have been on repeat in my car all over Christmas. It's lovely and makes me feel like driving into the sunset.

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

Only a strange kind of person can answer that with certainty.



(A FAIR FEW) BOB-BY CARLTON

Another year, another Midem, another handful of brain cells lost somewhere in the Carlton bar. If you ran your fingers down the back of their plush sofas and found nothing but regret, fear not, the *Music Week* paps were darting in and out of the shadows for the duration and we've got a yacht-load of photos to refresh your patchy memory. Victims of the flash this year included Absolute Marketing and Distribution MD Henry Semmence, Nielsen Soundscan's Helena Kosinski and record producer Harry Cowell.





midem
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MIDEM SPECIAL



MIDEM MIXERS

Where do you think you're going? Our sober lens slid past the Carlton door man on more than one occasion, you know. Dotted around this page you'll find the likes of PR guru Steve Redmond, Zomba co-founder Ralph Simon, Spotify's CJ Stanley and Angela Watts and PIAS' Artist and Label Services MD Adrian Pope.





ANOTHER ROUND

Kobalt invited the great and the good from around the globe to their own personal shin-dig on Monday night. Pictured above left are CFO James Fitzherbert-Brockholes (left) founder and CEO Willard Ahdritz (center) and deputy CEO of STIM Tomas Ericsson (right). Elsewhere in this little collection of Carlton happy-snaps you'll find the likes of MPA chief executive Stephen Navin, The Bucks crew - including Simon Platz and Sarah Liversedge - and Team Demon at their stand. Meanwhile, AIM's Emmy Buckingham and Judith Govey are pictured bright and early outside the oft-frequented British Music stand in the Riviera Hall.





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MIDEM SPECIAL

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CONTACTS

- EDITOR** **Tim Ingham**
Tim.Ingham@intentmedia.co.uk
- HEAD OF BUSINESS ANALYSIS** **Paul Williams**
Paul.Williams@intentmedia.co.uk
- DEPUTY EDITOR** **Tom Pakinkis**
Tom.Pakinkis@intentmedia.co.uk
- STAFF WRITER** **Tina Hart**
Tina.Hart@intentmedia.co.uk
- STAFF WRITER** **Rhian Jones**
Rhian.Jones@intentmedia.co.uk
- CHART CONSULTANT** **Alan Jones**
- DESIGNER** **Nikki Hargreaves**
Nikki.Hargreaves@intentmedia.co.uk
- CHARTS & DATA** **Isabelle Nesmon**
Isabelle.Nesmon@intentmedia.co.uk
- PLAYLIST EDITOR** **Stuart Clarke**
Stuart@littlevictoriesltd.com
- SALES MANAGER** **Darrell Carter**
Darrell.Carter@intentmedia.co.uk
- SENIOR ACCOUNT MANAGER**
Rob Baker rob.baker@intentmedia.co.uk
- SALES EXECUTIVE** **Victoria Dowling**
Victoria.Dowling@intentmedia.co.uk
- SENIOR ACCOUNT MANAGER** **Matthew Tyrrell**
Matthew.Tyrrell@intentmedia.co.uk
- SENIOR PRODUCTION EXECUTIVE** **Alistair Taylor**
Alistair.Taylor@intentmedia.co.uk
- CIRCULATION MANAGER** **Craig Swan**
Craig.Swan@intentmedia.co.uk
- SUBSCRIPTION SALES EXEC** **Karma Bertelsen**
Karma.Bertelsen@intentmedia.co.uk
- OFFICE MANAGER** **Lianne Davey**
Lianne.Davey@intentmedia.co.uk
- PUBLISHER** **Dave Roberts**
Dave.Roberts@intentmedia.co.uk
- MANAGING DIRECTOR** **Stuart Dinsey**
Stuart.Dinsey@intentmedia.co.uk



A FINTAGE DISPLAY

The Fintage House gang could also be found out in force at the Dutch publisher's joint Midem party with FUGA/IIP. Pictured left is co-managing director of Rights Agency Ltd (RAL) Damian Pulle, Fintage House peeps and Martijn Tjho - CEO of FUGA. Damian is also pictured with business partner and Fintage House Co-CEO Niels Teves below. Meanwhile, below left, Hipnotik Orchestra trombone player Efe Erdeme poses with Fintage House Marketing and Communications Executive Marian O'Hanlon.



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Email craig.swan@intentmedia.co.uk

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