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Ministry: Save our club

MUSIC GROUP ON 'RED ALERT' AS DECISION NEARS OVER LONDON HOUSING DEVELOPMENT

LIVE

BY TOM PAKINKIS

Ministry of Sound Group CEO Lohan Presencer has issued a rallying cry to the UK music industry and a last gasp plea to Mayor Boris Johnson in the face of a proposed housing development that could close the company's iconic London nightclub.

Plans to build a 41-storey residential tower block just 10 metres from the front gate of the Ministry of Sound venue were first aired in 2009. The London club, from which a successful label spawned in 1995, fought the application for two years before a Southwark Council planning committee rejected the housing proposal unanimously in October 2011.

Mayor of London Boris Johnson, however, has since recalled the planning application and is now due to decide whether building can go ahead on February 26.

Speaking to *Music Week*, Presencer was under no illusion

about what the Mayor's approval for the development would mean for the 22-year-old club.

"If it goes ahead as it stands, this will end in our closing down and if you close down our club it will impact our whole business," he said. "It will impact London and the 300,000 visitors that we bring to the capital every year, it will impact the economy and the millions of pounds in tax we contribute every year and it will absolutely impact our 200 employees and have another devastating impact on UK culture."

Presencer (pictured) said that with more than 5,000 people visiting the venue every week, the club was one of the most - "if not the most" - profitable nightclubs in the world and one that provided around 20% of Ministry of Sound Group's annual profit.

"The financial impact would be significant but also, the club is why we're here," he explained. "It's the reason we started and the focal point that's given us the right to do everything else that we've done over the years. It's



given us the right to become the voice of dance music, it's given us the right to sell the tens of millions of albums that we've sold over the years and it's given us the right to sign and develop talent and have No.1 singles like we have at the moment."

The proposed housing development would leave open balconies and windows facing the entrance, queue and smoking area of the Ministry of Sound club. Presencer is concerned that, if future residents of the tower

block complain about the noise coming from the venue, Ministry could lose its licence and be forced to close.

"We have found the developer totally unresponsive, reluctant to deal with us and just utterly convinced that the Mayor is going to wave this through," he said.

"Our appeal to the Mayor is, 'Please put the process on hold, encourage people to get around the table. Let's see if there's a way to make this work for all parties.'"

But with Boris Johnson's decision approaching at the end

of the month, Ministry is preparing for the worst. "We have to stay optimistic, we have to hope that our appeals will be heard and taken seriously," Presencer told *Music Week*. "But we also have to assume that won't necessarily be the case. So we're on red alert over here and we're pulling all the levers and appealing to as many people as we possibly can to try and have our case heard properly."

Ministry of Sound has been running social media campaigns to garner support for its cause including a 'SaveMoSClub' Twitter and Facebook campaign and petition, but now Presencer is appealing to the UK music industry to launch direct action.

"If [*Music Week* readers] are influential music industry people, if they have an opportunity to get messages to the Mayor, we would encourage them to do so," he said. "We think it's for all of our benefit; for the benefit of dance music, of the music industry in London and for the music industry in the UK that a business like ours continues to survive."

Spotify headline sponsor of Music Week Awards



Streaming service Spotify has signed up as the headline sponsor for the Music

Week Awards 2013.

Taking place on Thursday, April 11 at The Brewery venue

in Central London, the ceremony will reward the brightest and best from the UK music industry over the past year.

There are 23 categories in all, including A&R, Manager, Live Promoter, Live Music Venue, Publisher, Distribution Team, Sales Team, Catalogue

Marketing Campaign and Artist Marketing Campaign.

As ever, the prestigious Music Week Strat award will celebrate the multiple industry achievements of an industry 'legend' over the decades.

Lobbying for the Music Week Awards 2013 has now closed. The

judges are whittling down each category's shortlists, which will be announced later this month. An cross-industry panel will then vote for the winners.

Will Hope, director of label relations at Spotify said: "We're excited to be sponsoring this year's Music Week Awards.

Celebrating the best of the best of the industry, the MWAs is always an important fixture on the calendar.

"2013 is lining up to be a defining year for the future of music, so this year's awards should be an evening to remember."

NEWS

EDITORIAL

Divide and conquer? Not right now



ASCAP AND BMI in the United States are going through something of a rough time. Not only has Sony/ATV/EMI yanked negotiating control of its digital rights back from the cross-industry organisations, but now Universal Music Publishing is ready to do the same. Rumours suggest BMG will be next.

Just to put that into context, if things play out as we expect them to, if the next iTunes wanted to sign just a US territory licence deal for The Beatles, The Beach Boys, Michael Jackson, Adele, Bruno Mars and Westlife catalogues, they'd already need to speak to three different - and very competitive - parties.

The reason for this is easily understandable: Marty Bandier and his deal-making team at Sony/ATV/EMI probably feel they're more invested in their own rights than BMI or ASCAP (whose board Bandier sits on); and they certainly feel that they now have enough catalogue clout to go toe-to-toe with Apple, Pandora *et al.*

"It is at these crucial junctures in an industry's history that speaking with one voice is all-important. Lest we forget the fable of Napster"

They've already made big progress on that score: Sony/ATV/EMI reportedly left Apple red-faced at the launch of iPhone 5 last year, where the tech giant had to postpone the announcement of its sexy online music radio service due to continuing negotiations with the now-autonomous mega-publisher.

Apple's brand is certainly mighty, but it's not strong enough to launch a music service without the Fab Four and MJ.

Then last month it emerged that Bandier's troupe had forced an effective 25% royalty increase from the bane of many rights-holders' lives, Pandora. After leaving the site smarting, Bandier's cry of vindication said everything about his future intentions: "At the end of the day, we got a terrific deal for our songwriters. Our thinking has been vindicated. Hopefully it's the first of many."

No wonder UMPG wants to follow suit. On the one hand, this sort of thing is pretty embarrassing for ASCAP and BMI - and I'm sure PRS is keeping a very close eye on developments across the Pond. Yet on another tack, it is setting off a few alarm bells.

Bandier is spot on when he intimates that he is getting a better deal for his writers than the old steeds of US music publishing could manage. Yet as forcibly pointed out by Kobalt founder Willard Ahdriz in our Big Interview on page 11 in this week's issue, direct consumption of music may not be the most lucrative future avenue for this trade. The true 4G mobile age is almost upon us. Internet viewing patterns are moving to handheld devices, and fast.

Unlike the wild west of broadband's arrival, global telecoms companies are at least bothered by signing the right global licences to build a future in which all music rightsholders can thrive. My concern is that they will soon come to realise just how complex - and ugly - it can be dealing with multiple copyright companies protecting their own interests.

It is at these crucial junctures in a creative industry's history that unity and speaking with one voice becomes all-important. The (slightly warped) fable of bickering record companies failing to fight Napster alongside each other still haunts the market to this day.

ASCAP and BMI doubtlessly have their negotiational faults, but at least they only require one conversation.

Tim Ingham, Editor

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

Fans flock to HMV

BELEAGUERED RETAILER'S ALBUM SALES LEAPING UP



RETAIL

BY PAUL WILLIAMS

HMV's album sales appear to be growing at a faster rate than the overall market after its administration woes sparked renewed interest in the veteran retailer.

In the first five weeks of 2013 album sales in the UK grew by 6.3%, according to the Official Charts Company, with 9.11 million units shifted, compared to 8.57 million over the same period in 2012. However, among specialist retailers, including HMV, the growth is even faster with album sales in this sector having improved by 7.3%.

Unsurprisingly, the retail area where album sales are increasing most rapidly is among online digital music stores. Here overall unit numbers lifted by 21.7% for the year up to last Saturday, while artist album sales increased by 17.2% and compilations by 50.5%. The much smaller market for digital albums on mobiles is also up significantly, rising 13.9% during the opening five weeks of the year.

But the continuing rise of digital album sales is coupled

with contrasting fortunes for retailers selling physical product both online and on the high street. While sales for specialists, among them HMV, have defied recent trends by actually growing so far this year, among other types of physical players sales continue to fall sharply. This is especially so among supermarkets where album sales up to the beginning of February slumped by 19.2% overall from 1.77 million to 1.43 million units, while artist album sales dropped 23.9% and those for compilations slipped 7.8%. Album sales for independent retailers were also down, although less sharply, dropping 10.0% overall and by 8.0% for artist titles and 24.9% for compilations.

The improving sales for HMV within the specialist retail figures are most particularly felt for artist albums where unit numbers within this retail sector have grown by 6.3% compared to the overall market lifting by 4.5%. Specialist retail sales of compilations are up 14.4% on the year, slightly below the market as a whole expanding by 15.5%.

Any sales boost for HMV is likely to be mainly down to a

mixture of a Blue Cross sale it launched in mid-January just days before it went into administration and the extensive publicity surrounding the administration itself, which appears to have prompted some music fans to revisit their local store. The Blue Cross promotion has seen 25% off the mark-up price of a number of lines in store, while other product has been heavily discounted, too.

Where any revived public attention in HMV is not being felt is online as its HMV.com retail store has been closed for business since the retailer fell into administration. The administrators at Deloitte have posted a note on the site to say no purchase can be made from it until further notice.

At the same time speculation continues about the future of HMV, whose debt was bought out last month by HMV Canada owner Hilco, with 190 jobs having been cut last week at the retailer's head office.

Some reports suggest 60 to 100 of HMV's 223 UK stores could close, including one of the West End stores in Oxford Street and Piccadilly Circus.

YEAR TO DATE UK ALBUM SALES					Source: Official Charts Company
	TOTAL	SPECIALIST	SUPERMARKETS	INDIE	DIGITAL
2013	9,110,617	4,000,570	1,428,306	176,669	3,505,071
2012	8,574,339	3,729,681	1,767,451	196,284	2,880,982
	+	+	-	-	+
% CHANGE	+6.3%	+7.3%	-19.2%	-10.0%	+21.7%

The above shows a year-on-year comparison of total UK album sales for the first five weeks of 2013, plus by different type of retailer

BAND'S FIRST EVER UK NO.1 ALBUM ENCOURAGES WARNER'S 14TH FLOOR TO THINK GLOBAL

Biffy Clyro's label eyes US blitz

LABELS

■ BY TIM INGHAM

The Warner-owned label which last week released Biffy Clyro's new No.1 album is readying a marketing assault in the US to take the band to the next level in the territory.

14th Floor, which also counts international successes Birdy, Damien Rice and The Wombats on its roster, saw Biffy's sixth LP *Opposites* sell in excess of 71,000 records in the UK last week.

The album was named on Sunday as the first Official Chart-topping LP from a Scottish band since *The View's Hats Off To The Buskers* six years ago.

Biffy Clyro moved to 14th Floor - the label founded by now-Warner Music UK CEO Christian Tattersfield - for the release of fourth album *Puzzle* in 2007, following five years on indie Beggars Banquet.

That record hit No.2 in the Official Charts - and has sold around 314,000 copies to date - whilst follow-up *Only Revolutions* (2009) reached No.3, but has gone on to sell in excess of 600,000.

"Biffy Clyro are an act that we've worked with to develop a long term, meaningful career," said head of A&R at 14th Floor Alex Gilbert. "The band keep breaking their own records and so far we've doubled the sales base with each album."

"Throughout our partnership we've continuously engaged and grown their audience, this is in part thanks to great support and airplay from the likes of Radio 1, XFM, Absolute and Kerrang!"

Of the plans for the album over the course of 2013, Gilbert explained: "The campaign will be on-going for this fantastic album. It started last September with their headline slot at the iTunes festival."

"We expect several singles from the new album, we'll support it with TV and online advertising throughout 2013 and we're excited about Biffy headlining this year's Reading and Leeds festivals."

"We'll also be promoting the album in key territories around the world, including in the US - we're thrilled that it charted at No.5 in Germany this week."

Three-piece Biffy Clyro, who



started playing music together aged 12, are set to head out on an arena tour later this month encompassing the UK, Europe and the US. *Opposites* will be released in the States in March.

"One of Biffy's key attributes is that they're amazing live performers and the true majesty of the band can be seen in the bigger shows," added Gilbert. "I'm really looking forward to their upcoming date at the O2 and other UK arena shows, as

well as their headlining performance at Reading and Leeds Festival this year."

Added Tattersfield: "Biffy are an exceptional band producing career-defining music who exemplify what we believe artist development should be. From day one it's been a true partnership with everyone focused on building the kind of loyal, engaged and ever-growing fanbase that is key to achieving long-term success."

"Seeing that approach pay off has really fuelled our global ambition for the band. After such a fantastic start to the campaign here and in other big markets like Germany, it's clear there's a huge opportunity to take the band to the next level in the US and elsewhere. We look forward to harnessing that momentum over the coming months and helping to bring Biffy the kind of worldwide recognition they so richly deserve."

ADA snaps up Thrift Shop hitmakers

Following a successful partnership in the US, Macklemore & Ryan Lewis (*pictured*) have partnered with ADA for an international distribution deal in support of the independent release of album *The Heist* and hit lead single *Thrift Shop* via Macklemore Records.

The international campaign began in Australia where *Thrift Shop* has gone six times platinum, spent seven weeks at the top of the chart and was voted No.1 by fans in the National Triple J Hottest 100.

The American hip-hop duo's second single *Same Love* is currently at the top of the Australian singles chart while *Thrift Shop* is at No.2.

Meanwhile *The Heist* has already reached the No.1 spot on the album charts.

Thrift Shop has gone to No.1 in Denmark, Canada, New Zealand and the US, where it has shipped more than two million copies, and is in the top five in Norway and France.

Dan Chalmers, MD, ADA and WMAIS, has been overseeing the international deal and the distribution ex-US for the release including in the UK, where *Thrift Shop* reached No.2 on the Official Chart on Sunday.

Macklemore's manager Zach Quillen, commented: "It's of utmost importance to us that throughout the whole process we retain our artistic independence.



By partnering with ADA we are working with a team who recognise and respect that while at the same time enabling us to deliver against our global ambitions for this album."

Dan Chalmers said: "Our structure has been designed to provide successful independent artists like Macklemore & Ryan Lewis with the strategic global distribution capabilities of a major label to support the release of their own music."

"The Heist is a fantastic album, I am thrilled with the success they have already achieved and I look forward to working with Zach to break this exceptional music in even more markets around the world."

NEWS

NEWS IN BRIEF

■ **INGENIOUS:** Creative industries investment specialist Ingenious is to launch two major fundraising initiatives that will see £30m pumped into the live events arena. The first of the duo, Impresario Festivals PLC, will look to raise approximately £4.2 million (€5 million) to invest in live music festivals. The second, the Entertainment VCT H Share, is looking to raise up to £25 million to invest in live events including music festivals, trade fairs and sporting events.

■ **FRANCE:** Half a million people now pay for a streaming music subscription, with streaming now accounting for more than a third of digital music revenues in the country, according to local industry body SNEP.

■ **REG PRESLEY:** The Troggs frontman has died at the age of 71. The singer's hit songs with the band included Wild Thing and Love Is All Around, which was famously covered by Wet Wet Wet in the 1990s.

■ **HMV:** The retailer's administrators have sold its shares in the G-A-Y venue group back to founder Jeremy Joseph as it offloads the last of its music and entertainment venues. At the time of going to press, Deloitte looks set to announce plans to close between 60 and 100 of HMV's 223 High Street stores this week, including one of the retailer's flagship central London stores.

■ **READING & LEEDS:** Last Sunday's Official UK Album Chart No.1 act Biffy Clyro have been confirmed to headline the Main Stage at the Reading and Leeds Festivals this summer - a UK festival exclusive.

■ **US POST:** The price of a first-class stamp in the US has risen by a penny to 46 cents - but much more significant costs for overseas shipping could hurt independent record labels.

■ **LIVE NATION:** The live music giant has expanded its operations in the Middle East with the opening of Ticketmaster in the UAE.

■ **ROTW:** Hertfordshire's Rhythms of the World Festival will not go ahead this year as organisers seek a brand new venue for a 2014 return. The charity festival has been held at Hitchin Priory since 2008 but following extremely wet weather last year, the then-owners of the venue, Chartridge Conference Company, decided the event could no longer be held there.

For all of the latest Music Industry news, bookmark

MusicWeek.com

NIELSEN/IMPALA INDIE DATA SHOWS TOP EUROPEAN AIRPLAY IN 2012

Adele, Disclosure and Two Door impress EU radio

Music Week can today reveal the full Top 30 of most-played independent tracks on European radio in 2012 - with question marks hanging over the diversity of the list.

Adele dominates the overall Top 10, with Someone Like You at No.1, Skyfall at No.3, Set Fire To The Rain at No.4 and Rolling In The Deep at No.7.

Brazilian artist Michel Telo takes the No.2 spot on the Nielsen / IMPALA chart, whilst Swiss producer DJ Antoine is at No.5 with Ma Cherie.

Meanwhile, Nielsen / IMPALA's chart for Q4 2012 shows Adele at the top ahead of French electro group C2C with Down The Road.

Seven artists in the charts have also been nominated for IMPALA's European Independent Album of the Year Award - including Alt-J, Adele, Cro, Shaka Ponk, Caro Emerald, M83 and The xx - while 10 of the listed artists have taken IMPALA sales awards in recognition of their commercial achievements so far.

Last month Nielsen Music International released a report at Mideem in Cannes entitled *Companies and Consumers: Navigating Through Influencers and Triggers*, which found that radio remains the preferred music discovery channel in Europe.

Helen Smith, executive chair, IMPALA commented: "It is interesting to see the correlation between what is working in

terms of charts and our Album of the Year, as well as the IMPALA Gold, Silver and Platinum awards.

"We hope the data from Nielsen about the performance of stations in terms of diversity will be an incentive for European radio to do better, an issue also flagged by the IMPALA board."

Jean Littolff, Nielsen Music Europe MD, commented: "Despite the diversity of music sources, radio remains the great mass channel to push music to an audience, and is still by far the primary source of music discovery."

"However, radio stations have their own format restrictions and other constraints resulting in a limited number of unique songs broadcast. There is therefore fierce competition for playlist inclusion and the subsequent exposure."

TOP 10: NEW AIRPLAY ENTRIES IN Q4 2012

POS	ARTIST / TITLE / LABEL
1	ADELE Skyfall XL/Recordings
2	DISCLOSURE FEAT. SAM SMITH Latch PMR Records
3	CARLPRIT Fiesta Track by Track/CNR Records
4	DIE TOTEN HOSEN Tage Wie Diese Jochens kleine Plattenfirma
5	TWO DOOR CINEMA CLUB Sun Kitsune
6	DJ MAM'S FEAT. GUISAO... Fiesta Buena Wagram Music
7	ALESSO FEAT. MATTHEW KOMA Years Refune
8	PRINCE Rock & Roll Love Affair Purple Music
9	CRO Einmal Um Die Welt Chimperator
10	DJ FRESH Gold Dust Ministry of Sound

INDEPENDENT EU RADIO AIRPLAY CHART FY 2012

POS	ARTIST / TITLE / LABEL
1	ADELE Someone Like You XL Recordings
2	MICHEL TELO Ai Se Eu Te Pego Energy Productions
3	ADELE Skyfall XL Recordings
4	ADELE Set Fire To The Rain XL Recordings
5	DJ ANTOINE FEAT. THE BEAT SHAKERS Ma Cherie Global Productions
6	DIE TOTEN HOSEN Tage Wie Diese Jochens kleine Plattenfirma
7	ADELE Rolling In The Deep XL Recordings
8	DIE AERZTE M&F Hot Action Records
9	YOUSOU PHA FEAT. INDILA & SKALPOVITCH Dreamin' Bomaye Musik
10	MATT HOUSTON FEAT. P-SQUARE Positif Play On Records
11	R.I.O. FEAT. NICCO Party Shaker Spinnin' Records
12	ALEXANDRA STAN Mr. Saxobeat Maan Music
13	CARO EMERALD A Night Like This Grandmono
14	ORELSAN La Terre Est Ronde Wagram Music
15	ADELE Rumour Has It XL Recordings
16	C2C Down The Road On and On Records
17	DRY FEAT. MAITRE GIMS Ma Melodie Wagram
18	TRIGGERFINGER I Follow Rivers Excelsior
19	MADCON Glow Cosmos Music Group
20	JOSE DE RICO FEAT. HENRY MENDEZ Rayos De Sol Roster Music
21	M83 Midnight City Naive
22	DIE TOTEN HOSEN Altes Fieber Jochens kleine Plattenfirma
23	KRISTINA MARIA FEAT. CORNEILLE Co-Pilot Wagram Music
24	GLOBAL DEEJAYS Hardcore Vibes Superstar Entertainment
25	MILOW You And Me (In My Pocket) Homerun Records
26	BOB SINCLAR FEAT. PITBULL... Rock The Boat Yellow Productions
27	HOLIDAY, JACK & CANDYS, MIKE Children Sirup Music
28	BASTO & YVES V Cloudbreaker Spinnin' Records NL
29	SHAKA POK My Name Is Stain Totou Tard/Wagram
30	DJ ANTOINE VS. TIMATI FT. KALENNA Welcome To St. Tropez Global Productions

Source for data: Nielsen Music/IMPALA

INDEPENDENT EU RADIO AIRPLAY CHART Q4, 2012

POS	ARTIST / TITLE / LABEL
1	ADELE Skyfall XL Recordings
2	C2C Down The Road On and On Records
3	DIE TOTEN HOSEN Altes Fieber Jochens kleine Plattenfirma
4	DISCLOSURE FEAT. SAM SMITH Latch PMR Records
5	ADELE Set Fire To The Rain XL Recordings
6	R.I.O. FEAT. U-JEAN Summer Jam Kontor Records
7	CARLPRIT Fiesta Track by Track/CNR Records
8	DIE TOTEN HOSEN Tage Wie Diese Jochens kleine Plattenfirma
9	DIE AERZTE M&F Hot Action Records
10	ADELE Rolling In The Deep XL Recordings
11	TWO DOOR CINEMA CLUB Sun Kitsune
12	DJ ANTOINE FEAT. THE BEAT SHAKERS Ma Cherie Global Productions
13	ADELE Someone Like You XL Recordings
14	DJ MAM'S FEAT. GUISAO, LUIS & SOLDAT J... Fiesta Buena Wagram Music
15	ALESSO FEAT. MATTHEW KOMA Years Refune
16	TRIGGERFINGER I Follow Rivers Excelsior
17	PRINCE Rock & Roll Love Affair Purple Music
18	CRO Einmal Um Die Welt Chimperator
19	KRISTINA MARIA FEAT. CORNEILLE Co-Pilot LupoOne
20	DJ FRESH Gold Dust Ministry of Sound
21	ALEXANDRA STAN Mr. Saxobeat Maan Music
22	THE XX Chained Young Turks
23	ALT-J Matilda Infectious Records
24	R.I.O. FEAT. NICCO Party Shaker Spinnin' Records NL
25	ALT-J Something Good Infectious Records
26	HARDWELL FEAT. MITCHELL CROWN Call Me A Spaceman Goud 9 Dance
27	STONE & VAN LINDEN Summerbreeze Soundz Good Recordings
28	SANDRO SILVA & QUINTINO Epic Musical Freedom
29	NEGRAMARO Ti E' Mai Successo? Sugar Music
30	ANDY BURROWS Hometown PIAS

EDC backs Distribution prize at Awards

Disc manufacturing specialist EDC is supporting the Music Week Awards 2013 by sponsoring the Distribution Team category.

The group will back the gong at the awards, which take place on

Thursday, April 11 at The Brewery in Central London.

EDC UK country manager Russell Hodgskin said: "Apart from the exposure this offers, EDC are proud to support the UK music industry and Music

Week continued to be an integral part of that."

Tickets are still available for the MWA 2013. Please email Sarah.Harris@intendmedia.co.uk for more information.

Nominees for this year's awards will be

announced later this month. There are 23 categories in total up for

grabs, including Publisher, Manager and Record Label gongs.

EDC



MusicWeek The Playlist

10 tracks you need to hear...

DATA DIGEST

BREAKOUT



SAM GRAY

Since signing with Transmission Records, Gray has been booked for support slots with Peter Andre and Rick Astley. Following the release of his album *Too Much Of A Good Thing*, the Hull born singer/songwriter will be performing 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 | Could Be The One
 - 2 DISCLOSURE | White Noise
 - 3 A\$AP ROCKY | Wild For The Night
 - 4 WILEY | Reload
 - 5 JUSTIN T | Suit & Tie

GIG OF THE WEEK



Who: Nick Cave and the Bad Seeds
Where: Her Majesty's Theatre, London
When: February 10
Why: The Australian band will launch their 15th studio album *Push the Sky Away* at this special live show. Expect strings, a choir and a short film on the making of the new record.

SALES STATISTICS



CHART WEEK 05 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,522,200	1,493,436	323,252	1,816,688
PREVIOUS WEEK	3,424,233	1,473,565	287,934	1,761,499
% CHANGE	+2.9%	+1.3%	+12.3%	+3.1%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	18,036,520	7,542,778	1,567,839	9,110,617
PREVIOUS YEAR	17,233,287	7,217,000	1,357,399	8,574,399
% CHANGE	+4.7%	+4.5%	+15.5%	+6.3%

APPOINTMENT TO VIEW



WHEN ALBUMS RULED THE WORLD

Friday, February 8 - BBC4, 9pm - 10.30pm
 Documentary exploring the heyday of LPs from the mid-1960s to the late 70s. With contributions from Queen's Roger Taylor, Noel Gallagher, Mike Oldfield, the Doors' Ray Manzarek and Slash.

THE BRITISH ACADEMY FILM AWARDS

Sunday, February 10 - BBC1, 9pm - 11pm
 Stephen Fry hosts the annual celebration of cinema, live from the Royal Opera House. Lincoln, Argo, Anna Karenina, the screen adaptation of Les Misérables and the latest 007 outing are leading the nominees.

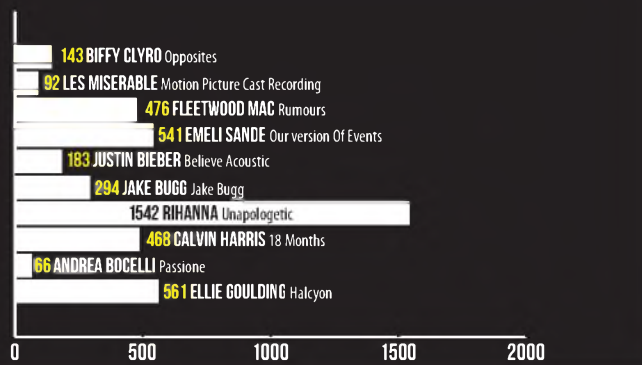
THE SOUND + THE FURY: A CENTURY OF MODERN MUSIC

Tuesday, February 12 - BBC4, 9pm - 10pm
 A documentary exploring the changes in classical music during the 20th century. Featuring performances of key pieces and contributions by composers of modern classical music.

PIRATES' BAY



NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON FEBRUARY 4 2013



CRITICAL MASS



metacritic
 Keeping score of entertainment.

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

www.metacritic.com



81

TEGAN AND SARA
Heartthrob



76

INDIANS
Somewhere Else



62

BIFFY CLYRO
Opposites

IMAGINE DRAGONS

It's Time (Polydor)
 (single, March 31)
 Contact: Morad Khokar, Polydor
 Morad.Khokar@umusic.com
 www.imaginedragonsmusic.com



BLACK BOOKS

The Big Idea (Believe Recordings)
 (from ep, February 15)
 Contact: Hannah Gould
 info@hannahgould.co.uk



SIVU

Better Man Than He (Unsigned)
 (single, February 25)
 Contact: Steve Roberts, ATC
 Steve.roberts@atcmanagement.com



MY BLOODY VALENTINE

m b v (Pickpocket)
 (album, available now)
 Contact: Sarah Lowe, Fifth Avenue
 fifthavenuepr@googlemail.com



MSMR

Fantasy (RCA)
 (single, May 14)
 Contact: William Luff, Purple
 william@purplepr.com



ARLISSA

Sticks & Stones (London/Universal)
 (single, March 3)
 Contact: Peter Hall
 peter@partisanpr.com



CLEAN BANDIT

A&E (Atlantic)
 (EP, out now)
 Contact: Iain Watt
 iain@machinemanagerment.com



SUEDE

Bloodsports (Wamer)
 (single, March 18)
 Contact: Murray Chalmers
 murray@murraychalmers.com



LUKE SITAL-SINGH

Bottled Up Tight (Raygun)
 (from ep, April 8)
 Contact: Fred Mellor, MBC PR
 fred@mbcpr.com



MMX

Stay (Unsigned)
 (demo)
 Contact: Will Blake, LiveNation
 will.blake@livenation.co.uk

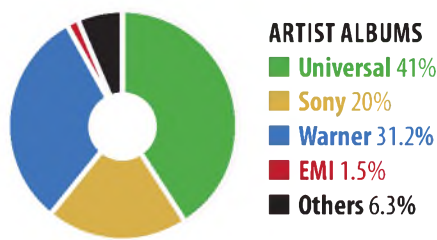
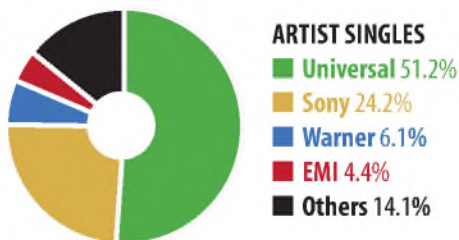


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MARKET SHARES BY CORPORATE GROUP

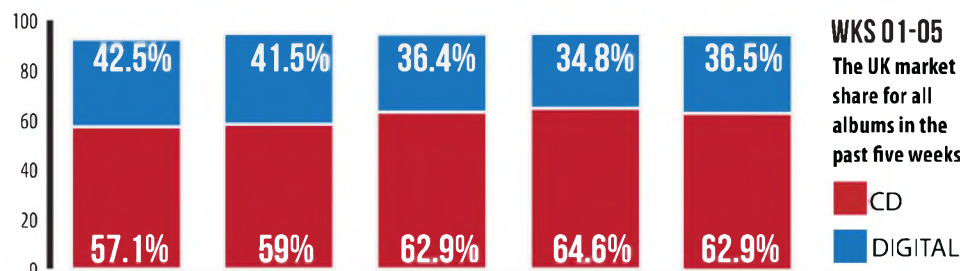
Official Charts Company

CHART WEEK 05



DIGITAL VS PHYSICAL

Official Charts Company



TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending February 4

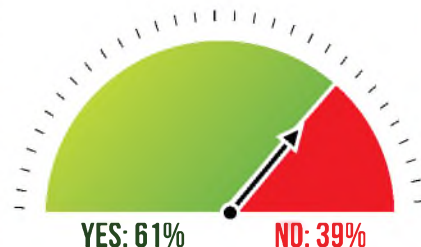
- Just 5% of today's best-selling songs are written solely by their performer *Friday, February 1*
- RIAA reveals top 2012 Gold and Platinum certifications *Wednesday, January 30*
- £856m loan could be coming to Europe's indie music companies *Thursday, January 31*
- Ingenious to pump £30m into live events - small music festivals get £4.2m *Monday, February 4*
- 2013 UK music sales already outperforming 2012 *Wednesday, January 30*

MUSIC WEEK POLL

This week we asked...

Would you like to see Midem move from Cannes?

Vote at www.musicweek.com



INK SPOTS

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

On the front of this month's *BBC Music* magazine are the 50 people who changed classical music forever, "from



Pythagoras to Pavarotti".

Inside is a look ahead to the magazine's most anticipated broadcasts, concerts and releases in February. Highlights include Mezzo-soprano *Susan Graham's* latest album - "a gem" says Michael Scott Rohan - and the opening of *The Flying Dutchman* at Belfast's Grand Opera House in mid-February.

Elsewhere, nominees for the *BBC Music Magazine Awards 2013* are announced, *Toby Spence* is set to return to the stage to perform *Gloriana* at The Royal Opera House (following a year-long hiatus) and *Midori Gotō* hopes to inspire children with her charity's musical outreach projects.

In the reviews pages, *Alisa Weilerstein* is awarded full marks - and Recording of the Month - for what Erik Levi describes as her "stunning performances of Elgar and Elliott Carter". Hilary Finch gives *Berger's Insomnia: A Nocturnal Voyage* In Song three stars out of five, impressed by his enthusiasm but ultimately let down by the "weakness at the extremes of his register".



THE MAGIC NUMBERS

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

71,584

Copies sold of Biffy Clyro's sixth studio album *Opposites* marks the band's first UK No.1 album. Their fifth record *Only Revolutions* reached No.8 in 2009 with first week sales of 43,113

5

Dates confirmed in September/October when Fleetwood Mac will bring their comeback tour to the UK. The group will visit Dublin, London, Birmingham, Manchester and Glasgow

1

In 20 of the UK's best-selling tracks were both solely written and performed by the same act. The only five in the UK top 100 sellers of 2012 include The Lumineers, Swedish House Mafia, Sam and the Womp and Calvin Harris & Example

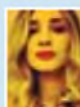
50th

Anniversary of the National Theatre will be celebrated by a programme that includes a BBC2 gala night, a musical by Tori Amos, and a revival of a four-hour Eugene O'Neill epic

\$101.8m

Pay-outs to artists in 2012 and digital distributor TuneCore reaches a new record in revenue. The figure is made up of 79m downloads and 1.17bn streams

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



@MaddyR_Smith Things that need to end- YOLO, 'poppin' bottles', being 'in the metaphorical club', shutter shades, Borat mankinis, hashtags on Facebook (*Maddy Smith, Polydor*) *Tuesday, January 29*



@hmvtweets Our @hmvtweets picked up a lot of attention today, it's clearly been a tough day for us all at hmv, please stick with us #hmvxfactorfiring (*HMV*) *Thursday, January 31*



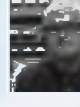
@BenjiKRogers Mark Hoppus: 'sponsored albums is next step for artists and brands' - this makes me want to throw up... <http://pocket.cc/swIFA> (*Berji Rogers, Pledge Music*) *Friday, February 1*



@Xfm_Liana Rock of ages - what a night!! (and nothing to do with the fact it gave me flashbacks to my 20s...honest) #dontstopbelievin (*Liana Bird, XFM*) *Wednesday, January 30*



@dannychampion today is a stressful day, but it could be worse i could be in the HMV head office HR team. (*Danny Champion, Peer Music Publishing*) *Thursday, January 31*



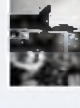
@mrstevelevine That walkers crisp advert using a knock off of public enemy track not really on - they should licence track or do something different (*Steve Levine*) *Saturday, February 2*



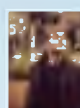
@liz_buckley Trying to edit a folk music sleeve note. I've abandoned having a coffee everytime it said "troubadour" as I'm not going to sleep for a week. (*Liz Buckley, Ace Records*) *Wednesday, January 30*



@paulbenney Didn't we all RT @NME: Fleetwood Mac's Stevie Nicks: 'I almost died in the nineties': <http://bit.ly/WzSD14> (*Paul Benney, Brille Records*) *Thursday, January 31*



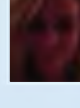
@hollai BIFFY got their first #1 (album). SO deserved! (*Holly Appleton, Dawbell*) *Monday, February 4*



@hellohatchy Beautiful new record from @binki_shapiro and @AverageCabbage - massive hint of Nancy and Lee. Great songs and excellent production.. (*Joseph Hatch, Essential Music*) *Wednesday, January 30*



@alexbakerman Alicia Keys has been announced as Blackberry's "Global Creative Director." Errrr? And people wonder why iPhone is better... #WTFDoesSheKnow? (*Alex Baker, Kerrang!*) *Thursday, January 31*



@emmawrightPR #Beyonce is just INSANE #SuperBeyonce #superbowl (*Emma Wright, freelance PR*) *Monday, February 4*

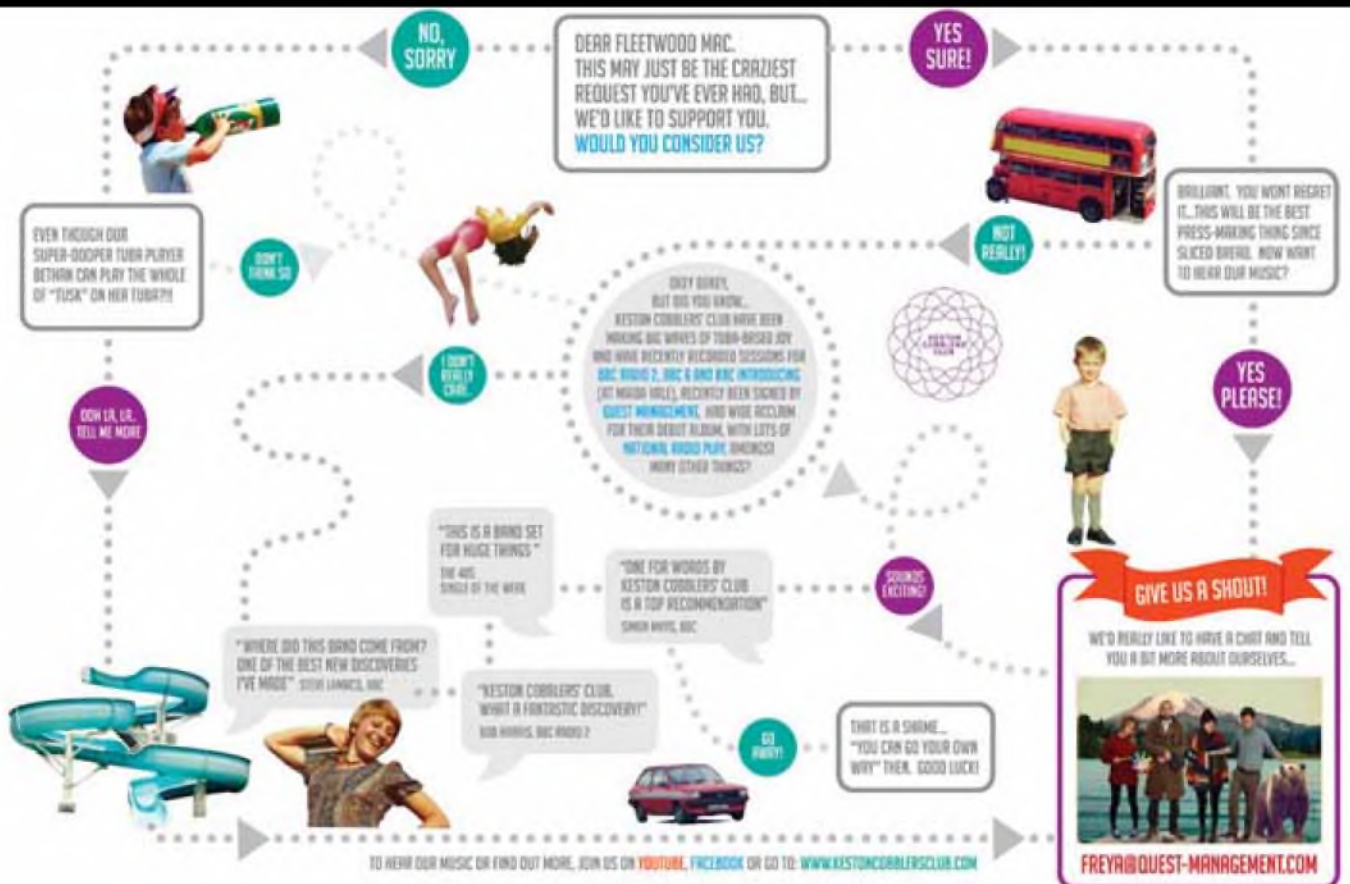
Follow us on Twitter for up-to-the-minute alerts [@MusicWeekNews](https://twitter.com/MusicWeekNews)

DATA DIGEST

PICTURE OF THE WEEK

THE CHAIN

On-the-rise indie band Keston Cobblers' Club - and their management at Quest - come up with a novel way to spread the word of their acclaim: by inviting Fleetwood Mac to take them on tour



THE TASTEMAKERS

Today's opinion formers predict tomorrow's headline acts



ROB WATSON-LANG OURZONE MAGAZINE

Anavae . Storm Chaser (LAB Records)

In Storm Chaser, Anavae have served up the perfect appetiser; enough to get you started but at the same time leaving you wanting more. With their unique, futuristic rock sound, combined with delicate yet impressively strong vocals; this London band definitely have a successful future ahead of them.



ROBIN STAPS THE OCEAN

Cult Of Luna . Vertikal (Indie Recordings/Density Records)

Over the course of five albums, Cult Of Luna have never stuck with a formula for their sound, simply because it has proven to work on previous albums. With their sixth album, they continue this tradition by adding a mechanic, robotic quality to their otherwise vastly organic soundscapes, it works incredibly well.



PAUL SEXTON SUNDAY TIMES

Robert Vincent . Life In Easy Steps (DB Industries)

Liverpudlian troubadour Vincent cracked the Radio 2 playlist around Christmas with the infectious title song from this hard-earned debut album. The long player delivers on that track's promise, with engaging melodies underpinned by trenchant lyrics. Modern-day Merseybeat is alive and well in his hands.



JAMES REES SBTV FASHION

Gorgon City . Real EP (Black Butter Records)

This EP offers up four fast-moving tracks including a vocal performance from Yasmin on the title track, which is reminiscent of classic 90's garage with a dangerously catchy bassline. Other highlights include the appropriately-titled Thor which has a drop that even the Nordic god of thunder would be proud of.



SIGNS O' THE TIMES



Producer group **Hot Natured** (pictured) have signed to Pete Tong's **FFRR** (Warner) label and will play their first live shows, including a sold-out Brixton Academy date, in April.

The group released crossover hit *Benediction* in 2012 on their own Hot Creations label and are now gearing up for an active year ahead: they are currently putting the finishing touches to their debut album, which is set for

release later in 2013.

Manchester band **The Slow Show** are the first signing of 2013 to **Rough Trade Publishing**. They are one of few UK acts on the roster which is primarily made up of North American acts.

RCA Records has signed **Jahmene Douglas** and **Union J**. The X Factor 2012 solo artist will release an album in May, and the boy band a single in June. Douglas finished second on the show last year.

SYNC STORY

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



- **Artist** The Romana Flowers
- **Track** Bass Will Find You
- **Composer** Bird/James/Betts/Jones/Gallimore/Barlow (The Romana Flowers)
- **Campaign** Wiggle Honda Women's Pro Cycling Team launch
- **Publisher** Distiller Publishing
- **Client** YouTube/Global Cycling Network (GCN)
- **Usage** life of video
- **Key execs** Justin McMullen (senior music supervisor, CueSongs), Vix Box (creative director, Global Cycling Network, GCN) and Ben Cherill (head of sync, Distiller Publishing)

Vix Box contacted CueSongs as they needed music for the Global Cycling Network (GCN), one of YouTube's Official Original Channels. The GCN needed a lot of music with high turnover but it wanted real commercial artists rather than venturing down the traditional production music route. These discussions led to the signing of a digital blanket license, enabling the brand new YouTube channel dedicated to cycling to source all its music from the CueSongs service.

One of the first tracks to be licensed under the deal was Bass Will Find You by The Romana Flowers for the Wiggle Honda Women's Pro Cycling Team launch video. The track is from the band's forthcoming album, *Dismantle & Rebuild*, due for release in August.

Justin McMullen, senior music supervisor at CueSongs (pictured), explained: "We got in touch with all our labels and had a hugely positive response. The content is all editorial so there is no advertising and cycling is a popular and positive thing for artists to be involved in. We ensured that all our artists would be credited and the channel were happy to put iTunes links to buy, so it was great business all round. Some of our other clients are already expressing an interest, so we think this could take off and be a real boost to the music industry in tricky times."



ON THE RADAR MYKKI BLANCO

HIP-HOP WILDCARD Mykki Blanco, real name Michael Quattlebaum, is recognisable by his distinct brand of in-your-face rap – and a wardrobe of bright wigs and women's clothes. Quattlebaum hasn't always performed in drag though, for some time he performed his poetry with machismo-instilled industrial art collective No Fear.

Recounting the birth of Mykki Blanco, Quattlebaum told *Music Week* of his ambition to combine "the aggressive, combative elements of the No Fear project with a new playfulness.

"I wanted to try something new; I

wanted to play with a feminine identity", he said.

Shaped by the influence of artists from Eminem to Bikini Kill's Kathleen Hanna, the character of Blanco soon evolved into a fully-fledged rapper in her own right.

A self-described "citizen of the world", the entertainer gave up his New York apartment in June and has been touring ever since, with his European tour spanning twelve countries over January and February.

He is set to shoot the video for forthcoming single Feeling Special in London this month and will spend March and April performing

across North America and Canada before flying out to Finland for the Flow Festival in August.

Quattlebaum's new EP, Betty Rubble: The Initiation, due for release in March, features collaborations with Sinden, Matrixman and Supreme Cuts among others.

"I recorded all seven tracks of my new EP between December 27 and January 18. I knew we didn't have any time to waste and I was inspired," he explained.

Looking forward, Blanco is brimming with ambition, with a view to staging tours with more elaborate set-ups: "I'd love to have



the kind of set-up that The Prodigy has, a band of people that make up the Mykki Blanco project".

As for his highlight so far, it's simple: "It's kind of changed from when I would turn up and people would be just coming for the party to now, where they're coming to see me because I am the party!

"I couldn't ask for anything more

ESSENTIAL INFO

RELEASES

Out now Cosmic Angel: The Illuminati Prince/ss Mixtape

Feb 25 Single: Feeling Special

March EP: Betty Rubble: The Initiation
LABEL UNO Records

LIVE

February:

Fri 8 - Palace, St. Gallen, Switzerland

Thurs 12 - Hotel Shanghai, Essen, Germany

Fri 15 - Razzmatazz, Barcelona, Spain

March:

Thurs 07 - Los Globos, Los Angeles

Sat 09 - Festival Nrmal 2013, Monterrey

Sun 24 - High Watt, Nashville

Mon 25 - The Earl, East Atlanta

Thurs 28 - 6119, Pittsburgh

and I'm so grateful that people are really feeling the music."

HE SAID / SHE SAID



UNIVERSAL MUSIC PUBLISHING GROUP

“We will be withdrawing our digital rights for controlled catalogues at the earliest opportunity”

A Universal Music Publishing Group spokesperson confirms the company is following Sony/ATV/EMI in clawing back powers from ASCAP and BMI

TAKE A BOW TEAM A\$AP ROCKY



THE LOWDOWN

Album: LONG.LIVE.A\$AP
Highest chart position: No.7

Label:

Polo Grounds / Columbia

Co-presidents:

Mark Terry/Alison Donald

A&R:

Bryan Leach

Management:

Geno Sims and Chase Johnson

Marketing Director:

Ian Dutt

Marketing:

Stacey Tang

National Press:

Michael Cleary

Online Press:

Imran Malik

National Radio:

Katie Torrie

Regional Radio:

Gary Hobson

TV:

Nick Harnett

MUST-SEE MUSIC TICKETING INFORMATION

HITWISE

Primary Ticketing Chart

POS PREV EVENT

1	10	Fleetwood Mac
2	1	Bon Jovi
3	NEW	Eminem
4	4	One Direction
5	NEW	Boyzone
6	6	Madness
7	NEW	V Festival
8	5	Paloma Faith
9	9	Bastille
10	14	Bruce Springsteen
11	15	Olly Murs
12	2	Stereophonics
13	NEW	Jake Bugg
14	20	Robbie Williams
15	16	Pink
16	12	Rihanna
17	NEW	Plan B
18	3	Wilko Johnson
19	19	Biffy Clyro
20	8	McFly

LATEST SECONDARY TICKETING PRICES



THE KNIFE
Roundhouse London, May 08

FACE VALUE £12

SEATWAVE £90.00 - £105.00

VIAGOGO £86.00 - £139.33

STUBHUB £103.50 - £113.00



ALUNAGEORGE
Electric Brixton, Jun 20

FACE VALUE £27.50

SEATWAVE £29.95 - £49.90

VIAGOGO £32.90 - £37.99

STUBHUB £37.49

HALL & NOTES

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09/02 Huntleys & Palmers

11/02 Masters in France + special guests

12/02 Paint It Black:

Clout/The Witches/Dogfeet

13/02 NME Awards Shows:

Killer Mike/Rascals

14/02 On An

On/Elephant/Palace

15/02 Deadly Monthly:

Valentina/Superfood/Deadly/Beat Pyramid/Neu

20/02 Crumb Cabin:

Feature/Loveover/My Therapist

Says Hot Damn

21/02 NME Awards Shows:

Tim Burgess + special guests.



BIRTHDAYS

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Bands contact

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com

London Football Legends Dinner & Awards

Thursday 28 February 2013

Riverbank Park Plaza Hotel, London

A unique and entertaining new 'fixture' in your football calendar!

Celebrate London's football legends with an evening of fantastic entertainment, superb food and the opportunity to 'meet and eat' and relive your best memories with some of the greats from London's Premier League clubs: Arsenal, Chelsea, Fulham, Queens Park Rangers, Tottenham Hotspur and West Ham United. This charity fundraising event is being hosted by Olivia Godfrey from Sky Sports News.

Mingle with some of London's greatest football legends at this exclusive dinner and awards ceremony. You'll be able to personally vote to award three brand new football awards launched by Bob Wilson, former Arsenal footballer and Life President of the Willow Foundation.

More details and to buy tickets:
www.willowfoundation.org.uk/FootballLegends
#LondonFootballLegends



special days for seriously ill 16-40 year olds

Willow Foundation, Willow House, 18 Salisbury Square, Hatfield, Hertfordshire, AL9 5BE, Tel: 01707 259777, Registered charity no. 1106746



LFL-03

THE BIG INTERVIEW WILLARD AHDTRITZ

FOR YOUR INFORMATION

Its hardcore philosophy of transparent data via technology has seen Kobalt grab a huge amount of publishing market share in the past decade. Unsurprisingly, its rivals aren't too delighted - but the company's enthused founder says he's too busy trying to save the music business to care

PUBLISHING

■ BY TIM INGHAM

"You smile a lot. You must have heard a lot of BS about Kobalt."

Willard Ahdritz has built his independent publishing empire by boldly questioning this industry and seeking out transparency at every turn. Evidently, that goes double for smirking *Music Week* journalists.

As would surely please a man who prides himself on pinpoint accuracy, Ahdritz's jokey accusation during our hour-long interview is spot on. (Behind the scenes, chatty rival publishers aren't so much threatened by Kobalt as outright obsessed with its gameplan.)

Still, *Music Week's* tell-tale simper in front of the Swedish exec isn't half as rosy as the grin he wears when recounting Kobalt's startling growth over its 13-year history. Ahdritz has little enthusiasm for wrestling with giants like Universal or Sony/ATV/EMI over catalogue copyrights. Instead, Kobalt's core publishing business is built on a simple offer of administration - handling the rights for more than 200 separate publishing partners - and execution, collecting royalties for each of them around the globe.

Kobalt doesn't trouble itself with laying endless gigantic advances in front of top modern writers, but instead encourages them to keep their own rights - and, vitally, promises to take a mere single digital percentage service fee from their on-going royalties. To some writers used to seeing their publisher gobble up 50% of their rights money, it's proven a revelation.

Kobalt considers its web-based technological setup as one of its core differences to the competition; one steeped in Ahdritz's mantra of "transparency, transparency, transparency".

The firm allows its clients to access their song-related financial data instantly, whenever and wherever they are in the world - an elementary privilege which Ahdritz considers the traditional music industry to have disastrously failed at delivering. By raking in payments direct from global collection societies, Kobalt also claims to have halved the average time in which writers receive royalties into their bank accounts.

Ahdritz is certainly enjoying the fruits of these promises: as of today, Kobalt says anyone wishing to gain a publishing licence on 40% of albums or 20% of singles in Europe will require its approval - a result of the popularity of the firm amongst clients signed up to global administration deals such as Dave Grohl, Beck, Bon Iver, Skrillex, Gotye, No Doubt, Trent Reznor, Max Martin, Thom Yorke and Paul McCartney.

According to recent *Music Week* analysis, Kobalt controlled a 16.3% share of the Top 100 singles in Q3



ABOVE 'Making the pie bigger': Willard Ahdritz says the proliferation of mobile internet could hugely increase the money flowing to Kobalt and its contemporaries

2012 - more than Warner/Chappell and BMG Chrysalis combined - in addition to a whopping 42% of the total independent UK publishing market; more than the rest of the Top 10 indies added together.

Stateside, the latest *Billboard* data demonstrates that the company took a 17.5% share of the last quarter's airplay bulk in the US.

Kobalt's fast-growing market power is understandably intimidating for other publishers. But as Ahdritz realises all too well, it's the firm's mega-competitive deals that really send rivals potty - some even accuse Kobalt of reducing the total value of the publishing market. Which is ironic, as in the eyes of Ahdritz, his company is now on the

"I recommend that this industry starts to help us make this train go faster, rather than set it up for slow death"

WILLARD AHDTRITZ, KOBALT

verge of "increasing the pie for everybody".

"We are putting clients first and maximising the value of copyright," he argues. "We are the new breed of hardcore indie, backed by technology.

"I recommend that this industry, instead of fighting, starts to think about how we can together make this whole train go faster - rather than set it up for slow death."

THE BIG INTERVIEW WILLARD AHDRTITZ

It is this tantalizing cross-trade mission that leaves Ahdritz most excited. The exec tells *Music Week* that he believes up to 10% of total music publishing income currently lies uncollected, unmatched or undistributed in the US.

To help capture a chunk of it, Kobalt has now spent a full quarter with its database integrated with YouTube, monitoring user-generated content in the territory via a direct licensing deal with the platform for mechanical and sync.

However, Kobalt also holds even more eyebrow-raising ambitions: in an era when many companies find themselves managing the decline of recorded music, Ahdritz sees a huge opportunity amongst online and mobile advertising revenue attached to music content. So huge, in fact, he courageously predicts that Kobalt will be able to double the headcount of consumers contributing revenue to its music clients every year for the next three years.

"It is estimated there are 350 million people out there today that are active music buyers," he says. "My target is that we will be monetising 700 million the following year and then 1.4 billion the year after. I feel quite confident that we're going to execute on that ambition. And if we do, that increases the pie for everybody."

"It is not a game about cash advances given to certain players in certain territories anymore. Our world is getting bigger. If other people see and appreciate our vision, there will be more pie than people can eat."

Ahdritz believes the industry will find these undiscovered millions of newly-monetised consumers in key developing territories such as Brazil, Russia, Mexico, Indonesia and Turkey – as global advertising spend switches from TV and online to the mobile web.

He notes that 60% of iTunes and 50% of YouTube consumption now takes place on mobile devices – and that the global online ad market is worth \$100bn, growing by 15% per annum.

Unlike the years of the broadband boom, Ahdritz is confident that mobile service providers will feel duty bound to pay their way if they want to use legal music to lure advertising.

"The shift to mobile is enormous," he says. "That people haven't talked about it more is amazing. It means that if you're a tech provider, you

ABOVE
Thom Yorke
Radiohead
songwriter has
signed an admin
deal with Kobalt
for his cuts on new
album *Amok* by
'super-group'
Atoms For Peace

need to offer new services, which in turn means you need to sort out your licensing.

"When you're 30 years old you can't drive drunk anymore: [digital platform owners] are finally realising you get burned if you use music without good licensing. In my view, if you want to be a global tech winner in the coming years and monetise that \$100bn in online advertising, music is absolutely the biggest driver."

However, the exec warns that this income will be based on high-volume, low transaction advertising – millions and millions of video and audio plays worth just pennies each.

To suck this vital revenue back into the music industry accurately and in full, says Ahdritz, it will require intricate yet widespread online data monitoring – the exact area in which Kobalt is most confident of its infrastructure.

"It is not a game about cash advances for certain players in certain territories anymore. Our world is getting bigger"

WILLARD AHDRTITZ, KOBALT



KOBALT'S FINANCIAL SETUP: 'OUR PUBLISHING DIVISION IS PROFITABLE, WE ARE VERY VALUABLE'

Kobalt's detractors clearly like to grumble about the 90%-plus payment rates that the company offers its clients, but they also have another habit: questioning the financial viability of the publisher's business.

Companies House documents show Kobalt posted a narrowed FY loss of £1.9m on revenues of £48.7m in 2010. The firm maintains these figures reflect an investment into technology – and hit long before a \$100m fund injection from investors arrived last year.

"First of all – and I know this will disappoint a lot of people in the industry – but our publishing operation is profitable and has been for a couple of years," Willard Ahdritz tells *Music Week*.

"Our service is free for our clients, but we feel that we are taking a decent service charge for the value-add that we bring to the table. We have some of the best financial brains the world on our board. Kobalt is a very valuable company."

He adds: "Today we have over 180 people [employed], and our last rolling 12 months as a company showed a turnover of more than \$200m. We make sure we employ people properly and we pay people properly – and



that we pay our clients, both big and small. A \$10,000 payment from YouTube, for example, can mean that a musician is able to continue to tour.

"We are proud to make that happen. We are not firing

people, we are employing people. We are buying advertising in music magazines – and we'll do more. We are creating the structure we need to increase the cake."

Ahdritz says that Kobalt has enjoyed positive cash-flow since 2004 and was first profitable six years ago.

"So then you ask: do we invest for growth, or do we invest so that I can be paid my personal management bonus?," he continues.

"We have no quarterly pressures, we are privately owned. Profit has never been a key point on our [short-term] delivery because we are investing for accelerated growth in the future."

And what does he have to say about those artist royalty payout rates, from which Kobalt reportedly takes as low as 3%? Does he realise that some of his competitors say they simply can't compete?

"I'll tell you one thing," he replies with a grin. "That's what BA said about RyanAir."

“The music companies can't expect to get \$2 every time a guy streams a video, that's just not going to happen,” he says. “The industry must accept that the old high-transaction economics - the expectations you are led to by charging £16 for one plastic piece - have now gone for good.”

The trick to accessing this new bitty revenue for music rights-holders, says Ahdriz, will be working with technology companies to build fully-licensed platforms on mobile across the world. It's an international assignment for which he says Kobalt's model is perfectly primed, following a new venture with Swedish copyright-protecting collection society STIM.

The pair have created a JV which they say enables multi-territorial digital music service providers with a very efficient, large-scale one-stop European licensing solution for song rights.

The deal follows a similar pan-European agreement between Universal Music Publishing and French collection society SACEM, signed in 2008. But by leveraging both Kobalt's technology and its 250,000-song-strong Anglo/European repertoire, Ahdriz says his deal offers a more important step towards the creation of a single common EU market for music rights than we've ever seen before.

“You can now start licensing the whole of Europe - if you are YouTube, iTunes or Spotify - instead of us making you go to 27 different people,” he claims. “We are sharing Kobalt's technology with STIM totally and completely. That is an absolutely unique proposition.

“This offers clients on both our side and STIM's side complete transparency: usage data, rates, costs, and significantly faster access to money. Many societies today don't even publish the cost of rates at all.”



“The music companies can't expect to get \$2 every time a guy streams a video. Those economics have gone”

WILLARD AHDRIKZ, KOBALT

And it is this passionate clamouring for transparency for all that is at the very heart of Kobalt's business: operationally, competitively and philosophically. In a rare moment during our chat when Ahdriz's good-natured manner flits into

ABOVE

Collective power: Pictured at Midem announcing Kobalt and STIM's new EU digital music licensing service: [L-R] James Fitzherbert-Brockholes, CEO of Kobalt Music Group; Willard Ahdriz; Tomas Ericsson, deputy CEO of STIM

an irritated outburst, he proclaims: “Imagine being paid £2,000 by your employer right now. You ask, ‘But what's my salary?’ and they say, ‘I'm sorry, I can't tell you, but trust me, I have taken the appropriate rate. Now I'm off to my yacht.’

“That is what has been happening in the music industry for decades. I'm sorry, but it is simply no longer acceptable for this business not to be transparent with other people's money.”

Time to stop smiling. He's right: whichever way you cut it, that's some serious BS.

LABEL SERVICES AND NEIGHBOURING RIGHTS: KOBALT NOT CAVE-ING IN TO TRADITIONAL INDUSTRY PRACTICES

A year after it announced its new label services and neighbouring rights divisions, Kobalt last month confirmed that it would be handling the release of Nick Cave & The Bad Seeds' new album, *Push the Sky Away*.

Working in collaboration with Cave label Bad Seed Ltd. and the artist's management at ATC, Kobalt Label Services (KLS) will provide functions including global distribution via digital retail, D2C, physical retail and subscription services, as well as marketing and promotion, advanced data analytics and royalty tracking, sync licensing and other services. The album is due for release later this month on February 18.

Ahdriz says that KLS now employs 50 people, with the company's technology fully integrated across the division. He tells *Music Week*: “We have created a new model. I believe our label services will be extremely popular amongst a large segment of artists who want great service, focus, marketing, capital, spend, transparency and, last but not least, the world's top people.”

Nick Cave manager and ATC co-owner Brian Message says: “This campaign represents the start of a new and inspiring chapter for Nick, both creatively and in business. The skills and expertise KLS offers across the globe, especially in the digital space, gives us a service provider that best fits our expanding requirements.”

Kobalt looks set to use a chunk of the \$100m investment it received last year to bulk up marketing



activity for artists. Kobalt promises any artist who signs up to KLS that it will stick to a mutually-agreed marketing plan - unless the artist requests changes down the line.

“In my opinion our KLS artists will see a lot more marketing help than the majority of artists get in any other system,” claims Ahdriz.

KLS's key executives include the division's UK-based MD Paul Hitchman (pictured left), as well as AWAL management team Kevin Bacon, Jonathan Quarumby, Denzyl Feigelson and Paul Bower. Kobalt acquired the artist-friendly digital distribution company last year.

Meanwhile, Kobalt's neighbouring rights service (KNRL) - headed up by executive chairman Hans Van Berkel and MD Sabine Jones (pictured right) - recently welcomed new clients such as Paul Simon, Bob Dylan and Ellie Goulding.

Says Ahdriz: “Neighbouring rights has been fully integrated in the Kobalt system, so we now have one global system for all kinds of music rights. That, again, is absolutely unique in this market. Ask other people how many different systems they need to run in each sector and if they think that's efficient.

“We are direct today in 26 territories for neighbouring rights - that's zero to 26, fully integrated, in a year. There's \$2bn [of neighbouring rights money] floating around that needs to flow to the rightsholders. That is significant international money not being either collected or distributed that we need in this industry.”

BUSINESS ANALYSIS RAJARS: Q4 2012

EDITORIAL

XFM could be bouncing back



A DECADE AND A HALF ago XFM was the darling of the music business, the realisation of a dream by executives to have a radio station playing new, cutting-edge artists. That status within the industry long got usurped by 6 Music, while its ratings also took a battering, dropping in London from more than half a million listeners to below 400,000.

But could it be the station, founded 20 years ago by Sammy Jacob as a true independent but eventually sold to the company that ultimately became Global Radio, have turned a corner? The latest Rajars seem to suggest so with its Q4 numbers last year increasing 19.6% between quarters, while improving nearly 10% on an annual basis.

Musically, XFM has not had the easiest of times in recent years. When it started Britpop and a whole slew of new guitar bands were getting in their stride, but the mainstream has long now been dominated by pop, dance and urban. However, the Global-owned station is not the only one which heavily relies on acts with guitars to see its numbers rise significantly.

“Much has been made in the past few months of a guitar music revival – the Rajar numbers seem to indicate that some kind of shift is now occurring”

Although aimed at a different type of audience, Absolute Radio's main service in the quarter just gone attracted more listeners than since the close of 2008. Then there is 6 Music, whose wide range of alternative music includes a fair share of guitar acts, which is growing at an incredibly rapid rate. Nearly 1.9 million people tuned in between October and December last year, compared to 695,000 less than three years ago when it was threatened with closure.

Much has been made in recent months of a possible guitar music revival and, while the singles chart remains extraordinarily light on guitars, these developments in radio listening habits have to indicate some shift in tastes is occurring.

6 Music's own audience rise in the quarter was nothing short of stunning, putting it just 170,000 behind Radio 3, which has the big advantage of also broadcasting on FM, while it was 81% ahead of fellow BBC digital-only service 1 Xtra. Not that long ago the two stations' rankings were pretty similar.

The home of Laverne, Lamacq and Radcliffe and Maconie has likely benefited from Radio 1's decision to replace Chris Moyles as its breakfast show host with Nick Grimshaw, while Radio 2 has been an even bigger beneficiary of the mass audience exodus with Chis Evans' total leaping by 978,000 people in just three months. For Radio 1 its breakfast ratings at face value do not look good. Agreed, between quarters the drop was only slight (43,000) but more fairly you need to compare like with like so Q4 2012 with Q4 2011. Over this timeframe the programme lost 551,000 listeners.

However, Radio 1's target is not simply about getting as many people to listen as possible. Rightly or wrongly, it has been charged with losing its older audience (ideally Robbie Williams fans) and attracting some more young people. In that respect its achievement of adding nearly a quarter of a million 15 to 24 year olds to its breakfast audience in the quarter shows it has made a decent start in trying to get young again.

Paul Williams, Head of Business Analysis

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

RADIO 1'S OLD GUARD MIGRATE TO FELLOW BBC STATIONS

The latest Rajars suggest that a joined-up BBC is becoming a reality with radio bosses working closely together



EXECUTIVE SUMMARY

- 89.8% of the UK population listened to UK radio in Q4 2012, identical to the same period in 2011, while reach increased annually from 46.68 million to 47.02 million people
- All digital platforms claimed 33.0% of total radio listening, compared to 31.3% in the previous quarter and 29.1% in the same quarter the year before
- Radio 2 achieved its highest listening figures yet with 15.11 million tuning in, while 6 Music also hit a new high of 1.89 million
- Radio 1 steadied at 11.09 million as its overall breakfast figures dropped significantly, but new host Nick Grimshaw added nearly a quarter of a million 15 to 24 year olds
- Magic 105.4 remained London's top commercial station in reach and share terms with Capital second in both disciplines

MEDIA

■ BY PAUL WILLIAMS

The BBC's music services put on a united front at New Broadcasting House in London last week as a year-long initiative to highlight the depth and variety of their output was rolled out. It was such collective thinking that played a significant part in shaping the latest radio audience figures.

As controllers between them of four of the Corporation's music radio networks, Ben Cooper and Bob Shennan are in constant dialogue, but this was particularly evident in the Rajar numbers for the last three months of 2012 as the first impact of Nick Grimshaw replacing Chris Moyles as Radio 1 breakfast show host was felt.

As boss of Radio 1 (as well as 1Xtra) Cooper has been charged by the BBC Trust with driving down the station's average listening age, prompting the replacement of 38-year-old Moyles with the more youthful-appealing Grimshaw.

The result has been on the surface a big year-on-year loss in the total number of people tuning into the show – some 551,000, taking the audience to 6.69 million. But from a BBC-wide perspective much encouragement can be taken from the figures because they include nearly an additional quarter of a million 15 to 24-year-olds tuning in, just the kind of people Radio 1 needs to attract.

More helpfully for the Beeb, it seems many of those exiting Radio 1 returned to BBC services Radio 2 and 6 Music, which both claimed their highest listening figures to date in the quarter. It appears that migration was no happy accident.

As both Cooper and Radio 2 and 6 Music controller Shennan explain, it followed discussions between the pair of them how best to manage Radio 1's required audience retweaking from a Corporation-wide perspective and how to keep as much of any lost audience within the "BBC family".

"Two BBC bosses know what they are doing shock horror," acclaims Cooper. "Bob Shennan and myself talk to each other. When the Trust said to Radio 1, 'Your job is to get younger', 'Well, ok, where is that audience going to go?' and Bob and I said, 'What we need to do is move the audiences on to 6 Music and Radio 2' and obviously Bob has reaped the rewards in audiences going up on 6 and 2 so it does look like the music networks know what they are doing."

Shennan says he talks to Cooper a lot about Radio 1's "direction of travel" and suggests the station has had a strong start with its new breakfast show which, despite the high annual loss, dropped between quarters by a modest 43,000 listeners.

"We have been able to make sure we have tried everything we can to keep our BBC audience in the BBC family," he says. "Some people won't want to come to Radio 2, but hopefully they will and when they do they'll discover what's there and the signs are pretty good."

As Radio 1's overall audience for Q4 steadied at 11.09 million (down 4.9% year-on-year and 1.0% between quarters), Radio 2's rocketed by 8.7% on the quarter and 5.9% on the year to a new record high of 15.11 million. In London it added a staggering 520,000 listeners between quarters.

LEFT
Nick Grimshaw: Radio 1 Breakfast host has seen audience figures decrease - but has attracted more young listeners to the show

BELOW
Ben Cooper: The Radio 1 boss says he and Radio 2/6 Music's Bob Shennan strategise together



Some of the station's overall rise was down to the transfer of breakfast listeners to Chris Evans whose audience grew by 668,000 from 12 months earlier and a staggering 978,000 between quarters to his second highest total of 9.52 million. At the same time a number of the station's other presenters produced all-time high ratings, including weekday talents Ken Bruce (8.11 million), Jeremy Vine (7.00 million), Steve Wright (7.86 million) and Simon Mayo (6.03m), as did a host of specialist and weekend hosts, among them Dermot O'Leary (1.65 million), Elaine Paige (1.94 million) and Tony Blackburn with Pick Of The Pops (2.14 million).

"The best bit about Radio 2 is that it's right across the board," Shennan says of the station's record reach. "We've got some specialist content in there. There is some heritage programming, the stuff that's been around for a long time like Pick Of The Pops, some of the big entertainers like Paul O'Grady, new music with Dermot O'Leary, all these have got record audience figures, but then breakfast is a phenomenon and the daytime sequence is extraordinary."

Sister network 6 Music's own record numbers saw its reach rise 16.7% between quarters and a breathtaking 31.0% annually to 1.89 million with a number of individual programmes producing new highs, including Lauren Laverne (671,000), Radcliffe and Maconie (687,000) and Steve Lamacq (780,000).

As Shennan explains: "We did set ourselves a target to try to take the station to 1.8 million by 2013 and the team is really chuffed they've exceeded that and the growth again is across the schedule."

RADIO IN THE CAPITAL: MAGIC 105.4 SOARS IN LONDON AS SOLID KISS CLAIMS CITY'S THIRD SPOT

Bauer Radio London's managing director Steve Parkinson says Magic 105.4 has increased the focus on its music output as it remains the city's top-performing commercial station.

In Q4 Magic attracted 2.03 million listeners in London, down 6.6% on the quarter and 6.3% annually, but still enough to outperform closest challenger Capital whose numbers steadied on the quarter but were down 12.0% year-on-year to 1.98 million. Magic also continued to lead in share terms with 5.9% of the market, compared to 7.3% in Q3 but comfortably beating second-placed Capital on 4.8%.

Magic retaining its top billing has come with an extra focus on getting right its music offering, achieved by a balance of extra audience research and the opinions of station executives.

"If you go out to talk to more listeners about their music tastes and how much they love different genres and tracks you can learn more about how they listen and what they want to hear and balance this with the human interaction of our programmers," he says.

While Magic remains at one, Global Radio's director of broadcasting Richard Park is convinced his own services Capital and Heart will be London's top two commercial stations in six months' time. He reckons they had a "very good" first half to 2012 but an "indifferent" last six months with Capital ranked second in reach and share and Heart fourth in reach with 1.71 million listeners and fifth on share (4.2%) behind Magic, Capital, Kiss and LBC News.

"I would say Capital performed very decently," says Park. "It's a targeted hit music radio station and, whilst unable to claim first place, I would be expecting that will be accomplished in 2013 again. We are much changed

because this time last year we had Johnny Vaughan, Roberto and Richard Clarke in the evening and now we've got David [Berry] and Lisa [Snowdon], Richard Clarke in the morning and another presenter in the evening so we are going through a period of change and we are managing to sustain ourselves pretty well."

Heart's line-up has similarly changed, including Emma Bunton having joined Jamie Theakston at breakfast and JK (formerly of JK & Joel) with Lucy at drivetime.

"We are in the London version of the brand conscious we are serving a network, but we need to make sure the London focus is true. We've done brilliantly outside of London. Essex has got its highest ever numbers, for example, but that's on the borders with London," he says.

Alongside XFM (see editorial), Global's other specialist London station Choice had a good Q4 with reach rising 11.8% quarterly and 4.6% annually to 568,000, while its takeover target Smooth was up 19.3% between quarters and 12.7% on the year to 514,000 listeners.

After the record audience highs it achieved in Q3, Bauer's Kiss 100 was always going to struggle not to dip during the following quarter and expectedly fell back 7.0% to 1.82 million listeners. That was down 3.1% on the year, but still good enough to rank in third place as it did in the previous quarter, while share fell from 5.8% to 4.3%.

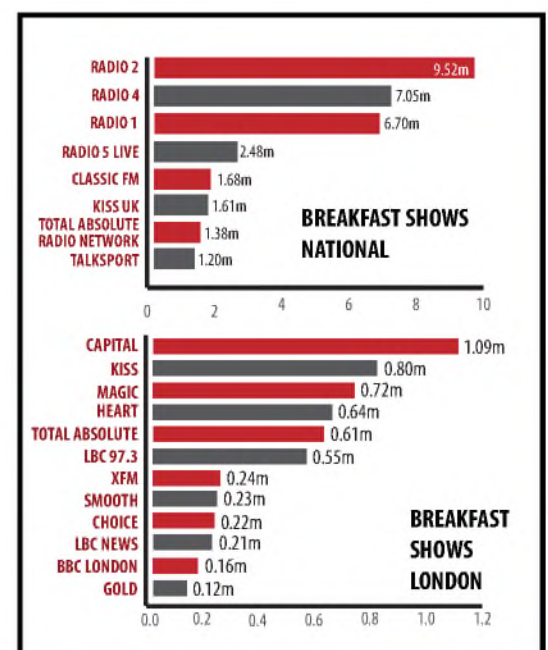
Kiss group programme director Andy Roberts says he is very happy with the results, but suggests 2013 will be "such an important year for Kiss". He adds: "It was a good 2012 with the highest ever figures, but a very scrappy year with a very aggressive Global and very aggressive BBC."

Roberts is particularly thrilled by the numbers for Rickie, Melvin and Charlie who had London's second biggest

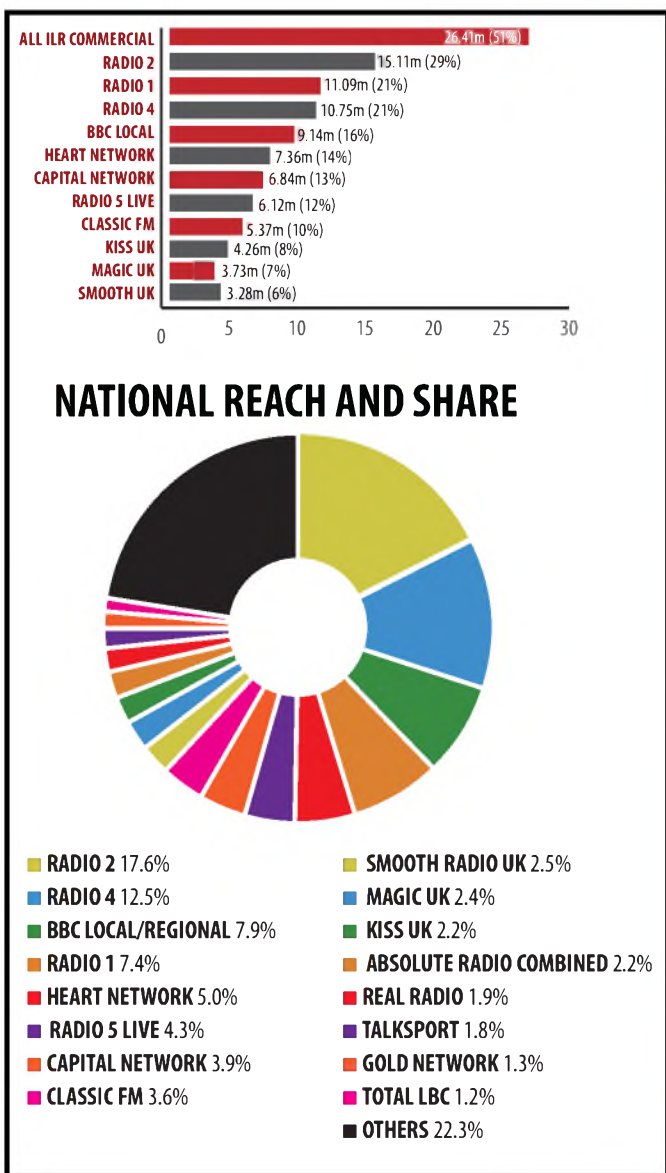
commercial breakfast show behind Capital's Dave Berry and Lisa Snowdon, gaining 80,000 listeners between quarters to take reach up to 797,000. This moved them above Magic's Neil Fox who dropped from 822,000 to 717,000.

"We've got a long way to go, but it's encouraging," says Roberts who reckons an analysis of the figures indicates Kiss "definitely inherited" some of Chris Moyles' ex listeners. The Kiss exec is supportive of Ben Cooper's job to make Radio 1 younger and says the station has to change.

"It's still a 15-to-54 radio station. It's not super targeted in how it comes across," he says.



BUSINESS ANALYSIS RAJARS: Q4 2012



For Radio 1 Cooper is "delighted" that Nick Grimshaw has helped to attract more young people and only suffering a marginal loss between quarters. However, the controller is aware the younger an audience is, the more likely it will tune in for fewer hours and as a result the station's share of listening fell sharply between quarters from 8.2% to 7.4%.

"Share has come down and that is something you are going to see because younger audiences are less loyal than older audiences," he notes. "Older audiences will stay with you for longer periods of the day. Younger audiences their attention span is a little less and that is why we've had on air a strategy of Listen, Watch and Share because we know it's about, yes, getting the radio audience to you in reach, but then it's about time spent with the brand. Some of that will be on radio listening, but we know that they want to get on other devices, mainly their mobile phones, so therefore it's about can they watch some material on YouTube and will they share the great stuff they've heard and watch with their friends on social media? That's the strategy in place so I wasn't surprised share has dropped."

Bauer-owned Kiss group programme director Andy Roberts, whose own brand targets a young audience, suggests there are issues with Rajar in terms of tracking this demographic's radio habits because they listen less to stations in a linear way.

"Rajar is important for picking up a certain type of audience, but we also look at web streaming, social media and other ways our listeners engage with the brand," he says.

COMMERCIAL RADIO: ROCK SHOWS GOOD GROWTH

Radio 1 head of music George Ergatoudis's prediction last year of a guitar music revival has still to be proven, but on the airwaves at least rock appears to be making a comeback.

Alongside record numbers for 6 Music, whose musically diverse output includes a good amount of rock, the main Absolute Radio station claimed its highest Rajar numbers in four years in Q4 while the network of all Absolute stations had its best results since the Virgin Radio days of its predecessor 11 years ago. And in London Global Radio's XFM finally turned around a long period of decline by growing its reach by 19.6% between quarters and 9.6% annually to 445,000.

Absolute Radio content director Tony Moorey notes: "The market for guitar-based and rock-oriented music has more interesting artists out there at the moment. We had Alt-J in for a session last week and Biffy Clyro performing at Abbey Road and The xx and Tom Odell coming in, so there are some exciting artists."

Global's director of broadcasting Richard Park says there is a belief that music may be heading that way and that for his station XFM the London audience rise is "real".

"People are looking for a diversity of music and the current output of XFM has struck a chord with them," he says. "I like to think the station itself is aggressively out there, attracting new listenership."

In Absolute's case its total audience grew by 14.7% between quarters and 10.8% year-on-year to 1.77 million and in London alone it added 58,000 listeners between July and December to take its reach in the city up to 890,000. Moorey notes Christian O'Connell had London's second most popular commercial breakfast show and for the first time outscored Radio 1's offering, while nationally his audience grew 17.3% year-on-year and 19.8% between quarters to 1.38 million.

"He had a great three months," says the content director, "but they weren't his record listening numbers. Six months ago he had an even higher number. This is solid growth."

Both Global's main networks – Capital and Heart – had steady performances between quarters with Capital down 0.2% to 6.84 million while dropping 3.4% annually and Heart up 0.3% quarterly and

down 1.4% year-on-year to 7.36 million. The group's Classic FM was similarly stable with reach dropping 1.5% since the previous quarter and marginally down 0.1% on the year to 5.37 million.

Global's Park concedes Heart's healthy performance nationally compares with a difficult time for the brand in London where it has lost 224,000 listeners in a year.

"In places like Essex, Sussex, Thames Valley, Cambridge, Surrey, we have done brilliantly," he says. "The truth of the matter is we've had a struggle in London and the rebuild after the Olympic issues has taken us longer than others."

Alongside Magic 105.4 remaining the top commercial station in London, Bauer can point to a variety of successful Q4 stories nationally, including strong performances for some stations in its Place Portfolio of regional services. These include Glasgow's Clyde 1 growing to a nine-year reach high of 624,000 listeners, Metro Radio in Newcastle having 400,000 listeners for the first time in four years and Manchester's Key 103 having its highest share of listening in two years.

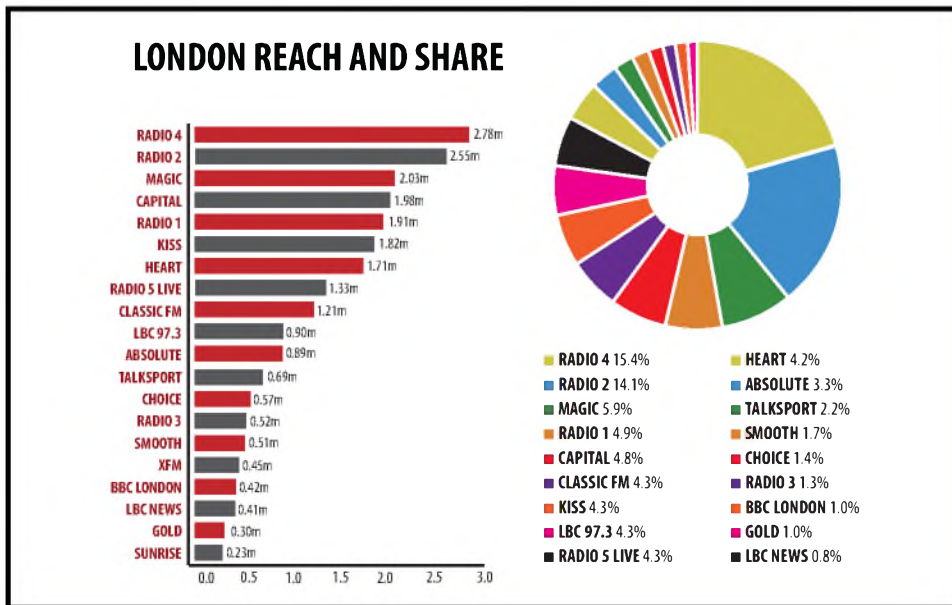
"We've made an absolutely concentrated effort on the biggest cities we've got," says Bauer Radio London managing director Steve Parkinson.

Some of Bauer's digital-only stations produced impressive gains, most obviously Heat, up 12.6% quarterly and 18.4% on the year to 767,000.

Come the time the Q1 Rajar figures for 2013 are published the once-GMG Radio-owned brands Smooth and Real Radio could be in Global's hands. The deal is currently awaiting regulatory approval. Between them the two brands attracted 5.85 million listeners in Q4, a record high reach for a second successive quarter. Smooth's overall audience was up to around 3.8m with 45% of it achieved digitally. Real Radio UK was narrowly up on the quarter and down 6.8% on the year to 2.35 million.

"We had record figures last quarter and have done even better this quarter," says Real and Smooth group programme director John Simons.

Planet Rock continues to grow its audience with a 1.5% quarterly rise in reach, up 8.1% on the year to 877,000. Fellow independent digital station Jazz FM has added 96,000 listeners over 12 months – an 18.8% rise to 608,000.



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FEATURE BPI DIGITAL MUSIC REPORT

DIGITAL MUSIC NATION

The BPI looks across the UK's digital landscape in 2013 and sees a bright future for music

The move of music sales from physical to digital may be gradual, uncomfortable and uncertain, but figures in a new digital music report from the BPI reaffirm the UK's digital future. With the singles market now 99.6% digital (based on paid-for downloads) and album sales more than 40% digital in early 2013 as consumers spend Christmas gift cards, the shift looks to be hitting a crucial point. BPI's Digital Music Nation 2013 report - available to download from the association's website - flags up work to be done and paints a determined and positive picture for the future. Here are some of the highlights:

DIGITAL VS. PHYSICAL**British behaviour**

Data from a Kantar Worldpanel survey shows that more than one in four (27.7%) people in the UK claim to use legitimate digital music services to purchase downloads or stream content. Encouragingly, this is almost double the number of people (one in seven) who admit they use peer-to-peer (P2P) networks to fileshare.

One in five consumers dedicated are to digital: data from Kantar Worldpanel reveals that almost one fifth (19.6%) of music consumers in the UK

only buy digital.

While digital single sales continue to increase, it is digital albums that are driving the real growth in the download market overall.

First-time buyers of digital music gave two thirds (66.4%) of their digital music spend to album purchases in 2012. While services like Complete My Album on iTunes are there to bridge the divide between tentative single downloaders and album downloaders, these numbers suggest that new converts to the online music market are increasingly feeling confident enough to start downloading albums straight away rather than building a collection of single tracks.

Realising the stream

Data from Kantar Worldpanel shows that four out of five individuals in the UK have heard of at least one of the leading audio streaming services, with the model worth close to £50m to labels, accounting for 15.2% of their digital income.

The move into downloading has helped pave the way for consumers to migrate into streaming, especially as connected portable devices such as smartphones and tablets are helping shift consumers' expectations about all digital and entertainment content, not just music.

TACKLING PIRACY**Legal downloads still a minority**

Monitoring service MusicMetric's first Digital Music Index report estimated that over 43m downloads were made via BitTorrent alone in just the first six months of 2012.

Of these, 78% were albums and 22% single tracks, equating to 345m tracks downloaded illegally via BitTorrent. Over the same period 91.7m tracks and 14.7m albums were downloaded from iTunes, Amazon and other licensed services, which equate to 239m tracks (using a ratio of one album to 10 tracks).

In other words, legally purchased tracks still represented less than half the number of tracks downloaded in total from legal sites and BitTorrent - and this does not include all the tracks sourced illegally from locker sites, other P2P protocols, stream rippers, illegal paysites, blogs and forums.

What's the Government's role?

Research strongly suggests that there is an expectation upon Government to take a firmer stance on action against piracy.

60% of respondents to an AudienceNet survey believe government should prevent companies from advertising on sites that distribute music illegally, with the same percentage agreeing that it should do more to support jobs in the creative sector by taking action to stop unauthorised downloading.

A similar proportion (61%) feel Government should do more to educate the public about the law surrounding illegal downloading.

BPI, in partnership with other creative sectors, is building a partnership with the internet advertising

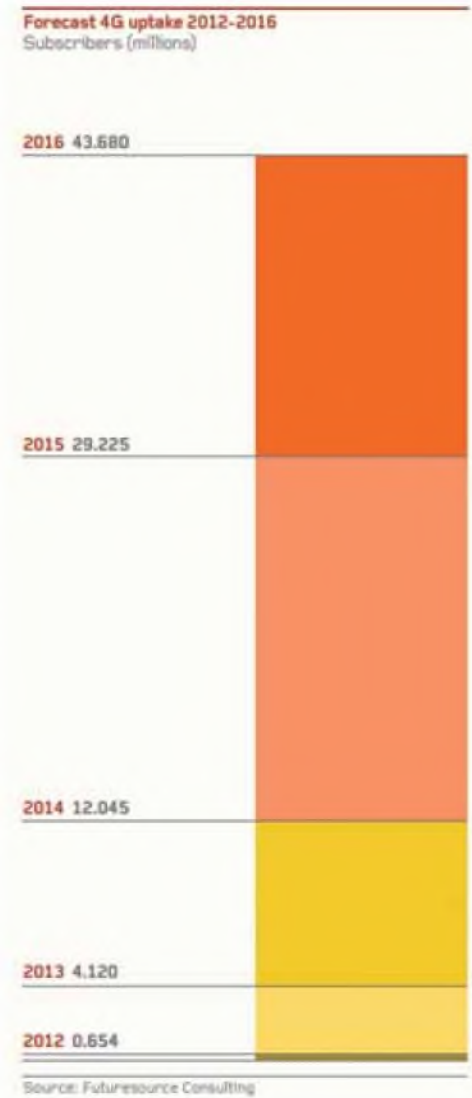
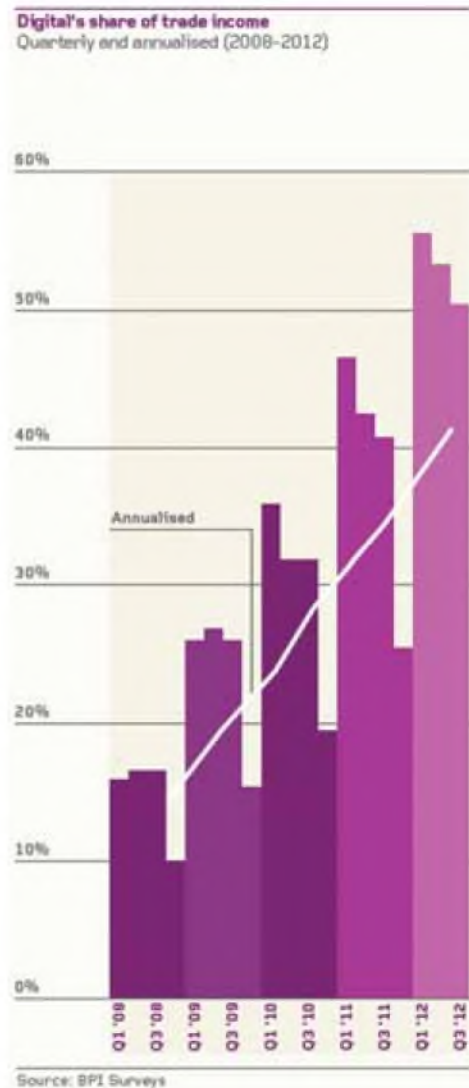
industry's Digital Trading Standards Group, assisted by the National Fraud Intelligence Bureau (NFIB), to encourage advertisers to stop promoting their goods and services on infringing sites.

BPI and IFPI already work with the City of London Police and the NFIB to ensure that payment providers, including the major credit card companies, do not support illegal sites by processing payments for them.

GOING MOBILE**4G is here**

Mobile, such an important part of the expansion strategies of download and subscription services to date, is about to make its next major step forward with the roll out of 4G networks, meaning media-rich content such as music and videos can be delivered over mobile networks much more quickly - with speeds estimated at 10 times those on 3G networks.

In the UK, in August 2012, Everything Everywhere was given permission by Ofcom to use its existing bandwidth to launch the first 4G services around the country, with the initial rollout in 10 cities taking place in October. Forecast data from Futuresource Consulting illustrates the scale of



uptake with 44m individuals in the UK expected to be 4G mobile subscribers by the end of 2016 – almost 70% of the population.

For many consumers, mobile will therefore become the primary device for digital music consumption. Previously the PC or laptop were the main hubs for music online, but leaps forward in smartphone technology, audio compression, WiFi availability and mobile connectivity have combined to create the perfect storm for mobile-centric music consumption. 4G could also impact positively on the use of cloud storage services, with major players such as Google, iTunes and Amazon now being followed into the market by consumer electronics company LG and former P2P platform Audiogalaxy.

Smart car

Outside of the home, connected cars will also create new opportunities for music services. Developments in the US already hint at the potential here. Satellite radio broadcaster Sirius XM is already installed in a number of new car brands while streaming radio service Pandora has signed several partnerships in this space and MOG entered into a deal with BMW in January.

In Europe, Spotify linked with Seat in Spain last year to bundle subscriptions into its Ibiza cars, as well as Denon and Marantz.

Early 2013 saw several new Stateside developments announced in this area, with Chrysler making deals with services such as Slacker Radio and Pandora, while Ford partnered with the streaming service Rhapsody, confirming that music is very much in the plans of car manufacturers.

ABI Research forecasts that 50.9m connected cars with, among other things, streaming media will be sold every year by 2017. It adds that around 5.7m connected cars will be shipped in 2012.

A December 2010 internet survey by Mintel found that 47% of car owners aged over 17 listened to music more in their car than at home, rising to over 50% among those under 34 – as music subscriptions become more familiar to consumers, this represents an important opportunity for a new revenue stream.

Forecast UK tablet sales and ownership

Shipments (000s units)						
2011	2012	2013	2014	2015	2016	
3,513	5,640	6,810	7,852	7,991	8,027	
Installed base (000s units)						
2011	2012	2013	2014	2015	2016	
4,443	9,320	13,431	16,298	17,693	18,745	
Household penetration						
2011	2012	2013	2014	2015	2016	
16.6%	35.0%	50.3%	60.6%	65.3%	69.2%	

Source: Futuresource Consulting Ltd

Usage of internet-connected TVs



Source: Futuresource Consulting Ltd

Smart home

Music companies are already making plans for smart TVs including SoundCloud and Shazam, who signed deals with ITV in May 2012 to bring interactive adverts to British shows. Sony Music Unlimited recently developed a facility for their Bravia TVs that 'tags' music used in TV shows so the full track can later be accessed on their service. 7digital has also joined up with Toshiba as the European music partner on its line of smart TVs. Such services are certainly gaining traction on this platform, with a 2012 survey by Futuresource Consulting finding that almost a fifth (17%) of connected TV owners used them to access music streaming sites.

Labels are also interested in this area, with EMI using the social TV app Zeebox to offer extra content and build sales around its artists' TV appearances.

THE MAGIC NUMBERS

Get up to speed: Key figures from the UK's digital music landscape at a glance

114M

Digital albums sold to date in the UK by December 2012

71

Legal digital music services in the UK

51

Percent of UK record label revenues accounted for by digital sales in Q3 2012

14.5%

Of Brits use P2P networks to fileshare music content

27.7%

Of Brits download or stream content legally

44M

Forecasted 4G subscribers by 2016

50.9M

Cars with streaming facilities forecasted to be sold every year by 2017

80%

Of the UK is aware of streaming services

VIEWPOINT: TOP MAJOR LABEL EXECUTIVES DISCUSS THE UK'S DIGITAL INFRASTRUCTURE AND THE ROAD AHEAD

PAUL SMERNICKI



Director of Digital, Universal Music UK
"The car and the living room – neither have been nailed. The Holy Grail is how to give

someone a seamless musical experience that follows them around. Layering an experience on top of music is where we in the industry can be innovative and there is great music intelligence out there to help us to do so. I want to be able to tell my car where I'm going and for it to devise a playlist to last the journey based on my musical tastes. That's the future that will take people to a whole new digital immersion level."

OLE OBERMANN



Senior Vice President International Digital Business, Sony Music Entertainment
"International expansion is a very big topic for the

music business right now.
"We've never really had the retail infrastructure to sell our physical product in markets around the world but with digital services you literally have a billion people on some continents with a connected device. And all of a sudden we can give them a music experience they would never have been able to get before."

LEANNE SHARMAN



VP and MD Digital Strategy And Business Development, EMEA, Warner Music International
"It is fair to say that digital is at the forefront of

everything we do today in the music industry. We now have digital experts who are involved in all aspects of our business because it is vital that we continue to work with innovative new technology and services to ensure consumers can enjoy a high quality music experience and connect with their favourite artists."

COSMO LUSH



Senior Vice President Digital Business Development, EMI Music
"The next big thing that will impact the music industry is

the proliferation of really smart devices on which people can and want to consume digital content.
"We in the music industry need to be ready and in a position to license and distribute our music across all those different types of devices because therein lies the seed of innovation and creativity around digital music consumption."

PROFILE FRIGHTENED RABBIT

RABBIT IN THE HEADLINES

Scottish indie rock titans Frightened Rabbit are enjoying an impressive wave of critical acclaim for new album *Pedestrian Verse* - their first LP on a major record label after ten years together



TALENT

BY TIM INGHAM

Frightened Rabbit are the sort of band that people tell you don't exist anymore.

The oft-confessional songs of lead singer Scott Hutchison are anthemic but imaginative; raucous but patient; bleakly intense but ultimately hopeful. He also sports an excellent beard.

The Selkirk group's second album, *The Midnight Organ Fight* (2008), is widely heralded as a classic record that has never quite been awarded its commercial dues.

Characterised by Hutchison's explicitly personal exploration of the breakdown of his relationship, its guttural songs clambered towards crashing crescendos of the heart, enlaced with an invigorating dose of tar-black humour.

The follow-up, 2010's *The Winter Of Mixed Drinks*, once again amply showcased Hutchison's way with a rousing chorus, but generally missed its

predecessor's biting sincerity and delicate snigger/sniffle balance.

This week, on the verge of their mainstream breakthrough, the group has delivered its fourth album, the pessimistically-titled *Pedestrian Verse*. In doing so, they have committed the cardinal sin of the indie champion - leaving behind wee, nimble label FatCat and signing with a big, bad major record company, Atlantic.

Yet those fearing overblown or over-produced exaggeration can rest easy. Having learnt the lessons of grasping too overtly for soaring rock stompers, *Pedestrian Verse* sounds far more cohesive and instrumentally expansive than its predecessor - helped, says Hutchison, by a democratised approach to songwriting within the band which left him free to concentrate on lyric-writing.

Frightened Rabbit's stock within Atlantic has been boosted greatly by A&R man Chris McCourt, who last year forced a refined band mix-tape into the hands of key execs within the label.

ABOVE
Rampant Rabbit: Scott Hutchison (centre) says he was 'ready for a fight' with his new major label Atlantic - but it was never needed

Impressed by both FR's musicality and McCourt's own enthusiasm, Warner set about helping him net the group's signature.

It's a decision that's already paying off: early reviews of *Pedestrian Verse* have been uniform in their adoration: *Drowned In Sound* calls it "an early contender for album of the year"; *The Guardian* notes a "collection of stirring, instant anthems to get fists pumping the air"; *The Independent* says that while "the hooks are more uplifting than ever", the album's lyrics "plumb new depths of grimness".

Hutchison might be a sensitive soul, but he has a fiery side: last week, pressed by a *Spin* journalist on bemusing perpetual comparisons between FR and Mumford & Sons, the singer chastised the of-the-moment folksters, saying that while their "first record did something I appreciated... with the second they were just shovelling the same shit".

Not that the US seems to mind: Rabbit are shortly set to embark on their 12th tour over the Pond. Key television syncs on the likes of *One Tree*



“I’m okay with the fact that a major has sort of bought our fanbase - so long as they respect it and help us extend it”

SCOTT HUTCHISON, FRIGHTENED RABBIT

Hill and Grey’s Anatomy, plus heavy praise from Pitchfork, has helped to balloon their public appreciation levels Stateside.

Here, *Music Week* chats to Hutchison on what he’s learnt during ten years of Frightened Rabbit, his hopes for the new record and his feelings on that fabled move to a major record company...

‘Pedestrian Verse’. Is that title a nod to just how much thought you put into the album’s lyrics?

It’s the opposite, actually. I worked with that title from the outset so it was a kind of challenge to myself. Any journalist is obviously going to jump right on that name if there’s anything remotely pedestrian on there, right? I did it to make myself better. On the last album I veiled things a lot and it made it much less dense. That was purposeful, but now I’ve realised I want to get back to that sort of semi-poetic way of writing.

It feels like it’s a real return to form. I don’t like to say the last album was a dip...

Oh, no man, that’s okay: I’m quite happy to call the last album a dip. Although I can appreciate moments from it, we were sometimes reaching for something that was almost pointless. We wanted an epic soundscape, but it ended up a bit saturated. But what I love about our last album is that it made this one better - we knew we didn’t want to repeat the same mistakes.

Were you cynical about your move to a major?

I definitely had doubts and I approached it with



ABOVE
Pedestrian Verse: Frightened Rabbit’s fourth album is released via Atlantic this week. The band play a UK tour throughout February before heading to the US in March

extreme caution. I knew the classic horror story: band goes to a major and gets ruined, nothing ever comes out, they get held onto for a couple of years then dropped. I was ready for a fight - I wanted to maintain what we felt like we’d worked really hard to build, both on FatCat and by ourselves for the past six or seven years. But Atlantic have been absolutely sympathetic to [that legacy]. When we first met them, they said all they wanted was to take what we’d already done, build on it further and amplify that - that’s exactly what they’ve delivered.

How have things changed for you on a major?

I’m a lot busier than I ever was before, which is great. Our goal was only ever to keep making the music we want to but to reach as many ears as we can. Moving to Atlantic makes that possible. And if you get down to the very boring financial thing, it’s completely different. There are more resources at our disposal - we’re able to work without the ticking clock of money over us. [On an indie] it was like, “Oh God, we’re starting to run out.” Realistically, the [lack of financial worry on a major] helps aid creativity in the best possible way.

There seems to be a class pattern re-emerging these days of artists creating a catalogue and a fanbase over a few albums in the indie world before they step up to a major label...

Yeah - it’s like purchasing a ready-made fanbase. But I guess that’s symptomatic of the way this industry is now. I’m not sure that had we been picked up in the early stages of our career by a major we’d even be a band now; I’m not sure we’d have been ready to produce the results they would have required. We’re really lucky: we’ve been able to develop in an organic way, which is unfortunately rarer and rarer now. I’m okay that a major has sort of bought our fanbase - so long as they respect it and help us extend it.

Billy Bragg recently made a really good speech at the Radio Festival about a music industry in which only privileged artists having the resources you need to make it. Is that something you’ve noticed?

I can’t claim to have come from a struggling background, but I can absolutely sympathise that music might not be an option for people today. I’ll put my hand in the air and say that at one point each member of this band has at some point borrowed money from their parents to remain playing music. There’s a very fucking difficult period where it’s impossible to hold down a full-time job and simultaneously be in a touring, working band. Perhaps therefore as a result, you do have a [social pattern forming]. Maybe Billy Bragg, once again, is correct - as he so often is. I’m not going to add any fuel to this Mumfords thing though, it’s already way out of hand; that was just a bit of tipsy hyperbole.

You’re a band on the rise in the Spotify era - where do you sit on the whole streaming debate?

We’ve grown in the interim period, whereby we’ve never relied on record sales for any kind of financial gain. I always think streaming or free access to our music can only be a positive for what we rely on financially, which is touring. That whole easy access allows us to earn more revenue when we’re on the road and play larger venues - there’s no way if [hearing music] was still just walking into record stores and telling them what bands you love that we’d be playing anywhere close to the size of venues we are now.

How do you make your money to live? Does it all come on the road?

Half on the road, half from television syncs. A couple of high-profile TV shows in the US have been incredible, almost philanthropic to our band. That’s been utterly essential. It’s been nice because we haven’t had to go too far down the route of [selling] music to advertising, which always feels a sticky subject.

Some artists say that joining up with brands and adverts is just an accepted part of today’s industry, that there’s almost no choice. It’s interesting to hear you say you’d at least think twice...

We’ve turned a few things down in the past - we always have a little mini-conference about what our collective decision is. And that goes like this: (i) Are we able to pay our rent? (ii) Can we buy clothes occasionally? If the answer to both of those is yes, you don’t need to lend your music to an advert of company you don’t feel any kind of affiliation with. We’ve done Baxter’s soup in the past. Now, I eat Baxter’s soup all the time. Why would I not want to be involved in their ad campaign? I endorse them on a daily basis anyway.

You’ve been together 10 years. What industry changes have you noticed in that time?

A shift in the balance of power, maybe. A lot of the most effective things we do - even though we’re on a major and the label sort of acknowledges this - come direct from the band to our fans. In 2003, there was MySpace, but nothing nearly as direct as what we have now. For a band like us, that barrier [with fans] needn’t exist. It’s not for everyone though - I think I’d be a bit disappointed if Jeff Tweedy was all over Twitter. But it works for us.

RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

Give us a bit of background on the store...

I grew up here and from 16 I worked in the store which was originally called World Video And Music. It was primarily video rental, leaning towards some pretty lame crossover world records but an amazing collection of films. I thought that nowhere was doing anything interesting musically, so I started badgering the shop and saying, "There's actually some really good world records we could get hold of and really go with this." We started getting the kind of stuff that's being put out on Finders Keepers and Light In The Attic - brilliant world comps. Then the Buena Vista Social Club record came out and we did something like 600 or 700 copies, which for a small store was pretty sensational at the time.

Aged 19 I was asked if I wanted to take on the business. I said no at first but my parents encouraged me to eventually.

We've had the shop for around nine years. We ran it for two as World Music but no-one came in because it didn't say records anywhere. At the time I was running Drift Records as a label and said we should combine the two.

For the last three or four years we've been able to be a record shop primarily and really push what we've been doing. Then in April last year we moved to a massive new shop up the road.

How is business these days compared to previous years?

We're getting stronger and stronger. We had our second best ever January day the other day, so I guess we're bucking the trend. But then it's also because we moved to a bigger shop so we've got loads of windows now and we've made a space that's more encouraging for customers.

People are still cautious. Over Christmas we always expect to have a couple of really big days



THE DRIFT RECORD SHOP

103 High Street
Totnes, Devon
TQ9 5SN
t 01803866828
w thedriftrecordshop.net

Manager: Rupert Morrison

"We're getting stronger and stronger... I guess we're bucking the trend"

RUPERT MORRISON, THE DRIFT RECORD SHOP

but we were just strong every day. The panic buying was down this year and fewer people are going out and taking a punt on things. But what we've tried to do is say, "Come in and have a listen," and once you've got them for a period of time you can get people as vibed on records as you've ever been able to.

We're in pretty rude health I'd say.

Is the HMV situation a good thing or a bad thing for indie retailers?

It would be a real tragedy if

HMV were to go. I think the repercussions would be massive: I think they'd take down a few of distributors and there are a couple of labels that have stock invested that will go.

The way HMV has been run is really sad. I worked in a Virgin Megastore when I was younger and even that place had the most amazing jazz section but no-one went in it. I can understand why [HMV] moved around but there's a finite lifetime for the things that they were doing and, like many others, they'd just lost their direction.

What's sad about it is that 99% of anyone who does or did work at an HMV knows as much about records and if they haven't got it they'll always recommend an indie

record shop. So it's the top tier that has directed the ship into the iceberg.

Do you see an opportunity for indie stores to reclaim the High Street if HMV downsizes or, with the digital era in full flow, is that not on the cards anymore?

Unfortunately there's this blanket apathy to the digital consumption of music that's completely devalued the industry. So why would people buy music when you can steal it?

For HMV to try and go to a different model in the digital world is trying to shut the doors after the horse has bolted. The reason that record shops will continue to be successful is because the character has to come through.

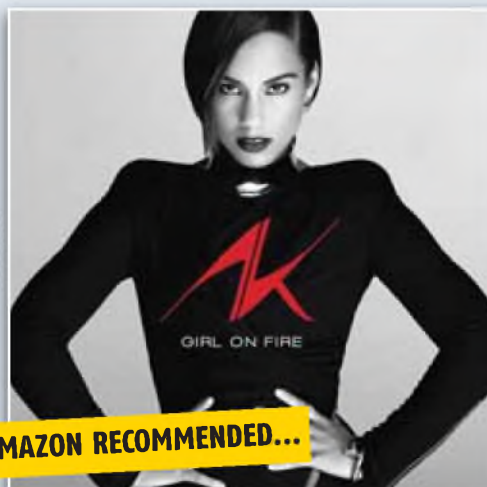
INTERNET vs HUMAN

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



WE SAID WE LIKED...

EMELI SANDE Our Version Of Events



AMAZON RECOMMENDED...

ALICIA KEYS Girl On Fire



RUPERT RECOMMENDED...

SERAFINA STEER The Moths Are Real

THIS WEEK'S RETAIL CHARTS



FOPP Top 10 retail chart

POS	ARTIST	ALBUM
1	BIFFY CLYRO	Opposites
2	FLEETWOOD MAC	Rumours: 35th Anniversary
3	BRUNO MARS	Unorthodox Jukebox
4	ALICIA KEYS	Girl On Fire
5	JAKE BUGG	Jake Bugg
6	PALOMA FAITH	Fall To Grace
7	CALVIN HARRIS	18 Months
8	JOOLS HOLLAND & HIS RHYTHM...	Golden Age Of Song
9	NEIL DIAMOND	Very Best Of: Original Studio Recordings
10	ROLLING STONES	GRRR!



iTunes Top 10 retail chart

POS	ARTIST	ALBUM
1	JUSTIN BIEBER	Believe Acoustic
2	VARIOUS ARTISTS	Les Misérables (Highlights)
3	JAKE BUGG	Jake Bugg
4	EMELI SANDÉ	Our Version Of Events (Special Version)
5	FIVE	Five: Greatest Hits
6	VARIOUS ARTISTS	BBC Radio 1's Live Lounge
7	FLEETWOOD MAC	Rumours (Deluxe Version)
8	VARIOUS ARTISTS	Now That's What I Call Music! 83
9	AREA 11	All the Lights In The Sky
10	ELLIE GOULDING	Halcyon



EMUSIC Top 10 streamed chart

POS	ARTIST	ALBUM
1	FOXYGEN	We Are The 21st Century...
2	NICK CAVE & THE BAD SEEDS	We No Who U R
3	GRIZZLY BEAR	Shields
4	GOAT	World Music
5	SERAFINA STEER	The Moths Are Real
6	NICK CAVE & THE BAD SEEDS	Jubilee Street
7	TORRES	TORRES
8	GODSPEED YOU! BLACK EMPEROR	Allelujah! Don't Bend! Ascend!
9	SHARON VAN ETTEN	Tramp
10	TAMAR BRAXTON	Love And War

REISSUE REPACKAGE

The Alchemist: Best Of Goldie 1992-2012
FFRR/Metalheadz/ March 11

Drum 'n' bass icon Goldie has sold more than 2.5 million records worldwide and in 2013 he marks 20 years as a recording artist. To celebrate he is releasing his first-ever career-spanning retrospective via a triple-disc CD and digital download product.



It was a move to London and a visit to the Rage Club in 1991 that changed everything for the graffiti artist from the West Midlands. DJ Fabio and Grooverider were playing that night and gave Goldie his first taste of Jungle, and a fledgling career in music was born. Inspired by what he heard, Goldie went on to write Terminator, a track that became a hit on the burgeoning underground Jungle scene.

This collection spans a 20-year journey through the drum 'n' bass scene, as well as a brand new track called Single Petal Of A Rose which is exclusive to this collection.

Disc 3 of the album brings together the best of Goldie's mixes for other artists including Bjork and Garbage, in addition to other artists' interpretations of Goldie's own tracks, such as the Armand Van Helden remix of Digital and the Baby Boy Edit of Inner City Life.

PRE-RELEASE ATOMS FOR PEACE, APLIN, DEEZ & STRONG DEBUTS

WHILST THE TOP FOUR albums across our pre-order charts this week remain as last week, the most activity is at the latter end of the charts.

Tom Yorke-led supergroup Atoms For Peace have crashed into both the Amazon and Sainsbury's charts at No.18, 14 and 15 – the two appearances on the latter chart include standard and limited editions of the album Amok.



Accompanying AFP as the only other new entry on the Sainsbury's chart is the debut LP from Gabrielle Aplin, English Rain, at No.17. Over at Play, there's just one new entry this week courtesy of Darwin Deez, with exclusive-to-Play signed copies of Songs

For Imaginative People.

At Amazon, new entries occupy the 17 to 20 spots with offerings from Bullet For My Valentine, AFP, Jimi Hendrix and Palma Violets respectively.

The top ends of the charts see David Bowie continue to reign at Amazon and Play with The Next Day, whilst The Courteeners remain atop the Play chart once again with exclusive signed copies of ANNA.



The remaining top five acts spanning the three pre-order charts include Nick Cave & The Bad Seeds, Richard Thompson, Foals, Johnny Marr, Dido, Kimberley Walsh, Suede, Frightened Rabbit and Bullet For My Valentine.

AMAZON PRE-RELEASE

POS	ARTIST/ ALBUM / LABEL
1	DAVID BOWIE The Next Day
2	NICK CAVE ... Push The Sky Away
3	RICHARD THOMPSON Electric
4	FOALS Holy Fire
5	JOHNNY MARR The Messenger
6	JOSH GROBAN All That Echoes
7	STEREOPHONICS Graffiti on the Train
8	EMILIA MITIKU I Belong To You
9	DIDO Girl Who Got Away
10	STOOSHE Stooshe
11	CROSBY, NASH... The San Francisco...
12	HURTS Exile
13	JOHN GRANT Pale Green Ghosts
14	LED ZEPPELIN Celebration Day
15	IRON MAIDEN Seventh Son of a...
16	IRON MAIDEN Somewhere in Time
17	BULLET FOR MY V... Temper Temper
18	ATOMS FOR PEACE AMOK
19	JIMI HENDRIX Classic Rock Presents...
20	PALMA VIOLETS 180

1	DAVID BOWIE	The Next Day
2	NICK CAVE ...	Push The Sky Away
3	RICHARD THOMPSON	Electric
4	FOALS	Holy Fire
5	JOHNNY MARR	The Messenger
6	JOSH GROBAN	All That Echoes
7	STEREOPHONICS	Graffiti on the Train
8	EMILIA MITIKU	I Belong To You
9	DIDO	Girl Who Got Away
10	STOOSHE	Stooshe
11	CROSBY, NASH...	The San Francisco...
12	HURTS	Exile
13	JOHN GRANT	Pale Green Ghosts
14	LED ZEPPELIN	Celebration Day
15	IRON MAIDEN	Seventh Son of a...
16	IRON MAIDEN	Somewhere in Time
17	BULLET FOR MY V...	Temper Temper
18	ATOMS FOR PEACE	AMOK
19	JIMI HENDRIX	Classic Rock Presents...
20	PALMA VIOLETS	180

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... 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 Sky...(Deluxe)
12	VARIOUS ARTISTS Now! 84
13	DIDO Girl Who Got Away (Deluxe)
14	ATOMS FOR PEACE AMOK
15	ATOMS FOR PEACE AMOK (Limited edit)
16	STOOSHE Stooshe
17	GABRIELLE APLIN English...(Deluxe)
18	JOHN GRANT Pale Green...(Limited Edit)
19	STEREOPHONICS Graffiti On...(Digipak)
20	PETULA CLARK Lost In You

1	DAVID BOWIE	The Next Day
2	DIDO	Girl Who Got Away
3	NICK CAVE...	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 Sky...(Deluxe)
12	VARIOUS ARTISTS	Now! 84
13	DIDO	Girl Who Got Away (Deluxe)
14	ATOMS FOR PEACE	AMOK
15	ATOMS FOR PEACE	AMOK (Limited edit)
16	STOOSHE	Stooshe
17	GABRIELLE APLIN	English...(Deluxe)
18	JOHN GRANT	Pale Green...(Limited Edit)
19	STEREOPHONICS	Graffiti On...(Digipak)
20	PETULA CLARK	Lost In You

Sainsbury's

PLAY PRE-RELEASE

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

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

play.com

PEOPLE

PERSONNEL NEW TEAM FOR BBC POPULAR MUSIC EVENTS

■ BBC POPULAR MUSIC EVENTS

The newly-created 17-strong team will be responsible for delivering all of the BBC's live music events and concert coverage across BBC Radio 1, 1Xtra, Radio 2 and 6 Music. Headed up by **JASON CARTER** (head Of Live Music & Events, Popular Music), the team is part of the BBC's Audio and Music strategy to create a central team responsible for the full range of music events across the four popular music networks (including Radio 1's Big Weekend, Proms In The Park, Radio 2 Festival in a Day, Radio 1's Teen Awards, 1Xtra Live Tour, 6 Music Live at BBC Maida Vale).

ANTONIA KYTE has been appointed as Events Business executive. She joined the BBC in 2000 on a Radio 1 Trainee Scheme and has extensive experience of producing events across Radio 1 and 1Xtra for over



10 years. She was recently the Event project manager for Radio 1's Hackney Weekend 2012.

■ **JON PEARSON**

has been appointed as Live Music Broadcast manager. He has more than two decades experience within the BBC with his most recent post as executive producer, Live Music and Events at 6 Music.

■ **ROB SPRING**

has been appointed as Live Events Production manager. He previously served as executive producer for Radio 1 and 1Xtra events.



Other appointments include **SARAH GASTON** as Live Events manager for Radio 2 & 6 Music, **PAUL LONG** as the Live Music Producer - Radio 2 & 6 Music, and **LYNSEY BODDY, CHARLOTTE WORTH** and **TAHARI DAR** as Live Events coordinators.

■ **THE AGENCY GROUP**

The booking agency has promoted **PAUL RYAN, NATASHA BENT** and **HEULWEN KEYTE** to become its new vice presidents.

All three previously acted as agents within firm, having been promoted as the company undergoes expansion.

The firm said in a statement: "As live performance becomes increasingly integral for the development of artists, The Agency Group is enjoying robust growth and the new appointments reflect the current strength in the company's activities."

Ryan's background includes touring with various bands before and concert promotion. He has been at TAG since 2003 and has helped develop the careers of acts including: Bullet For My Valentine, Bring Me The Horizon and Trivium.

A graduate of BIMM, Bent has a background in music management and performance, touring with Carleen Anderson as backing singer. She joined TAG in 2006, and key clients include: The Knife,

Foals, Amy Macdonald and Gotye.

A former artist manager at IMG Artists, Keyte joined TAG in 2006. Her clients include Katherine Jenkins, David Garrett and Alfie Boe.

■ **BMG**

The international music rights management company has appointed **ROBERT STEGMÜLLER** as vice president of Copyright.

Stegmüller is one of Europe's most experienced music publishing executives and throughout his career has worked at SBK Songs, Sony/ATV and Universal Music Publishing - most recently serving as general manager of Warner Chappell GSA for seven years.

He will be based in Berlin and report to BMG senior vice

president Administration Gaby Urban. Stegmüller will lead the Berlin central copyright team as well as liaise with BMG's international offices and sub-publishers regarding administration.

Urban said of the appointment: "State-of-the-art administration services, ensuring copyrights are properly registered on a worldwide basis and that royalties flow swiftly and accurately to our writers and artists, are key tasks of BMG's administrative headquarters. Securing executive talent like Robert Stegmüller further strengthens and supports that service."

BMG's central facility in Berlin works with the company's Admin teams in its eleven international offices, with the department structured to harness local relationships and knowledge with the economies of scale of a centralised operation.



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

#65 **Kurosh Nasser**, Co-Founder, Association For Electronic Music

Long before EDM became the huge international movement it is now, Kurosh Nasser is in the thick of the electronic dance music scene as the first entertainment lawyer to specialise in the genre.

Now, together with UK-based Ben Turner, he is spearheading the launch of the new Association for Electronic Music, announced at Midem last month.

Nasser's Washington DC-based boutique law practice celebrated the 20th year of serving the industry in 2012, and his client list reads like a who's who of EDM.

Over the years he has represented Afrojack, Armand van Helden, Carl Craig, Deep Dish, Dubfire, Duck Sauce, Felix Da Housecat, iio, Paul van Dyk, Richie Hawtin, Sharam and many other artists as well as various independent record labels, management companies,



publishers, download sites, ringtone providers and fashion brands.

He is graduate of the Georgetown University Law Center where he also earned his Masters degree.

Nasser currently serves as Trustee for the Grammys and is passionately involved in advocacy initiatives.

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

SAMANTHA CAREW, MusicCreative, British Sky Broadcasting

"During my time at the Academy Of Contemporary Music studying Music Business I met some great friends and lecturers (who have all worked in the music industry so were fab with advice). In the holidays I did work experience at events, Champion Records and Peer Music Publishing.

"My big break came after uni. I already worked in another department at Sky but I really wanted to be in the music department! I pestered the Music Creative, my now-manager Steven Wheeler, about shadowing and eventually a vacancy came up and I went for the interview. I got the job and have loved every day of it since!

"I work with many producers across Sports and Entertainment providing them with music for different briefs, upload new music to our internal system and work with record labels and publishers daily. Music has always been my true passion and sometimes I have to pinch myself that I get to listen to music all day as my job... It was worth all the hard work!"



TOP TIP

Get yourself out there, meet people and do work experience. It provides valuable experience and allows you to make great contacts and friends. Stay focused and work hard and don't be afraid to approach people for opportunities - if you don't ask, you'll never know!

26 SINGLES & ALBUMS

Biff Clyro claim their first UK chart No.1 with album *Opposites*

NOW INCLUDES
OFFICIAL WEEKLY
iTUNES CHARTS FROM
AROUND THE WORLD

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CHARTS UK AIRPLAY WEEK 5

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	3	16	16	BRUNO MARS Locked Out Of Heaven <i>Elektra</i>	4037	-0.88	58.39	4.98
2	6	4	8	EMELI SANDE Clown <i>Virgin</i>	2657	20.55	55.37	9.95
3	1	8	11	JAMES ARTHUR Impossible <i>Syco</i>	3445	-8.21	54.56	-14.32
4	4	7	5	RIHANNA FEAT. MIKKY EKKO Stay <i>Def Jam</i>	3316	4.7	54.22	-2.48
5	2	17	27	OLLY MURS FEAT. FLO RIDA Troublemaker <i>Epic</i>	4110	-3.72	53.04	-5.15
6	7	5	20	LAWSON Learn To Love Again <i>Global Talent/Polydor</i>	2962	21.34	51.66	4.66
7	8	15	32	LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful <i>Syco</i>	3295	0.12	45.63	5.75
8	9	10	4	TAYLOR SWIFT I Knew You Were Trouble <i>Mercury/Big Machine</i>	3320	-0.33	43.42	5.95
9	5	8	3	WILL.I.AM FEAT. BRITNEY SPEARS Scream & Shout <i>Interscope</i>	2010	-1.18	39.96	-20.73
10	11	4	6	CALVIN HARRIS FEAT. TINIE TEMPAH Drinking From The Bottle <i>Columbia</i>	1310	6.85	36.15	2.99
11	13	12	37	PINK Try <i>RCA</i>	3268	-1.06	35.82	2.87
12	21	4	7	CONOR MAYNARD FEAT. WILEY Animal <i>Parlophone</i>	1269	47.39	34.98	31.95
13	16	18	25	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child <i>Virgin</i>	1839	7.23	34.45	9.16
14	10	18	19	RIHANNA Diamonds <i>Def Jam</i>	2383	-11.28	31.75	-16.29
15	15	15	34	ALICIA KEYS Girl On Fire <i>RCA</i>	2121	-13.92	30.92	-2.68
16	17	3	15	JUSTIN TIMBERLAKE FEAT. JAY-Z Suit & Tie <i>RCA</i>	1636	23.1	30.43	-2.12
17	12	21	42	ROBBIE WILLIAMS Candy <i>Island</i>	2765	-6.9	29.27	-16.08
18	20	4	1	BINGO PLAYERS FEAT. FAR EAST MOVEMENT Get Up (Rattle) <i>MoS</i>	858	27.49	27.37	2.89
19	18	25	51	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame <i>Epic/Phonogenic</i>	1859	-6.11	26.83	-1.94
20	42	3	31	LITTLE MIX Change Your Life <i>Syco</i>	1420	11.99	26.15	39.24
21	NEW			JOE COCKER Fire It Up <i>Columbia/Seven One</i>	76	0	26.11	0
22	23	23	52	TAYLOR SWIFT We Are Never Ever Getting Back Together <i>Mercury</i>	1235	-9.52	25.57	-0.12
23	30	2	18	RITA ORA Radioactive <i>Columbia/Roc Nation</i>	1200	21.46	25.45	18.7
24	24	29		PINK Blow Me (One Last Kiss) <i>RCA</i>	1471	-1.47	25.21	5.79
25	29	17	49	MAROON 5 One More Night <i>A&M/Octone/Polydor</i>	1683	-1.87	24.3	10.05
26	22	45	73	CARLY RAE JEPSEN Call Me Maybe <i>Interscope</i>	1423	-10.62	23.78	-9.68
27	14	6	13	ONE DIRECTION Kiss You <i>Syco</i>	2092	-0.24	23.58	-28.18
28	46	2		DIDO No Freedom <i>RCA</i>	1054	170.95	22.41	24.09
29	31	3	24	MATRIX & FUTUREBOUND FEAT. BABY BLUE Magnetic Eyes 3 Beat <i>AATW</i>	240	15.38	22.24	5.96
30	60	1	2	MACKLEMORE FEAT. RYAN LEWIS & WANZ Thrift Shop <i>Macklemore</i>	649	0	22.21	0
31	43	4		DAVID BOWIE Where Are We Now? <i>Columbia</i>	589	-6.21	21.76	16.05
32	27	4	9	50 CENT FEAT. EMINEM & ADAM LEVINE My Life <i>Interscope</i>	530	0.19	21.27	-5.55
33	38	36	93	RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love <i>Asylum</i>	732	-8.04	21.26	10.04
34	19	37		MAROON 5 FEAT. WIZ KHALIFA Payphone <i>A&M/Octone/Polydor</i>	1489	-9.81	21.12	-22.15
35	45	4		MADNESS Never Knew Your Name <i>Cooking Vinyl</i>	445	-7.48	20.72	13.53
36	40	2	17	FLO-RIDA Let It Roll <i>Atlantic</i>	826	2.61	20.61	7.4
37	28	3	55	HAIM Don't Save Me <i>Polydor</i>	609	5.91	20.18	-8.65
38	26	53	85	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Island</i>	1434	-1.38	19.99	-11.27
39	25	8	12	PITBULL FEAT. TJR Don't Stop The Party <i>London/Universal</i>	1093	-10.34	19.96	-13.48
40	36	2		GABRIELLE APLIN Please Don't Say You Love Me <i>Parlophone</i>	1074	15.48	19.83	-0.9
41	37	2		JESSIE WARE 110% <i>Island/PMR</i>	303	-0.33	19.58	-1.11
42	32	3	30	AMELIA LILY Shut Up (And Give Me Whatever You Got) <i>Xenomaniya/RCA</i>	1486	-0.87	19.44	-6.22
43	35	18	46	CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing <i>Columbia</i>	1033	-4.97	19.36	-3.3
44	88	1		EMILIA MITIKU You're Not Right For Me <i>Warner Brothers</i>	76	0	19.11	0
45	87	1		A\$AP ROCKY FEAT. SKRILLEX Wild For The Night <i>RCA</i>	126	0	19.08	0
46	NEW			STEREOPHONICS Indian Summer <i>Stylus/Ignition</i>	757	0	18.77	0
47	33	6	26	KESHA Die Young <i>Kemosabe/RCA</i>	1012	-13.13	18.6	-10.06
48	34	77		MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger <i>A&M/Octone/Polydor</i>	1264	-1.02	17.68	-14.42
49	41	2		BELLOWHEAD Roll The Woodpile Down <i>Navigators</i>	44	0	17.35	-8.88
50	48	5		DEACON BLUE That's What We Can Do <i>Demon</i>	130	-32.99	17.34	-1.7

UK Radio Airplay Chart © Nielsen. Compiled using data gathered from Sunday to Saturday. Ranked using airplay and audience figures. Statistics 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	3581
2	4	CALVIN HARRIS FEAT. TINIE TEMPAH Drinking From The Bottle / Columbia	2732
3	5	TAYLOR SWIFT I Knew You Were Trouble / Mercury/Big Machine	2618
4	3	PITBULL FEAT. TJR Don't Stop The Party / London/Universal	2616
5	6	50 CENT FEAT. EMINEM & ADAM LEVINE My Life / Interscope	2582
6	8	CONOR MAYNARD FEAT. WILEY Animal / Parlophone	2564
7	13	BINGO PLAYERS FEAT. FAR EAST MOVEMENT Get Up (Rattle) / MoS	2561
8	28	NICOLE SCHERZINGER Boomerang / Interscope	2549
9	2	ONE DIRECTION Kiss You / Syco	2540
10	11	BRUNO MARS Locked Out Of Heaven / Elektra	2168
11	9	KESHA C'mon / Kemosabe/RCA	1954
12	7	RIHANNA Diamonds / Def Jam	1891
13	10	FLO-RIDA Let It Roll / Atlantic	1870
14	15	RITA ORA Radioactive / Columbia/Roc Nation	1794
15	20	DIZZEE RASCAL Bassline Junkie / Ditee Stank/Island	1730
16	14	OLLY MURS FEAT. FLO RIDA Troublemaker / Epic	1715
17	18	LAWSON Learn To Love Again / Global Talent/Polydor	1704
18	16	AMELIA LILY Shut Up (And Give Me Whatever You Got) / Xenomaniya/RCA	1680
19	30	JUSTIN TIMBERLAKE FEAT. JAY-Z Suit & Tie / RCA	1653
20	17	PSY Gangnam Style / Island	1583
21	27	MACKLEMORE FEAT. RYAN LEWIS & WANZ Thrift Shop / Macklemore	1572
22	27	THE SATURDAYS FEAT. SEAN PAUL What About Us / Polydor	1564
23	26	EMELI SANDE Clown / Virgin	1510
24	12	JAMES ARTHUR Impossible / Syco	1394
25	19	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child / Virgin	1211
26	23	KESHA Die Young / Kemosabe/RCA	1192
27	21	LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful / Syco	1055
28	55	AVICII V NICKY ROMERO I Could Be The One / Positiva Virgin	1006
29	31	DAVID GUETTA FEAT. TAPED RAI Just One Last Time / Parlophone	866
30	22	ALICIA KEYS Girl On Fire / RCA	847
31	24	PINK Try / RCA	775
32	34	NICKI MINAJ Starships / Cash Money/Island	726
33	40	GABRIELLE APLIN Please Don't Say You Love Me / Parlophone	678
34	53	K. KOKE FT. RITA ORA Lay Down Your Weapons / Roc Nation/Sony Music	655
35	32	JUSTIN BIEBER FEAT. NICKI MINAJ Beauty And A Beat / Def Jam	648
36	RE	WILEY FEAT. SKEPTA, JME AND MS D Can You Hear Me? / Warner Brothers/One More Tune	626
37	25	ROBBIE WILLIAMS Candy / Island	617
38	41	MATRIX & FUTUREBOUND FEAT. BABY BLUE Magnetic Eyes 3 Beat / AATW	587
39	39	ALICIA KEYS Brand New Me / RCA	542
40	36	NE-YO Let Me Love You (Until You Learn To Love Yourself) / Motown/Mercury	533

UK TV Airplay Chart © Nielsen. Compiled using data gathered from Sunday to Saturday. Ranked using airplay and audience figures. Statistics 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

For a long time, it looked as though **Bruno Mars'** latest smash would be locked out of number one on the radio airplay chart - but after 10 straight weeks in the top three (six of them at number two), Locked Out Of Heaven finally makes it, jumping 3-1 to end the two week reign of **James Arthur's** Impossible. Mars' third radio airplay chart number one, following Grenade and The Lazy Song - which spent four and eight weeks at number one, respectively, in 2011 - Locked Out Of Heaven never got to number one on the OCC sales chart, where it debuted and peaked 11 weeks ago at number two, and is currently ranked number 16.

Locked Out Of Heaven's apprenticeship in the top three before reaching number one is one of the longest in recent memory, and contrasts with The Lazy Song's 12-1 leap to pole position. Its audience of 58.39m (from 4,037 plays) is the lowest for a number one since **Pink's** Blow Me (One Last Kiss) led the list with 54.72m listeners 20 weeks ago. Moreover, Locked Out Of Heaven itself has had a bigger audience in eight of the previous 10 weeks than it had last week, reaching its personal peak of 85.53m some nine weeks ago. In short, its coronation this week is a tribute to its persistence but due to lucky timing.



Bruno Mars

Having said that, it was heard last week by a bigger audience than any other track, with a 5.46% greater reach than new runner-up **Emeli Sande's** Clown. Locked Out Of Heaven was aired eight times last week on BBC Radio One (a total beaten by 39 other songs),

which consequently provided 8.11% of its audience. Its biggest audiences came from The Capital Network, whose nine stations aired it 641 times, for a 28.02% share, and the three stations in The Kiss Network, with a tally of 210 plays and a share of 14.77%. The Kiss stations all aired the track 70 times, while Capital's individual station tallies ranged from 69 to 73. None of the other 159 stations that played the track aired it more than 48 times.

The highest climber on the chart, and also the title with the biggest increase in audience week-on-week is Fire It Up by **Joe Cocker**. The title track from the 68 year old's new album rockets 898-21, with its audience leaping 2538.82% to 26.11m. The achievement is probably devalued

a little by the fact that 98.82% of Fire It Up's audience was generated by 20 plays on BBC Radio Two, where it was the week's most-played song. It was aired 56 times on 22 other stations, none of which played it more than three times except Portsmouth's Express FM 93.7, which played it 19 times.

Never higher than number five on the radio airplay chart - it dips 5-9 this week - Scream & Shout has run off six ludicrously comprehensive victories in a row at the top of the TV airplay chart. Actually, make that seven, as it was played a further 955 times last week, 32.64% more than nearest challenger **Conor Maynard**, whose Animal pounces 8-2 but, with 720 spins for its promotional videoclip, still trails 235 places behind Scream & Shout.

CHARTS STREAMING WEEK 5

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Official Streaming Chart



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	6	CALVIN HARRIS FT TINIE TEMPAH Drinking From The Bottle <i>Columbia</i>
3	2	JAMES ARTHUR Impossible <i>Syco Music</i>
4	4	LUMINEERS Ho Hey <i>Decca</i>
5	3	BRUNO MARS Locked Out Of Heaven <i>Atlantic</i>
6	5	RIHANNA Diamonds <i>Def Jam</i>
7	7	SWEDISH HOUSE MAFIA/MARTIN Don't You Worry Child <i>Virgin</i>
8	8	ONE DIRECTION Kiss You <i>Syco Music</i>
9	9	CALVIN HARRIS/FLORENCE WELCH Sweet Nothing <i>Columbia</i>
10	10	LABRINTH FT EMELI SANDE Beneath Your Beautiful <i>Syco Music</i>
11	12	KESHA Die Young <i>Kemosabe/Rca</i>
12	11	OLLY MURS FT FLO RIDA Troublemaker <i>Epic</i>
13	13	PSY Gangnam Style <i>Island</i>
14	21	EMELI SANDE Clown <i>Virgin</i>
15	14	ONE DIRECTION Little Things <i>Syco Music</i>
16	50	MACKLEMORE/RYAN LEWIS/WANZ Thrift Shop <i>Macklemore</i>
17	16	SCRIPT FT WILL I AM Hall Of Fame <i>Epic/Phonogenic</i>
18	15	MAROON 5 One More Night <i>A&M/Octone</i>
19	18	DISCLOSURE FT SAM SMITH Latch <i>Island/Pmr</i>
20	20	PITBULL FT TJR Don't Stop The Party <i>London</i>
21	22	IMAGINE DRAGONS Radioactive <i>Interscope</i>
22	19	TAYLOR SWIFT We Are Never Ever Getting Back Together <i>Mercury</i>
23	17	ROBBIE WILLIAMS Candy <i>Island</i>
24	32	JUSTIN BIEBER FT NICKI MINAJ Beauty And A Beat <i>Def Jam</i>
25	25	JAY-Z & KANYE WEST N****S In Paris <i>Roc-A-Fella</i>
26	79	BIFFY CLYRO Black Chandelier <i>14th Floor</i>
27	24	ELLIE GOULDING Anything Could Happen <i>Pol'ydor</i>
28	26	KANYE WEST/JAY Z/BIG SEAN Clique <i>Good Music</i>
29	23	PINK Try <i>RCA</i>
30	28	JAKE BUGG Lightning Bolt <i>Mercury</i>
31	29	FLORENCE & THE MACHINE Spectrum <i>Island</i>
32	30	ALICIA KEYS Girl On Fire <i>RCA</i>
33	31	CARLY RAE JEPSEN Call Me Maybe <i>Interscope</i>
34	33	MUMFORD & SONS I Will Wait <i>Gentlemen Of The Road/Island</i>
35	35	OF MONSTERS & MEN Little Talks <i>Republic Records</i>
36	27	GABRIELLE APLIN The Power Of Love <i>Parlophone</i>
37	34	DJ FRESH Gold Dust <i>Ministry Of Sound</i>
38	36	GOTYE FT KIMBRA Somebody That I Used To Know <i>Island</i>
39	73	JUSTIN TIMBERLAKE FT JAY Z Suit & Tie <i>RCA</i>
40	68	CONOR MAYNARD FT WILEY Animal <i>Parlophone</i>
41	38	EMELI SANDE Read All About It Pt 3 <i>Virgin</i>
42	40	FUN FT JANELLE MONAE We Are Young <i>Atlantic/Fueled By Ramen</i>
43	42	ALT-J Breezeblocks <i>Infectious Music</i>
44	37	WILEY/SKEPTA/JME/MS D Can You Hear Me (Ayayaya) <i>One More Tune/Warner Bros</i>
45	39	ONE DIRECTION Live While We're Young <i>Syco Music</i>
46	47	SKRILLEX FT SIRAH Bangarang <i>Asylum</i>
47	45	ANNE HATHAWAY I Dreamed A Dream <i>Pol'ydor</i>
48	44	RIHANNA FT CALVIN HARRIS We Found Love <i>Def Jam</i>
49	76	MATRIX/FUTUREBOUND/BABY BLUE Magnetic Eyes 3 <i>Beat/Aatw</i>
50	59	50 CENT/EMINEM/ADAM LEVINE My Life <i>Interscope</i>
51	49	HAIM Don't Save Me <i>Pol'ydor</i>
52	71	DAVID GUETTA FT TAPED RAI Just One Last Time <i>Parlophone</i>
53	46	CALVIN HARRIS FT EXAMPLE We'll Be Coming Back <i>Columbia</i>
54	51	DAVID GUETTA FT SIA Titanium <i>Parlophone</i>
55	53	CALVIN HARRIS Feel So Close <i>Columbia</i>
56	52	FUN Some Nights <i>Atlantic/Fueled By Ramen</i>
57	54	RUDIMENTAL FT JOHN NEWMAN Feel The Love <i>Asylum/Black Butter</i>
58	48	RUDIMENTAL/NEWMAN/CLARE Not Giving In <i>Asylum</i>
59	41	EVERYTHING EVERYTHING Kemosabe <i>RCA</i>
60	43	DAVID GUETTA FT SIA She Wolf (Falling To Pieces) <i>Parlophone</i>
61	56	COLDPLAY Paradise <i>Parlophone</i>
62	55	FLO RIDA I Cry <i>Atlantic</i>
63	61	M83 Midnight City <i>M83 Recording Nave</i>
64	58	JAKE BUGG Two Fingers <i>Mercury</i>
65	66	ED SHEERAN The A Team <i>Asylum</i>
66	67	ALEX CLARE Too Close <i>Island</i>
67	60	ED SHEERAN Give Me Love <i>Asylum</i>
68	62	LUMINEERS Flowers In Your Hair <i>Decca</i>
69	NEW	BIFFY CLYRO Different People <i>14th Floor</i>
70	90	ASAP ROCKY FT DRAKE/2 CHAINZ F**K In' Problems <i>Asap Worldwide/Pola/Rca</i>
71	70	CALVIN HARRIS FT KELIS Bounce <i>Columbia</i>
72	65	MAROON 5 FT WIZ KHALIFA Payphone <i>A&M/Octone</i>
73	74	SUB FOCUS FT ALPINES Tidal Wave <i>Mercury</i>
74	75	ED SHEERAN Drunk <i>Asylum</i>
75	64	ALT-J Tessellate <i>Infectious Music</i>



NON-MOVER: LABRINTH & EMELI SANDE



CLIMBER: MACKLEMORE



CLIMBER: JUSTIN TIMBERLAKE



CLIMBER: SKRILLEX



NEW: BIFFY CLYRO

CHARTS EU AIRPLAY WEEK 4



PAN-EUROPEAN	
POS	ARTIST/ALBUM/LABEL
1	RIHANNA <i>Diamonds</i> UNI
2	MARS, BRUNO <i>Locked Out Of Heaven</i> WEA
3	PINK <i>Try</i> SME
4	KEYS, ALICIA <i>Girl On Fire</i> SME
5	WILL.I.AM FEAT. SPEARS, BRITNEY <i>Scream & Shout</i> UNI
6	MURS, OLLY FEAT. FLO RIDA <i>Troublemaker</i> SME
7	ADELE <i>Skyfall</i> IND
8	SANDE, EMELI <i>Read All About It (Pt III)</i> EMI
9	SCRIPT, THE FEAT. WILL.I.AM <i>Hall Of Fame</i> SME
10	RIHANNA FEAT. EKKO, MIKKY <i>Stay</i> UNI



DENMARK	
POS	ARTIST/ALBUM/LABEL
1	KEYS, ALICIA <i>Girl On Fire</i> SME
2	PINK <i>Try</i> SME
3	NOAH <i>Over Byen</i> CPH
4	MOLEKO, BARBARA <i>Dum For Dig</i> SME
5	APLIN, GABRIELLE <i>Please Don't Say You Love Me</i> EMI
6	SWIFT, TAYLOR <i>I Knew You Were Trouble</i> UNI
7	RIHANNA <i>Diamonds</i> UNI
8	SCRIPT, THE FEAT. WILL.I.AM <i>Hall Of Fame</i> SME
9	MURS, OLLY FEAT. FLO RIDA <i>Troublemaker</i> SME
10	MEDINA <i>Har Du Glemte</i> ALM



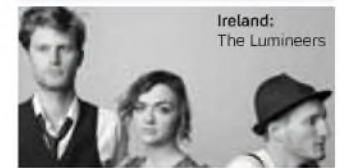
FRANCE	
POS	ARTIST/ALBUM/LABEL
1	WILL.I.AM FEAT. SPEARS, BRITNEY <i>Scream & Shout</i> UNI
2	SANDE, EMELI <i>Read All About It (Pt Iii)</i> CAP
3	HARRIS, CALVIN <i>Feel So Close</i> SME
4	RIHANNA FEAT. EKKO, MIKKY <i>Stay</i> UNI
5	PITBULL FEAT. AGUILERA, CHRISTINA <i>Feel This Moment</i> SME
6	YOUSSOUPHA FEAT. AYNA & SKALPOVITCH <i>On Se Connait</i> BLV
7	ADELE <i>Skyfall</i> NAI
8	GUETTA, DAVID FEAT. TAPED RAI <i>Just One Last Time</i> CAP
9	MACKLEMORE & RYAN LEWIS FEAT. WANZ <i>Thrift Shop</i> WEA
10	RIHANNA <i>Diamonds</i> UNI



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



IRELAND	
POS	ARTIST/ALBUM/LABEL
1	LUMINEERS, THE <i>Ho Hey</i> UNI
2	MARS, BRUNO <i>Locked Out Of Heaven</i> WEA
3	ARTHUR, JAMES <i>Impossible</i> SME
4	RIHANNA FEAT. EKKO, MIKKY <i>Stay</i> UNI
5	WILL.I.AM FEAT. SPEARS, BRITNEY <i>Scream & Shout</i> UNI
6	ONE DIRECTION <i>Kiss You</i> SME
7	SHEERAN, ED <i>Give Me Love</i> WEA
8	SWIFT, TAYLOR <i>I Knew You Were Trouble</i> UNI
9	TIMBERLAKE, JUSTIN FEAT. JAY-Z <i>Suit & Tie</i> SME
10	SCRIPT, THE <i>Six Degrees Of Separation</i> SME



ITALY	
POS	ARTIST/ALBUM/LABEL
1	MARS, BRUNO <i>Locked Out Of Heaven</i> WMI
2	LYKKE LI <i>I Follow Rivers</i> WMI
3	ROSSI, VASCO <i>L'uomo Piu' Semplice</i> EMI
4	JOVANOTTI <i>Tensione Evolutiva</i> UNI
5	GREEN DAY <i>Stray Heart</i> WMI
6	PINK <i>Try</i> SME
7	WILL.I.AM FEAT. SPEARS, BRITNEY <i>Scream & Shout</i> UNI
8	MURS, OLLY FEAT. FLO RIDA <i>Troublemaker</i> SME
9	NEFFA <i>Molto Calmo</i> SME
10	LUMINEERS, THE <i>Ho Hey</i> UNI

NETHERLANDS	
POS	ARTIST/ALBUM/LABEL
1	PASSENGER <i>Let Her Go</i> SME
2	WILLIAMS, ROBBIE <i>Candy</i> UNI
3	MARS, BRUNO <i>Locked Out Of Heaven</i> WEA
4	RIHANNA <i>Diamonds</i> UNI
5	WILL.I.AM FEAT. SPEARS, BRITNEY <i>Scream & Shout</i> UNI
6	WILDSTYLEZ FEAT. GEUZEBROEK, NIELS <i>Year Of Summer</i> BEY
7	ADELE <i>Skyfall</i> V2R
8	TRAIN & MONROE, ASHLEY <i>Bruises</i> SME
9	SIMONS, MATT <i>With You</i> SME
10	PINK <i>Just Give Me A Reason</i> SME

NORWAY	
POS	ARTIST/ALBUM/LABEL
1	RIHANNA <i>Diamonds</i> UNI
2	PINK <i>Try</i> SME
3	MARS, BRUNO <i>Locked Out Of Heaven</i> WMN
4	MUMFORD AND SONS <i>I Will Wait</i> UNI
5	ROYKSOPP FEAT. SUSANNE SUNDFOR <i>Running To The Sea</i> EMI
6	KEYS, ALICIA <i>Tears Always Win</i> SME
7	DIDO <i>No Freedom</i> SME
8	FIASCO, LUPE & GUY SEBASTIAN <i>Battle Scars</i> WMN
9	MATILDA <i>Unfixable</i> IND
10	ADELE <i>Skyfall</i> PLY

SPAIN	
POS	ARTIST/ALBUM/LABEL
1	RIHANNA <i>Diamonds</i> UNI
2	KEYS, ALICIA <i>Girl On Fire</i> SME
3	SWIFT, TAYLOR <i>We Are Never Ever Getting Back Together</i> UNI
4	ALBORAN, PABLO <i>Tanto</i> EMI
5	MARS, BRUNO <i>Locked Out Of Heaven</i> WMG
6	ADELE <i>Set Fire To The Rain</i> EVE
7	WILLIAMS, ROBBIE <i>Candy</i> UNI
8	MALDITA NEREA <i>La Respuesta No Es La Huida</i> SME
9	MAROON 5 <i>One More Night</i> UNI
10	SANZ, ALEJANDRO <i>Mi Marciana</i> UNI

SWEDEN	
POS	ARTIST/ALBUM/LABEL
1	RIHANNA <i>Diamonds</i> UNI
2	UGGLA, MAGNUS <i>Jag Och Min Far</i> EMI
3	MARKLUND, PETRA <i>Handerna Mot Himlen</i> FAM
4	PINK <i>Try</i> SME
5	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN <i>Don't You Worry Child</i> EMI
6	STIFTELSEN <i>Vart Jag An Gar</i> UNI
7	DARIN <i>Astrologen</i> UNI
8	OF MONSTERS AND MEN <i>Little Talks</i> UNI
9	DARIN <i>En Apa Som Liknar Dig</i> UNI
10	KEYS, ALICIA <i>Girl On Fire</i> SME

GLOBAL SALES ANALYSIS

BY ALAN JONES

With a lack of international blockbusters in recent weeks, national repertoire tops the chart in eight of the world's Top 10 markets for music sales.

The Top 5: In Japan, Hakodate quartet **Glady** are number one with *Justice* and number two with *Guilty*, their simultaneously released 11th and 12th studio albums. In America, country star **Gary Allan** tops the chart for the first time with *Set You Free*. In Germany, schlager singer **Andrea Berg** leads the way with her sixth number one album. **Biffy Clyro** get

the nod in the UK with *Opposites*, while the French prefer **Generation Goldman**.

The rest of the Top 10: Canadian hip-hop artist **Classified** debuts atop his country's chart with his new eponymous album; in Italy, 58 year old singer/songwriter **Gianna Nannini** scores her fourth number one with *Inno*; Voice Of Holland winner **Sandra Van Nieuwland** tops the Dutch list for the fifth straight week with her debut set *And More*. Australia and Brazil buck the trend by buying more copies of Bruno Mars'



Unorthodox Jukebox.

Several British acts acquire themselves well, most notably **One Direction**, (pictured) whose global smash *Take Me Home* has finally gone into orbit in Japan. After leaping 24-4 last week, it now climbs to number three on the Oricon chart. Their debut LP, *Up All Night*, jumps 13-6 on the same chart. *Take Me Home* is in the Top

10 in a further 10 countries, and is strangely static at number three in Norway, four in Mexico, six in Ireland, seven in Brazil, eight in New Zealand and Sweden and nine in South Africa, while slipping 7-8 in Spain and Canada, and 3-5 in Denmark.

Adele's 21 was number three in France and number eight in Spain last week but no longer appears in the Top 100 because albums are retired from the main chart in both countries after two years (21 clocked up its 104th week last week). It re-appears atop the catalogue chart in France but since Spain has no such chart, it is nowhere to be found in the official

Promusicae ratings. 21 is still Top 10 in six countries, including Switzerland and The Netherlands.

Shorts: **Ait-J's** debut album *An Awesome Wave* reaches new peaks in Australia (34-22) and Wallonia (67-52), while debuting in New Zealand (number 36); **I Am Kloot's** *Let It All In* debuts in the Top 50 in The Netherlands, Austria and Germany; **Leona Lewis' Glasheart** debuts at number five in Austria and six in Germany; and Berkshire band **Will And The People** debut at number eight in The Netherlands with album *Friends*, eight months after their eponymous debut peaked at 28. Neither album reached the Top 200 here.

CHARTS SPOTIFY WEEK 5



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
4	BRUNO MARS Locked Out Of Heaven
5	IMAGINE DRAGONS Radioactive
6	RIHANNA Diamonds
7	THE SCRIPT Hall of Fame
8	CALVIN HARRIS Sweet Nothing
9	PASSENGER Let Her Go
10	KE\$HA Die Young
11	PSY Gangnam Style
12	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
13	OF MONSTERS AND MEN Little Talks
14	MAROON 5 One More Night
15	IMAGINE DRAGONS It's Time
16	PINK Try
17	LABRINTH Beneath Your Beautiful
18	FLO RIDA I Cry
19	FUN. Some Nights
20	DAVID GUETTA She Wolf (Falling to Pieces)

NETHERLANDS

POS	ARTIST/ ALBUM
1	WILL.I.AM Scream & Shout
2	WILDSTYLEZ Year Of Summer
3	PASSENGER Let Her Go
4	DE KRAAIEN Ik Vind Je Lekker
5	SHOWTEK Cannonball
6	RACOOON Oceaan
7	RIHANNA Diamonds
8	TOM ODELL Another Love - 2012
9	STAYGOLD Wallpaper
10	LABRINTH Beneath Your Beautiful

EUROPE

POS	ARTIST/ ALBUM
1	WILL.I.AM Scream & Shout
2	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
3	PASSENGER Let Her Go
4	RIHANNA Diamonds
5	SWEDISH HOUSE MAFIA Don't You Worry Child
6	THE SCRIPT Hall of Fame
7	BRUNO MARS Locked Out Of Heaven
8	IMAGINE DRAGONS Radioactive
9	CALVIN HARRIS Sweet Nothing
10	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
11	PSY Gangnam Style
13	LABRINTH Beneath Your Beautiful
14	DAVID GUETTA She Wolf (Falling to Pieces)
15	AKI När Solen Går Ner
16	OLLY MURS Troublemaker
17	PINK Try
18	ZARA LARSSON Uncover
19	MAROON 5 One More Night
20	THE LUMINEERS Ho Hey

NORWAY

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
2	WILL.I.AM Scream & Shout
3	IMAGINE DRAGONS Radioactive
4	CIR.CUZ Supernova feat. Julie Bergan
5	LUPE FIASCO Battle Scars
6	DJ BROILER Afterski
7	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
8	RIHANNA Diamonds
9	PITBULL FEATURING CHRISTINA AGUILERA Feel This Moment
10	BRUNO MARS Locked Out Of Heaven

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	ALT-J Breezeblocks
5	THE LUMINEERS Ho Hey
6	SWEDISH HOUSE MAFIA Don't You Worry Child
7	WILL.I.AM Scream & Shout
8	FLUME Holdin On
9	FLUME On Top feat. T.Shirt
10	CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing



SPAIN

POS	ARTIST/ ALBUM
1	WILL.I.AM Scream & Shout
2	BRUNO MARS Locked Out Of Heaven
3	RIHANNA Diamonds
4	SWEDISH HOUSE MAFIA Don't You Worry Child
5	MELENDI Lágrimas Desordenadas
6	YANDAR Te Pintaron Pajaritos
7	MELENDI Tu Jardin Con Enanitos
8	THE SCRIPT Hall of Fame
9	PSY Gangnam Style
10	MAROON 5 One More Night

FRANCE

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
2	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
3	WILL.I.AM Scream & Shout
4	BRUNO MARS Locked Out Of Heaven
5	RIHANNA Diamonds
6	CALVIN HARRIS Feel So Close
7	C2C Down The Road
8	EMELI SANDE Read All About It, Pt. III
9	PSY Gangnam Style
10	M83 Midnight City

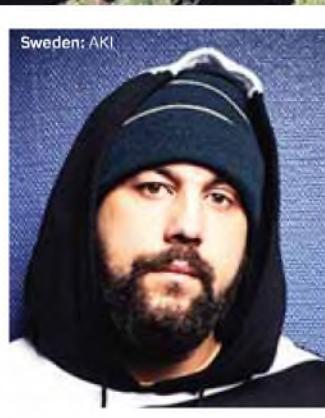


SWEDEN

POS	ARTIST/ ALBUM
1	PASSENGER Let Her Go
2	AKI När Solen Går Ner
3	ZARA LARSSON Uncover
4	WILL.I.AM Scream & Shout
5	IMAGINE DRAGONS Radioactive
6	BRUNO MARS Locked Out Of Heaven
7	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
8	DARIN En Apa Som Liknar Dig
9	SWEDISH HOUSE MAFIA Don't You Worry Child
10	RIHANNA Diamonds

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
5	ICONA POP I Love It - feat. Charli XCX
6	SWEDISH HOUSE MAFIA Don't You Worry Child
7	CALVIN HARRIS Sweet Nothing
8	OLLY MURS Troublemaker
9	RIHANNA Diamonds
10	MARTERIA Lila Wolken



UNITED STATES

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

CHARTS INDIES/COMPILATIONS WEEK 5



COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | | | | | |
|----|-----|---------|--|----|----|---------|---|
| 1 | 1 | VARIOUS | The Trevor Nelson Collection / Sony RCA (ARV) | 11 | 7 | VARIOUS | The Workout Mix 2013 / AATW/UMTV (ARV) |
| 2 | 2 | VARIOUS | Now That's What I Call Music 83 / EMI TV/UMTV (E) | 12 | 10 | VARIOUS | Clubland 22 / AATW/Rhino/UMTV (ARV) |
| 3 | NEW | VARIOUS | A Groovy Kind Of Love / Sony (ARV) | 13 | 12 | VARIOUS | Now That's What I Call Running / EMI TV/UMTV (E) |
| 4 | NEW | VARIOUS | Anthems - Hip Hop 3 / MoS/Sony (ARV) | 14 | 9 | VARIOUS | Running Trax Mashup - The Cut Up Boys / MoS (ARV) |
| 5 | 3 | VARIOUS | Anthems 90S / MoS (ARV) | 15 | 13 | VARIOUS | Back To The Old Skool Garage - Vol 2 / MoS (ARV) |
| 6 | 4 | VARIOUS | Bbc Radio 1'S Live Lounge 2012 / Sony/UMTV/Rhino (ARV) | 16 | 11 | VARIOUS | Pump It Up - The Ultimate Dance Workout / MoS (ARV) |
| 7 | 5 | VARIOUS | Pop Party 10 / Rhino/UMTV (ARV) | 17 | 17 | VARIOUS | Motown Anthems / UMTV (ARV) |
| 8 | NEW | VARIOUS | R&B Slowjamz 2 / UMTV/Rhino (ARV) | 18 | 15 | VARIOUS | Anthems - Electronic 80S 3 / EMI TV/MoS (ARV) |
| 9 | 6 | VARIOUS | Until Now - Swedish House Mafia / Virgin (E) | 19 | 18 | VARIOUS | Dreamboats And Petticoats - Six / UMTV/EMI TV (ARV) |
| 10 | 8 | VARIOUS | Django Unchained Ost / Mercury (ARV) | 20 | RE | VARIOUS | Love - The Essential Ballads / Rhino/Sony (ARV) |

INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | |
|----|-----|--|--|
| 1 | 1 | BINGO PLAYERS FEAT. FAR EAST MOVEMENT | Get Up (Rattle) / MoS (ARV) |
| 2 | NEW | MACKLEMORE FEAT. RYAN LEWIS & WANZ | Thrift Shop / Macklemore (ADA Arv) |
| 3 | 5 | DROIDEKA | Get Hyper / Droideka |
| 4 | 3 | ADELE | Skyfall / XL (PIAS) |
| 5 | 4 | DJ FRESH | Gold Dust / MoS (ARV) |
| 6 | NEW | THE RISK | Missiles / The Risk (ADA Arv) |
| 7 | NEW | 1975 | Chocolate / Dirty Hit (ING) |
| 8 | 10 | HADOUKEN! | Levitate / Surface Noise |
| 9 | 9 | EXAMPLE | Close Enemies / MoS (ARV) |
| 10 | NEW | PULP | After You / Rough Trade (PIAS) |
| 11 | 6 | VATO GONZALEZ VS LETHAL BIZZLE & DONAE'O | Not A Saint / New State |
| 12 | 7 | MADNESS | Never Knew Your Name / Cooking Vinyl (Essential/GEM) |
| 13 | 8 | STEREOPHONICS | Indian Summer / Stylus/Ignition (E) |
| 14 | 11 | ORIGINAL LONDON CAST | Do You Hear The People Sing / First Night (ARV) |
| 15 | 13 | ADELE | Someone Like You / XL (PIAS) |
| 16 | 18 | THE TEMPER TRAP | Sweet Disposition / Infectious (PIAS) |
| 17 | 12 | PRINCE | Rock & Roll Love Affair / Purple Music |
| 18 | RE | PUBLIC ENEMY | Harder Than You Think / SlanJamz |
| 19 | 20 | ADELE | Rolling In The Deep / XL (PIAS) |
| 20 | RE | ARCTIC MONKEYS | R U Mine / Domino (PIAS) |

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



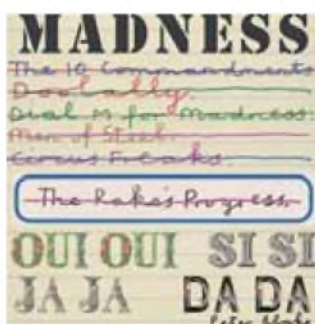
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|----|-----|---------------------------|---|
| 1 | 2 | ALT-J | An Awesome Wave / Infectious (PIAS) |
| 2 | 1 | MADNESS | Oui, Oui, Si, Si, Ja, Ja, Da, Da / Cooking Vinyl (Essential/GEM) |
| 3 | NEW | FUNERAL FOR A FRIEND | Conduit / Distiller (ram arv) |
| 4 | 6 | ADELE | 21 / XL (PIAS) |
| 5 | 8 | ORIGINAL LONDON CAST | Les Miserables / First Night (ARV) |
| 6 | NEW | LOCAL NATIVES | Hummingbird / Infectious (PIAS) |
| 7 | 9 | EXAMPLE | The Evolution Of Man / MoS (ARV) |
| 8 | 7 | THE XX | Coexist / Young Turks (PIAS) |
| 9 | 11 | EVA CASSIDY | The Best Of Eva Cassidy / Blix Street (ACA Arv) |
| 10 | NEW | AREA 11 | All The Lights In The Sky / Yagcast Studios (Tunecore) |
| 11 | 16 | BELLOWHEAD | Broadside / Navigator |
| 12 | 15 | JOHN DENVER | Take Me Home / Music Digital (Delta/SonyDADC) |
| 13 | 13 | MADNESS | Complete Madness / Union Square |
| 14 | NEW | MACKLEMORE & RYAN LEWIS | The Heist / Macklemore (ACA Arv) |
| 15 | 10 | VILLAGERS | Awayland / Domino (PIAS) |
| 16 | 4 | MALLORY KNOX | Signals / A Wolf At Your Door |
| 17 | 18 | FRANKIE GOES TO HOLLYWOOD | Frankie Said / Salvo (PIAS) |
| 18 | 3 | ADAM ANT | Is The Blueblack Hussar In Marrying The... / Blueblack Hussar (Essential/GEM) |
| 19 | NEW | HATEBREED | The Divinity Of Purpose / Nuclear Blast (Ph) |
| 20 | RE | ADELE | 19 / XL (PIAS) |



Macklemore Indie Singles (2)



1975 Indie Singles Breakers (2)



Madness Indie Albums (2)



Area 11 Indie Albums Breakers (2)



Macklemore Indie Albums (3)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- | | | | |
|----|-----|---------------------------------|---|
| 1 | NEW | THE RISK | Missiles / The Risk (The Risk) |
| 2 | 5 | 1975 | Chocolate / Dirty Hit (Dirty Hit) |
| 3 | 3 | JULIO BASHMORE | Au Seve / Broadwalk (Broadwalk) |
| 4 | 19 | THE HEAVY | How You Like Me Now / Counter (Nirja Tune) |
| 5 | 2 | WILKINSON FEAT. IMAN | Need To Know / Ram (Ram) |
| 6 | 4 | AWOLNATION | Sail / Red Bull (Red Bull) |
| 7 | NEW | SCRUFIZZER | Rap Rave / MoS (Mshk) |
| 8 | 9 | DISCLOSURE FEAT. SINEAD HARNETT | Boiling / Greco-Roman (Greco-Roman) |
| 9 | 15 | MACKLEMORE & RYAN LEWIS | Can't Hold Us / Macklemore (Macklemore) |
| 10 | 16 | MACKLEMORE & RYAN LEWIS | Same Love / Macklemore (Macklemore) |
| 11 | NEW | JONATHAN COULTON | Baby Got Back / Jonathan Coulton (Jonathan Coulton) |
| 12 | 11 | 1975 | Sex / Dirty Hit (Dirty Hit) |
| 13 | 13 | LET ME SEE BENEATH YOUR | Beneath Your Beautiful / Devoted (Devoted Music) |
| 14 | NEW | WILLIAM | Boy Is A Bottom / William (William) |
| 15 | NEW | DAUGHTER | Still / 4AD (XI Beggars) |
| 16 | RE | DISCLOSURE | Tenderly / Make Mine (Make Mine Music) |
| 17 | NEW | PROPELLERS | Midnight Kiss / Propellers (Propellers Music) |
| 18 | NEW | KHOLGADE/PRITAM/DAYAL | Lat Lag Gayee / Tips (Tips Music) |
| 19 | 8 | PATTI LUPONE | I Dreamed A Dream / First Night (First Night) |
| 20 | 10 | ANDY BURROWS | Hometown / PIAS (Pias Recordings) |

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- | | | | |
|----|-----|-----------------------------|--|
| 1 | NEW | LOCAL NATIVES | Hummingbird / Infectious (Infectious) |
| 2 | NEW | AREA 11 | All The Lights In The Sky / Yagcast Studios (Yagcast Studios) |
| 3 | 4 | MACKLEMORE & RYAN LEWIS | The Heist / Macklemore (Macklemore) |
| 4 | NEW | HATEBREED | The Divinity Of Purpose / Nuclear Blast (Nuclear Blast) |
| 5 | 1 | MATTHEW E WHITE | Big Inner / Domino (Domino) |
| 6 | NEW | TOMAHAWK | Oddfellows / Ipecac (Ipecac) |
| 7 | NEW | REND COLLECTIVE EXPERIMENT | Campfire / In'tegrity (Integrity Music) |
| 8 | NEW | THE HISTORY OF APPLE PIE | Out Of View / Marshall Teller (Marshall Teller) |
| 9 | NEW | CULT OF LUNA | Vertikal / Indie (Indie) |
| 10 | 2 | MIL0 GREENE | Milo Greene / Fierce Panda (Fierce Panda) |
| 11 | NEW | ROCK CANDY FUNK PARTY | We Want Groove / Provogue (Mascot Label Group) |
| 12 | 9 | SNAKECHARMER | Snakecharmer / Frontiers (Frontiers) |
| 13 | NEW | BASSEKOU KOUYATE & NGONI BA | Jama Ko / Out Here (Out Here) |
| 14 | 7 | FOXYGEN | We Are The 21St Century Ambassadors Of Peace & Magic / Jajjaguwar (Jajjaguwar) |
| 15 | NEW | CARTHY HARDY/FARRELL YOUNG | Laylam / Hem Hem (Hem Hem) |
| 16 | 5 | YO LA TENGO | Fade / Matador (XI Beggars) |
| 17 | 15 | ANDY BURROWS | Company / Ploy It Again Sam (Pias Recordings) |
| 18 | 3 | BAD RELIGION | True North / Epitaph (Epitaph) |
| 19 | NEW | LIFESIGNS | Lifesigns / Esoteric (Cherry Red) |
| 20 | 17 | RODRIGUEZ | Coming From Reality / Light In The Attic (Light In The Attic) |

CHARTS CLUB WEEK 5

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

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	4	5	EXAMPLE Perfect Replacement / <i>MoS</i>
2	8	5	RASMUS FABER & SYKE'N'SUGARSTARR We Go Oh / <i>Fairplane</i>
3	1	5	AVICII V NICKY ROMERO I Could Be The One / <i>Positiva Virgin</i>
4	15	4	THE SQUATTERS & STEVE EDWARDS Back To The Stars / <i>New State</i>
5	9	5	RITA ORA Radioactive / <i>Columbia/Roc Nation</i>
6	12	5	ELLIE GOULDING Figure 8 / <i>Polydor</i>
7	13	4	HEREN Never Let Me Go / <i>Dirt Jugglerz</i>
8	2	8	KIRSTY Hands High / <i>Spinnin</i>
9	19	3	JESSICA WRIGHT FEAT. MANN Dominoes / <i>AATW</i>
10	6	6	ERIC PRYDZ Every Day / <i>Virgin</i>
11	14	4	TOMCRAFT Loneliness 2K13 / <i>Kosmo</i>
12	17	4	WRETCH 32 Pop? / <i>MoS</i>
13	16	3	PORTER ROBINSON & MAT ZO Easy / <i>MoS/Arjuna Beats</i>
14	18	5	THE ROLLING STONES Doom And Gloom / <i>Polydor</i>
15	20	4	PET SHOP BOYS Memory Of The Future / <i>Parlophone</i>
16	21	3	BLAISE Thunderstorm / <i>White Label</i>
17	3	5	CALVIN HARRIS FEAT. TINIE TEMPAH Drinking From The Bottle / <i>Columbia</i>
18	22	3	GORGON CITY FEAT. YASMIN Real / <i>Black Butter</i>
19	24	3	PETULA CLARK Cut Copy Me / <i>Sony</i>
20	29	2	DIDO No Freedom / <i>RCA</i>
21	23	7	SWISS AMERICAN FEDERATION FEAT. CARY BROTHERS Shout / <i>White Label</i>
22	7	5	KATY B FT. VARIOUS Danger (Ep).... / <i>Sony</i>
23	37	2	BEBE BLACK Deathwish / <i>Deconstruction/Columbia</i>
24	5	5	FLEUR Turn The Lights On / <i>Strictly Rhythm</i>
25	30	2	INFINITY X FEAT. ANNE-MARIE Solar Winds / <i>Infinity X</i>
26	NEW		LUMIDEE FEAT. PITBULL VS. NICOLA FASANO & STEVE FOREST Crazy / <i>Jolly Roger</i>
27	25	3	PARRALOX Sharper Than A Knife / <i>Subterraneous</i>
28	26	6	CONOR MAYNARD FEAT. WILEY Animal / <i>Parlophone</i>
29	NEW		STEVE FOREST & NICOLA FASANO In De Ghetto / <i>Jolly Roger</i>
30	NEW		WILEY FEAT. CHIP Reload / <i>Warner Brothers/One More Tune</i>
31	10	6	SCRUFIZER Rap Rave / <i>MoS</i>
32	38	5	JES & ANDY DUGUID Before You Go / <i>Magik Muzik</i>
33	NEW		CONTINUUM FEAT. MARTIN ROWE Forgive Me Love / <i>Ounce</i>
34	NEW		DUKE DUMONT FEAT. A*M*E & MNEK Need U (100%) / <i>MoS/Blaise Bcys Club</i>
35	NEW		ADAM B FEAT. CHARLOTTE Summer Dream (Follow Your Heart!) / <i>Mouvance</i>
36	31	9	DAVID GUETTA FEAT. TAPED RAI Just One Last Time / <i>Parlophone</i>
37	36	4	WILL.I.AM FEAT. BRITNEY SPEARS Scream & Shout / <i>Interscope</i>
38	35	13	BINGO PLAYERS FEAT. FAR EAST MOVEMENT Get Up (Rattle) / <i>MoS</i>
39	33	6	UNICORN KID Feel So Real / <i>3 Beat</i>
40	27	5	TARA BERWIN Cuz I'm In Love / <i>White Label</i>

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	5	2	EXAMPLE Perfect Replacement / <i>MoS</i>
2	6	4	LAWSON Learn To Live Again / <i>Global Talent/Polydor</i>
3	20	2	JUSTIN TIMBERLAKE FEAT. JAY-Z Suit & Tie / <i>RCA</i>
4	1	5	AVICII V NICKY ROMERO I Could Be The One / <i>Positiva Virgin</i>
5	15	3	JESSICA WRIGHT FEAT. MANN Dominoes / <i>AATW</i>
6	11	3	RITA ORA Radioactive / <i>Columbia/Roc Nation</i>
7	21	2	KIMBERLEY WALSH One Day I'll Fly Away / <i>Decca</i>
8	13	4	BETH SHERBURN Ordinary World / <i>White Label</i>
9	14	6	PRINCESS X Gimme All (Ring My Bell) / <i>White Label</i>
10	3	6	LITTLE MIX Change Your Life / <i>Syco</i>
11	7	5	ERIC PRYDZ Every Day / <i>Virgin</i>
12	27	4	KORR-A Fiyacraka / <i>Dauman</i>
13	22	2	DIZZEE RASCAL Bassline Junkie / <i>DirteeStank/Island</i>
14	18	3	BLAISE Thunderstorm / <i>White Label</i>
15	12	6	CONOR MAYNARD FEAT. WILEY Animal / <i>Parlophone</i>
16	28	2	DIDO No Freedom / <i>RCA</i>
17	NEW		STEPS Light Up The World / <i>Steps</i>
18	16	7	JUSTIN BIEBER FEAT. NICKI MINAJ Beauty And A Beat / <i>Del Jam</i>
19	10	4	CALVIN HARRIS FEAT. TINIE TEMPAH Drinking From The Bottle / <i>Columbia</i>
20	23	3	PET SHOP BOYS Memory Of The Future / <i>Parlophone</i>
21	17	3	SILVERLAND FEAT. ROCHELLE & TANE TARI Rise Up / <i>White Label</i>
22	NEW		GORGON CITY FEAT. YASMIN Real / <i>Black Butter</i>
23	NEW		FAWNI It's All About You / <i>Mi,jar Records Ent.</i>
24	NEW		PORTER ROBINSON & MAT ZO Easy / <i>MoS/Arjuna Beats</i>
25	NEW		NICOLE SCHERZINGER Boomerang / <i>Interscope</i>
26	2	4	FLEUR Turn The Lights On / <i>Strictly Rhythm</i>
27	NEW		LITTLE NIKKI Intro Intro / <i>Columbia/Deconstruction</i>
28	29	2	MARTIKA L.A. Give Me Your Love / <i>Soko</i>
29	25	5	WILL.I.AM FEAT. BRITNEY SPEARS Scream & Shout / <i>Interscope</i>
30	4	5	KIRSTY Hands High / <i>Spinnin</i>



UPFRONT



COMMERCIAL POP



URBAN

Example's Perfect Replacement No.1 at Club and Commercial Pop

ANALYSIS

BY ALAN JONES

Example's sales chart fortunes have seen a string of consecutive number two hits followed by his last single peaking at number 37 - but the singer/rapper has been consistent on the Upfront club chart, where his latest smash, Perfect Replacement, jumps 4-1 this week to become his 12th number one in less than three and a half years. It's the fourth number one single in as many releases from

his fourth album, The Evolution Of Man, emulating We'll Be Coming Back (Calvin Harris feat. Example), Say Nothing and Close Enemies, all of which reached the summit last year. In mixes by R3hab & Hard Rock Sofa, Datsik, Toyboy & Robins & Danny Howard, Perfect Replacement also jumps 5-1 on the Commercial Pop chart. Leading by Example is rarer here - he previously topped the chart with We'll Be Coming Back and Say Nothing. Perfect Replacement leads the Upfront

chart with a 9.42% margin over nearest challenger We Go Oh by Rasmus Faber & Syke'n'Sugarstarr, and is 14.17% ahead of runners-up Lawson's Learn To Live Again on the Commercial Pop chart.

Justin Timberlake's Suit & Tie (feat. Jay-Z) is made-to-measure for the Urban chart, where it catapults 5-1 on its second chart appearance. The track also closes 20-3 on the Commercial Pop chart, while debuting at number 62 on the Upfront chart.

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	5	2	JUSTIN TIMBERLAKE FEAT. JAY-Z Suit & Tie / <i>RCA</i>
2	1	5	JODIE CONNOR FEAT. STYLO G Talk / <i>3 Beat</i>
3	2	8	50 CENT FEAT. EMINEM & ADAM LEVINE My Life / <i>Interscope</i>
4	NEW		THE WIDEBOYS Addicted 2 The Bass - The Refix / <i>Worldwide Phonographics</i>
5	13	4	SONNY Passcode / <i>Sony</i>
6	7	5	RITA ORA Radioactive / <i>Columbia/Roc Nation</i>
7	6	5	WRETCH 32 Pop? / <i>MoS</i>
8	3	5	LITTLE MIX Change Your Life / <i>Syco</i>
9	18	9	WILLY MOON Yeah, Yeah / <i>Island</i>
10	4	6	CONOR MAYNARD FEAT. WILEY Animal / <i>Parlophone</i>
11	3	4	KENDRICK LAMAR Backseat Freestyle / <i>Interscope/Aftermath</i>
12	25	1	A\$AP ROCKY FEAT. SKRILLEX Wild For The Night / <i>RCA</i>
13	12	7	SCRUFIZER Rap Rave / <i>MoS</i>
14	11	11	VATO GONZALEZ VS LETHAL BIZZLE & DONAE'O Not A Saint / <i>New State</i>
15	15	10	NE-YO Forever Now / <i>Motown/Mercury</i>
16	28	2	FLO-RIDA Let It Roll / <i>Atlantic</i>
17	3	7	WILL.I.AM FEAT. BRITNEY SPEARS Scream & Shout / <i>Interscope</i>
18	NEW		WILEY FEAT. CHIP Reload / <i>Warner Brothers/One More Tune</i>
19	16	2	TYGA FEAT. RICK ROSS Dope / <i>Young Money</i>
20	10	10	SEAN PAUL FEAT. KELLY ROWLAND How Deep Is Your Love / <i>Atlantic</i>
21	24	3	DROX FEAT. GEORGIE CINDERELLA / <i>Helicopta</i>
22	14	10	BOOTY LUV Black Widow / <i>Pierce Ent.</i>
23	26	5	SPIRO III Hey / <i>White Label</i>
24	19	3	DIZZEE RASCAL Bassline Junkie / <i>DirteeStank/Island</i>
25	20	4	SNOOP LION FEAT. MAVADO & POPCAAN Lighters Up / <i>Sony</i>
26	17	7	FAYE B Finally / <i>Nu Level</i>
27	22	12	DJ FRESH FEAT. MS. DYNAMITE Gold Dust / <i>MoS</i>
28	21	17	PITBULL FEAT. TJR Don't Stop The Party / <i>London/Universal</i>
29	NEW		ED DREWETT Drunk Dial / <i>White Label</i>
30	29	11	SWAY FEAT. MR HUDSON Charge / <i>3 Beat/AATW</i>

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	DISCLOSURE FEAT. ALUNAGEORGE White Noise
2	TS7 Heartlight (Polygon)
3	DIZZEE RASCAL Bassline Junkie
4	WILEY FEAT. CHIP Reload
5	WRETCH 32 Pop?
6	FLEUR Turn The Lights On
7	ARLISSA Sticks And Stones
8	CHRIS MALINCHAK So Good To Me
9	ARTFUL DODGER Please Don't Turn Me On
10	DIDO No Freedom
11	JAKWOB FEAT. MAIDAY Fade
12	THE WIDEBOYS Addicted To Bass 2013
13	SYRON Here
14	CAZZETTE Beam Me Up
15	DELPHIC Baiya
16	PLATNUM Love You Tomorrow
17	ANTONIO GIACCA Calm Down
18	TIM MASON Swoon
19	MILK & SUGAR Stay Around
20	DIMITRY VEGAS & LIKE MIKE Wakanda



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 Pool, Know How, Phonica, Pure Groove, Trax (London), Eastern Rip (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Birmingham), Global Groove (Stock), Galapuit (Cardiff), Head To Head (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Birmingham), Kaine (Middlesbrough), Bass Division (Belfast), Beatport, Inno, Unique & Dynamic.

CHARTS iTUNES SINGLES WEEK 5

BELGIUM

POS ARTIST/ALBUM

28/01/2013 - 03/02/2013

1	WILL.I.AM	Scream & Shout
2	PASSENGER	Let Her Go
3	RYAN LEWIS, MACKLEMORE	Thrift Shop
4	INFINITY INK	Infinity
5	MILK INC.	Last Night a DJ Saved My Life
6	TOM ODELL	Another Love
7	LABRINTH	Beneath Your Beautiful
8	BRUNO MARS	Locked Out of Heaven
9	MATTHIJS VANSTAEN	The Blower's...
10	SHOWTEK, JUSTIN PRIME	Cannonball

DENMARK

POS ARTIST/ALBUM

21/01/2013 - 27/01/2013

1	RYAN LEWIS, MACKLEMORE	Thrift Shop
2	EMMELIE DE FOREST	Only Teardrops
3	WILL.I.AM	Scream & Shout
4	TAYLOR SWIFT	I Knew You Were Trouble
5	MADS LANGER	Elephant
6	MOHAMED ALI	Unbreakable
7	LUKAS GRAHAM	Better Than Yourself
8	BARBARA MOLEKO	Dum For Dig
9	RIHANNA	Diamonds
10	PSY	Gangnam Style

FRANCE

POS ARTIST/ALBUM

28/01/2013 - 03/02/2013

1	RYAN LEWIS, MACKLEMORE	Thrift Shop
2	ASAF AVIDAN	One Day / Reckoning Song
3	WILL.I.AM	Scream and Shout
4	BRUNO MARS	Locked Out of Heaven
5	RIHANNA	Diamonds
6	EMELI SANDÉ	Read All About It, Pt. III
7	ADELE	Skyfall
8	PSY	Gangnam Style
9	BINGO PLAYERS	Get Up (Rattle)
10	RIHANNA	Stay (feat. Mikky Ekko)

GERMANY

POS ARTIST/ALBUM

25/01/2013 - 31/01/2013

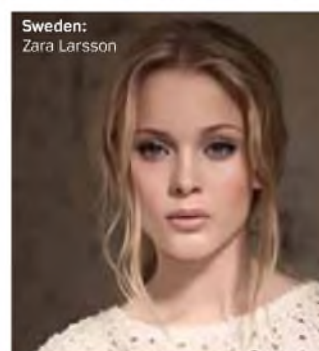
1	WILL.I.AM	Scream & Shout
2	OLLY MURS	Troublemaker
3	THE SCRIPT	Hall of Fame
4	SIDO	Bilder im Kopf
5	ICONA POP	I Love It
6	BIRDY	People Help the People
7	LINKIN PARK	Castle Of Glass
8	MAD MARK, DJ ANTOINE	Sky Is The...
9	RYAN LEWIS, MACKLEMORE	Thrift Shop
10	PITBULL	Feel This Moment

ITALY

POS ARTIST/ALBUM

24/01/2013 - 30/01/2013

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



NETHERLANDS

POS ARTIST/ALBUM

25/01/2013 - 31/01/2013

1	WILL.I.AM	Scream & Shout
2	P!NK	Just Give Me A Reason
3	RACCOON	Ocean
4	PULCINO PIO	Het Kuikentje Piep
5	PASSENGER	Let Her Go
6	WILDSTYLEZ	Year of Summer
7	MATT SIMONS	With You
8	TOM ODELL	Another Love
9	SHOWTEK, JUSTIN P...	Cannonball
10	BRUNO MARS	When I Was Your Man

SPAIN

POS ARTIST/ALBUM

28/01/2013 - 03/02/2013

1	WILL.I.AM	Scream & Shout
2	BRUNO MARS	Locked Out of Heaven
3	FANGORIA	Dramas y Comedias
4	RIHANNA	Diamonds
5	P!NK	Try
6	PITBULL	Feel This Moment
7	ALEJANDRO SANZ	Mi Marciana
8	SWEDISH H...	Don't You Worry Child
9	PSY	Gangnam Style
10	TAYLOR SWIFT	We Are Never Ever...

SWEDEN

POS ARTIST/ALBUM

23/01/2013 - 29/01/2013

1	PASSENGER	Let Her Go
2	WILL.I.AM	Scream & Shout
3	ZARA LARSSON	Uncover
4	MANDO DIAO STRÖVTÅG	I Hembygden
5	DARIN	En Apa Som Liknar Dig
6	PSY	Gangnam Style
7	RIHANNA	Stay (feat. Mikky Ekko)
8	MAGNUS UGGLA	Jag Och Min Far
9	PETRA MARKLUND	Händerna Mot...
10	DARIN	Astrologen

SWITZERLAND

POS ARTIST/ALBUM

25/01/2013 - 31/01/2013

1	WILL.I.AM	Scream & Shout
2	DJ ANTOINE	Bella Vita
3	JAMES ARTHUR	Impossible
4	RYAN LEWIS	Macklemore
5	THE SCRIPT	Hall of Fame (ft. will.i.am)
6	BIRDY	People Help the People
7	DJ ANTOINE	Sky Is the Limit
8	OLLY MURS	Troublemaker (ft. Flo Rida)
9	SIDO	Bilder im Kopf
10	RIHANNA	Diamonds

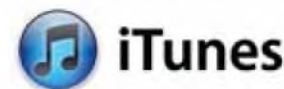
UNITED KINGDOM

POS ARTIST/ALBUM

27/01/2013 - 02/02/2013

1	BINGO PLAYERS	Get Up (Rattle)
2	RYAN LEWIS, MACKLEMORE	Thrift Shop
3	WILL.I.AM	Scream & Shout
4	TAYLOR SWIFT	I Knew You Were Trouble
5	RIHANNA	Stay (feat. Mikky Ekko)
6	CALVIN HARRIS	Drinking from the Bottle
7	EMELI SANDÉ	Clown
8	CONOR MAYNARD	Animal (feat. Wiley)
9	50 CENT	My Life
10	PITBULL	Don't Stop The Party

CHARTS iTUNES ALBUMS WEEK 5



BELGIUM

POS	ARTIST/ ALBUM
28/01/2013 - 03/02/2013	
1	MICHAEL JACKSON The Essential MJ
2	EELS Wonderful, Glorious
3	JUSTIN BIEBER Believe Acoustic
4	VARIOUS ARTISTS MNM Party 2013/1
5	VARIOUS NRJ Music Awards 2013
6	EMELI SANDÉ Our Version of Events
7	VARIOUS MNM Big Hits Best Of 2012
8	VARIOUS Quentin Tarantino's Django...
9	VARIOUS Tomorrowland - The Book...
10	WHITNEY H... The Ultimate Collection

DENMARK

POS	ARTIST/ ALBUM
21/01/2013 - 27/01/2013	
1	YOUNG Picasso Med En Afro - EP
2	MARIE KEY De Her Dage
3	KATO Behind Closed Doors
4	VARIOUS Dansk Melodi Grand Prix '13
5	VETO Point Break - EP
6	VARIOUS ARTISTS More Music 2012
7	JUSTIN BIEBER Believe Acoustic
8	RIHANNA Unapologetic
9	LUKAS GRAHAM Lukas Graham
10	FRANK OCEAN Channel ORANGE

FRANCE

POS	ARTIST/ ALBUM
28/01/2013 - 03/02/2013	
1	VARIOUS Quentin Tarantino's Django...
2	ASAF AVIDAN Different Pulses
3	EMELI SANDÉ Our Version of Events
4	VARIOUS ARTISTS Génération Goldman
5	VARIOUS NRJ Music Awards 2013
6	LA FOUINE Drôle De Parcours
7	CHARLIE M, BEN HARPER Get Up!
8	ASAF AVIDANS The Reckoning
9	JUSTIN BIEBER Believe Acoustic
10	BRUNO MARS Unorthodox Jukebox

GERMANY

POS	ARTIST/ ALBUM
25/01/2013 - 31/01/2013	
1	DJ ANTOINE Sky Is the Limit
2	VARIOUS Quentin Tarantino's Django...
3	VARIOUS ARTISTS Pacha 2013
4	HAFTBEFEHL Blockplatin
5	THE SCRIPT #3
6	BIFFY CLYRO Opposites
7	MATTHIAS REIM Unendlich
8	TOCOTRONIC Wie Wir Leben Wollen
9	HEINO Mit Freundlichen Grüßen
10	NICK HOWARD Stay Who You Are

ITALY

POS	ARTIST/ ALBUM
24/01/2013 - 30/01/2013	
1	BAUSTELLE Fantasma
2	VARIOUS Quentin Tarantino's Django...
3	MARIO BIONDI Sun
4	LUDOVICO EINAUDI In a Time Lapse
5	GIANNA NANNINI Inno
6	FABRI FIBRA Guerra e pace
7	FOURONE Noi No
8	JUSTIN BIEBER Believe
9	VASCO ROSSI The Platinum Collection
10	CLUB DOGO Noi Siamo Il Club



NETHERLANDS

POS	ARTIST/ ALBUM
25/01/2013 - 31/01/2013	
1	JUSTIN BIEBER Believe Acoustic
2	SANDRA VAN NIEUWLAND And More
3	ANDRÉ HAZES Alle 40 Goed
4	VARIOUS 538 Hitzone - Best of 2012
5	PINK The Truth About Love
6	FLEETWOOD MAC Rumours
7	FLEETWOOD MAC Greatest Hits
8	MISTER & MISSISSIPPI Mister &...
9	BRUNO MARS Unorthodox Jukebox
10	DAVID GUETTA Nothing But... Ultimate

SPAIN

POS	ARTIST/ ALBUM
28/01/2013 - 03/02/2013	
1	MICHAEL JACKSON Number Ones
2	PABLO ALBORÁN Pablo Alborán
3	ANDREA BOCELLI Pasión
4	MILLENNI.. DANCE '70 '80 '90 100 Hits
5	DAVID GUETTA Nothing But... Ultimate
6	LANA DEL REY Born To Die (Paradise Ed)
7	MECANO Mecano: Grandes Éxitos
8	VARIOUS Quentin Tarantino's Django...
9	VARIOUS ARTISTS Running Hits
10	JUSTIN BIEBER Believe Acoustic

SWEDEN

POS	ARTIST/ ALBUM
23/01/2013 - 29/01/2013	
1	JUSTIN BIEBER Believe Acoustic
2	ZARA LARSSON Introducing
3	RODRIGUEZ Searching for Sugar Man
4	MANDO DIAO Infruset
5	VARIOUS Absolute Dance Winter 2013
6	VARIOUS Så mycket bättre - Säsong 3
7	RIHANNA Unapologetic
8	VARIOUS ARTISTS Absolute Hits 2012
9	VARIOUS Les Misérables (Highlights)
10	VARIOUS ARTISTS Running Hits

SWITZERLAND

POS	ARTIST/ ALBUM
25/01/2013 - 31/01/2013	
1	DJ ANTOINE 2013 Sky Is the Limit
2	VARIOUS Quentin Tarantino's Django...
3	BIFFY CLYRO Opposites
4	THE SCRIPT #3
5	VARIOUS Club Hits 2013 - The Hit-Mix
6	VARIOUS NRJ Music Awards 2013
7	HAFTBEFEHL Blockplatin
8	JUSTIN BIEBER Believe
9	BIRDY Birdy
10	VARIOUS ARTISTS Pacha 2013

UNITED KINGDOM

POS	ARTIST/ ALBUM
27/01/2013 - 02/02/2013	
1	BIFFY CLYRO Opposites
2	JUSTIN BIEBER Believe Acoustic
3	VARIOUS Les Misérables (Highlights)
4	VARIOUS The Trevor Nelson Collection
5	EMELI SANDÉ Our Version of Events
6	VARIOUS Anthems Hip-Hop 3 - MoS
7	FLEETWOOD MAC Rumours
8	JAKE BUGG Jake Bugg
9	CALVIN HARRIS 18 Months
10	ELLIE GOULDING Halcyon

CHARTS ANALYSIS WEEK 5



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



- **FALL OUT BOY** *My Songs Know What You Did In The Dark* Def Jam
- **BLINK 182** *I Miss You* Island
- **ONE POUND FISH MAN** *One Pound Fish*
One More Tune
- **OUTKAST** *Ms Jackson* Arista
- **EMELI SANDE** *Read All About It Pt 3* Virgin
- **FLEETWOOD MAC** *Go Your Own Way*
Rhino/Warner Bros
- **LITTLE MIX** *DNA* Syco

UK ARTIST ALBUMS CHART



- **COURTEENERS** *Anna* V2
- **FRIGHTENED RABBIT** *Pedestrian Verse*
Atlantic
- **EELS** *Wonderful Glorious* V2
- **DEVLIN** *A Moving Picture* 4th & Broadway
- **KIMBERLEY WALSH** *Centre Stage* Decca
- **RICHARD CLAYDERMAN** *Romantique* Decca
- **MAVERICKS** *In Time* Big Machine
- **PURE LOVE** *Anthems* Vertigo
- **RON SEXSMITH** *Forever Endeavour*
Cooking Vinyl
- **DESTINY'S CHILD** *Love Songs*
Columbia/Legacy Recordings
- **COHEED & CAMBRIA** *The Afterman - The Descension* V2
- **VIRGINMARYS** *King Of Conflict* Double Cross
- **GLEE CAST** *Glee - The Music Presents - Glease* Epic
- **MACKLEMORE & RYAN LEWIS** *The Heist*
Macklemore

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

Already a number one hit in The USA, Australia, Canada and New Zealand, Thrift Shop by Macklemore & Ryan Lewis (feat. Wanz) was in the bargain basement of the chart here a fortnight ago, but after exploding 81-24-2, it seems certain to add the UK crown on Sunday, with Tuesday's midweek sales flashes suggesting it has sold nearly twice as many copies as any other single so far this week.

Dutch dance duo Bingo Players spent a second week atop the singles chart on Sunday with Get Up (Rattle), their collaboration with Far East Movement, selling a further 51,450 copies last week, with Thrift Shop selling 44,189 copies for second place.

The success of Thrift Shop is attracting attention to Macklemore & Ryan Lewis' album *The Heist*, which jumped 187-98 (1,466 sales) last weekend. It also features the pro-



MIDWEEK NO.1

Macklemore & Ryan Lewis feat. Wanz: Thrift Shop

gay follow-up *Same Love*, which ended Thrift Shop's seven-week run atop the Australian chart, and has itself been number one down under for the past fortnight. The only other act to replace itself atop the Aussie singles chart this century is the Black Eyed Peas.

Most of the rest of the UK Top 10 was very steady: *Scream & Shout* slipped 2-3 (40,443 sales) for will.i.am feat. Britney

Spears while becoming the longest-running top three hit (eight weeks) for both, *I Knew You Were Trouble* was down 3-4 (35,018 sales) for Taylor Swift, *Stay* fell 4-5 (33,449 sales) for Rihanna feat. Mikky Ekko, *Drinking From The Bottle* eased 5-6 (32,164 sales) for Calvin Harris feat. Tinie Tempah, *Animal* retreated 6-7 (26,280 sales) for Conor Maynard feat.

Wiley, *Clown* held at number eight (24,844 sales) for Emeli Sande and *My Life* fell 7-9 (22,423 sales) for 50 Cent, Eminem and Adam Levine. Four months after *Watchtower* (feat. Ed Sheeran) reached number seven to become his first Top 10 hit, rapper Devlin scored his second with *Rewind* (feat. Diane Birch), which debuted at number 10 (21,764 sales). Both tracks are on Devlin's second album, *A Moving Picture*, which dropped on Monday (4th).

The only other Top 75 debut to sell enough to land in the Top 40 was Disclosure's *White Noise* (feat. AlunaGeorge), which arrived at number 28, selling 11,932 copies in just two days.

Dizzee Rascal's *Baseline Junkie* (25-14, 17,192 sales), Rita Ora's *Radioactive* (32-18, 14,784 sales), Flo Rida's *Let It Roll* (23-17, 15,320 sales) and Droideka's *Get Hyper* (42-29, 11,731 sales) all continued their climbs.

Overall singles sales were up 2.86% week-on-week at 3,522,200 - 2.34% above same week 2012 sales of 3,441,554.

ALBUMS

BY ALAN JONES

Manchester band The Courteeners are in line to secure their first number one album this weekend. Their third long player, *Anna*, established a 53% lead over its nearest challenger on Tuesday's midweek sales flashes, with the Les Miserables soundtrack holding at number two, and current number one, Biffy Clyro's *Opposites*, falling to number three.

Two weeks after introductory single *Black Chandelier* debuted and peaked at number 14, Biffy Clyro's sixth studio album, *Opposites*, secured the Scots band its first UK number one last weekend. Their previous highest placing came in 2007 when fourth album *Puzzle* made a number two debut on sales of 37,346 behind Rihanna's *Good Girl Gone Bad*. Their fifth album, *Only Revolutions*, opened with an even higher first-week sales tally of 43,113 in 2009, good enough only for a number eight placing in a more rarified sales climate in the lead-up to Christmas. It peaked 42 weeks later at number three in the immediate aftermath of the band's acclaimed (and televised) performances at the Leeds and



MIDWEEK NO.1

The Courteeners: Anna

Reading festivals. With sales to date of 653,405, it is by far the band's biggest seller, with *Puzzle* a distant second on sales of 314,112.

Opposites sold 71,584 copies to debut at number one - 94.01% more than the motion picture cast recording of *Les Miserables*, which ended a two-week stint at the summit, slipping to number two on sales of 36,898 copies.

Although both Calvin Harris and Emeli Sande have planted the saltire atop the album chart already this year, Biffy Clyro is the first Scottish group to have a UK number one album since The View's *Hats Off To The Buskers* topped the chart, six years ago last month.

It's nearly 35 years since Fleetwood Mac's seminal 1977 album *Rumours* reached number one - the current re-released package sold 25,675 copies last week to re-enter the chart at number three. It is its first appearance in the Top 10 since 25 March 1978, though it did reach number 18 in 1997. It's one of the UK's 20 biggest-selling albums, with sales of 3,437,677 and according to OCC its tally of 493 weeks on the chart is the highest of any album.

Thirty-two weeks after Justin Bieber's *Believe* debuted atop the album chart on sales of 38,115 copies, the Canadian's *Acoustic* version debuted at number five (18,932 sales) on Sunday.

Less than three months after the compilation *Opera* became his 16th Top 40 album, Italian tenor Andrea Bocelli secured his 17th, debuting at number nine (9,711 sales) with *Passione*.

Ellie Goulding's *Halcyon* jumped 13-10 (8,537), triggered by the use of track *Explosions* (33-21, 14,381 sales) in a current ITV house commercial, the album's return to the Top 10 comes after a 15-week absence.

Appearances on Jonathan Ross' ITV show help Jools Holland's *The Golden Age Of Song* (15-11, 8,529 sales) and Alicia Keys' *Girl On Fire* (38-13, 8,024 sales) to new peaks.

Just three months after its original release, Mick Hucknall's *American Soul* album has been released in a deluxe edition, which contains a second CD of 16 live recordings from his September 2012 performances. The album, which debuted and peaked at number six (18,429 sales) in its first incarnation, leaps 167-36 (3,607 sales).

On the compilation chart, *The Trevor Nelson Collection* spends its second week at number one (18,421 sales).

Overall album sales were up 3.13% week-on-week at 1,816,687 - 6.50% above same week 2012 sales of 1,705,829 - the fifth time in six weeks they have exceeded sales year-on-year.

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INDUSTRY EVENTS DATES FOR YOUR DIARY

FEB BRIT Awards
O2 Arena, London



February 20

Brit Awards 2013
The O2, London
Brits.co.uk

March 12-17

South by Southwest 2013
Austin Convention Center,
Texas
sxsw.com

April 11

Music Week Awards 2013
The Brewery, London
Musicweekawards.com

May 2

Liverpool Sound City 2013
Various, Liverpool
LiverpoolSoundCity.co.uk

16-18

Great Escape, Brighton
EscapeGreat.com

June 5-6

GoNorth
Inverness, Scotland
gonorthfestival.co.uk

13

Isle of Wight Festival
Seaclose Park
isleofwightfestival.com

14-16

Download Festival
Donington Park,
Leicestershire
downloadfestival.co.uk

FORTHCOMING FEATURES

30 UNDER THIRTY

In association with



Music Week will this month reveal our definitive list of 2013's most brilliant young UK music industry professionals. Our special 30 Under 30 feature - in association with leading entertainment recruitment specialist The Music Market - will round up the execs with the brightest future across sectors including labels, publishing, management, digital and live.

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

PRODUCT KEY RELEASES



▶ EMELI SANDE Live At The Royal... 18.02



▶ BRIAN MCFADDEN The Irish... 04.03

FEBRUARY 11

SINGLES

- **A FINE FRENZY** Now Is The Start (*Virgin*)
- **ANAVAE** Stormchaser (*Lab*)
- **AVICII V NICKY ROMERO** I Could Be The One (*Positiva Virgin*)
- **BEBE BLACK** Deathwish (*Destruction/Columbia*)
- **DEADMAUS & WOLFGANG GARTNER** Channel 42 (*Virgin*)
- **DROWNING POOL** One Finger And A Fist (*Eleven Seven/Emi*)
- **GABRIELLE APLIN** Please Don't Say You Love Me (*Parlophone*)
- **GHOST** Secular Haze (*Island*)
- **LOWER THAN ATLANTIS** Go On Strike (*Island*)
- **MIC RIGHTEOUS** Open Mic EP (*Vmp*)
- **KYLIE MINOGUE** Whistle (*Parlophone*)
- **ONE DIRECTION** Kiss You (*Syco*)
- **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*)
- **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 Orchestron 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*)
- **BAT FOR LASHES** A Wall (*Parlophone*)
- **THE DEAD FORMATS** Losing Track Of Numbers (*Visible Noise*)
- **ANDY GRAMMER** Keep Your Head Up (*Curve*)
- **ALICIA KEYS** Brand New Me (*Rca*)
- **LIFE IN FILM** Cold Wire (*Sony*)
- **KATE NASH** 3am (*Have 101*)

● 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*)

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/Kls*)
- **EMELI SANDE** Live At The Royal Albert Hall (*Virgin*)
- **HEIDI TALBOT** Angels Without Wings (*Navigator*)

FEBRUARY 25

SINGLES

- **A\$AP ROCKY FEAT. SKRILLEX** Wild For The Night (*Rca*)
- **AWOLNATION** Kill Your Heroes (*Red Bull*)
- **AZEKEL** That Feeling X A Song To An Unborn Child (*Thndrighnq*)
- **BASTILLE** Pompeii (*Virgin*)
- **DANIELA BROOKER** Heartbreaker (*Storm*)
- **DIDO** No Freedom (*Rca*)
- **ELECTRIC GUEST** The Bait (*Warner Brothers/Because*)
- **EXAMPLE** Perfect Replacement EP (*Mos*)
- **JOSH GROBAN** Brave (*Reprise/143*)
- **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 LE SAL** Bring Us Down (*Transmission*)
- **L MARSHALL** Castles Feat. Little Nikki (*Mercury*)
- **LAURA MVULA** Green Garden (*Rca*)
- **MIKE SCORE** All I Wanna Do (*Right Track/Universal*)
- **MISTY MILLER** Girlfriend EP (*Relentless*)
- **EMILIA MITIKU** You're Not Right For Me (*Warner Brothers*)
- **OLLY MURS** Army Of Two (*Fpir/Sony*)

▶ **STOOSHE** Stooshe 04.03▶ **PAUL KELLY** Spring And Fall 01.04▶ **DAVID BOWIE** The Next Day 11.03▶ **DEPECHE MODE** Delta Machine 25.03▶ **ANGEL** About Time 01.04

- **PARAMORE** Now *(Atlantic/Fueled By Ramen)*
- **PRIDE FEAT. STAC** The Right Idea EP *(Saving Grace)*
- **STEREOPHONICS** Indian Summer *(Stylus/Ignition)*
- **JOSS STONE** Teardrops *(Warner Brothers)*
- **TO KILL A KING** Cold Skin *(Cw)*
- **TRAIN** Mermaid *(Columbia)*
- **TROUMACA** Virgin Island EP *(Brownswogg)*
- **WAZE & ODYSSEY** Be Right There *(Madtech)*
- **WE WERE EVERGREEN** Leaway *(M7)*
- **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 *(Nicheita)*
- **GARY CLARK JR** Blak And Blu *(Warner Brothers)*
- **GLEE** The Music Season 4 *(Epic)*
- **JOSH GROBAN** All That Echoes *(Reprise/143)*
- **ED HARCOURT** Back Into The Woods *(Piano Walt)*
- **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)*
- **TO KILL A KING** Cannibals With Cutlery *(Cw)*

MARCH 4

SINGLES

- **CHARLOTTE CHURCH** Two EP *(Alligator/Wine)*
- **CRIME AND THE CITY SOLUTION** Goddess *(Mute Artists)*
- **ECHOTAPE** Fair From Heaven *(Amalgamated Sonic Ind.)*
- **G.O.D.D. MUSIC** Mercy *(Mercury)*
- **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)*
- **MMOTHS** Diaries EP *(Sqe)*
- **RACHAEL SAGE** California *(M Press)*
- **SIVU** Better Man Than He *(Narnen)*
- **SWIM DEEP** The Sea *(Rca)*
- **THE VACCINES** Bad Mood *(Columbia)*

ALBUMS

- **BASTILLE** Bad Blood *(Virgin)*
- **BUSH** Live! *(EarMusic)*

- **CHICKENFOOT** I + III + LV - Boxset *(EarMusic)*
- **MATT COSTA** Matt Costa *(Brushfire/Island)*
- **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 *(Bm/Emi)*
- **BEN MONTAGUE** Tales Of Flying And Falling *(Nusic Sounds/Emi)*
- **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 *(Fythes)*
- **GAVIN ROSSDALE** Wanderlust *(EarMusic)*
- **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-hr *(Regal/Parlophone)*
- **HURTS** Miracle *(Epic)*
- **LULS** Never Let It Go *(Killing Moon)*
- **RIVA STARR** Absence *(Snatch)*
- **STORNOWAY** Knock Me On The Head *(4Aa)*
- **TOY** My Heart Skips A Beat *(Heavenly/V2)*
- **WILD BELLE** Keep You *(Sony)*

ALBUMS

- **DEVENDRA BANHART** Mala *(Nonesuch)*
- **DAVID BOWIE** The Next Day *(Emi)*
- **C2C** Tetra *(Mercury)*
- **JOHN GRANT** Pale Green Ghosts *(Bella Union)*
- **HURTS** Exile *(Epic)*
- **JOHN FULBRIGHT** From The Ground Up *(Blue Dirt Records/Thirty Tigers)*
- **THE MARY ONETTES** Hit The Waves *(Lobrador)*
- **PHILDEL** Disappearance Of The Girl *(Decca)*
- **SOUND CITY** Real To Reel *(Columbia)*
- **STORNOWAY** Tales From Terra Firma *(4Aa)*
- **WILD BELLE** Isles *(Sony)*
- **WILEY** The Ascent *(Warner Brothers/One More Tune)*

MARCH 18

SINGLES

- **THE KILLERS** Flesh And Bone *(Vertigo)*
- **CODY CHESNUTT** Till I Met Thee *(One Little Indian)*
- **COVES** Last Desire *(1965 Records)*
- **DAN CROLL** Compliment Your Soul *(Rarquet)*
- **DEPECHE MODE** Heaven *(Columbia)*
- **DISCLOSURE FEAT. ALUNAGEORGE** White Noise *(Island/Pmi)*
- **ELLA EYRE** The Lion, The Bitch And The Wardrobe *(Virgin Records)*
- **JAKWOB** Fade Feat. Mairday *(Boom Ting)*
- **STEVE MASON** Oh My Lord *(Double Six)*
- **MELODY'S ECHO CHAMBER** Crystallized *(Weird World)*
- **FRANK OCEAN** Super Rich Kids *(Def Jam)*
- **PEACE** TBC *(Columbia)*
- **PINK** Just Give Me A Reason *(Rca)*
- **CHARLENE SORAIA** Ghost *(Peacefrog)*

ALBUMS

- **BENGA** Chapter II *(Columbia)*
- **BILLY BRAGG** Tooth & Nail *(Cooking Vinyl)*
- **DAUGHTER** If You Leave *(4Aa)*
- **DEPTFORD GOTH** Life After Defo *(Merok)*
- **DAVID GARRETT** Music *(Decca)*
- **JOSH KUMRA** Good Things Come To Those Who Don't Wait *(Rca)*
- **STEVE MASON** Monkey Minds In The Devil's Time *(Double Six)*
- **MARTI PELLOW** Hope *(Bk Records)*
- **PURSON** The Circle And The Blue Door *(Rise Above)*
- **SPARKS** Two Hands One Mouth Live In Europe *(Lil Beethoven)*
- **JUSTIN TIMBERLAKE** The 20/20 Experience *(Rca)*
- **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)*
- **CHVRCHES** Recover *(Virgin Records)*
- **F.U.R.S** Striptease *(Loose Lips)*
- **SYRON** Here *(Mos/Black Butter)*
- **WILLY MOON** My Girl *(Island)*

ALBUMS

- **BON JOVI** What About Now *(Island)*

- **EDWYN COLLINS** Understated *(Aea)*
- **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)*
- **LAPALUX** Nostalgic *(Brainfeeder)*
- **ADRIAN MUNSEY** Full Circle *(Infinity)*
- **THE NEIGHBOURHOOD** TBC *(Columbia)*
- **PEACE** In Love *(Columbia)*
- **KAREN RUIMY** Come With Me *(Karais)*
- **THE STROKES** Comedown Machine *(Rough Trade)*
- **WIRE** Change Becomes Us *(Pink Flag)*

APRIL 1

SINGLES

- **THE KILLERS** Flesh And Bone *(Vertigo)*
- **TOM ODELL** Hold Me *(Rca)*
- **THE RAMONA FLOWERS** Lust And Lies *(Distiller)*
- **TAYLOR SWIFT** 22 *(Mercury/Big Machine)*

ALBUMS

- **ANGEL** About Time *(Island)*
- **BONOBO** The North Borders *(Nirja Tune)*
- **THE FLAMING LIPS** The Terror *(Bella Union)*
- **FLETCHER** Upon Ayr *(Dramatica)*
- **PAUL KELLY** Spring And Fall *(Dramatica)*
- **KODALINE** In A Perfect World *(Rca)*
- **THE LEISURE SOCIETY** Alone Aboard The Ark *(Full Time Hobby)*
- **WILLY MOON** Here's Willy Moon *(Island)*

APRIL 8

SINGLES

- **PLATNUM** Love You Tomorrow *(All In)*

ALBUMS

- **SARAH BLASKO** I Awake *(Dramatica)*
- **GHOST** Infestissimum *(Island)*
- **OMD** English Electric *(100 Percent)*
- **PARAMORE** Paramore *(Atlantic/Fueled By Ramen)*
- **BILL RYDER-JONES** A Bad Wind Blows In My Heart *(Domino)*

APRIL 15

ALBUMS

- **IRON & WINE** Ghost On Ghost *(4Aa)*
- **KILLING JOKE** Tae Singles Collection 1979-2012 *(Spinefarm/Universa)*
- **SIMIAN MOBILE DISCO** Live *(Delirious)*

APRIL 22

SINGLES

- **DEVLIN FEAT. ETTA BOND** Love Cards *(Island)*
- **SUB FOCUS** Endorphins *(Ran)*

APRIL 29

SINGLES

- **BO BRUCE** Save Me *(Mercury)*

ALBUMS

- **!!!** Thr!!!er *(Warp)*
- **BRING ME THE HORIZON** Sempiternal *(Rca)*
- **BO BRUCE** Before I Sleep *(Mercury)*
- **THE PIGEON DETECTIVES** We Met At Sea *(Cooking Vinyl)*

MAY 13

ALBUMS

- **LITTLE GREEN CARS** Absolute Zero *(Young & Lost)*
- **SHE & HIM** Volume 3 *(Double 6/Domino)*

MAY 20

ALBUMS

- **TRIBES** Wish To Scream *(Island)*

MAY 27

SINGLES

- **C2C** Down The Road *(Mercury)*

JUNE 3

SINGLES

- **JOHN NEWMAN** Love Me Again *(Island)*

JUNE 10

ALBUMS

- **THE CLASH** The Clash Hits Back *(Columbia)*

Some tracks may already feature in the OCC singles chart as downloads, but these listings indicate their official release

Please email any key releases information to isabelle.nesmon@intentionmedia.co.uk

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

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



STEREOPHONICS Graffiti on the Train

(Stylus Records)



March 4

Stereophonics return this March with their eighth studio album *Graffiti on the Train*, which they are releasing through their own Stylus Records label.

The new 10-track LP has already been preceded by teaser film *Violins and Tambourines* and free download *In A Moment*.

Written by Kelly Jones and produced by Jones and Jim Lowe, it's the final piece in the puzzle for what has been described as 'a newly refined and cinematic Stereophonics'. Jones has also written and directed the videos for the first two songs taken from the album as well as for the first single proper, *Indian Summer*, which is being released on February 25.

The album also sees the band collaborate with David Arnold who arranged strings on several tracks.

Sunday Times Culture called the album the band's "least conventional yet", praising its "newfound lightness of touch."

Stereophonics are: Kelly Jones- vocals/guitar, Richard Jones-bass, Adam Zindani -guitar and Jamie Morrison - drums.

TRACK OF THE WEEK



One Direction have teamed up with the UK charity Comic Relief to record the official 2013 Red Nose Day charity single, which is their take on the Blondie classic *One Way Or Another*.

The single is produced by Julian Bunetta will be released as a download on February 17, CD on February 18.

2013 marks the 25th anniversary of Red Nose Day, the charity Comic Relief's biannual fundraising event.

1D are forgoing any royalties due to them and therefore will not receive any payment in connection with this charity single.

In just over 14 months the British group have sold over 15 million records globally. Their second album *Take Me Home* has to date reached No.1 in over 35 countries.

The band will begin their sold out world tour in the UK this Spring which will be documented for their 3D concert film, out on August 23.

ONE DIRECTION

One Way Or Another (The Official Red Nose Day 2013 single)



(Syco)

February 17

INCOMING ALBUMS

STORNOWAY *Tales From Terra Firma*

(4AD)



British indie folk band Stornoway are soon to release their second album, *Tales From Terra Firma*. The

follow-up to 2010's UK Album Chart Top 20 LP *Beachcomber's Windowsill*.

Tales From Terra Firma is an album of stories about birth, death, marriage and coming of age, and has been described by *The Guardian* as "An album bigger and more ambitious than their debut, but just as lovely and melodic."

Bass player and multi-instrumentalist Oli Steadman transformed into the band's "super geeky esoteric experimentalist" whilst drummer Rob Steadman worked in conjunction with artist Kirini Kopcke to develop the album artwork.

The press release says of the album "The majority of the tracks are simple, melodic pop songs that are warm and inviting and quintessentially Stornoway."

MARCH 11

NOAH AND THE WHALE *Heart Of Nowhere*

(Young And Lost Club/Mercury)



Noah And The Whale are set to release their fourth studio album, *Heart Of Nowhere*, in May.

The album - the band's fourth record in five years - was recorded at West London's British Grove Studios, and follows 2011's platinum-selling *Last Night On Earth*.

To celebrate the release of *Heart Of Nowhere* the band will embark on a four-week residency called *A Month of Sundays* at London's Palace Theatre, commencing April 28.

Heart Of Nowhere will see the return of Charlie Fink as director, with a short film planned to accompany the album. Shooting for the film will take place this month, with more details to be revealed in due course.

Noah And The Whale are Charlie Fink (vocals, guitar), Tom Hobden (violin), Urby Whale (bass), Fred Abbott (guitar) and Michael Petulla (drums).

MAY 6

OMD *English Electric*

(100% Records)



British electronic music act OMD are soon to return with twelfth album *English Electric* - a 12-track

letter to technology, space, love - which was written, recorded, produced and mixed by OMD - Andy McCluskey and Paul Humphreys.

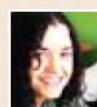
The first single to be released from the album is 'glacial, uplifting Metroland' on March 25.

McCluskey said of the album "The overarching feel tends to be a sense of loss, of melancholia, that things haven't turned out the way you wanted them to, whether it be with technology or personal relationships."

The original four-piece - Andy McCluskey, Paul Humphreys, Malcolm Holmes and Martin Cooper - will reunite this spring for a string of shows which commemorate the band's 35th anniversary, including London's Roundhouse May 3.

APRIL 8

STAFF PICK: CATHERINE KILKENNY, WORK EXPERIENCE



A\$AP ROCKY

LONG.LIVE.A\$AP

(RCA Records/Polo Grounds/ASAP Worldwide)

Released mid-January, *LONG.LIVE.A\$AP* saw Harlem MC A\$AP Rocky enter the charts at number one with

his 16-track debut album.

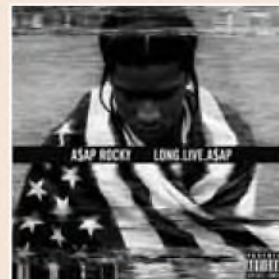
It's a simultaneously mellow and exhilarating listen throughout, with hazy beats and sluggish vocals pierced by the rapid-fire rhythm of his lyrics.

The album is an impressive collage of sounds and artists, and sees the young MC joined by a horde of collaborators, from Haim's reverb-saturated harmonies at the end of *LV* to Schoolboy Q's fast-paced interjections between reeling vocals on *PMW* (*All I really Need*).

Sadly, in *1 Train* the zeal for

collaboration falls short and seems like more of a statement of association than anything else, with none of the six collaborators really getting a chance to shine. The ethereal voice of Florence Welch in *I Come Apart* is a real high point, documenting an emotive reflection on a relationship's demise.

Largely, A\$AP Rocky's musical merits mask the misogyny - nearly every track on the album is marked 'explicit' - but there are points where the unrelenting allusions to women and wealth become tiresome and



detract from the haunting honesty of songs like *Phoenix*.

All in all, *Long Live A\$AP* has its faults but they're generally drowned out by its positives. A worthwhile listen that flaunts conventions to create new, compelling sounds.

OUT NOW

NEW REISSUES / CATALOGUE ALBUMS

**BARBRA STREISAND -
Classical Barbra***(Sony Masterworks 88691922552)*

Following her mercurial rise to prominence in the 1960s largely singing show tunes, Barbra

Streisand really pushed her boundaries in the next decade, embracing pop, rock, disco and other genres. 1976 was a particularly diverse year, with the release of the soundtrack album *A Star Is Born*, which included some of her rockiest recordings, and *Classical Barbra* which cast her in the role of soprano. The latter was one of the first classical crossover albums, and although it was less successful at the time that most of her releases - reaching number 46 in the USA and failing to chart in the UK - it has grown in stature ever since, and is now a much-loved cornerstone of her career. Long overdue for upgrading, the album has now been superbly remastered and expanded, with previously unreleased recordings of Franz Schubert's *An Sylvia* and *Auf Dem*

Wasser Zu Singen increasing the track count to 12, and the running time to 40 minutes. Interpreting the works of Handel, Orff, Faure and Debussy among others, Streisand sings in no fewer than six languages, and is discretely accompanied by The Columbia Symphony Orchestra with Claus Ogerman conducting. She is a revelation, warmly caressing, effortlessly teasing every nuance of meaning out of the lyrics and demonstrating admirable voice control throughout. The Schubert recordings are particularly intimate, with only piano accompaniment, and are so beautifully executed that their omission from the original album is bewildering.

**VARIOUS - The Essential Love
Songs Of Burt Bacharach***(Spectrum SPEC 2126)*

There have been legions before but you can never have too many Burt Bacharach compilations and this is one of the best. A 20-song

budget release bookended by the maestro's own versions of *Trains And Boats And Planes* and *This Guy's In Love With You*, it is a sublime delight, with hit recordings by the likes of Gladys Knight (*The Look Of Love*), The Walker Brothers (*Make It Easy On Yourself*) and The Merseybeats (*It's Love That Really Counts*) delicately threaded amongst lesser known but stellar alternatives. The Dells' recording of Alfie is superbly soulful, Dusty Springfield's *Another Night* is smokily persuasive, and Frank Chacksfield's *You'll Never Get To Heaven* is a sweet MOR treat. No weak tracks at all and (bravely) no Dionne Warwick.

**MARIANNE FAITHFULL -
Broken English***(Island 3711732)*

Described by the artist herself as 'her masterpiece', *Broken English* was released in 1979 and finds Marianne Faithfull in a dark and disturbing place, which is musically a million miles away from her

previous work, and set the standard for everything she has done since. The delicate, warbling innocence of early hits like *This Little Bird*, *Come And Stay With Me* and *As Tears Go By* is cast aside, and Faithfull's deeper, wilder and more expressive voice is a perfect foil for a superb collection of songs that *Rolling Stone* magazine's Greil Marcus succinctly summed up as 'a unique statement about fury, defeat and rancour'. Although Faithfull was using the songs as therapy, it was a critical and commercial triumph. More than 30 years on, a new two-disc edition presents the original album is superbly remastered. Added is the original 'lost' demos, 12-inch mixes and a previously unreleased 12-minute film directed by Derek Jarman. Faithfull pours out her heart, perfectly judging versions of John Lennon's *Working Class Hero*, Dr. Hook's *The Ballad Of Lucy Jordan* and her own harrowing *Why D'Ya Do It*. Recorded with fellow Island artist Steve Winwood laying down superb keyboard and synth parts to give the album a new wave edge, it was and still is a work of tremendous power, and will hopefully be given a new lease of life by its exemplary restoration.

**MARILLION: Early Stages -
The Highlights***(The Official Bootleg Collection 1982-1986)
(EMI REMARILL 012)*

Now deleted, *Early Stages* was a six-disc 2008 release anthologising live recordings of prog rock legends

Marillion between their 1982 breakthrough and the departure of original singer Fish in 1988. This is a two-disc distillation of the set, which dispenses with some of the less vital doodlings to leave a robust rump of recordings. Trimming the fat has left it tighter and more accessible. The more attractive qualities of the original box set remain, with recordings of *Garden Party* (in Glasgow), *Punch & Judy* (Hammersmith) and *Grendel* (Reading) all present. The Hammersmith recordings are among the most interesting. Many of the tracks are 'work in progress' recordings of new songs, and differ considerably from the released versions.

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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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► **CLEVER TREVOR**

You'd think that Trevor Nelson would be happy enough to be regarded as generally one of the smoothest men in all of music broadcasting. But oh no, he wants more: like a No.1 compilation album, which he achieved with his own Trevor Nelson Collection last week. The folks at Sony cracked open the bubbly to celebrate – and even framed a page of *Music Week* for the man himself. Amongst the smiling faces you'll find Nicola Tuer (EVP, Sony Music UK); Phil Savill (director of Marketing, Sony CMG); Simon Barnabas (head of Marketing, Sony Music); Tom Platt (product manager, Sony Music); Trevor Nelson; Myn Jazeel (AMJ Productions)



KEY SONGS IN THE LIFE OF Ollie Rosenblatt



Managing Director Senbla

What's the first record you remember buying?
DMX *Flesh Of My Flesh, Blood Of My Blood* from Our Price record store. I think my music choice has gotten a bit more tame since then.

Which song was/would be the 'first dance' at your wedding?
Would be... Earth Wind And Fire, Boogie Wonderland or Burt Bacharach, *The Look Of Love*. Depending on how i'm feeling that day.

Favourite artist meeting of your life so far?
Al Jarreau.

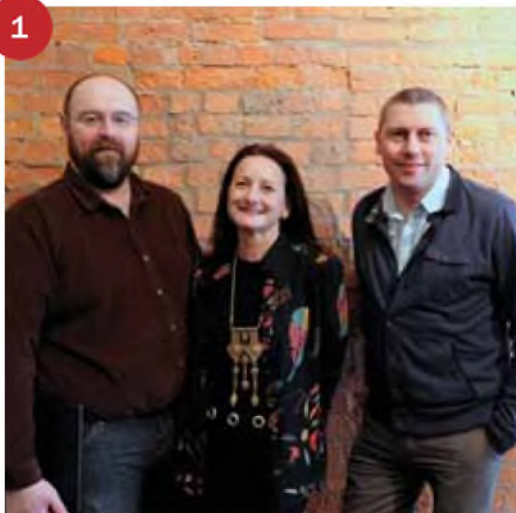
Which track would you like played at your funeral?
When You're Smiling or anything by Puccini.



What's your karaoke speciality?
I've Got The World On A String.

Recommend a track that Music Week readers may not have heard...
Chet Baker and Paul Desmond - *Autumn Leaves* or Roy Hargrove - *Strasbourg St.Denis*

What's your favourite single/track of all time?
Anything by Puccini. Or Baby Be Mine - Michael Jackson or P.Y.T- Michael Jackson. There's too many great songs and too much great music from all genres to choose from.



◀ **BIMMING WITH ENTHUSIASM**

National music education group BIMM launched its new £3m Manchester campus last week with a get-together that saw members of acts such as Two Door Cinema Club, Ocean Colour Scene and even Mike Joyce of Smiths fame turn up in support.

1. [L-R] David O'Connor (marketing director, BIMM); Vaseema Hamilton (principal, BIMM); Adam Carswell (Group MD, BIMM)
2. [L-R] Mike Joyce (The Smiths), Mike Vennart (Biffy Clyro), Ben Thompson (Two Door Cinema Club), Damon Minchella (Ocean Colour Scene & BIMM Bristol Tour) Adam Carswell (Group MD, BIMM)
3. Principal Vaseema Hamilton addressing potential students at the open day.

ARCHIVE

MUSIC WEEK 16 January 1999

Robbie Williams has received a record tally of six nominations in the shortlist for this year's Brit Awards. Neither the *Spice Girls* nor *Boyzone* – two of the biggest acts of last year, have received a nomination... Emap Metro's new weekly music, film and entertainment magazine will be launched as *Heat* on February 2. Martin Aston has joined editor Mark Frith as music editor of the glossy aimed at 18-30-year-old men and women... The UK's leading record labels maintained the pace when it came to artist signings last year, according to *Music Week's* annual A&R signing survey. However, around a quarter of those acts signed in 1997 and half of those signed in 1996 have parted company with their label... George Michael dropped in on DR FOX's *Drivetime* show to give the DJ the exclusive on the naming of his latest album *Ladies and Gentlemen*. Despite assumptions that the *Wham!* frontman was pulling an ironic move following a troublesome event in a Beverley Hills bathroom, he said he came up with the title well in advance of said incident.



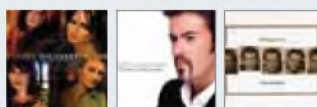
SINGLES TOP 5 16.01.99

POS	ARTIST	SINGLE
1	CHER	Believe
2	CELINE DION	My Heart Will Go On
3	RUN DMC VS JASON NEVINS	It's Like That
4	BOYZONE	No Matter What
5	B*WITCHED	C'est La Vie



ALBUMS TOP 5 16.01.99

POS	ARTIST	ALBUM
1	THE CORRS	Talk On Corners
2	GEORGE MICHAEL	Ladies & Gentlemen – The Best Of
3	BOYZONE	Where We Belong
4	ROBBIE WILLIAMS	Life Thru A Lens
5	ROBBIE WILLIAMS	I've Been Expecting You

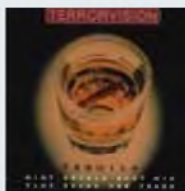


NEW RELEASES RECOMMENDED 16.01.99



TERRORVISION Tequila CASSIUS 1999

Terrorvision's *Tequila* is Single Of The Fortnight. The "funky" track – which comprises the Mint Royale remix and the original Edwyn Collins-produced version – already sounds like classic party backing music says *Music Week*. Album Of The Fortnight is *Cassius*: 1999. The debut release from DJ duo Philippe Zdar and Boombass brings a "playfulness which much UK dance music seems to lack". It's predicted for chart success.



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IMAGEM ALL THE PEOPLE

We've heard that it was an entry requirement for those visiting Imagem's Midem party in Cannes last week to properly pronounce the independent publisher's brand name at the door. If you found yourself locked out and standing in the chilly French coastal winds, remember for next year, it's 'l-mark-hem'. And yes, we realise that makes our pun above slightly redundant. We don't care. We got in. It was jolly good fun.

1. [L-R] Philip Mortlock (Albert Music) / Natasha Baldwin (president Creative and Marketing for Imagem Music Group International) / Bobby Sukhraj (creative manager Imagem NL) / Rachel Kelly (Albert Music)
2. [L-R] André de Raaff (Group CEO Imagem) / Michel Duval (Because Editions)
3. [L-R] Tomo in der Muhlen (IDM Music) / Miriam Westercappel (IDM Music) / André de Raaff (CEO Imagem CV) / Guy Morris (Blue Mountain Music)
4. [L-R]: Suzanne Doyle (WholeWorldBand) / Kevin Godley (10cc) / John Minch (Imagem chief executive) / Kim Frankiewicz (MD Imagem Music UK)

FABLED LABELS

IMMEDIATE RECORDS

Key artists: Small Faces, Billy Nicholls, The Nice

Formed in 1965 by The Rolling Stones' 21-year-old manager and producer, Andrew Loog Oldham and co-founder Tony Calder, Immediate Records initially focused on the London blues and R&B scene.

The label went on to develop an eclectic roster which veered between bubblegum, mod, freakbeat, R&B, folk, rock, soul, psychedelia and 'swinging London' baroque. Signed artists included Rod Stewart and the Small Faces, Nico, John Mayall, Cat Stevens, Jimmy Page, The Nice, PP Arnold, Amen Corner, Chris Farlowe, The Beach Boys, Eric Clapton and Fleetwood Mac.

In the US, Immediate first set up a deal with MGM Records, which issued three singles as part of the regular MGM series. Then Immediate set up a deal with United Artists before signing with CBS to set up a new label series. Finally, Immediate set up its own independent label in the US to issue one single and The Nice's last album.

Due to financial problems, the label was short-lived and disintegrated in 1970. The label's last release was from Steve Marriott's post-Small

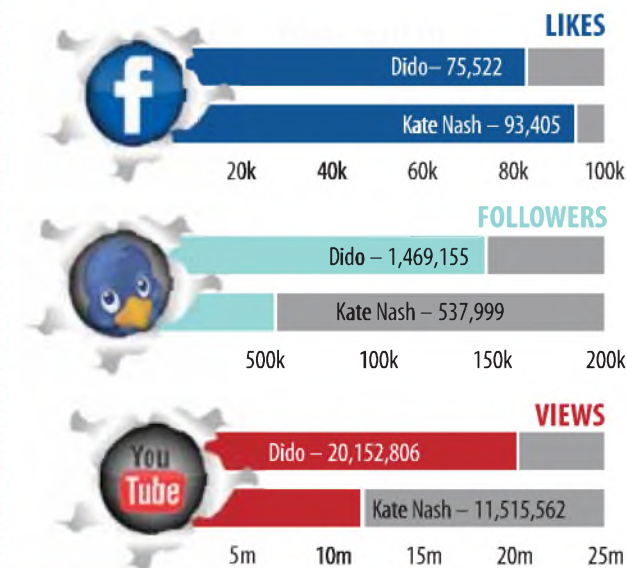
Faces supergroup Humble Pie, which also boasted vocalist and guitarist Peter Frampton among its ranks.



Did you know? Many of the label's hit songs were written and produced by The Rolling Stones' Mick Jagger and Keith Richards.

SOCIAL STANDING

Official fan pages go head-to-head



DIDO VS KATE NASH

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"Head down / As I watch my feet take turns hitting the ground"



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