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Global record revenues are up, according to new IFPI report - but the UK's still struggling



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How have BRIT Award-winning artists fared in the wake of last week's televised ceremony?



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Music Week speaks to the BRIT School about its ambitious future plans

10 million and counting

BPI GOOGLE TAKEDOWN REQUESTS HIT EIGHT FIGURES - AND WILL DOUBLE BY YEAR-END

The BPI has instigated the removal of more than 10 million Google search results that send consumers to illegal music downloads - and has told *Music Week* it expects that figure to double by the end of 2013.

The milestone was passed last week (February 20), 18 months after the delisting programme began. The record trade body's CEO Geoff Taylor (pictured) said that repeated requests for Google to increase the maximum number of takedown notices permitted per week had been adhered to, and that the BPI had already sent more than 2 million to the search giant in the first six weeks of 2013. The BPI's programme has been led by its head of internet investigation, John Hodge - a former detective and cyber-crime specialist at the Child Exploitation and Online Protection Centre.

"We absolutely understand that this is just one piece of the

puzzle," Taylor told *Music Week*. "Removing illegal links does not solve the piracy problem - but what it does do is create more breathing space for the legal services, allowing their links to move up Google's rankings."

He added: "We know that we also need to be blocking infringing sites, removing illegal files at the source and throttling advertising [on pirate sites] - and we're doing all of those as well."

Bespoke software and automated crawling tools created in-house by the BPI now search for members' repertoire across

more than 300 known infringing sites and generate URLs which are sent to Google as a DMCA Notice for removal within four hours of receipt.

Although he said he was "very proud of the great work John has led", Taylor expressed frustration over Google's failure to de-list or de-rank entire sites that have spawned "hundreds of thousands" of URLs for which the BPI had successfully submitted takedown requests.

He also said that he was keen to see "even more engagement" from digital music



platforms who would directly benefit from the takedowns.

And responding to recent reports of Google planning to launch a licensed music subscription streaming platform to compete with Spotify and Deezer, Taylor commented: "We're obviously yet to see the details of such a service, but the more Google understands that its business revolves around content like music - and that it needs to support the businesses that produce that content - the better our relationship will be."

When questioned on the

THE NUMBER'S UP

The BPI now stands third in the global list of companies removing illegal content from Google. At the time of going to press, the takedown rankings read:

- 1) Degban - 17,452,478
- 2) RIAA - 12,218,192
- 3) BPI - 10,584,086
- 4) Takedown Piracy LLC - 7,417,452
- 5) DtecNet - 6,909,799

Non-music entertainment firms include NBC/Universal (3,417,347 takedowns), Warner Bros. Entertainment Inc. (583,247) and The Walt Disney Company (319,995).

importance of search referrals to pirate sites compared to those who visit such portals direct, Taylor responded: "Most consumers only find out about these illegal sites through search engines. Consumers want and expect search engines to refer them to safe and legal sites first."

Team Sande: this is just the beginning

The management team behind double BRIT Award-winner Emeli Sande believe *Our Version Of Events* will sell more copies globally in the second year of release than it did in the first, and that Universal's acquisition of her label, Virgin, has significantly enhanced her chances of cracking America.

The album's UK sales total currently stands at around 1.6m. Her co-managers, Adrian Sykes

and Greg Castell, believe that will rise to 2.4m by the end of this calendar year. The LP was released on February 10, 2012, has been in the Top 10 every week since. Only one other debut album has stayed in the Top 10 longer - *Please Please Me* by The Beatles. If *Our Version of Events* remains in the Top 10 up to and including the week ending April 28, it will take the record.

Globally, the first 12 months

of release saw 2.5m units shifted. Sykes and Castell told *Music Week* the album will sell more than that in its second 12 months (ending mid-Feb 2013).

How much more depends largely on how Sande fares in the US. She has already appeared on a number of high-profile TV shows (including *Letterman* and *Kimmel*) and performed sell-out concerts. She also played Clive Davis' Grammy party and Elton

John's Oscars party.

In the weekend following her BRITs triumph, *Our Version Of Events* climbed from outside the Top 30 to No.7 in the US iTunes chart.

But it is the Universal factor that Sykes feels will be key: "In America last year, EMI did a lot of serious groundwork, but since the takeover there is a renewed energy and commitment, which is typified by Steve Barnett at Capitol who

believes there is a huge opportunity to break this record.

"He has brought a dynamism and focus to the team. He met Emeli, looked her in the eye and said, 'We're going to deliver for you; You can sense the urgency out there now. We're starting again there and it feels as exciting as it did 18 months ago over here. Turning the doubters into believers, that's the bit I love.'"

■ Page 20: Decisive interview

NEWS

EDITORIAL

Bland BRITs? Joe Public has to answer to himself



A WEEK ON AND I'VE BEEN THINKING A LOT ABOUT THE BRIT Awards 2013. Like many others, I can't shake the feeling that this generation is being short-changed in the heart-thumping craziness stakes. I'm just not exactly sure what the music industry is supposed to do about it.

As I watched the repeat of the ceremony over the weekend - thoughtfully dumped on ITV2 midway through High Street Saturday by those clever telly types who judiciously cut off Adele so we could see Benidorm on time - one moment in particular really jarred.

Host James Corden said Justin Timberlake was so smooth he was "like human Veet". Cue much guffawing. Except the gag doesn't properly function: Veet is not by nature smooth. It is, in fact, a corrosive solution designed to excoriate naturally wild or untamed human elements; to help us pretend that supposedly unsightly smatterings of primitive disorderliness simply don't exist.

If I was being cruel, I'd suggest it was the perfect sponsor for the BRIT Awards 2013. (*The Sun's* Gordon Smart was less timid: 'Bland of the year goes to... the BRITs' roared his pretty-tough-to-argue with editorial in the wake of the show.)

So who is to blame for the ever-grateful yet painfully soporific uniformity of the ceremony's stars last week?

"It's hard to blame the organisers or even the artists for the soporific uniformity of the BRITs. We live in the age of the offended. And it sucks"

The BPI? Sure, they're an easy enemy to throw lazy 'rattle your jewellery'-isms towards, but in reality, what did the organisers - and chairman David Joseph - actually do wrong?

For my money, the audio, lighting and logistical production of the show was second-to-none - a graceful presentation that came across rather well on TV and was a genuine step-up on even 2012's glittering parade and great rival The Grammys. (A surprise collaboration or two wouldn't have gone amiss, mind you.)

The artists? Obviously, they could have injected more rock'n'roll into the evening; a jettisoned hunk of lamb, a brutal drunken two fingers of an awards speech - a cheeky interruptive wiggle of the derriere in front of a fallen idol. But it's not exactly Emeli Sande's fault that she's quite a nice lady, actually - or One Direction's that they're inoffensive teenagers having the time of their lives.

I simply can't believe the music business is now industriously 'Nice'. That's just who these artist are - to beg them to change is to entice an embarrassing routine. (And no matter how snarky you're feeling, nothing Ben Howard could ever do would be as banal and predictable as those calling him boring minutes after his BRITs win.)

Here's the shocker: I blame the public. Joe Schmo. Yes, even *The Sun* readers. We live in the age of the easily offended. 'The bland leading the bland'. It's fine by me, but if I was 16, man would this trend for plastic indignation suck.

Mirroring our politicians, our media and the coliseum of anodyne self-censorship that is social networking, perhaps artists are fearful of unleashing any inner passions - even at the booziest public celebration of their talents. You used to upset *The Daily Mail* as a hero (hooray!) - now you get called a bully on Twitter (boo!).

I suppose no-one ever got dropped for being too likeable. But in pop music, no-one's really been remembered for it, either.

Tim Ingham, Editor

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

New global stats pile pressure on Westminster

IFPI'S MOORE: UK NEEDS LEGISLATION TO KEEP UP



"Until the DEA is in place, it will be hard for the UK music market to turn itself around"

FRANCES MOORE, IFPI



INTERNATIONAL

BY TOM PAKINKIS

The IFPI celebrated the first year of growth for the global music industry since 1999 in its 2013 Digital Music Report earlier this week. But at the same time, the trade body's CEO Frances Moore warned that Government action was needed in the UK if it was to avoid slipping further down the music world's league table.

With the global value of the recorded music industry seeing a 0.3% growth last year, the IFPI declared a "road to recovery" with at least eight of the world's Top 20 music markets expected to see growth: Australia, Brazil, Canada, India, Japan, Mexico, Norway and Sweden.

Brazil was tipped as "a market set to surge" thanks to its huge population, growing economy and increasing device penetration alongside social media driving digital music. Its total recorded music market grew by 11.2% in the first half of 2012 and by 8.6% in 2011.

Meanwhile India was said to be "nearing an all-time high" after its recorded music market grew for the third consecutive year in 2012. It's thanks in part to mobile and streaming penetration but also action from the courts to support legitimate digital and creative industries. A number of court orders forcing ISP blocks on over 100 copyright

infringing websites saw nearly 10 million Indian internet users stop using the sites, according to the IFPI's estimates.

While the UK music market is down 6%, Moore told *Music Week* that it has everything it needs to be a major digital success - except legislative support from Government.

"Whether it's the investment from the labels in domestic talent, the rich heritage in music, a culture of music buying, legal digital services or high broadband and smartphone penetration, it's all there," said Moore. "The UK should be a major digital success story."

"What we don't have is any strong enforcement legislation and, until that last piece of the puzzle is there, it will be difficult for the market to turn around. Definitely we need [the Digital Economy Act] to be put in place and hopefully this will be one more message."

The UK is used to being the second or third music market historically, but recently slipped to fourth, being overtaken by Germany. "We're seeing the UK already starting to drop down the charts," Moore pointed out. "There are other countries that are seeing the importance of investing in music - by which I mean establishing good laws and creating the right environment. If the UK doesn't do that, as in all cases where you're not trying to compete, it will fall behind."

When asked whether the positive outlook for the global music market in the IFPI's latest report, along with the incentive of growing competition around the world, would provide ammunition for those lobbying the Government to become more invested in the UK music industry, Moore remained hopeful but ultimately realistic: "When I look at the work that's been done at national level by the whole creative industry - not just the music industry - to try to draw the Government's attention to the problems of the delay in the Digital Economy Act, this will be one more call but I think it's been made very clear already that something needs to be done."

President and CEO of International at Sony Music Entertainment Edgar Berger added, however, that the UK music market's standing shouldn't take away from the territory's importance on the global music stage. "We have to look at the overwhelming importance of UK repertoire in the music world," he said. "If you look at the Grammys this year: Album of the Year went to Mumford & Sons - a UK artist. If you look at the most sold album this year and last year - Adele; last year's Grammy album of the year - Adele; and this year's biggest breakthrough story there is by far One Direction. They're all from the UK. So I think it's a transitional issue."

NEW RESEARCH PROJECT PROMISES TO FINALLY PUT DEFINITIVE VALUE ON UK INDUSTRY

UK Music asks: what are you worth?

RESEARCH

■ BY PAUL WILLIAMS

The full economic scale of the UK music industry is to be mapped accurately for the first time in an ambitious project by UK Music.

The organisation has recruited one-time Government economist Jonathan Todd to oversee the initiative, which will provide a vital tool for the industry when lobbying politicians as it will precisely detail how much the sector contributes annually to the British economy.

"We want to show for the first time the value of the whole industry, which includes live, recorded, performing, collecting, we want everything to be in, an economic snapshot of the industry and then we want to do it year-on-year so we can show growth and everything happening," said UK Music CEO Jo Dipple.

Attempts to measure the size of the UK music industry have taken place before, including by the DCMS which in 2009 estimated the sector's Gross Value Added (GVA) was £4.1bn. UK Music believes this is an



"The industry is under-counted and under-valued by Government. The problem we have is that the DCMS' figures don't truly reflect the British music business"

underestimation, based on a flawed methodology.

Additionally, the way the Office of National Statistics captures the industry's economic performance through what are known as Standard Industrial

Classification (SIC) codes also do not accurately reflect an increasingly diverse and complex industry. According to UK Music, more than 60% of the codes relating to the sector are incorrect.

"The industry is under-counted and under-valued completely," said Dipple. "The problem we've got is that the Government figures from DCMS don't reflect the industry, the SIC codes that measure the economic productivity are wrong and at no point has the industry come together previously with a figure to say, 'This is what we are.' I hope that's going to be the point at which the party leaders and the CBI and BIS and DCMS and all our partners across the economic divide will look at the figures and go, 'Right that's the sector. It's a very important sector.'"

Work is already underway on the research, which will cover the year 2012 and is being peer reviewed by renowned research firm Oxford Economics to make it even more robust.

"We're quite well developed," said Dipple. "We've got a working group of all our members' economic experts and our economic researcher is analysing all of their data going down into their companies, so there is a lot of work that is going on, but obviously because a lot of music industry companies are SMEs it's a time consuming job."

The completed research is expected to be unveiled in the autumn this year, providing the UK music industry with an invaluable piece of work to demonstrate to ministers and others its importance to the British economy.

This could subsequently play a vital role when UK Music and others are discussing Government policy and spending decisions with legislators.

As Dipple noted: "The frustration that lots of people felt was that 2012 was the year of the Olympics and at every point that platform was about British music and yet the way sometimes Government treats music is a side piece to the serious manufacturing industries and what we'd like to prove to policy makers is that in digital manufacturing, particularly across a global market place, music has got a very strong place in that market and every party is trying to work out strategies and policies for that global digital market when it comes to the UK. We want to be a central voice in those strategies as they are being developed."

■ See **Big Interview with UK Music's Jo Dipple** - Pages 12-14

BASCA will get younger, says new Chair



The new chairman of songwriters' body BASCA has vowed to help the organisation become younger as it looks to work closer than ever with UK Music and PRS.

Simon Darlow (pictured) was announced as the new BASCA chair this week. He replaces former chair Sarah Rodgers, who will remain as a director.

Darlow has written and co-written hits for artists as diverse as Grace Jones (Slave to the Rhythm), Toyah, Dollar, Dame Shirley Bassey, Martine McCutcheon and Sir Cliff Richard. In a professional music writing career spanning 30 years, he has also composed more than 100 TV themes, including The Shanghai TV News, Hole in the

Wall (BBC 1), Supermarket Sweep (ITV), BBC global TV idents and hourly news bulletins for talkSPORT radio, as well as music for films, including *How to Lose Friends & Alienate People*.

"My aim is to bring in more of the younger generation - it's got a little old," Darlow told *Music Week*.

"We need to reach out to up-and-coming writers and artists, and they desperately need guidance as to the value of copyright in the future, especially in the digital world."

Of BASCA's relationship with PRS - which collects royalties on behalf of its own songwriter members - Darlow added: "I'd very much like us and

PRS to work much more closely together. We're both fighting for the value of copyright.

"It's important for us to all speak with a single voice - not to go to the European [legislators] with multiple messages."

Darlow plans to launch more member networking events, specifically for the benefit of promising young writers, and to help them "aspire to the Ivor Novellos" - the awards night jointly run by BASCA and PRS.

BASCA also runs the British Composer Awards and the Gold Badge Awards.

A former PRS deputy chair, Darlow sits on the boards of PRS, MCPS-PRS Alliance, PRS for Music Foundation, CIAM Exco and UK Music.

NEWS

NEWS IN BRIEF

■ **USA:** Leading ISPs in the US have launched the Copyright Alert System with a five or six strike rule for copyright infringing users. Comcast, AT&T, Cablevision, Time Warner, and Verizon will reduce (or 'throttle') connection speeds of users that continue to break the law.

■ **SPOTIFY:** The popular streaming platform has teamed with Ford Motor Co, allowing North American vehicle-owners in-car access to its service. The deal, revealed at World Mobile Congress this week, means that over one million Ford owners with Sync AppLink will be able to access Spotify's catalogue of 20 million songs via smartphone voice activation technology.

■ **OMNIFONE:** The global B2B cloud music service provider has revealed a 300% annual increase in subscribers to January 2013. Omnifone currently powers services including Blackberry BBM Music, Sony Music Unlimited and rara.com.

■ **APLIN:** Parlophone-signed singer/songwriter Gabrielle Aplin has launched her own record label, Never Fade. The 20-year-old artist is looking to represent others through the venture – the first signing of which is Hannah Grace, who will join her on her forthcoming tour.

■ **SHAZAM:** The music discovery service has surpassed 300 million users and revealed iPad and Android tablet updates. The company revealed the user figure milestone at Mobile World Congress on Monday (February 25), along with the forthcoming app updates with their 'new user experience' – to be made available in the coming weeks.

■ **BMG:** The rights company has acquired FKO Music and announced a partnership with the company's founder Francis Kertekian. The deal includes all songs by Nigerian Afro-beat legend Fela Kuti.

■ **GOOGLE:** The search giant is in negotiations with music labels to launch a subscription streaming service this year which will directly compete with Spotify and Deezer, according to reports.

■ **GLOBAL RADIO:** The decision on whether Global Radio can take over all GMG Radio assets has been delayed from the original date of March 27, with a final decision now expected on May 22.

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FIRST EVER KLS RELEASE DUBBED 'ALTERNATIVE ALBUM OF THE YEAR'

Kobalt smashes Nick Cave target

LABELS

■ BY TIM INGHAM

Kobalt believes it has proved to the industry what its Label Services team are capable of after the successful release of the division's first ever album, Nick Cave's *Push The Sky Away*.

The LP was issued last week on Cave's own Bad Seed imprint, backed by worldwide support from Kobalt in distribution, marketing, manufacturing, promotion, D2C activity, synch licensing and more.

It reached No.1 in the UK Midweeks before hitting No.3 on the Official Albums Chart on Sunday – no mean feat four days after the BRIT Awards. The LP shifted more than 23,000 copies on these shores – Cave's highest-ever week one sales.

Push The Sky Away scored even higher chart positions abroad, hitting No.1 in Australia, Austria, New Zealand, Holland and Belgium and No.2 in Germany.

"Our target was Top 10 in the UK and we've comfortably outperformed that," Kobalt Label Services (KLS) MD Paul Hitchman told *Music Week*.

"This really shows what KLS can deliver. This was a successful simultaneous, same-week global release in more than 30 markets around the world."



"People were always likely to be sceptical about our Label Services until we could prove what we're capable of - now we've done it"

PAUL HITCHMAN, KOBALT LABEL SERVICES

Kobalt Label Services was announced at Midem in January 2012, where Kobalt also revealed that it had acquired digital distribution group AWAL.

The company's physical distribution partners for Cave's album included Proper (UK), Inertia (Australia), [PIAS] (Belgium/Holland/France), Playground (Nordic) and Rough Trade (Germany/Austria/Switzerland).

When asked if he thought the album's performance would

silence those who suggested Kobalt's marketing spend couldn't match a major label, Hitchman said: "Absolutely. Last year was all about setting up for KLS, getting our people and systems in place. People were always likely to be sceptical until we could prove what we were capable of – and now we've done it."

Mirroring Kobalt's publishing rights setup, KLS allows artists like Cave to keep hold of the masters to their own material. Kobalt then takes a commission

from each sale as a service fee. "It's a different model from the traditional major record deal – the majority of revenues are retained [by the artist]," explained Hitchman.

Kobalt built a team around the world for Cave's campaign in conjunction with the artist's management at ATC, including third-party PR and promotions execs and marketing consultants.

"We've invested a lot into the digital side of the campaign," said Hitchman. "We've done bold and interesting things in digital, which you might not have previously associated with an artist like Nick Cave – from a Twitter Q&A to global webcasting in partnership with YouTube and a close partnership with iTunes."

Hitchman told *Music Week* that Kobalt was due to make announcements about new signings to KLS in the next fortnight, but that the Nick Cave campaign wouldn't be slowing down throughout 2013.

"We see this as the must-have alternative album of this year," he commented. "It's a great record. As far as we're concerned, there are usually one or two great alternative records each year, and this is definitely one of those in 2013. We'll work closely with Nick and ATC to ensure we maximise its potential."

Cherry Red to release 'lost' Hawkwind LP amongst new catalogue signings

Cherry Red will release 'lost' Hawkwind album *Warrior On The Edge Of Time* as part of a raft of new catalogue deals.

Originally released in 1975 on United Artists, *Warrior On The Edge Of Time* was Hawkwind's fifth studio album, and their last to feature Ian 'Lemmy' Kilmister before he departed to Motorhead.

The LP's master tapes were rumoured to be lost or destroyed, but found secure in the United Artists archive at EMI. This is the first time the album has been officially re-mastered.

Scheduled for a May release on Cherry Red's Atomhenge

imprint, which is managed by Esoteric Recordings, the album will be available in single disc and expanded editions – the latter featuring a 5.1 Surround Sound mix drawn from the original multi-track master tapes.

Adam Velasco, MD at Cherry Red Records said: "The reissue of such a sought-after album epitomises the Cherry Red way of business. Even in the digital era, there are still buried treasures out there from iconic artists like Hawkwind. It is our job to locate these albums, license them and release them with the appropriate love and attention."

In addition, Cherry Red has entered into a physical deal for the Salsoul Label with Altra Moda Music – incorporating future releases from the likes of Loleatta Holloway, Jocelyn Brown, First Choice, Salsoul Orchestra, Skyy, Double Exposure, Instant Funk and Joe Bataan – as well as signing a European-wide agreement with Virjon to release the extensive Johnny Guitar Watson and The Watsonian Institute's DJM catalogue.

Elsewhere, it has penned a deal with QEDG Management (Uriah Heep, Greg Lake,



Curved Air and Landmarq) for future releases and purchased rights to the ska and reggae Moon ska label, which includes studio albums by Bad Manners, The Selecter, The Skatalites and Special Beat.

Celebrating its 35th anniversary in 2013, Cherry Red profitably releases more than 500 physical titles each year across 20 bespoke imprints.



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NEWS

BEAT DELETE RE-PRESSES VINYL TO FAN DEMAND AND COULD ADD T-SHIRTS AND POSTERS

Indie vinyl pledge service could expand into merch

LABELS

BY RHIAN JONES

Indie label Ninja Tune is considering the addition of merchandise like T-shirts and posters to its new crowd-funded product service, which has already partnered with leading indie labels such as Domino, Beggars and Sunday Best.

Beat Delete allows fans to pledge money to fund the vinyl pressing of a limited run of destroyed or rare physical records that were previously considered too expensive to manufacture.

Founded by the label's head of business affairs Martin Dobson, the idea was formed after the Sony-DADC warehouse fire in 2011, which destroyed the stock of a number of independent labels.

Dobson told *Music Week*: "A

lot of labels won't re-press old records that are only selling one or two a week. A year ago, they may well have had a back catalogue of 200, but now they don't have anything, so it's really not worth them re-pressing it unless they get the orders in. This way, if you get a hundred guaranteed sales it takes the risk away from the pressing."

Once fans have found an item they like through the site's list of out-of-press albums and singles, they can make an order. Once Beat Delete's pledging threshold is reached, Ninja Tune will repress the product and post it out.

The labels decide which items to list online as well as setting the price (which generally ranges from £5 - £20). Ninja Tune collects a "small commission", said Dobson.



BEAT DELETE

"It's more to have the portal there rather than a big money-making scheme," he explained. "Hopefully the more labels and more releases we get on there, the more it will become a workable business. At the moment it's just an idea and obviously there's the advantage of Ninja Tune being able to put what releases they want to put up there as well."

Discussing the future of the service, he added: "It's predominantly vinyl, but we do have a couple of limited edition CDs. One label is talking about putting out a record box on



"The more labels and releases we get on there, the more it will become a workable business. At the moment it's just an idea"

MARTIN DOBSON, BEAT DELETE

there that costs about £400. We'd also like to put up other products - it would be great to have T-shirts on there, posters and stuff but we're not really at that stage yet. We need to have some successes first."

Smaller labels involved with the project include Accidental, Big Dada, Brainfeeder, Cat Skills and Tru Thoughts. Already confirmed for re-pressing is King Geedorah's 2003 album *Take Me To Your Leader* released on Big Dada. The record has received 189 orders - 252% of the required threshold needed.



Others nearly fully-funded include a number of releases from Brazilian electronic artist Amon Tobin and records from hip hop producer Blockhead and Brit DJ Mr. Scruff.

Official Charts Company supports Awards

The Official Charts Company has once again signed up to sponsor the A&R category at the Music Week Awards 2013.

As revealed last week, finalists in the category include labels Black Butter, Island, Infectious,

Mercury, Polydor and Virgin.

The Music Week Awards 2013 in association with Spotify take place on April 11 at The Brewery in Central London.

"The Official Charts Company is delighted to help

celebrate the UK's Number 1 A&R talent," said Official Charts Company MD Martin Talbot. "Vibrant and exciting Official Singles and Albums charts depend on the sterling work which the music industry

does in finding and developing new talent, which the great British public then vote on by buying their music. Without the UK's best A&R executives and teams, the

MusicWeek
Awards 2013
Spotify

Official Charts would be far less exciting than they are."

Ian Penman and Rick Riccobono of New Media Law LLP

Would like to congratulate their clients Peter McCamley and Paul Flynn of P&P Songs

On the successful sale of their company to Reservoir Media.



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REBORN IMPRINT TO GET MEGABUCKS BACKING FROM UK INDIE FOR 2013 REISSUES

Demon readies big push for Tabu

CATALOGUE

■ BY TOM PAKINKIS

Demon Music Group is set to reissue the catalogue of influential soul label Tabu Records, backing the initial campaign with a six-figure sum that could eventually stretch to half a million pounds.

The independent catalogue specialist has snapped up an exclusive licence for the recordings in a worldwide deal excluding the US and Canada.

Demon's 'Tabu reborn' reissue strategy will be rolled out over 2013 and will incorporate digital and expanded CD versions of 35 releases from the Clarence Avant-founded label, alongside selected key albums re-released on 180 gram vinyl as well as boxset editions.

"This will see close to £100,000 worth of marketing and maybe be up to £200,000," Demon's commercial director Adrian Sear told *Music Week*.

"I'm throttling back for the simple reason that I don't yet know if we're going to do any 'Best Of's' for TV. We might well do that, in which case you



could be talking half a million. But in the initial stages, it'll be £100,000 to £200,000."

Tabu Records helped define an era in R&B, which ran from the late 1970s into the 1990s, and was home to headline acts such as Alexander O'Neal, Cherrelle and The SOS Band.

"We've been interested in acquiring or getting a licence for this catalogue for maybe three years," said Sear. "We'd been in touch with Clarence but he'd done a worldwide deal with

Universal and that was the end of it. So I said, 'Nevermind, I'm sorry we weren't in the frame but maybe next time.'

"Then, we were talking to the manager of Alexander O'Neal, Les Spaine, and he said, 'I'm not sure that the catalogue is getting issued properly.'

"So I got in touch with Clarence again. We met up and, in between telling me all these amazing stories, he said 'Oh, by the way, I've decided that I'm going to free up the catalogue



"We've already had amazing demand for the tracks on other people's compilations without putting product out"

ADRIAN SEAR, DEMON MUSIC GROUP

from Universal outside of America. I'm interested in another deal with an independent.' So I made him a proposal and we secured it."

While Sear couldn't go into exact figures on the catalogue acquisition, calling it a "mid-range to large" deal, he was confident that it was a "fair deal" and one that Demon could make a success out of for both the company and a now 82-year-old Avant.

"I think it's going to be

incredibly successful," he said. "We've already had an amazing demand for the tracks on other people's compilations without even putting product out.

"One of the reasons that we were so thrilled to get it and to do this deep catalogue work on it is simply that it had not been available for such a long time," he added. "No reflection on the previous licensees or previous owners but, to be honest, they were only focused on the hit product and probably the vanilla versions of the albums. In fairness to them, it's taken a significant amount of work to get the original masters because they were all over the place."

Clarence Avant founded Tabu Records in 1976. Avant had been a music manager since the early 1960s and guided the careers of blues artist Little Willie John, jazz organist Jimmy Smith, jazz producer Creed Taylor, rock and roll recording pioneer Tom Wilson and composer Lalo Schiffrin.

Tabu followed Sussex Records, which Avant founded in 1971 before signing artists such as Bill Withers, Dennis Coffey, The Presidents and Wadsworth Mansion.

P&P Songs trusts new owner to thrive



The founders of British publishing success story P&P Songs have told *Music Week* that they expect the company's new owner to do great things with its catalogue.

New York based publisher Reservoir acquired the UK firm last week, bringing more than 1,000 P&P pop music titles under its control.

The move aligned Reservoir with songwriters such as Ina Wroldsen, Lotte Mullan and Sandi Thom (pictured) - whose own release *I Wish I Was a Punk Rocker (With Flowers In My Hair)* topped the UK Singles chart in 2006.

P&P Songs was founded seven years ago by respected

music publishing veterans Peter McCamley and Paul Flynn. Under their leadership, the catalogue grew into a collection of contemporary Top 40 singles, specialising in classic rock and pop. It has formed long-standing relationships with songwriters including Steve Miller and Albert Hammond, a Songwriter Hall of Fame inductee.

P&P's McCamley and Flynn said in a statement: "From our first conversations with Reservoir it was clear that they share our vision of music publishing, where creativity is matched by business insight and strategy.

"We are both proud of what we have achieved at P&P, and

being able to transfer our catalog and writer agreements over to a similarly respected, creative, and hardworking independent publisher in Reservoir was extremely important to us. We trust that their team will provide the P&P roster with the continuing attention and support such songwriters deserve."

Reservoir will support P&P's UK-based writers from its Reverb Music office in London, where managing director Annette Barrett oversees European operations.

Barrett is the former MD of UK publisher Reverb, which Reservoir acquired in September last year.

MusicWeek The Playlist

10 tracks you need to hear...

DATA DIGEST

BREAKOUT



ALARM BELLS
Alarm Bells formed in 2012 from the remains of 'fight-pop' band Dananananaykroyd. Now back with a new sound described as "a mix of the grooves and textures of 70's Yes, spartan Fugazi-esque sections, nauseating math-y interludes and dense and catchy choruses", they've already supported the likes of Bloc Party and Maps & Atlases. Catch them at the next Breakout event at Glasgow's Stereo on March 21. *Get on the guest list at musicweek.com/breakout*



The latest most popular Shazam new release chart:
1 **BRUNO MARS** When I Was Your Man
2 **DUKE DUMONT** FEAT. A*M*E Need U
3 **JUSTIN**
4 **TIMBERLAKE** Mirrors
5 **THE SATURDAYS** What About Us

GIG OF THE WEEK



Who: Moxafrica Fundraiser
Where: Islington Assembly Hall
When: March 6
Why: David Gray, Gabriella Cilmi, Magic Numbers, David Ford, Bo Bruce and more come together to raise money for the treatment of TB in Africa.

SALES STATISTICS

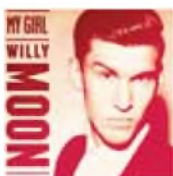


CHART WEEK 08 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,492,159	1,248,975	301,253	1,550,228
PREVIOUS WEEK	3,413,851	1,373,954	385,796	1,759,750
% CHANGE	+2.3%	-9.1%	-21.9%	-11.9%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	28,433,596	11,581,473	2,596,618	14,178,091
PREVIOUS YEAR	27,589,945	11,574,210	2,359,931	13,934,141
% CHANGE	+3.1%	+0.1%	+10.0%	+1.8%



PALMA VIOLETS
180 (Rough Trade)
(album, out now)
Contact: Jamie Woolgar, Rough Trade
jamiewoolgar@roughtraderecords.com



WILLY MOON
My Girl (Island)
(single, March 3)
Contact: Ruth Drake, Toast
ruth@toastpress.com



RAINY MILO
Don't Regret Me (Mercury)
(single, March 18)
Contact: Sinead Mills, Anorak
sinead@anorakpress.com



PRIMAL SCREAM
2013 (First/Ignition)
(single, available now)
Contact: Barbara Charone, MBC PR
bc@mbcpr.com



MØ
Pilgrim (MsMr remix) (RCA)
(single, out now)
Contact: Adrian Read, Inside Out
adrian@insideslashout.com



DEPECHE MODE
Heaven (Columbia)
(single, March 18)
Contact: Barbara Charone, MBC PR
bc@mbcpr.com



BLOC PARTY
Trust (Frenchkiss)
(single, available now)
Contact: Ruth Drake, Toast
ruth@toastpress.com



ED HARCOURT
Back Into The Woods (Kid Gloves)
(album, out now)
Contact: Barbara Charone, MBC PR
bc@mbcpr.com



LOOM
I Get A Taste (Hate Hate Hate)
(single, March 25)
Contact: Tony Linkin, Big Mouth
tony@bigmouthpublicity.co.uk



NIGHT MOVES
Coloured Emotions (Domino)
(album, March 25)
Contact: Natasha Parker, Domino
natasha@dominorecordco.com

APPOINTMENT TO VIEW

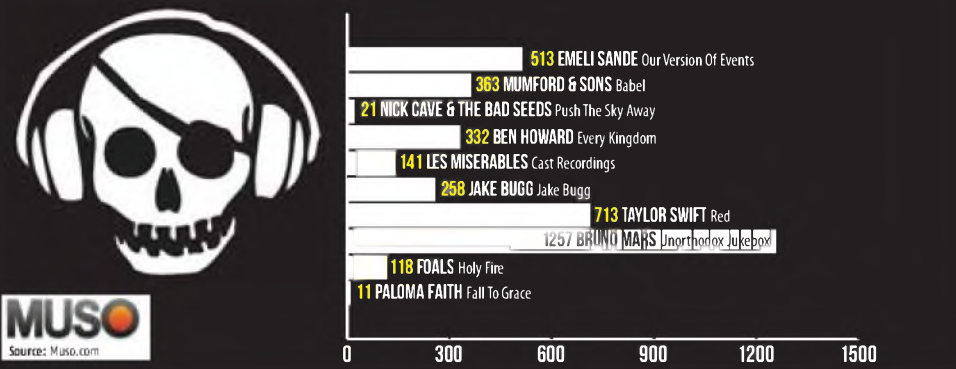


THE JONATHAN ROSS SHOW
Saturday, March 2 - ITV, 9.15pm - 10.15pm
Bruno Mars joins the host to talk about his music career and perform live. Other guests include actor and comedian Jack Whitehall.

ROBBIE WILLIAMS LIVE: TAKE THE CROWN
Saturday, March 2 - Sky1, 10pm - 12.15am
The singer performs at the O2 in London on the final night of his Take the Crown show. Expect songs from his new album as well as old favourites.

RUSSELL BRAND'S GIVE IT UP GIG FOR COMIC RELIEF
Wednesday, March 6 - BBC3, 10pm - 11.30pm
Russell Brand hosts a music and comedy gig in aid of this month's charity event, featuring performances by Emeli Sande, Jake Bugg, Jessie J, Kasabian, Nicole Scherzinger, Noel Gallagher, Paloma Faith and Rizzle Kicks. All proceeds from the show will be used to help support people affected by drug and alcohol addiction.

PIRATES' BAY NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON FEBRUARY 25 2013



CRITICAL MASS



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



81

NICK CAVE & THE BAD SEEDS
Push the Sky Away



74

FLUME
Flume



67

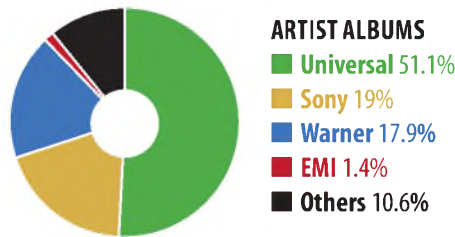
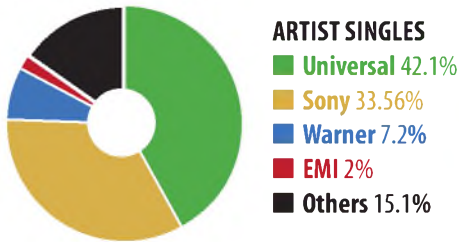
DARWIN DEEZ
Songs for Imaginative People

For daily news visit musicweek.com

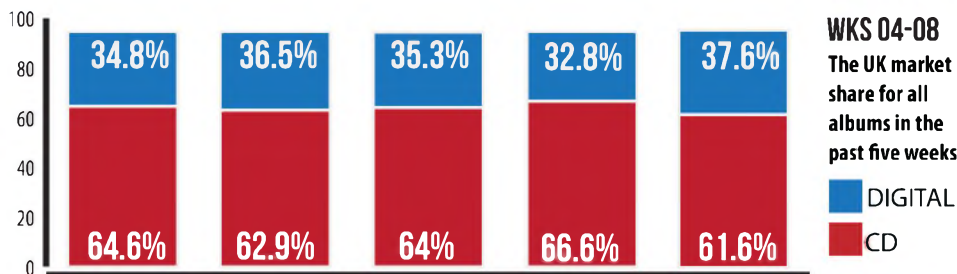
MARKET SHARES BY CORPORATE GROUP



CHART WEEK 08



DIGITAL vs PHYSICAL



TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending February 25

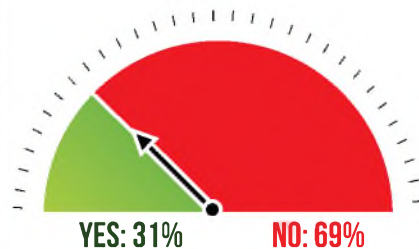
- 01** Queen to be honoured with PRS for Music Heritage Award
Wednesday, February 20
- 02** Music Week Awards 2013 finalists revealed
Thursday, February 21
- 03** Google set to launch Spotify rival this year - report
Saturday, February 23
- 04** Midweek Charts: Nick Cave vying for first No 1
Wednesday, February 20
- 05** Secondary ticketing legislation must now be considered by Government - Met Police
Tuesday, February 19

MUSIC WEEK POLL

This week we asked...

Did you find the 2013 BRIT Awards ceremony as exciting as the previous year's event?

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 *The Fly* magazine, five-piece Foals are celebrating the release of third album Holy Fire. The band talk "precious eggs" and "voodoo curveballs".



Inside, *Iceage* talk about their "blistering second album" in a decidedly unexcitable interview with Ben Howard. "Attention is not something you should be proud of" says singer Elias, "making something a lot of people appreciate is not a sign of quality". *Dutch Uncles* aren't much fun either. "We've had too many disappointments to get overexcited about anything," says bassist Robin Richards talking on their career to date.

Elswhere, Ruban Nielson, aka *Unknown Mortal Orchestra*, talks narcotic and psychological demons and *Christopher Owens* is looking forward to releasing his autobiographical solo debut after quitting *Girls* - a band he says "didn't exist".

In the reviews pages, *Palma Violets* 180 is awarded four stars by Rhian Daly. "Consider the hype truly justified," she says. Lisa Wright gives *Fidlar*'s self titled record half a star more, an album which: "oozes more nihilistic youthful abandonment than anyone since the Black Lips".



THE MAGIC NUMBERS

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

6.5m

Viewers for this year's BRIT Awards - broadcast live on ITV - the biggest audience for a decade. 2003's ceremony grabbed 7.3m viewers when Ms Dynamite, Liberty X and Blue were the big winners

1st

Singles chart to incorporate YouTube viewing statistics is the US Billboard Hot 100. The chart also includes user-generated clips that use authorised audio

242%

Rise in US sales for Mumford & Sons' *Babel* after the group's Grammy win and live performance according to Nielsen SoundScan. As a result, it jumped from No.4 to No.1 on the Billboard Top 200 Album Chart

11m

Twitter followers for Harry Styles and the One Direction singer is the second UK act to hit the figure, after Adele - who now has over 11.8m

1,930,211

Units shifted of the latest James Bond movie *Skyfall* to the end of Saturday, February 23 and the film outsells all music albums combined last week. The 1,550,228 total figure was the lowest album sales level for 18 weeks

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST

@taratomes Off to spend the evening with @JakeBugg. In my head I'm pretending it's our very own pre-#BRITs2013 party. (Tara Tomes, NEC Group) *Tuesday, February 19*

@emelisande If I don't party tonight...then ill never party #BritAwards2013 (Emeli Sande) *Wednesday, February 20*

@joshmbrandon So, that was quite a night & now I only have 4 hours before I have to get up and lecture students on the music industry #brits2013 #sony (Josh Brandon, Insanity Group) *Thursday, February 21*

@Char_Grant Justin's band are AMMAAAZZZZIIINGGGG (Charlene Grant, Modest! Management) *Wednesday, February 20*

@Stephanie_B_V Four hours sleep, head feels like its been through a washing machine. Great night at the Brits the EMI & UMG parties have killed me (Stephanie Bergvelt-Vassileiou, Virgin Records) *Thursday, February 21*

@simon_AEGlive Can't believe I met noel gallagher last night. (Simon Jones, AEG) *Thursday, February 21*

@LouisaWorskett Oh so so spot on "@IndustryWanker: 10 mins in the office today; suit on, called in the gax, off to the Brits boat #brits" (Louisa Worskett, MBC PR) *Wednesday, February 20*

@DanielJLane The only thing that can help prevent a hangover tomorrow is tea ans toast #BRITs2013 (Daniel J. Lane, The Official Charts Company) *Thursday, February 21*

@Harry_Styles Thank you so much everyone last night... Cannot believe we won!! you're incredible. Thank you so much to the @BRIT Awards for having us .xx (Harry Styles) *Thursday, February 21*

@stevewbeales Dear Brit artists. can you please stop drinking and upload some of your instagram photos. that is all. #brits2013 (Steve Wilson-Beales, MSN) *Wednesday, February 20*

@samanthacarew22 I am SOOOO glad @frank_ocean won Best International Male Artist at the Brits last night...so deserved! #Brits2013 (Samantha Carew, BSKyB) *Thursday, February 21*

@jmorrispp1 Congratulations to all and on a great show. Most watched BRITs for ten years. #brits2013 (Jonathan Morrish, PPL) *Friday, February 22*

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

PICTURE OF THE WEEK



STAR STRUCK

A few shady types in this still taken from the set of the new David Bowie music video for The Stars (Are Out Tonight), directed by Floria Sigismondi and shot by Jeff Cronenweth

Left to right: Saskia De Brauw, Tilda Swinton, David Bowie, Andrej Pejic

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



GEOFF BARTON CLASSIC ROCK

What Now · Move Like A Sinner (Hey & Argh Records)

South African trio What Now claim to have made Move Like A Sinner in a minuscule home studio. Don't believe it. It's so BIG it sounds like it was recorded in a coliseum. Full of lions. Shadowy, seductive and, yes, sinful. This comes atcha from rock's darkside.



BILL CUMMINGS GOD IS IN THE TV ZINE

Coasts · Oceans (Tidal Recordings)

Bristol based five-piece Coasts are casting shafts of sunlight on a cold dank UK this February with their epic debut single Oceans. A love-bursting widescreen song that possesses dexterous, atmospheric instrumentals and gloriously escapist beachside harmonies that hint at the commercial math-pop of Foals.



ADAM REEVE ELUSIVE LITTLE COMMENTS

Domenico · Cine Privé (Plug Research Records)

Despite early aspirations of becoming a visual artist, preferring to create music for films and being the son of a legend, Domenico was able to meet the high expectations with Cine Privé. It's a varied and colourful album with tons of interesting sounds and glorious atmospheres that will be enjoyed for the rest of the year.



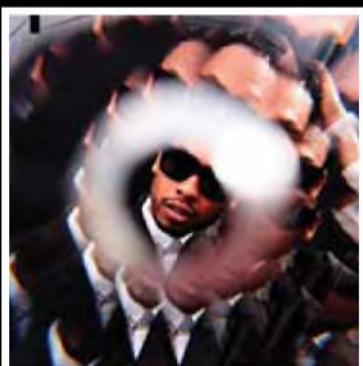
ROB STEEN ROCKSBACKPAGES.COM / THE INDEPENDENT

The Peter Ulrich Collaboration · The Painted Caravan (Market Square Records)

Peter Ulrich is a daring boy, rounding up a herd of disparate talents from far-flung shores and freeing them from the restrictions of genre and groove. It could've bin a disaster; in fact, it's a smorgasboard of music past, present and future, and a bonafide contender. A collaboration to cherish.



SIGNS O' THE TIMES



Artist, songwriter and producer Miguel has signed an exclusive, worldwide publishing agreement with **Universal Music Publishing** after winning a Best R&B Song Grammy for the track Adorn, taken from his Kaleidoscope Dream album. The artist said: "I'm so excited to finally have a team of publishing professionals that can broaden the reach of my music. I can't wait to collaborate with new musicians, directors and brands."

The estate of **Tupac Shakur** has signed a deal with US

management firm **Jampol Artist Management** and will oversee licensing, merchandise and other uses of the late rapper's music and image on behalf of the estate. Tom Whalley, the label executive that signed Tupac to his first record deal, will work with the management company on music projects.

Multi-platinum selling jazz crossover artist **Jamie Cullum** has signed a new record deal with **Universal**-housed **Island Records**.

SYNC STORY

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



- **Artist** Madeleine Slate
- **Track** Never Know The Word Lonely
- **Composers** Aaron Shanley & Madeleine Slate
- **Publisher** White Mountain Music Publishing/Carnival Music
- **Client** Warner Bros. Television as Distributor of Bonanza Productions Inc.
- **Campaign** Hart of Dixie, television use
- **Usage** CW Network, Hart of Dixie Season 2, episode 14 (1min 40sec, on-air date 05/02/2013)
- **Key execs** Peter Fleming at White Mountain Music, Matthew Millar at Carnival Music, Kasey Truman Music Supervisor at Chop Shop Music Supervision and Jessica Garey at Firefly Music LLC

Hart Of Dixie is a quirky one-hour show on the CW Network that centres around a doctor from New York who reluctantly moves to the south to set up a practice.

The scene in which the Slate track is used sees character Lavon reaffirming his desire to be with AB, whilst she insists that she talks to Lemon.

Peter Fleming (pictured) of White Mountain Music explained: "In 2012, [composer] Aaron visited Nashville four times to work with various songwriters/artists across a number of independent and major publishers - this is a great example of how fruitful White Mountain and Carnival Music's relationship has been."

"We have been working closely with our Sync consultant Jessica Garey at Firefly Music to assist with syncing our tracks and the Hart of Dixie sync is definitely a highlight for me due to its length and positioning within the show."

"We've been working with Aaron for about three years as an artist but have only recently positioned him as a co-writer, so I am really pleased for him and his career development."

"It brings me great joy that Hart of Dixie gave this spot to [artist] Madeline. I hope the opportunity expands her fan base in the US and we hope to continue to work with her and all at Carnival in the future, strengthening our links with Nashville."



ON THE RADAR ED DREWETT

He first came to mainstream attention as a guest vocalist on Professor Green tracks, and has since scored No.1 hits with his songwriting for The Wanted, and toured with Elton John. Now, Ed Drewett is ready to launch his solo career – and hopefully it'll be third time lucky for the talented singer-songwriter.

A few years ago Drewett was brought under the watch of Mike Sault, A&R director for Warner Chappell Music. He bagged recording deals with Virgin, then Polydor, though neither reached album release stage. He continued his path as a successful lyricist,

and decided to take fate into his own hands on the recording side – now releasing his debut solo LP through own label, Baer Music, with the first release being single Drunk Dial.

"It's been absolutely mental at the moment, the busiest I've ever been which is great," Drewett tells *Music Week*.

"I'm predominantly an artist, I write my own music, and for others too. I just do traditional, big pop music, melodic and lyrical."

Amongst his abundance of work for others, recent projects include cuts on the Olly Murs and StooShe albums plus, in between his

previous solo projects, Drewett was flown out to the US by Warner to work on material for Jason Derulo and Cee Lo Green. And all the grafting behind the scenes seems to have paid off.

"I'm fortunate enough to now, through the songwriting, be able to fund everything myself. It is amazing. From working on building sites to being in the position where I can now be my own record label is fucking insane," he enthuses.

Drewett anticipates a third quarter album release with co-creators including pop music royalty Tim Powell (Xenomani, Girls Aloud), Future Cut (Professor



Green, StooShe), and Julian Bunetta (One Direction). Drewett said of the LP: "I'm pretty sure that the album I've got is a winner. It's thirteen of my favourite tunes that I've ever written."

Aside from his UK release, the US is providing plaudits as his tracks for The Wanted are getting big exposure Stateside, plus Drewett revealed: "The [songwriters] in America that I work with,

ESSENTIAL INFO

RELEASES

March 10 Single: Drunk Dial

OUT NOW

Single: Champagne Lemonade

Featured artist: I Need You Tonight / Never Be A Right Time (Professor Green)

Co-writes: All Time Low, Glad You Came, and Lightning (The Wanted), and more

LABEL Baer Music

MANAGEMENT Mike Sault & Clara Goldsmith, Warner Chappell

and the A&R guys, get excited by what I do, which is great. After this year, I may head over there and give it a go, why not?

"I just want to see people liking or loving my music, or hating it. It's all good if you're making someone feel something. But you could do with more lovers than haters!"

HE SAID / SHE SAID



In an interview with *The Independent*, The Agency Group's Neil Warnock slams 360 deals

“Too many record labels are run by accountants who want the money they have spent on artists paid back too quickly – so they pull out too early. It takes seven albums for most artists to develop their potential.”

TAKE A BOW TEAM LES MISÉRABLES



Label: Polydor

General manager: Orla Lee-Fisher

A&R: Stephen Metcalfe / Cameron Mackintosh

Manager: c/o Cameron Mackintosh

Marketing: Lucie Avery

National, regional and online press: Susie Ember

National radio: Laurence Pinkus

Regional radio: Gavin Hughes

TV: Sarah Haddow

THE LOWDOWN

Album: *Les Misérables*
Highest chart position: No.1

MUST-SEE MUSIC TICKETING INFORMATION

HITWISE Primary Ticketing Chart

POS	PREV	EVENT
1	1	Beyoncé
2	4	One Direction
3	NEW	Bruce Springsteen
4	NEW	Wireless Festival
5	7	Mumford and Sons
6	NEW	Muse
7	14	Robbie Williams
8	NEW	T in the Park
9	2	Fleetwood Mac
10	12	Jake Bugg
11	NEW	Bruno Mars
12	5	Olly Murs
13	NEW	Justin Bieber
14	8	Emeli Sandé
15	NEW	Ben Howard
16	6	Rihanna
17	9	V Festival
18	17	Girls Aloud
19	19	Bon Jovi
20	NEW	The Killers

LATEST SECONDARY TICKETING PRICES



BEYONCÉ
The O2 Arena, April 30

FACE VALUE \$5.00 - \$85.00

SEATWAVE 125.99 - \$1098.00

VIAGOGO £120.00 - £1135.23

STUBHUB £175.00 - £511.00



WIRELESS FESTIVAL
Queen E' Olympic Park, July 12

FACE VALUE £57.50

SEATWAVE £81.99 - £548.00

VIAGOGO £75.00 - £567.05

STUBHUB £94.95 - £199.00

HALL & NOTES

THE BEST LIVE VENUES IN THE UK



OVAL SPACE

29-32 The Oval
London E2 9DT
t 020 7033 9932

w ovalspace.co.uk

Bands contact
info@ovalspace.co.uk

Capacity
900 standing
300 seated

Coming up

01/03
Fritz Kalkbrenner Sick Travellin' Tour
UK exclusive Support from Chopstick & Johnjon, Fritz Zander and Jozif

07/03
Cobblestone Jazz (live), Falty DL and James Priestley. Private launch, open to the public after 8pm

05/04
Supplement Facts with Guy Gerber, Bill Patrick and Chaim

25/05
Metro Area, Bicep and Optimo

THE BIG INTERVIEW JO DIPPLE

IN THE CORRIDORS OF POWER

UK Music CEO Jo Dipple only took over at the trade body a year ago - but she now looks set to lead a new dawn of the British music industry's relationship with the Government

POLITICS

■ BY PAUL WILLIAMS

Having sat at the heart of the Government as special adviser to the Prime Minister, Jo Dipple understands precisely what makes politicians tick. And when it comes to industries trying to influence our MPs, she knows that the more precise and robust their economic case, the more chance they have of succeeding.

So it is no coincidence that, a year into her job as UK Music's CEO, Dipple is making high-level, quality research a cornerstone of what the organisation does, including plotting for the first time exactly what makes up the British music business and how much it contributes to the domestic economy.

"In terms of Government it's very useful to know how it works at the highest level. I've actually worked at No.10 so I understand how when people try to contact you how that works," explains Dipple who, prior to joining UK Music in 2008 as special political advisor, served as Gordon Brown's press secretary and then worked for him in the strategic communications unit when he became PM.

She fully appreciates then that for all the music industry's posturing about the jobs it creates and revenue it contributes to UK plc it remains badly disadvantaged in front of legislators compared to other industries because it has never published accurate, comprehensive research about its full economic worth. Under Dipple, that will no longer be the case.

The appointment of one-time Government economic adviser Jonathan Todd is scheduled to deliver this autumn the most thorough study ever undertaken into the UK music business and give the industry an invaluable tool when trying to win support from MPs and others.

Further underlining the UK Music CEO's knowledge of how Westminster thinks, Todd has been deliberately chosen to oversee the research project because of his previous experience working in Government.

"He's done some work for the Treasury and he says that the extrapolation of how you go from the nuts and bolts of income streams you get from a business within the music industry to the size of the sector is done in a format that every Treasury official understands," she explains.

"It's just a standard format and the minute you get someone who understands how that works it makes it much easier to talk to government because we're not doing anything they would misunderstand and would be very much along the lines of how they get their own economic figures."

Todd's work is also being peer reviewed by Oxford Economics, the world leader in global forecasting and quantitative analysis for both Government and business. The company also produces similar figures for the UK film and fashion industries as well as working with UK Music on other research projects.



ABOVE
In charge:
Jo Dipple took over as CEO at UK Music from Feargal Sharkey last year

"I've worked at No.10: in terms of Government, it's very useful to know how it works at the highest level"

JO DIPPLE, UK MUSIC

The figures will cover the year 2012 and most obviously include economic activity from recorded music, live, performance and the collecting societies as well as other less obvious areas where music plays some part in delivering revenues. This might be in technology and even cover the economic boost music festivals bring to the likes of hoteliers and the catering industry.

"With music working with other mediums - for example how much would you say music is the defining part of Spotify or iTunes? - we're going to be erring on the side of caution. We're not going to include people where there might be a question about whether they should be included with the music industry, but we'll come up with a definition that truly reflects the industry," says Dipple.

Although it is still early days as the research's findings will not be made public until around September and October, the indications are they will show that until now the UK music industry's contribution to the economy has been undercounted and undervalued, according to Dipple.

Her early conclusions are partly based on investigations undertaken by UK Music into the Office of National Statistics which keeps what are called Standard Industrial Classification (SIC) codes for every types of business within the British economy and, when added up, give the GDP figure for the UK.

"At the moment the SIC codes were designed in a way that don't really reflect the music industry both from our digital businesses and from our industry full stop," she says. "We ran a test with the Official of National Statistics and we found something like 68% of the current businesses reflected around our board were not rightly reflected in the codes. If over 60% have been missed or non-calculated I'm not saying there is going to be a 60% increase in the size of the sector but the sector when it is properly reflected will be a healthy figure and at least a lot healthier than it currently is [represented]."

She believes the industry finally having this data will aid its relationship with the likes of the CBI because it will be a "very grown-up piece of work" and will also clearly demonstrate to politicians the actual size, importance and impact the industry could have on the economy.

"At that point we'll find we'll get much more traction with the party leaders' offices and this is a crucial time as it will be within the run-up to the



manifestos being written for the next election campaign. The timing of this research is perfect, going to the party leaders and saying, 'Look at the size of our industry and look at the importance of it for growth, for export and for jobs' and let them make up their own minds how important we are."

The research will become an annual project, allowing year-on-year comparisons of industry growth. It will be accompanied by a series of other research projects, including Oxford Economics this year undertaking a further study on the tourist boost provided by the live music sector, this time concentrating on small festivals and venues, and the

"Too many people voice their concerns to too many people in Westminster. UK Music should be that voice and we are starting to become known as such"

JO DIPPLE, UK MUSIC

impact of the Live Music Act allowing venues with audiences under 500 people to put on music events without a licence. These will be followed next year by research looking at overseas economic growth for the UK industry with a particular focus on market forecasting on territories like Brazil.

ABOVE
Friends in high places: (Left) UK Music chairman Andy Heath, Culture Minister Ed Vaizey and Dipple; (Right) Labour MP and Deputy Chair Tom Watson with Dipple

The research projects are all vital planks in Dipple and her team's efforts to woo Westminster at a time when she believes it still remains a problem for the music industry to be properly listened to.

"Too many people voice their concerns to too many people in Westminster. If you do that your voice is completely flattened by the noise of others and you tend to confuse ministers and MPs about what the message is.

"If you have 10 different messages from music industry people and they all slightly conflict with each other you can't possibly come to a political opinion on what the central theme of your opinion should be," she says. "UK Music should be that voice and I think we are beginning to become known as such."

In delivering that voice, UK Music certainly has a different feel to it – and new staff – since Dipple took over as CEO in January 2012 of an organisation whose members comprise AIM, BASCA, BPI, MMF, MPA, MPG, MU, PPL and PRS for Music. Under her predecessor Feargal Sharkey the organisation had a figure that because of his fame and stature alone could attract the attention of and open doors to policy makers, but she suggests what is required now to represent the industry is quite different.

"Feargal was absolutely intrinsic to the organisation getting off the ground," she says. "You needed someone who is a showman at the front, which was Feargal, and he was brilliant at it. I think what you need now is a very professional team running a very big programme of work for the music industry, which has many different parts, but even the copyright reform agenda is a very key part of the music industry's future and I think you do need a very hard working, professional team to manage and deliver on that agenda."

That team now includes Tom Kiehl who joined UK Music in May last year to head the government relations team having worked with Liberal Democrat peer Tim Clement Jones who sponsored the Live Music Bill. Dipple's other additions include Lorna Finlayson who works on skills and training and Dot Levine, who was one of Music

MAKING SENSE OF MUSIC INDUSTRY DEALINGS WITH NO.10

Jo Dipple reckons the slow progress of the Digital Economy Act has negatively impacted on the relationship between the industry and Westminster.

"There are lots of bruised feelings on all sides," says the UK Music CEO. "There are bruised feelings from the industry that has tried very hard to work with this current government to get the DEA implemented and for whatever reasons it hasn't."

She suggests there is blame on both sides, but because of the delays the Act is already out of date thanks to technological advances since it became legislation in 2010, including 4G mobile and wi-fi. She advocates going back to a consultation stage at some point because the current Act does not reflect the market or the technology.

The latest delay was sparked by a decision to remove the Act's Sharing of Costs Order, meaning the first "three-strike" warning letters might not go out until next year or even 2015 – the year of the next General Election, which Dipple says would be very difficult timing for the Government.

"They won't have the concentration to implement it. Legislation is a slow moving vehicle and if technology is changing as fast as it is it's very difficult to fine tune it. So there are flaws in the legislation, but it's the only piece of legislation we have that says taking our IP rights and our IP assets for free is wrong so as a piece of legislation it's

incredibly important because it lays a line in the sand that says this behaviour is wrong and unacceptable."

UK Music's focus is also being directed towards the proposed Digital Copyright Exchange, which emerged from a 2011 review of intellectual property by Professor Hargreaves - with Richard Hooper then tasked with analysing how it might work. Hooper called on the creative industries to fund and create the Copyright Hub, providing a marketplace for online copyright licensing. Dipple argues the Hub provides an opportunity for the music business to plug into senior Government.

"The industry has already spent quite a lot on copyright exchanges and Global Repertoire Database work which will all feed into that and at this time what would be really useful for the industry, particularly given the stalling of the Digital Economy Act, is to have some very senior level of government input into this work. It's an infrastructure project and it should be based in the UK so we've got Richard Hooper there supporting it. We've got the industry supporting it. We're probably the most advanced in terms of database management among the creative industries and what we need is someone high up in government to say, 'Right, we're going to have the Copyright Hub in the UK' and put some government funding towards it because it becomes a self-funding proposition," she says.

THE BIG INTERVIEW JO DIPPLE



ABOVE
In Da Corner:
 Dizze Rascal
 manager Nick
 Detnon, UK
 Music chairman
 Andy Heath,
 Dizze Rascal,
 Jo Dipple and
 Official Charts
 Company MD
 Martin Talbot

Week's 30 under 30 high flyers, while she has now secured live music representation on the board for the first time via Live Nation COO Paul Latham.

"The staff changes have been very important," says Dipple. "Tom Kiehl obviously came to us from the Lib Dems' office. He managed the first days of the Lib Dems in coalition, which must have been quite a responsible job. And I knew we would be up against a very intense Parliamentary process both with the copyright reforms and the Enterprise and Regulatory Reform Bill and it's very useful to have a Parliamentary drafts person in the office because it's quite a rare skill and someone who knows how to do that is very important for the industry.

"Lorna is a skills person who is in part funded by CC Skills because that is the importance I've put into the skills apprenticeships and training for the industry, which has always been a concern. Then we've got the campaign side with Dot [Levine]. Then we've got the IPO education campaign, which will again be very important and we have many other campaigns."

And in Dipple herself UK Music now has a CEO who might not be up to performing Teenage Kicks with a minister but who has high-profile contacts across the political spectrum and knows Westminster inside out. Although she has yet to meet Culture Secretary Maria Miller, those she can count on to at least lend an ear to the industry include Tory Culture Minister Ed Vaizey, Lib Dem Business Secretary Vince Cable and Harriet Harman, Labour's Shadow Culture Secretary.

Additionally, Dipple and her colleagues are due to meet Shadow Culture Minister Dan Jarvis and his team for a briefing in March about the big industry research project.

"Ed Vaizey's commitment to the industry is very high and he's a good minister," says Dipple. "He's been around long enough to understand our

historical issues both with the Digital Economy Act and with the digital market place. Vince Cable is another important character because he understands the concept of copyright and put forward his own Private Members' Bill to extend the action taken against infringement. So we have ministers in place who understand and care about the industry, but the problem is that our only vehicle is the Digital Economy Act at the moment."

Westminster itself often turns to UK Music for support, with Dipple noting there is a constant stream of calls from MPs, peers and others asking to be briefed about a speech, question or debate concerning the music business.

It just goes to show the standing that the organisation now has among politicians, even if trying to get MPs on its side can sometimes prove a frustrating experience for the industry.

TRAINING AND SKILLS STRATEGY: UK MUSIC'S EDUCATION PLAN

UK Music is looking at how it can direct young musicians using its national network of rehearsal spaces into appropriate education and training.

According to the organisation's CEO Jo Dipple, 33,000 people have so far utilised one of the 14 rehearsal room spaces, which come with instruments and equipment in locations including Birmingham, Liverpool and Manchester. Funding for the spaces came from the DCMS.

Dipple says the rehearsal rooms will form part of UK Music's Skills Academy, which will cover areas including quality, diversity, apprenticeships and mentoring.

"CC [Creative & Cultural] Skills have associate colleges in each area [where the spaces are] and we want the kids who go through the rehearsal room schemes to be linked up to industry experts and then possibly to further education areas. The kids who go to the rehearsal rooms tend to be ones who will avoid mainstream education and music is a great thing to bring back them under the umbrella of the local education service," she says. "We need to work out a way how those kids can then go into apprenticeships, education, how they can be looked after and how we can get them jobs

at the end of it."

Running alongside all this is UK Music's Equality and Diversity Charter, which plugs into Culture Secretary Maria Miller in her dual role of Equalities Minister. As Dipple explains, the Charter is an attempt to encourage a re-balance of the make-up of the industry.

"We as UK Music felt the musicians and the people front of house it's incredibly equal, incredibly diverse. You couldn't actually get a more diverse music industry on all levels," she says. "If you look behind the scenes the businesses are not quite as diverse as the people on stage and our charter is to work with our partners and members to introduce and accept strategies that might make

their businesses more equal and diverse and they've all absolutely jumped at the chance and they're all keen to deliver on the charter."

Dipple adds UK Music with CC Skills is also promoting apprenticeships and mentoring.

"We're trying to make it easier for our industry members to take on an apprentice or be mentoring a younger person within their company and because most of our companies are SMEs it's been difficult," she says.



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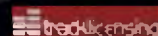
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BUSINESS ANALYSIS BRIT AWARDS 2013

EDITORIAL

Lack of gimmicks helps Howard



Ever since that Adele performance with her and just a pianist every subsequent Brit Awards has demanded its own Someone Like You moment.

A year ago it came courtesy of Ed Sheeran and his guitar and last week the role fell to Ben Howard, who in his own acoustic performance wowed the 6.5 million people watching with a rendition of Only Love.

In an event long known for its elaborate settings and sometimes a lengthy cast of characters on stage, it is striking that in each of the last three years the performance that has resonated the most with the viewing public has been the one that relied completely on its musical merits and had no gimmicks, flashy choreography and expensive stage designs to fall back on.

"Last week's show brilliantly elevated Ben Howard's career in mere minutes, transforming him from an artist with a fairly niche audience into one suddenly known by millions"

For Ben Howard last week's show brilliantly elevated his career in mere minutes, transforming him from an artist who had sold records to a respectably-sized but still fairly niche audience to one suddenly known by millions. It is what the Brit Awards should be all about and, in David Joseph's final year as the event's chairman, it was a fitting way to end a run in which he has made it a priority to – get this – place music once again at the heart of what the show is all about.

To achieve that, of course, you have to have the acts to deliver the goods and from a British perspective it was satisfying that 75% of the performance line-up at last Wednesday's ceremony were homegrown names.

Musically, it was also pretty diverse, while most of those appearing were internationally known, so underlying the positive place British music is in right now.

As for Howard, the 582.9% week-on-week sales rise achieved by his album last week demonstrated that if a quality act is put in a mainstream setting they can capture a whole new audience. You do not get much more mainstream than ITV1 on a Wednesday evening, but the likes of having someone on like the Only Love singer – unknown to many of those watching – hardly prompted people to switch channels. In fact, last week's Brits delivered its highest TV audience in 10 years. That has to at least have been partly down to the quality of the music on offer.

Strangely, it seems primetime ITV1 is prepared to take more musical risks – albeit for one night – than some of the UK's leading radio stations. Howard might be one of our brightest new stations, but much of radio has still to be convinced and won't play him. Do they find him musically too challenging or not good enough for their listeners? It doesn't seem to make sense.

At least his appearance on the Brits last week has resulted in him winning many more followers among the public, as was also the case with other acts appearing. It appears to have opened the ears of a few more radio programmers, too, with him securing first plays on some stations.

Paul Williams,
Head of Business Analysis

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

BRIT BOOST FOR BEN HOWARD



Photo: John Marshall

Winners and performers at awards ceremony enjoyed a 74% rise in album sales, Music Week research shows

BRITS

■ BY PAUL WILLIAMS

Ben Howard has emerged as the biggest retail winner of the 2013 Brit Awards after his performance and double win lifted Every Kingdom to its highest weekly sales yet.

The Island album sold 21,840 copies last week, according to the Official Charts Company, the most it has managed since being released 17 months ago and sending it from 46 to a new chart peak of 4 with sales rising on the week by 582.9%. It had previously peaked at No.6 last May in the same week the track Only Love, pre-Brits, made its only Top 40 appearance.

Demand for the album's best-known song has also accelerated since Howard's appearance at the ceremony last Wednesday, shifting 30,870 copies during the week and rising 190-9 on the chart. Only Love had only previously got as high as 37 on the chart when it attained until last week its best weekly sales of 9,583 copies.

Prior to last week's ceremony, Every Kingdom was far from being an unsuccessful album, having been the 28th most popular artist release in the UK of 2012 and having sold around 360,000 copies by the beginning of last week. But his simple Brits performance and double win in the British Male and Breakthrough categories opened up his music to an entirely new audience and he is now benefiting in a way Ed Sheeran did 12 months ago on the back of his own performance and wins at the show.

In fact, Howard has even more to gain than Sheeran did in 2012 because the Asylum/Atlantic

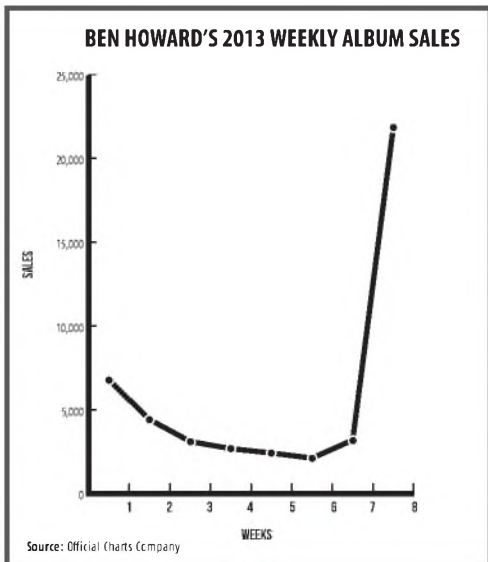
EXECUTIVE SUMMARY

- Ben Howard gains most from Brits exposure with weekly sales of Every Kingdom rising 582.9%
- Emeli Sande's Our Version Of Events returns to No 1 following her wins and performance
- Weekly sales of albums by Alt-J, Frank Ocean and Muse more than double thanks to Brits exposure
- Combined sales of current albums by Brits performers and winners increase by 74.0% week-on-week - an extra 61,455 units
- Combined sales of tracks performed at the event rise on the week by 169.7% with extra 128,140 downloads sold

album + had already become a substantial seller then, reaching around 950,000 cumulative sales ahead of the ceremony. In the week of the Brits last year its sales rose 89.1% on the week and it has since sold more than 700,000 additional copies.

It was appropriate one of Howard's wins – in the British Breakthrough category – was voted for by Radio 1 listeners as the station has been one of his most enthusiastic supporters. It had played Only Love 192 times in total up to last weekend, according to Nielsen SoundScan, while picking up just six plays at Radio 2 and only its first two last week at Capital following his wins, although sister Global service XFM has heavily backed him, as has Absolute Radio and Bauer's Q Radio.

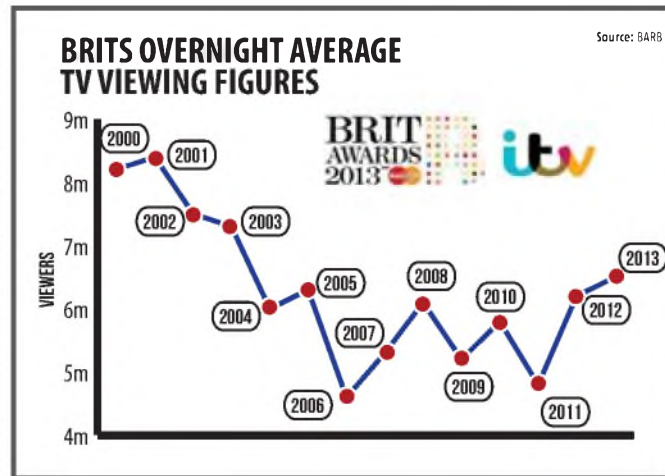
Every Kingdom's instant sales lift was helped by what was the Brit Awards' highest TV audience figures in 10 years with 6.5 million tuning in and earning an audience share of 27.8%, according to unconsolidated overnight BARB figures. Peaking at 7.5 million, the 8 to 10.15pm ITV1 broadcast rose from 6.2 million in 2012, itself then significantly up



on the previous year, while the last time more people watched the Brits compared to last week was when 7.3 million saw the 2003 show.

Although a healthy audience figure is clearly welcome, it does not necessarily equate to a better uplift in sales of releases by winners, nominees and performers. In 2011 the show was 1 million viewers down on the previous year to 4.8 million but generated a huge weekly uplift in sales largely thanks to Adele's performance of *Someone Like You*, while last year weekly album sales by acts who won or performed on the show actually fell in the week after the Brits, despite a big spike in the TV ratings.

Music Week research for this year's show reveals acts who won Brits and/or performed on the sold collectively last week sold 61,455 more copies of their current albums than the previous week, a



74.0% rise. Within that figure there were some very impressive individual increases, led in percentage terms by Howard's *Every Kingdom*, but also including Emeli Sande whose Virgin debut *Our Version Of Events* secured a seventh run at No 1 with weekly sales up 19.3% to 39,856 copies following its two wins. The list does not include Justin Timberlake whose new album is not yet out.

Acts who perform, whether they also win or not, generally tend to gain the most from the Brit Awards and this year was largely no exception with sales of Mercury act Taylor Swift's *Red* up 174.3% on the week to lift it 25-7 on the chart, Mumford & Sons' *Gentlemen Of The Road*/Island set *Babel* up 98.3% as it climbed 5-2 and Muse's *Helium 3*/Warner Bros release *The 2nd Law* improving 142.0% after they opened the show.

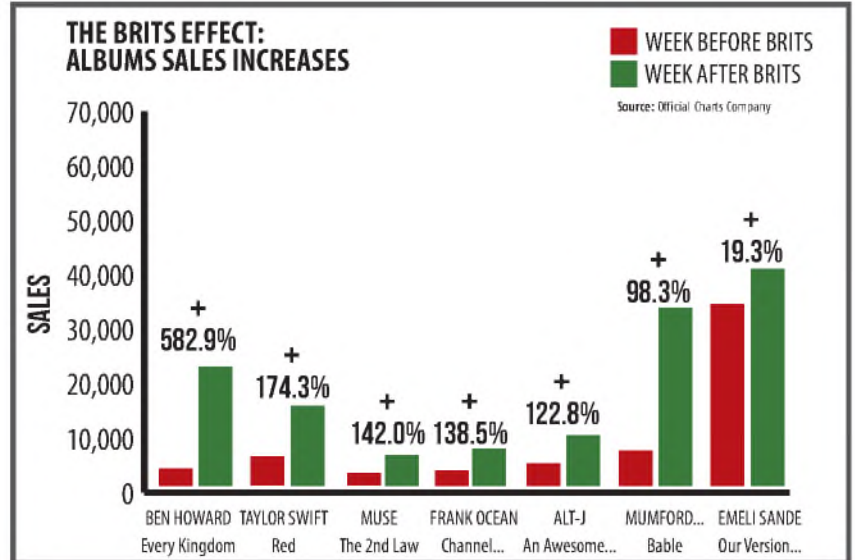
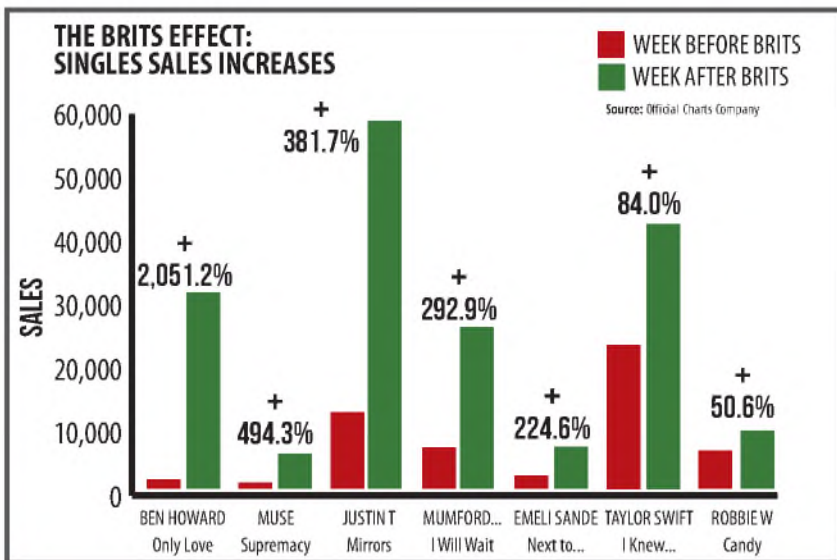
Fellow Brits performers One Direction also enjoyed an uplift in album sales with their second

Syco set *Take Me Home* lifting 29.9% on the week, while Robbie Williams' Island album *Take The Crown* grew 6.3% week-on-week after he performed *Candy* on the show.

Among the non-performing winners Frank Ocean gained the most with sales of his Def Jam/Mercury debut *Channel Orange* up 138.5% and moving 47-19 on the chart. However, there were more modest rises for fellow winners Lana Del Rey and The Black Keys' albums, further demonstrating it is largely a performance rather than whose name is on a gong that resonates with the viewing public.

This year's show made more of a point of James Corden interacting with some of the artists watching at the tables in the O2 arena and his on-air chat with Alt-J worked wonders for the Infectious-signed band, with sales of debut album *An Awesome Wave* up 122.8%. Justin Timberlake's own Brits performance occurred nearly four weeks before the commercial release of his new RCA album *The 20/20 Experience* so, while it helped pre-order demand, has not yet impacted on the sales chart. However, sales of his track *Mirrors* increased 381.7%.

In all an additional 128,140 downloads were sold collectively last week of the tracks performed at this year's Brits a 169.7% lift, with big increases including Mumford & Sons' *I Will Wait* (up 292.9% to its highest weekly sales yet) and Taylor Swift's *I Knew You Were Trouble* (up 84.0%). One Direction's Syco single *One Way Or Another* (*Teenage Kicks*), which they performed on the show and whose 112,616 opening sales last week were the highest of the year so far, is not included in the calculations as it was not on sale the previous week.



THE BRIT AWARDS 2013: UNIVERSAL DOMINANT IN BATTLE OF LABELS ON BIG INDUSTRY NIGHT

David Joseph's swansong as Brits chairman marked a real high for his company as Universal claimed seven of the 12 main prizes given out on the night.

It was the third time in five years the major had secured so many gongs, although two of its wins at last Wednesday's ceremony came courtesy of Emeli Sande who only came under Universal control in the latter part of 2012 following regulatory approval of the \$1.9bn (£1.2bn) takeover of EMI.

Fellow double winner Ben Howard, Frank Ocean, Lana Del Rey and Mumford & Sons completed Universal's successful night at the O2 Arena in North Greenwich as it matched the number of awards it won in 2009 and 2011. In

the case of Lana Del Rey the UK-signed American was honoured for a second successive year having in 2012 won International Breakthrough Act, a category dropped this year when she was named International Female Solo Artist.

Sony failed to pick up any honours this year in any categories voted for by the event's judging panel with its two wins coming instead via One Direction taking the newly-introduced Brits Global Success Award and Columbia signing Tom Odell winning the Critics' Choice award. This last category is decided by a team of music experts separate from the main Brits judging panel.

After three wins last year with Bruno Mars and double victor Ed Sheeran Warner had just one success this year

with the Black Keys winning International Group, although the major would have been pleased by Coldplay's victory given its recent £487m deal to buy Parlophone Label Group. Coldplay's success as Best Live Act, a category that had been rested the previous three years, was the band's eighth Brit in total to overtake U2 and put them level with Take That and Annie Lennox and behind only Robbie Williams.

For a second successive year the only independent success came from XL Beggars' Adele whose British Single win for *Skyfall* was her fourth Brit in all. There were no independent winners in 2011 and the sector's last non-Adele success was back in 2010 when Dizzee Rascal on his own Ditee Skank label ruled the British Male category.

FEATURE THE BRIT SCHOOL**THE FUTURE LOOKS BRIT**

It's been an impressive decade for The BRIT School. As well as nurturing the likes of Adele and Amy Winehouse under the tenure of now-retired principle Nick Williams, its GCSE and post-16 exam results are also very competitive. After welcoming new head Stuart Worden and chairman Paul Burger, what's next for the school that's seemingly achieved it all?

**EDUCATION**

■ BY RHIAN JONES

Twenty-one years ago The BRIT School opened in Croydon. State funded, it was a place for talented young creatives to hone their craft, regardless of race, background or social status.

Today the school holds over 1,200 students and an incredibly impressive list of alumni. To name but a few: the late Amy Winehouse, Adele, Katie Melua, The Kooks, Katy B, Imogen Heap, Leona Lewis, Dan Gillespie Sells and Jessie J. And it's still one of the only specialist performing arts and technology schools in the country that costs nothing to attend.

In just over two decades the school has increased student intake by 1,000 - last September, there were over 2,350 applicants for just 600 places. Granted,

former star pupils won't have hindered popularity, but the academic results also speak for themselves.

Under the tenure of now-retired principle Nick Williams, in 2012, over 99% of all students studying for the BTEC National Diploma (the equivalent to three A-Levels) at the BRIT School were graded Merit or Distinction (middle and top grades respectively) with 89.5% at Distinction.

Over a third of the students achieved the highest possible Distinction at the most advanced level. In addition, for students who chose to take A levels, the pass rate was 100% with 76% of students achieving grades A*-C. And students achieving 5+ A* to C GCSE grades have risen from 43% in 1997 to 99%. Williams was understandably Knighted for his services to education last year.

As well as making a healthy contribution to the UK's education league tables, the music industry has



"Our vision is unique: staying outstanding in the vocations that children wish to go in as well as giving them an excellent educational background"

STUART WORDEN, PRINCIPLE

fared pretty well too: last year the BPI calculated the BRIT graduates had sold more than 65 million albums globally.

Not bad for a school that was founded back in 1991 as a charitable favour. Set up by the then education secretary Kenneth Baker and Richard Branson, it was a way of "putting something back" into the industry, says the former chair of the school's board of governors - retired BPI chairman John Deacon.

Now hitting new highs, the school's former director of theatre, Stuart Worden, operates as its new principle. Together with new chair of governors Paul Burger, he plans to inspire and drive creative ambition - not just in the BRIT School's students, but also the surrounding community.

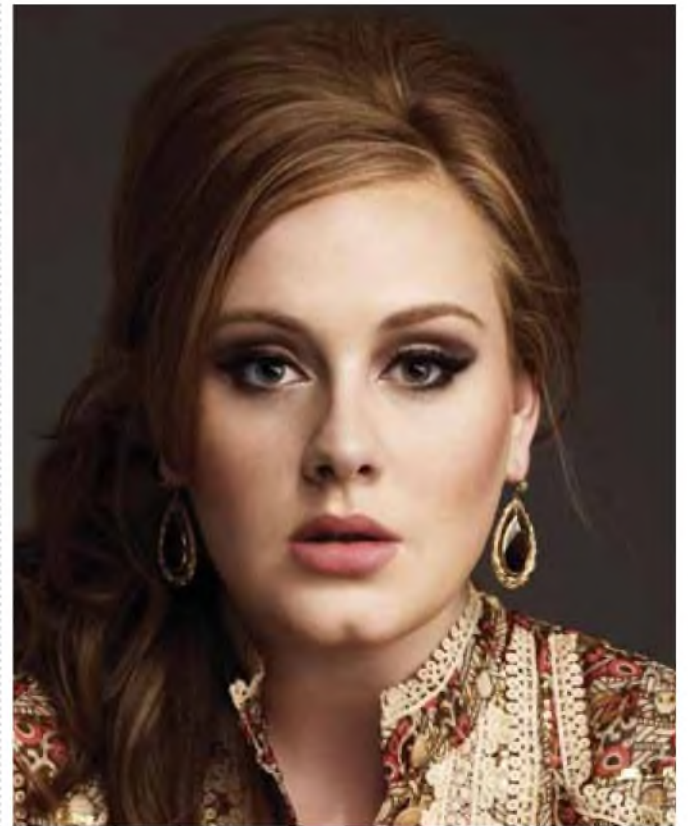
"Croydon is one of the more deprived socio-economic areas in the country, so that ability to give local kids a vision of a creative future with aspirations is important," explains Burger.

"We're not politicians, but we know how to teach kids who have an interest and a talent to make the most of that talent. The aspiration of expanding our outreach largely locally is really important for the future ethos of the school."

Academic success under Williams provided a solid platform which Worden aims to strengthen further. Exam results are set to go from good to "outstanding", he says: "A child going into the world needs a really strong educational foundation. They need to be smart, bright, independent and capable. Our vision is to keep a uniqueness about the BRIT School by being outstanding in the vocations that the child wishes to go in - plus giving them an excellent educational background."

Burger explains: "One of the things we're trying to do is rather than look at English literature as just English literature - or maths as maths or science as science - is to try and contextualize the overall education. The greatest artists are the ones that have the best understanding of the roots, the history; where things comes from and maybe where they can go.

"English, for example, underpins just about every home of creative arts - even painting and visual arts. If you look at the music industry there isn't a singer or a band starting out today that doesn't begin life as a cottage industry - they need to be able to write their own songs, produce, record and mix them, self-release them; they need to figure out how to tour on their



own; and to find a way to create rich visual content all at a low cost. With no understanding of maths you don't know when you're getting ripped off."

While Worden is an expert on the school, its students and the surrounding area, Burger brings a wealth of international music industry knowledge. He is well placed to advise students what they need to be doing to succeed in an age of ever-decreasing dependency on record labels. The chairman has spent the last 27 years in senior management positions within Sony Music and launched his own artist management company, SohoArtists, in 2003.

"I've got an awareness of what's required to succeed on a global scale and I think one of the things that the school does is help prepare kids for that in a great way," he explains.

"Right now we're in a bit of a golden patch in terms of the success of British talent in the States. But there have been criticisms in the past because UK artists aren't prepared to play the game in America. It's entirely different over there - it's a much bigger country, so the work involved and the commitment is something that a lot of artists aren't really used to. One of the things that the kids get here is an understanding of exactly how privileged they are to be in a vocational school that prepares them for the opportunities that will arise, then the commitment and the sacrifices that are required."

While the government funds the school itself, a substantial contribution comes from BRIT Award events via The BRIT Trust each year. The charity supports young people in music and education and plays a fundamental role by ensuring all the equipment, instruments and extra curricular



"One of the beauties of the school is the level of financial support the music industry has given it over the years. In an industry that's constantly

facing challenges, it's quite remarkable"

PAUL BURGER, CHAIR OF GOVERNORS

activities at the BRIT School are paid for. Says Burger: "One of the beauties of the school is the pride the music industry takes in it as the principle sponsor. The support that it has given over the years - in an industry that's constantly facing challenges yet still manages to find ways to support the school financially at those levels - is quite remarkable."

As well as contributing near £10 million over the past ten years, students get ever-important work experience at the annual BRIT Awards ceremony and 300 tickets to the night itself.

Aside from its exemplary education, big success stories and countrywide notoriety, the school has never strayed from its original ethos. It still sits on its original site - slap bang in the middle of one of the most disadvantaged areas of London. 90% of the students are still from a close catchment area, with 10% leeway allowed for "exceptional" auditionees. Attendees are still recruited on talent and ambition alone and everyone still has a fair chance to succeed. And the school's tailored education gives a chance to those who might struggle in a traditional learning environment, says

ABOVE
Success stories: Adele and the late Amy Winehouse are just two of the school's world class musical alumni who have contributed to over 65 million record sales

Burger: "When Ken Baker was involved in the whole conception of this school he said there was no point trying to shoehorn every kid in this country into something that probably doesn't apply to them - that would lead them into being a societal misfit because they feel undervalued.

"We've all seen kids in other schools who are perceived as misfits because they are inclined athletically or musically whereas everybody else is worried about science and maths or whatever.

"One of the reasons The BRIT School is so unique is that it's a haven for those 'misfits' who all of a sudden come here and flourish.

"When you think about schools today you think about negative attitudes but you walk in here, kids open the door for you, they say good morning, they smile - it's an incredibly happy creative environment. I haven't visited a school in a long time that has anything like the spirit of what's going on here - you don't get that unless there's something special going on."

WIDENING THE SCHOOL'S REMIT

A future ambition is to make the school known in all creative industries. Not content with honing the Adeles of the future, principle Stuart Worden wants to work with more film-makers, designers and dancers. "The creative excellence and the phenomenal awareness of the school's output in terms of the music department is incredibly well known. What's less known is the equal creative excellence going on elsewhere," he explains, "We've just had a young film-maker win an award at the British Horror Film Festival - that kind of success is going on in virtually every department."

The school's nine different courses encompass a number of performing arts subjects, as well as newly-launched courses in Interactive Media (for the budding animators), Community Arts Practice (work with the local authorities and community care) and Creative Design and Technology - a new stage and props design syllabus.

COMMUNITY OUTREACH: AIMING TO ATTRACT 10,000 LOCALS

The BRIT School has already launched several new initiatives, headed up by principle Stuart Worden, to expand their offering into the surrounding community. BRIT Kids Saturday club started with a class of 30 three years ago and now has over 300 children spending their weekend at the school, learning about film, fashion, radio, dance, theatre, music and photography. And the BRIT Loves Selhurst campaign aims to get local residents to watch shows for free. Now their outreach plans could turn outside inclusion from 3,000 young people to 10,000 says Burger, granting a bid for lottery funding is approved.

PROFILE DECISIVE MANAGEMENT

THE SANDÉ MEN CAN

If there was any doubt about what has been British music's biggest success story in the last 12 months, then it was wiped out at the BRIT Awards where Emeli Sandé picked up awards for Best British Female and Best British Album. However, her management team at Decisive - long-term friends Adrian Sykes and Greg Castell - insist this is just the beginning



MANAGEMENT

■ BY DAVE ROBERTS

Adrian Sykes and Greg Castell, the management team behind Emeli Sandé and joint directors of Decisive Management, are proud of their star client.

Of course they are. There's the 2.5m album sales around the world in the last 12 months – with over 1.6m in the UK; there are the two BRITs she picked up last month and there's the juggernaut of critical acclaim.

But actually, what they're most proud of is the person she's become, the friend they know and, in Sykes' case, the fact that he has delivered on a promise he made to her parents almost a decade ago: that he would not only guide Emeli's career, but constantly look after her and look out for her.

He freely admits his attitude towards Sandé is far more paternalistic than commercial and he is constantly keen to stress that "this is all about Emeli, she's the one that's done the hard yards. Her work ethic is incredible and inspiring".

Sykes first met her when she was 16. "There was a talent contest run in conjunction with Trevor Nelson's Rhythm Nation show and the producer,

ABOVE
Universal ambitions: Sandé's management say they have so far been impressed with her new label owners (L-R): Adrian Sykes, Steve Barnett, Emeli, Lucian Grainge and Greg Castell



"Emeli Sandé is the one to watch. She's about to break in a big way."

CLIVE DAVIS, SONY MUSIC

Carlton Dixon, was a very good friend of mine. During the course of the competition, he phoned and said he'd just heard and seen this fantastic girl and that I had to go and meet her, because she's a real talent. I'd known Carlton for 20 years, I trusted his judgment, so the answer was yes, absolutely, what part of London does she live in? Aberdeen. Ah, right.

"So a good friend of mine, Danny D, who is now Emeli's publisher through Stellar Songs, got on a plane and flew up to Aberdeen, then we got in a cab, drove until we thought we were going to fall off the end of the world, and we ended up at Emeli's house, where we met her and her family for the first time.

"She played some songs at the piano for us, then she brought out the guitar and strummed some more songs for us and yeah, it was just clear that she was a talent. Even at 15, 16, she was writing really good songs. I think they were maybe a bit taken aback by these big music industry types up from London, but her parents were lovely to us, very

courteous, and Emeli, whilst obviously a bit shy, handled herself really well."

Sykes began taking Sandé down to London to meet various people and arranged some sessions at Metropolis, where a number of industry executives saw her for the first time.

"The result was, we had a deal for her at 16," says Sykes. "We thought about it, we talked about it, we talked about it with her parents, but because she was such a great student, we decided it wasn't right. So, she stayed on, she went to University, did a degree in neuroscience and started training to become a doctor. It was the best thing she could have done and I was 100% behind it."

For a while Sandé concentrated more or less completely on her studies, then came a period where she tried to combine the two. Sykes recalls: "Monday morning she'd go to lectures, Thursday evening we'd have her on a plane down to London; she'd work with Naughty Boy Friday, Saturday and Sunday, writing or in the studio. She'd quite often sleep on the studio floor, and then either late Sunday or early Monday she'd get a flight home and be back in lectures or on wards again.

"She did that for a while, and throughout that period her work ethic and determination... I've

been doing this a long time and I can't remember many people with that will and desire."

Meanwhile, the buzz was building and Sandé herself could sense the time was right. It might not have been now or never, but certainly 'now' felt good.

"She'd had the success with Chipmunk with Diamond Rings and she'd signed a publishing deal. She was spending her [university] reading weeks writing songs in New York, you know, it was starting to happen. And she said she couldn't do both these things well, to the standards that she set herself.

"I said come on, you're so close now, at least consider seeing it out. And she did, she went to see her dad, who gave her great counsel, and after a lot of soul searching, with her family's blessing, she left education. And once she made that decision it was a case of 'Okay, let's do this'.

"We had the Wiley collaboration [Never Be Your Woman] coming up and there was a great deal of interest from labels, but EMI were always the strongest. They believed first. I'm a great believer in people who stick their hands up first. We've all seen certain labels and people who follow the buzz and stick their hands up when they see everyone else's hands in the air. I'm more impressed by someone who does it when they're the only one.

"They [EMI] also understood what she was about, they were prepared to be patient, they were happy to give her creative control and so for us it was a no-brainer. It was less money, but far more importantly we felt we were with the right people."

It is around this time that Castell enters the story – and when the task of managing Sandé became very much a double act. How best to describe the dynamic between the two? Sykes is undoubtedly the artist's go-to guy, Castell (previously marketing director at Warner, MD at Mercury and GM at Polydor) is the bridge to the record company and campaign strategist.

Both know their shit across all disciplines, of course, they have many decades experience between them, but there's no doubt they know what each other does best and are happy to defer.

Sykes explains his decision to get Castell onboard: "Just Em and I couldn't have done it to the level we have. It needed someone who could provide solidity, imagination, inventiveness; someone who could get us to the level I knew was possible. And here's the thing, there's no finer music marketing man in the country than Greg.

"We needed someone who could operate at the same level as EMI and be there every single day while I was travelling the world with Em."

Castell, meanwhile, acknowledges the work and development that gave him the tools to work with.

"Adrian did eight-and-a-half years hard work before I got involved. I saw [Emeli] at Metropolis back when she was 16 or whatever and I was managing director of Mercury. She was clearly a huge talent, but she needed more development than we would have had time for. Adrian put the work in; he was there throughout that development, as she became the artist she always had the potential to be.

"Then they made the record, he played it to me, we had a conversation and he said, join in. And of course it was my absolute pleasure to join in. They had done the hard yards and then it was a question of me working on the strategy, working with the label, working out the international plan."

"Steve [Barnett, Capitol CEO] has brought a dynamism and focus to the team in the US. He met Emeli, looked her in the eye and said, 'We're going to deliver for you.'"

ADRIAN SYKES, DECISIVE MANAGEMENT

To use a footballing analogy which these two long-suffering Tottenham supporters might appreciate, they work like a great midfield partnership, supplying different elements that help the team as a whole: like Bryan Robson and Glenn Hoddle should have been utilised in the England team of the '80s. Just don't let them start arguing over who gets to be Glenda, or we'll be here all night.

It's probably significant that one of the first things Castell does in during his conversation with *Music Week* is to flag up a potential record-breaking achievement that *Our Version Of Events* should hit in late April. It's significant because it's based around charts and predictions, and it's significant because it's the result of sustaining sales over a long period through diligent planning and smart marketing.

Castell explains: "The record came out 57 weeks ago and has been in the Top 10 every single week since release [in fact, after the BRITs, which was a few days away at the time of this interview, it went back to number one]. There's only one debut record that's stayed in the top 10 for longer in the UK, and that's *Please Please Me* by The Beatles."

"We're going after The Beatles", confirms Sykes.

The Sunday that could confirm the achievement is April 28th. Set phasers to stunned.

Neither man can speak highly enough of the EMI team that have worked *Our Version...* but they also know that the label needed help and encouragement to keep the momentum going, and ensure the record's biggest moments are still coming, more than a year after release.

Castell again: "You've got to look a little further down the line. Record companies are very lean in their staffing these days. That's not a criticism, it's just the reality. They're release date-focused because they have to be.

"Every day we get up and think where we're going to be at the end of next week, at the end of next month and at the end of the next 12 months. And we discuss it all in great detail, then we collaborate with the label.

"We tell them there's a problem coming up in six weeks that they might not have spotted, a promo lull or a clutch of other big releases in a certain genre or whatever. Our obsession with staying in the Top 10 has driven these conversations and when we walked into either the marketing or sales departments, they know what the goal was and how much we wanted it. And a bunch of people at EMI really hought into that."

Sykes adds: "Emeli's the fulcrum, she makes it happen, let's make no bones about that, but there has been a great team, full of belief, that's been behind her. At the label, the marketing team, the press team, radio, video, creative A&R, they've all been amazing and they've all been emotionally involved."

And they've been rewarded with the record of the year. It has even outstripped the expectations of Sykes and Castell. Quite an achievement, because

the pair of them didn't exactly dream small.

Sandé herself thought a Top 5 hit and a couple of hundred thousand sales would be nice. Her management, in the nicest possible way, thought that would be a disaster.

Sykes says he wanted 1.2m in the UK the first 12 months, Castell plumped for 1.4m. In the end it was north of 1.5m and is now around 1.6m. By the end of this calendar year (in other words less than two years after release), they're projecting to be at 2.4m.

Global sales, a year after release, stood at 2.5m. They both believe they will sell more in the second year. So, 5m+ by this time next year. Plus how much depends on how Sandé fares in the US. The potential is huge.

In the last few weeks and months she has played some prestigious sold-out shows and appeared on Letterman, Kimmel, Ellen and NBC Today. She's benefitted from an avalanche of radio adds, aided by Kendrick Lamar guesting on a new remix of *Next To Me*. She has played Clive Davis' Grammy Party and Elton John's Oscar Party.

EMELI'S VERSION OF EVENTS



"I met Adrian [Sykes] when I was 16 and he came to the house. I played some songs for him, which was quite nerve-wracking.

"My dad had a dictaphone on the table because he just

didn't trust anyone from the record industry. But Adrian was great. He was very trustworthy and very honest, and also very committed to the long journey.

"Quite early on a lot of people offered me a single deal, and I was like Yeah! A record deal!, but he said 'No, you need to do it properly, you need people who believe in you as an album artist'. Looking back, it took longer, but it was a great call. He has foresight and understands the value of development and of giving an artist time. He was definitely different to other managers I talked to at the time.

"Adrian was very encouraging, he has children himself, he understood how important my education was to my family and to helping me grow as a person. He wanted me to have that stability behind me. Again, I don't think there are many people that wouldn't have encouraged me to drop out or whatever, and Adrian never did that.

"In fact he wasn't very happy when I left my studies. He was like, 'What?!' But it felt like the time for me to be in London and to go for it.

"Adrian and Greg keep me focused on what the targets are and what's important. They give me time to develop artistically and they're all about spending time with your family. I'm newly married, and that's so important, they keep my feet on the ground.

"It's great to feel so encouraged and to know that someone's got your back no matter what and has your best interests at heart.

"Adrian always says that at the end of the day all you have is the people that love you.

Remember who you are and where you're from."

PROFILE DECISIVE MANAGEMENT



Perhaps most significantly, her record label has been acquired by Universal.

Sykes says: "In America last year, EMI did a lot of serious groundwork, but since the takeover there is a renewed energy and commitment, which is typified by Steve Barnett at Capitol who believes there is a huge opportunity to break this record. Over here there's been no change and we're still working with the people who were always 100 per cent dedicated, plus we have a great relationship with David Joseph and Ted Cockle.

"But in America Steve has brought a dynamism and focus to the team. He met Emeli, looked her in the eye and said, 'We're going to deliver for you.' You can sense the urgency out their now. We're starting again there and it feels as exciting as it did 18 months ago over here. Turning the doubters into believers, that's the bit I love."

And just in case you thought there was some simple equation along the lines of 2013 = America, Castell chips in: "Don't forget, we haven't been to

ABOVE
Double trouble: Sandé picked up a brace of BRITs last week - a triumph which helped put her album back at No.1



"Our Version of Events is a true work of art and a favourite of mine. I predict that by next year Emeli will be a multi-Grammy Award winner!"

SIR ELTON JOHN

Australia, we haven't been to South Africa and we haven't been to Japan. So is there a lot of work left to do? Absolutely. Are we halfway through the story of this record? Definitely not."

Sykes rejoins: "The road's a long one and we won't allow ourselves to be distracted or to revel in the moment. We enjoy what we do, don't get me wrong, but we work hard and we won't settle for second best. We're greedy, we want this to be as big as it can because we want Emeli to be as big as she can be. That's what it comes back to: doing our very

best for the artist. And if we start slapping each other on the back then we're not doing our best for her."

Did they pause to at least raise a glass of Champagne at The BRITs? You would hope so, and maybe to reflect back on that promise made to nervous parents that young Emeli Sandé would always come first, be looked after, treated right and, with a bit of luck and a lot of work, be developed into a major recording artist.

They must have done, surely. They might even, for a few minutes, have felt something approaching satisfaction. Maybe.

More certainly, the next morning, they'll have shaken that off and been thinking about where Sandé will be this time next year. Clutching a couple of Grammys to match her BRIT statuettes perhaps? And with US sales stats that stand comparison to the UK success story?

You wouldn't rule it out - and you can be sure that Sykes, Castell and Sandé herself will work harder than ever to make it so.

ALSO STARRING... THE OTHER YOUNG DECISIVE ARTISTS THE FIRM IS TIPPING FOR BIG THINGS

ALICE JEMIMA



19 year old Alice, from Newton Abbott in Devon, plays a vintage Hofner guitar and sings with a voice that is both fragile and rich.

She gained a Top 10 position in 6Music's Music Blog Zeitgeist poll which included, Haim, Aluna George, Alt-J and Jessie Ware.

She has recorded sessions for the BBC and supports Valerie June at the 100 Club on March 5th.

According to the influential Breaking More Waves Blog, she creates: "Gloriously magical and innocent pop, where the verse, chorus and middle eight all seem as sweetly hooky as each other."

CONTEXT



Norwich isn't infamous for its rap scene but George 'Context' Musgrave is about to enter the public conscience, according to his management.

Context was the first ever unsigned act to win a coveted place on the MTV Brand New list in 2012 and has received support from The

Independent and SBTV. Radio support has come from Radio 1 (BBC Introducing playlist) and 1xtra via Mistajam, Charlie Sloth and Ace and Vis.

His unique style lays modern social commentary over bass heavy, ambient instrumentals, whilst successfully reigniting a classic garage sound.

LAURA DOGGETT



With an understanding of the craft of songwriting that belies her youth and an earnest honesty and depth to her lyrics that sets her apart from her contemporaries, Doggett has already received acclaim as one to watch from various influential music industry executives.

Her signature unique, distinctive, rich voice is her trademark. Decisive say that she is "once heard never forgotten" with a vocal ability that marks her out as something special.

A young British female singer/songwriter on Decisive's roster? Nah. That'll never work.



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Quote from Paul Falzon, Head Of Sales, RSK Entertainment.

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FEATURE INGENIOUS**INGENIOUS THINKING**

The investment group has acquired Rewind and now wants to pump a further £30m into live events and festivals through two major fundraising initiatives. What's Ingenious up to?

LIVE

■ BY RHIAN JONES

If you're a small festival in the UK right now, you really want to speak to Ingenious.

The creative industries investment specialist is set to launch two major fundraising initiatives over the course of this year 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. It's already made a high profile acquisition: Rewind, the world's largest 1980's music festival series, due to take place in both Perth, Scotland and Henley-On-Thames, England this summer.

Ingenious' second new arm, the Entertainment VCT H Share, is looking to raise up to £25 million to invest in more live events including music festivals, trade fairs and sporting events.

The initiatives have been launched by Ingenious in response to 'the growing demand for live events globally'. The firm certainly has form in that area: when it sold its stake in Cream to Live Nation last year for £13.93m the price was nine times as big as its initial investment in the dance music specialist.

Music Week caught up with Ingenious investment director Paul Bedford to find out what kind of events will attract the firm's cash - and what its plans are in the sector...

What attracted you to buy Rewind Festival?

We've grown Rewind over the past five to six years and we think we can now go and grow the brand footprint internationally and increase the profitability in the UK. Something like Rewind Festival is a very simple format and that runs through the core of what we do - simplicity, finding those niche audiences.

What are the plans for Rewind?

Scotland's going to grow rapidly and the big one for us is international. In 2013 we've got Rewind events in South Africa, Dubai, Bangkok and Milan. We're looking at America, we just wanted to dip the toe in the market to understand what it is and move on from there - that tends to be how we operate.

Will Ingenious be purchasing more festivals?

The idea initially is to go out this year and just buy Rewind but we certainly have bigger and bolder ambitions for Ingenious. There are opportunities out there to acquire underperforming brands or events that we believe we could turn our attention to. We've also got a couple of our own concepts in the back of our minds.

What new events are you launching this year?

Through the VCT funds we're launching our jazz festival Love Supreme in July, a gay festival in Victoria Park in May, and we're also looking at two comedy events. In spite of everybody saying the



festival marketplace is crowded, we've already found three new niches there that we want to try and see if there's mileage in in the next 12 months.

What are the reasons why some festivals fail?

Identity is a big thing - a lot of festivals out there just find out what talent's available and book it. That doesn't give your audience any confidence in what you are and what the brand is.

What do live events need to do to attract investment from Ingenious?

First and foremost it's about people, it's about finding good operators with good ideas. We know everything about how to produce a show, how to put the tents up and the staging and security - we can do all of that - but at the core of it has to be a great idea and there should always be somebody in the team who drives talent.

We're good at controlling budgets and making money for the investors, but equally we're fully focused that the way you do that is to give the audience a fantastic time so they'll return next year. It's also about creating your community and making sure that community is engaged with your brand. I think some of the big operators might have slightly lost touch with their communities and need to re-engage with them.

It isn't just about 'who am I going to get to headline the festival' - it can't be just headliner-

ABOVE
Looking back: Ingenious now owns 100% of Rewind festival. Kim Wilde, ABC and the Pointer Sisters will play at the event this year



"There are opportunities for us to acquire underperforming brands in the live music space"

PAUL BEDFORD, INGENIOUS

driven on its own. Bestival are a great example of that - they have done fantastically well with engaging their community and getting a very, very loyal audience. You also need to make sure that the vision and the numbers make sense, you need to make sure you've got a strong three-year plan to deliver. We want to find strong brands that we can grow the footprint of. We've been pretty successful in doing that so far.

What kind of events will you be looking at buying minority stakes in?

Impresario's going to buy 100% of Rewind - that's going to be our first acquisition. We'll trade that profitably through the summer and then we'll look to go back into the marketplace and raise some more funds to take controlling interest in other festivals. At the same time, the Live VCT fund will be growing a new breed of events. They interlock very well together - the VCTS are focusing on growing new concepts.

DOING THE WRITE THING

Plenty of journalists moan about how record companies mess up the release of should-be classic albums. Drowned In Sound founder Sean Adams is taking matters into his own hands

LABELS

If they're lucky, a journalist has the power to influence; to convert readers into lovers of their favourite music and enhance the fanbase of artists who deserve more adulation. But if the record label that an act is signed to stuff up their career anyway, the caring scribe may as well not bother.

Sean Adams (*pictured*), who founded acclaimed music site Drowned In Sound 13 years ago, has been around long enough to witness the commercial weight of promising artists crumble to dust. Now he's taking an admirably DIY approach to boosting the career of an act he adores: putting out the new LP from revered UK singer/songwriter Ed Harcourt.

It's not Adams' first label venture - he set up DiS Recordings a decade ago, but it has long since been dormant. Here, he explains to *Music Week* what he wants to achieve with CCCLX and why he's been attracted back into releasing recorded music...

What sparked the decision to set up the label?

I'd been longing to get back in the saddle for a while. It's a decade since DiS Recordings' first single, but nearly five years since I've released anything, after a turbulent time of launching the *Quietus*, *ThrashHits* and some other sites for BSKYB. Within a year that whole thing collapsed. After making everyone redundant, I considered flogging Drowned in Sound (we had 32 million page views last year, so it's not exactly in poor health - but it's now 15 years since I started "blogging" or whatever they called it before that toilet-ish term appeared) and going on to do something else. Time after time, I found myself coming back to wanting to work with artists. I somehow scored a column for *The Sunday Times* about music and technology, which meant I was looking at things from a fresh perspective. I was writing about the "new hope" that is fan-funding, but it gave me a really heavy heart. I've never felt that musicians should be anything more than artists. They shouldn't need to be business people who "leverage" and "exploit" and all those other by-words for "monetizing". Money and artistry are odd bedfellows. There's something sacred about that abyss between musicians and music fans. It seemed wrong, as if some of the magic and innocence of music was disappearing, so instead of grumbling about it, I tried setting up a fan-funded record label-meets-music-club, but it seemed that the recession had made people less brave to invest in something like that. Surely if you could have put £50 into Motown, and knowing if you didn't some of those records wouldn't exist, you'd do it, wouldn't you? Then I interviewed Johnny Jewel from Chromatics last year, who runs the Italians Do It Better label, and spent some time judging the AIM Awards, and I felt inspired.

Why Ed Harcourt's album for the first release?

I've been a fan of Ed's since his debut album, and we met a few times when I was releasing Martha Wainwright's records. He played the DiS stage at



Summer Sundae last summer, and asked if I could recommend any labels or managers. I slept on it, invited him out to see Perfume Genius with me, and agreed over dinner to help him release his new record (it was already done, recorded in just six hours in Studio 2 at Abbey Road), as well as manage him as an artist (as Jess & Heather at Canyon look after him as a co-writer). It made so much sense, especially as we share a love of Nine Inch Nails, Ralph Steadman, Tom Waits and Max Richter, and agree that Wichita Lineman is the greatest song ever written! Plus I've always felt like he should have some sort of "national treasure" status, so I now can't moan about anyone else not making that a reality. It's a big task, but then you hear a song of his like *Until Tomorrow Then* and it doesn't seem like a ridiculous challenge.

I guess seeing what Drowned in Sound's investor Ian Grenfell did with Simply Red's artist-management-label setup made what I decided to do with Ed seem obvious in my head.

Do the major labels have a future?

Major labels will always have a future, they're too big to fail... I'm not sure we'll see them on the same scale again. Being flexible and dynamic enough to tailor what a label is or isn't, will save a lot of the majors. I think Trent Reznor's about-turn on the majors says a lot about the climate of going it alone, and the resources you need to do things, and it all seems to work well if you're a priority. It has always seemed odd to me that PRs talk about artists being a label "priority" as it makes you wonder why they signed some other artists and don't treat their careers similarly?! After all, there's enough music in the world already. But I digress...

Do you think the role of the major label will have dramatically changed in ten years?

I guess it depends if Apple or Google or some



ABOVE
Ed Harcourt's *Back Into the Woods* was released earlier this week. First single *Hey Little Bruiser* arrives next month

Russian oligarch buy all the labels or not. If they remain, then I can see them being more of a Westfield-like umbrella for companies like Fueled by Ramen. I guess the Beggars Group model is a little more like how they will be structured, but whether they're still signing Gagas and Adeles is another matter. It's incredible to think how quickly companies appear now, but how difficult it is to grow without being subsumed into one conglomerate or another. Imagining how different Facebook would be today if they signed a deal with Yahoo! is something every business offered a deal should probably consider. Realistically, I think the labels of the future will be a mixture of a publisher and a management company - although if artists learn how to book hotels and fill in meta-data forms, perhaps the latter will become an obsolete legacy issue...

Ed Harcourt's is the first album to be released on CCCLX. Do you have any more lined up?

I've been taking it slow. I've nudged a few acts I love about licensing records, and had some tentative talks with some artists about helping in a management capacity. I'm certainly open to the right project, on whichever side of the fence. However, I still have a website to run four days a week, and an endless supply of mass-emailed press releases to skim and delete, so I'm not rushing to bite off too much too soon - I learnt that lesson the first time around.

What's the future for the label?

It's all exciting, and as an utterly miserable and cynical bastard, that seems like an odd thing to say and actually mean. I guess I should probably get something else on the release schedule, if only to make the most of my distribution deal with those kind souls at [PIAS]... then again, I'm quite up for managing Tom Waits or Bruce Springsteen - feel free to tweet me if you're reading this chap.

FEATURE TOPIC RECORDS

TOPIC OF THE DAY

Europe's oldest indie label explains how and why it has launched its catalogue into the digital era

LABELS

■ BY TOM PAKINKIS

Founded in 1939 as a publisher of sheet music, Topic Records claims to be the oldest surviving indie label in Europe and, its current label manager David Suff suggests cautiously, perhaps even the world.

While its output of traditional British folk music hasn't changed over the decades, Topic launched its Great Big Digital Archive Project last month to push itself firmly into uncharted waters.

The 84 LPs in the first wave of this re-release campaign stretch right back to the late Fifties and come with their own digital booklets including original artwork, documentation and sleeve-notes.

As it prepares for its 75th birthday in 2014, Suff explains to *Music Week* how Topic Records is thrusting its catalogue into the future, without divorcing the audio offering from the physical luxuries of the past.

Tell us a bit about Topic and its new digital project... For a long time we've been frustrated with digital downloads and what they can offer the listener, so we've come up with an enormous project where we're going to make lots more of our out of print catalogue available. Each release will have a digital booklet so we'll take the sleeve notes, the artwork and all of packaging that went with the physical release, even if it came out on a 10 inch LP in 1959 or a 12 inch LP in the Sixties or Seventies, or a cassette or CD in more recent years.

Really the whole premise behind the project is not so much to celebrate 75 years of an independent record label but to publish everything that's in our archive more like a museum.

Topic is touted as the oldest indie in the world... I add the word 'probably' into that statement, because there is a label in South Africa that is slightly older, but I'm not convinced they're an independent record label anymore, I think they're part of Warner Brothers in South Africa.

But yeah I think so. Definitely the oldest independent record label still in existence in Europe and probably in the whole world.

How has it managed such longevity?

Topic started in 1939. The Worker's Music Association, which was part of the British Communist Party, was created to provide repertoire for Socialist choirs. They were publishing sheet music songs for choirs to sing and that led them to begin publishing 78 rpm records in 1939. So even in the beginning with the founding fathers, the idea was to educate, inform and encourage the fraternity of man – all those socialist ideals that would have been very prevalent in the mid to late 1930s just before the Second World War. It was part of the idea of the times and an education-led endeavor rather than a commercial one.



That's the long answer to the question of how Topic has survived: it's always been cautious commercially but it gradually developed throughout the Fifties, Sixties and Seventies to be the pre-eminent record label for British, traditional folk music.

Is this 'digital museum' an attempt to move with the times?

Can I be a tiny bit arrogant and say that I think we're trying to get ahead of the times? I think as the delivery of music moves away from physical objects, the whole recording industry – primarily pop-based record labels – have moved towards delivering sound files almost without any expense in terms of delivery and distribution. Yet, it wasn't very many years ago that music was delivered on a physical object that came with artwork, sleeve notes, pictures of musicians in the studio, descriptions of what they had for breakfast, jokes and all sorts of contextual information that added to the experience of

ABOVE
On Topic: Label manager David Suff hopes to breathe new life into his label's archive using the power of digital

listening to the music. That experience has been removed, perhaps without anyone thinking about the consequences of what that means.

How is Topic operated today?

It's a very small business. There are four people employed by Topic, not all of them full time. We've recently relocated from North London to Rutland in the middle of England. We have a big warehouse and lots of physical releases on CD, which are distributed all over the world.

We have an enormous archive as well. We have boxes and boxes full of contracts, photographs, letters and all of the things that have been acquired over time that were naturally a part of commissioning, publishing and recording. I think there's knowledge in that archive, there's information that would be of interest.

Things haven't changed a lot here and, as the world and the delivery of music changes, Topic is trying to embrace that and use it more creatively.

**HIDDEN GEMS WHAT'S IN TOPIC'S DIGITAL ARCHIVE?**

"One of the digital booklets that we've prepared is for Dave & Toni Arthur who made one album for Topic and one for Transatlantic around 1970," says Suff. "The booklet includes a reproduction of a postcard that they sent to Topic to say, 'Hope you like the record and thanks for sending us the money.' It's a tiny piece that just tells you a tiny bit about the relationship between the recording artist and the record label."



FIRST KEYNOTE SPEAKER

**ANDREW LOOG OLDHAM, LEGENDARY MANAGER OF THE ROLLING STONES
IN AN EXCLUSIVE SOUND CITY INTERVIEW
PLUS PRIVATE SCREENING OF THE ROLLING STONES FILM
CHARLIE IS MY DARLING**

PANELISTS

**JON MORTER'S INTIMATE INSIGHT ON HIS SUCCESSFUL SOCIAL MEDIA
MARKETING CAMPAIGNS WITH RAGE AGAINST THE MACHINE,
6 MUSIC AND THE JUSTICE COLLECTIVE.**

**ACCLAIMED UK ROCK AND ROLL PHOTOGRAPHER
IAN TILTON WILL BE TALKING ABOUT HOW HE
CAPTURED THE ESSENCE OF THE STONE ROSES**

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RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

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

Back in the mid-Nineties a lot of people were promoting clubs and some friends of mine were running one that I DJ'd. They got together and decided to start a record shop, primarily for dance music. They managed to get a basement on the street we're on now around the end of '95 and they opened Underground Solu'shn.

At that point Cockburn Street was a real hub for music shops, I think there were five at that point including a Fopp. Back then, everyone was mad for house music, techno, funk, soul, hip hop, R&B and it was a really good scene for vinyl in terms of youngsters getting into it. Because the shop was run by DJs and promoters it had an ability to offer quite a good range of stuff.

After about five years we moved to the location we're in now on the main street. It continued to be the alternative

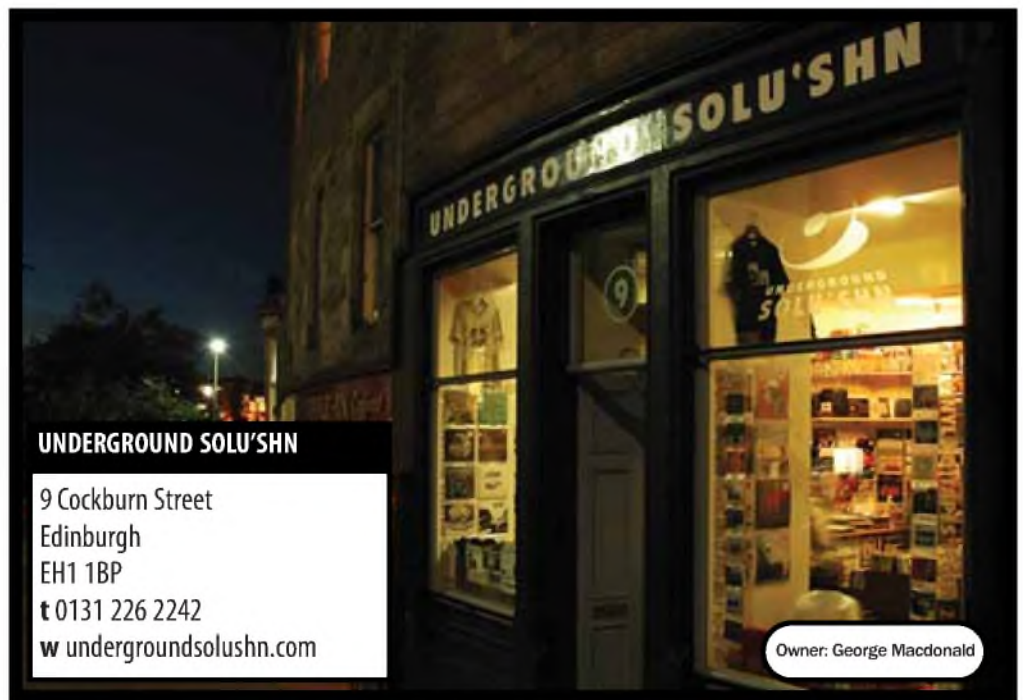
to the indie shop up the street which was Avalanche.

For a long time I was working in the shop as a buyer for drum and bass and a few other types of music. Then, in 2006, the owner decided he wanted out and I thought it would be a great idea to spend all my money on a record shop.

How do you feel about that decision now?

In terms of keeping the shop open it was a miracle really because there weren't many people around. It was pre-recession but the place wasn't reaching its potential. Since buying it we've upped the stock and put in lots of DJ equipment, production equipment, hi-fis, all the digital stuff - so we're very much a record shop and a music shop in terms of electronic gadgets, accessories, turntables, mixers and so on. That's what I brought to the table.

We were doing really well, riding a wave of interest in Djing,



"We've had a tough time but vinyl sales are consistent - that's our core business"

GEORGE MACDONALD, UNDERGROUND SOLU'SHN

At that point, pre-recession, you had loads of youngsters with jobs and money so spending a couple of grand on CD decks was quite common.

Unfortunately, with the recession, things have changed and we've had a bit of a tough time but have managed to keep vinyl sales quite consistent - that is our core business. We started stocking as many different types of music as possible, so we've moved into rock, pop, electronica, jazz - everything basically.

And it's those kind of decisions that have helped you maintain footfall...

We see a constant turnover of customers and there are many reasons for that. It's too easy for music retailers to place blame, but the reality is that for as many customers that you lose, there are as many people out there who are looking for more of an experience with music and can be encouraged to learn about the history of music or see the value in it. So we keep a few turntables in the shop for people to listen to records on in-store. It's not always great for the vinyl but it's an experience that people enjoy.

How will the HMV situation affect you?

It's hard to gauge. We'll

occasionally send people to HMV if we know that's where they'll find the thing they've asked for. If we haven't got somewhere to send them, and we have to send them online, that's disappointing. I'd much rather they went somewhere and got what they wanted at that moment.

What do you think the Edinburgh High Street will look like in the next five years?

There'll still be games and DVDs sold at supermarkets or specialists, that's not going to change because many want to buy those as a hard copy. With music, the real corporate cheese that you'll find in Tesco won't be stocked by anyone in their right mind in a shop unless it's got some credibility.

INTERNET vs HUMAN

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



WE SAID WE LIKED...

JAKE BUGG Jake Bugg



AMAZON RECOMMENDED...

THE LUMINEERS The Lumineers



GEORGE RECOMMENDED...

ALASDAIR R... A Wonder Working Stone

THIS WEEK'S RETAIL CHARTS



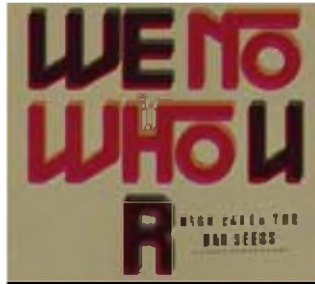
FOPP Top 10 retail chart

POS	ARTIST	ALBUM
1	NICK CAVE AND THE BAD SEEDS	Push The Sky Away
2	FOALS	Holy Fire
3	JAKE BUGG	Jake Bugg
4	BLACK KEYS	El Camino
5	NICK CAVE AND THE BAD SEEDS	Push The Sky Away (deluxe)
6	ALT-J	An Awesome Wave
7	EMELI SANDE	Our Version Of Events (special)
8	MUMFORD & SONS	Babel
9	THE XX	Coexist
10	BEN HOWARD	Every Kingdom



iTunes Top 10 retail chart

POS	ARTIST	ALBUM
1	BASTILLE	Pompeii (Remixes)
2	EMELI SANDE	Our Version of Events (special edition)
3	BEN HOWARD	Every Kingdom
4	MUMFORD & SONS	Babel
5	VARIOUS	BRIT Awards
6	JAKE BUGG	Jake Bugg
7	VARIOUS	Dermot O'Leary presents the...
8	PALOMA FAITH	Fall To Grace
9	TAYLOR SWIFT	Red
10	ALT-J	An Awesome Wave



EMUSIC Top 10 streamed chart

POS	ARTIST	ALBUM
1	NICK CAVE & THE BAD SEEDS	We No Who U R
2	BAAUER	Harlem Shake
3	FOXYGEN	We Are the 21st Century...
4	JAMIE LIDELL	Jamie Lidell
5	RICHARD THOMPSON	Electric
6	VERONICA FALLS	Waiting For Something To...
7	MORTAL ORCHESTRA	II
8	SAMANTHA CRAIN	Kid Face
9	PUSCIFER	Donkey Punch the Night
10	BONOBO	Cirrus

REISSUE REPACKAGE

AT THE DRIVE-IN *Acrobatic Tenement* (March 25) / *Relationship of Command* (April 22) / Transgressive Records



Transgressive Records is undertaking its first re-release campaign with two classic albums from At The Drive-In.



For the first time, *Acrobatic Tenement*, originally released in 1996, will be available on vinyl. The vinyl format of their 2000 album *Relationship Of Command* is a highly sought after release. The initial run of coloured vinyl copies will be available for Record Store Day on April 20. Both titles will also be released on CD and digital formats.

Of the reissues, guitarist and founding member Jim Ward said: "It was interesting to revisit the recordings that bookended the first chapters of our band. The earnest and pure excitement of the beginning and the level of craftsmanship we achieved by *Relationship Of Command* leaves me nothing but proud. I am happy these records have found their way to continue to feel new as people discover music they love and embrace our work."

PRE-RELEASE NEW BUBLE, BASTILLE AND STEREOPHONICS MAKING MOVES

Michael Buble swoops into the Sainsbury's chart this week with the highest new entry as his forthcoming album *To Be Loved* lands at No.3.



Other acts making positive moves at the top end of this week's pre-order charts include Bastille with *Bad Blood* - as the record rises from 7 to 4 at Play and *Graffiti On The Train* by Stereophonics, which has jumped from 7 to 3 at Amazon.

It's new entries galore this week. Following *Now 84* debuting at 6 at Amazon, the latter end of the chart from 14 to 20 is occupied by new offerings from Emmylou Harris & Rodney Crowell, Iron Maiden, Paramore, Gabrielle Aplin, Depeche Mode, Imagine Dragons and Tom Odell.

At Sainsbury's Bon Jovi and Depeche Mode provide the movers this week as *What About Now* climbs from 8 to 7 and *Delta Machine* from 10 to 9. They are accompanied by new entries from Simple Minds at 10, Joe Bonamassa at 12, *Orchestral Manoeuvres In The Dark* at 18, and *Electronic* at 19.

Following Bastille at Play, lower down at No.6, *Sound City: Real To Reel - Original Soundtrack* is a new entry and precedes consecutive climbers from *Spoilwork*, Brian McFadden, Imagine Dragons, David Bowie and Saxon standard version, between the 2CD Deluxe Digibook version of Saxon's *Sacrifice*. It's followed by a new entry of the standard version of Dido's *Girl Who Got Away*, followed by Hurts' *Exile* in deluxe and standard versions at 14 and 15 respectively. The bottom end of the Top 20, from 14, is occupied by new entries from Laura Mvula, John Grant, The Who and Kodaline.

AMAZON PRE-RELEASE

POS ARTIST/ ALBUM / LABEL



1	DAVID BOWIE	The Next Day
2	DEPECHE MODE	Delta Machine
3	STEREOPHONICS	Graffiti on the Train
4	BON JOVI	What About Now
5	DIDO	Girl Who Got Away
6	VARIOUS	Now That's What I Call...! 84
7	JIMI HENDRIX	Classic Rock Presents...
8	LAURA MVULA	Sing To The Moon
9	HURTS	Exile
10	BASTILLE	Bad Blood
11	JOHN GRANT	Pale Green Ghosts
12	STOOSHE	Stooshe
13	SUEDE	Bloodsports
14	EMMYLOU.. & RODNEY...	Old Yellow...
15	IRON MAIDEN	Maiden England '88
16	PARAMORE	Paramore
17	GABRIELLE APLIN	English Rain
18	DEPECHE MODE	Heaven
19	IMAGINE DRAGONS	Night Visions
20	TOM ODELL	Long Way Down

amazon.co.uk

SAINSBURY'S PRE-RELEASE

POS ARTIST/ ALBUM / LABEL



1	VARIOUS ARTISTS	Now 84
2	DIDO	Girl Who Got Away
3	MICHAEL BUBLE	To Be Loved
4	DAVID BOWIE	The Next Day
5	JUSTIN T	The 20/20 Experience
6	STEREOPHONICS	Graffiti On... (digipak)
7	BON JOVI	What About Now
8	TOM ODELL	Long Way Down
9	DEPECHE MODE	Delta Machine
10	SIMPLE MINDS	Celebrate - Greatest Hits
11	THE STROKES	Comedown Machine
12	JOE BONAMASSA	An Acoustic Evening...
13	VAMPIRE WEEKEND	Modern Vampires...
14	GABRIELLE APLIN	English Rain
15	SUEDE	Bloodsports (digipack)
16	EXILE	Hurts
17	PARAMORE	Paramore
18	ORCHESTRAL MANOEUVRES...	Archit...
19	ELECTRONIC	Electronic (special edition)
20	BILLY BRAGG	Tooth & Nail

Sainsbury's

PLAY PRE-RELEASE

POS ARTIST/ ALBUM / LABEL



1	DAVID BOWIE	The Next Day (deluxe edit)
2	STEREOPHONICS	Graffiti... (2CD deluxe)
3	STEREOPHONICS	Graffiti On... (digipack)
4	BASTILLE	Bad Blood
5	DIDO	Girl Who Got Away (2CD deluxe)
6	VARIOUS	Sound City: Real To Reel...
7	SOILWORK	The Living... (2CD Ltd Edit)
8	BRIAN MCFADDEN	The Irish Connection
9	IMAGINE DRAGONS	Night Visions
10	DAVID BOWIE	The Next Day
11	SAXON	Sacrifice
12	SAXON	Sacrifice (2CD Deluxe Digibook)
13	DIDO	Girl Who Got Away
14	HURTS	Exile (deluxe CD & DVD)
15	HURTS	Exile
16	LAURA MVULA	Sing To The Moon
17	JOHN GRANT	Pale Green Ghosts (2CD)
18	LAURA MVULA	Sing To The... (deluxe)
19	THE WHO	Live At The Isle Of Wight...
20	KODALINE	In A Perfect World

play.com

PEOPLE

PERSONNEL HASS CHOUDHURY PROMOTED AT UMG UK

■ UNIVERSAL MUSIC GROUP



HASSAN CHOUDHURY has been promoted to senior vice president of international

marketing at UMG UK and will continue to report to David Joseph, chairman & CEO Universal Music UK, and Andrew Kronfeld, president global marketing, UMG.

Said Kronfeld: "This promotion recognises Hass's commitment and hard work in growing international sales of UK repertoire and helping develop the careers of artists including Amy Winehouse, James Morrison, Taio Cruz, Florence & The Machine, Amy Macdonald and, more recently, Jake Bugg and The Lumineers."

Choudhury will continue to be responsible for all aspects of international marketing of Universal Music UK's artists, working closely with UMG's international territories around the world, as well as global teams

based in London.

The promotion comes as announced as Universal Music Group continues to integrate with EMI and build a new structure.

Choudhury joined UMG in 2006 from Sony BMG where he was senior director, global marketing Europe. Previously he was director of international at Warner Music UK where he worked for 18 years and was involved with the careers of Muse, The Streets, David Gray, Enya and Cher, among others.



Elsewhere at Universal, **FRANK BRIEGMANN** has been appointed president of

Central Europe and will become chairman and CEO of Universal Music Germany.

In addition to managing Switzerland, Austria and Deutsche Grammophon, his role will expand further to cover Eastern Europe and the Nordic countries. He will also join UMG's International

Management Board.

■ THE O2 ARENA
STEPHANIE MOSES has

joined landmark London venue as communications manager. She will be responsible for helping to implement the venue's comms strategy across its entire portfolio, which includes the Arena, Up at The O2, British Music Experience, Building Six and the Entertainment District.

Prior to this, Moses worked as a freelance comms manager for the agencies Slice and Inkling, and saw her work on projects from the Wilderness and Vintage Festivals to ghd's global activation for the Katy Perry tour.

Her first comms role was for the agency Cake, where she worked on the Nintendo and V Festival accounts.

In her new role she will work alongside Jeremy King, communications director for The O2.

■ LIVE NATION

JASON MILLER has been appointed senior vice president of talent in Asia.

Miller spent over a decade at Creative Artists Agency, serving primarily as a music agent, with an emphasis on the international market. Since leaving CAA, he has executive produced high-profile live events both in the US and abroad.

As SVP of talent in Asia, Miller will be responsible for leading talent buying across all of Live Nation's Asian markets, including China, South Korea, Japan, Hong Kong and Singapore.

He will work with Live Nation's Hong Kong-based director of Asia touring, Tumpki Haaranen, and Live Nation's talent buyers in each market to grow the volume of tours across the region.

Miller will be based in Live Nation's Beverly Hills office.

■ MONTANA ECI

MARTIJN SWIER has joined the Dutch artist management company that represents popular DJs and producers, including Afrojack, R3hab, Shermanology, Sidney Samson and Quintino.

Swier is the former manager of internationally-renowned Dutch acts - Caro Emerald (whose debut album sold over 1.3 million albums in the UK, Germany and The Netherlands) and Within Temptation (one of Holland's most successful rock acts of the last decade who sold three million albums around the world).

Montana ECI is a full service management and consultancy company. Its activities consist of artist management, A&R consultancy, business management, career planning, publicity and initiating sponsorships.

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

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#68 **SIMON RAYMONDE**, Founder, Bella Union

Formerly a musician, producer and songwriter as part of Cocteau Twins, Mortal Coil, and a solo artist, Simon Raymonde went on to found and head up independent record label Bella Union - a former winner of the Music Week Awards Independent Record Label of The Year in 2010 and 2012.

He has signed artists including Flaming Lips, M Ward, Beach House, Fleet Foxes, John Grant, Marques Toliver, The Low Anthem, Veronica Falls, and Radiohead's Philip Selway, amongst others.

Raymonde has also produced and mixed many records, with projects including work with Snowbird, Anthony Reynolds, Lucas Renney, Duke Spirit, Archie Bronson Outfit and Stephanie Dosen.

Additionally, he's been music supervisor on Jonathan Caouette documentary Walk Away Renee, made an



appearance in the documentary film Scott Walker: 30 Century Man, and hosts his own weekly show on Amazing Radio.

In 2012, Raymonde celebrated two anniversaries as Cocteau Twins marked 30 years since the band's first LP release and Bella Union turned 15.

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

NEIL RANSOME, Senior Talent Manager, Insanity

"I didn't have the conventional entry into the music industry. My journey began in events with a background of sales and marketing, where I learnt about staging, lighting and sound. I had the opportunity to be involved in events such as the World Music Awards (featuring Michael Jackson and Beyonce) and the Prince of Brunei's birthday party (featuring Diana Ross).

"Following this, I moved into talent management with one of my signings achieving impressive chart success. This is where my knowledge grew and my music industry contacts expanded further, and we went on to celebrate consecutive Top 10 singles.

"After several years at JLLIG, I was approached to go and work for Alan Edwards at The Outside Organisation where I headed up the New Talent Division for two years.

"At the start of 2013, I got the chance to join Andy Varley and the team at Insanity and am now enjoying the opportunity to work with, in my opinion, one of the most innovative management companies in the business."



TOP TIP

So far in my career I've tried to live by a few rules my father instilled: Always treat people as you want to be treated; Always remember you are on a learning curve; Pay attention to detail; and aim to be creative!

32 SINGLES & ALBUMS

One Way Or Another (Teenage Kicks) is One Direction's third number one single, the 13th number one for Comic Relief, and the fastest-selling single of 2013



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OFFICIAL WEEKLY
iTUNES CHARTS FROM
AROUND THE WORLD

CHARTS FOCUS



34 UK AIRPLAY & STREAMING

Macklemore and Ryan Lewis, Avicii & Nicky Romero, and The Lumineers top UK streaming

36 EU AIRPLAY & GLOBAL SALES

Grammy and BRIT performances bode well for Mumford & Sons album Babel in global sales

38 COMPILATIONS & INDIES

BRITs 2013 is the No.1 comp, whilst Nick Cave and the Bad Seeds have the No.1 indie album



39 CLUB

Wiley returns to the top of the Upfront club chart with single Reload, featuring Chip

42 ANALYSIS

Alan Jones crunches the crucial numbers from the Official UK Charts

44 KEY RELEASES & PRODUCT

The return of James Blake with LP Overgrown is album of the week

CHARTS STREAMING WEEK 8

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OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	MACKLEMORE/RYAN LEWIS/WANZ Thrift Shop <i>Macklemore</i>
2	23	AVICII VS NICKY ROMERO I Could Be The One <i>Postiva/Virgin</i>
3	4	LUMINEERS Ho Hey <i>Decca</i>
4	3	CALVIN HARRIS FT TINIE TEMPAH Drinking From The Bottle <i>Columbia</i>
5	2	WILL I AM FT BRITNEY SPEARS Scream & Shout <i>Interscope</i>
6	56	BAAUER Harlem Shake <i>Mad Decent</i>
7	18	FOALS My Number <i>Warner Bros</i>
8	9	SWEDISH HOUSE MAFIA/MARTIN Don't You Worry Child <i>Virgin</i>
9	6	BRUNO MARS Locked Out Of Heaven <i>Atlantic</i>
10	8	EMELI SANDE Clown <i>Virgin</i>
11	17	DISCLOSURE FT ALUNAGEORGE White Noise <i>Island/Pmr</i>
12	7	RIHANNA Diamonds <i>Def Jam</i>
13	5	JAMES ARTHUR Impossible <i>Syco Music</i>
14	10	ONE DIRECTION Kiss You <i>Syco Music</i>
15	13	IMAGINE DRAGONS Radioactive <i>Interscope</i>
16	11	LABRINTH FT EMELI SANDE Beneath Your Beautiful <i>Syco Music</i>
17	19	JUSTIN TIMBERLAKE FT JAY Z Suit & Tie <i>RCA</i>
18	64	BRUNO MARS When I Was Your Man <i>Atlantic</i>
19	12	CALVIN HARRIS/FLORENCE WELCH Sweet Nothing <i>Columbia</i>
20	25	RITA ORA Radioactive <i>Columbia/Roc Nation</i>
21	14	KESHA Die Young <i>Kemosabe/RCA</i>
22	NEW	GABRIELLE APLIN Please Don't Say You Love Me <i>Parlaphone</i>
23	29	MUMFORD & SONS I Will Wait <i>Gentlemen Of The Road/Island</i>
24	71	FALL OUT BOY My Songs Know What You Did In The Dark <i>Def Jam</i>
25	NEW	ONE DIRECTION One Way Or Another (Teenage Kicks) <i>Syco Music</i>
26	16	PSY Gangnam Style <i>Island</i>
27	15	OLLY MURS FT FLO RIDA Troublemaker <i>Epic</i>
28	26	DIZZEE RASCAL Bassline Junkie <i>Dirtee Stank</i>
29	45	ELLIE GOULDING Explosions <i>Polydor</i>
30	NEW	JUSTIN TIMBERLAKE Mirrors <i>RCA</i>
31	21	DISCLOSURE FT SAM SMITH Latch <i>Island/Pmr</i>
32	20	PITBULL FT TJR Don't Stop The Party <i>London</i>
33	36	FOALS Inhaler <i>Warner Bros</i>
34	30	JAKE BUGG Lightning Bolt <i>Mercury</i>
35	24	SCRIPT FT WILL I AM Hall Of Fame <i>Epic/Phonogenic</i>
36	49	LITTLE MIX Change Your Life <i>Syco Music</i>
37	97	BEN HOWARD Only Love <i>Island</i>
38	33	TAYLOR SWIFT We Are Never Ever Getting Back Together <i>Mercury</i>
39	40	LAWSON Learn To Love Again <i>Global Talent</i>
40	NEW	DRAKE Started From The Bottom <i>Cash Money/Island</i>
41	38	OF MONSTERS & MEN Little Talks <i>Republic Records</i>
42	52	ALT-J Breezeblocks <i>Infectious Music</i>
43	28	ONE DIRECTION Little Things <i>Syco Music</i>
44	31	CONOR MAYNARD FT WILEY Animal <i>Parlaphone</i>
45	34	50 CENT/EMINEM/ADAM LEVINE My Life <i>Interscope</i>
46	44	FLO RIDA Let It Roll <i>Atlantic</i>
47	41	GOTYE FT KIMBRA Somebody That I Used To Know <i>Island</i>
48	32	MAROON 5 One More Night <i>A&M/Octone</i>
49	22	JUSTIN BIEBER FT NICKI MINAJ Beauty And A Beat <i>Def Jam</i>
50	50	FOALS Bad Habit <i>Warner Bros</i>
51	37	JAY-Z & KANYE WEST N****S In Paris <i>Roc-A-Fella</i>
52	47	FLORENCE & THE MACHINE Spectrum <i>Island</i>
53	46	FUN FT JANELLE MONAE We Are Young <i>Atlantic/Fueled By Ramen</i>
54	35	ROBBIE WILLIAMS Candy <i>Island</i>
55	54	JAKE BUGG Two Fingers <i>Mercury</i>
56	43	ELLIE GOULDING Anything Could Happen <i>Polydor</i>
57	63	DAVID GUETTA FT SIA Titanium <i>Parlaphone</i>
58	RE	BEN HOWARD Keep Your Head Up <i>Island</i>
59	RE	BEN HOWARD Old Pine <i>Island</i>
60	65	EMELI SANDE Read All About It Pt 3 <i>Virgin</i>
61	48	CARLY RAE JEPSEN Call Me Maybe <i>Interscope</i>
62	39	PINK Try <i>RCA</i>
63	27	BIFFY CLYRO Black Chandelier <i>14th Floor</i>
64	57	FOALS Everytime <i>Warner Bros</i>
65	55	RIHANNA FT CALVIN HARRIS We Found Love <i>Def Jam</i>
66	61	FUN Some Nights <i>Atlantic/Fueled By Ramen</i>
67	67	FOALS Late Night <i>Warner Bros</i>
68	92	JAKE BUGG Seen It All <i>Mercury</i>
69	66	ONE DIRECTION Live While We're Young <i>Syco Music</i>
70	70	M83 Midnight City <i>M83 Recording Naive</i>
71	62	FOALS Prelude <i>Warner Bros</i>
72	60	CALVIN HARRIS FT EXAMPLE We'll Be Coming Back <i>Columbia</i>
73	58	MATRIX/FUTUREBOUND/BABY BLUE Magnetic Eyes 3 <i>Beat/Aatw</i>
74	42	ALICIA KEYS Girl On Fire <i>RCA</i>
75	RE	BEN HOWARD The Wolves <i>Island</i>



CLIMBER: DISCLOSURE



NEW: ONE DIRECTION



NEW: DRAKE



CLIMBER: DAVID GUETTA



CLIMBER: JAKE BUGG

CHARTS EU AIRPLAY WEEK 7



PAN-EUROPEAN	
POS	ARTIST/ ALBUM / LABEL
1	MARS, BRUNO Locked Out Of Heaven WEA
2	RIHANNA Diamonds UNI
3	MACKLEMORE & RYAN LEWIS FEAT. WANZ Thrift Shop WEA
4	RIHANNA FEAT. EKKO, MIKKY Stay UNI
5	KEYS, ALICIA Girl On Fire SME
6	PINK Try SME
7	WILL.I.AM FEAT. SPEARS, BRITNEY Scream & Shout UNI
8	MURS, OLLY FEAT. FLO RIDA Troublemaker SME
9	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child EMI
10	TIMBERLAKE, JUSTIN FEAT. JAY-Z Suit & Tie SME



DENMARK	
POS	ARTIST/ ALBUM / LABEL
1	SWIFT, TAYLOR I Knew You Were Trouble UNI
2	NOAH Over Byen CPH
3	LANGER, MADDS Elephant SME
4	NIK & JAY FEAT. LISA ROWE United CPH
5	BLAKE, JAMES Retrograde UNI
6	MURS, OLLY FEAT. FLO RIDA Troublemaker SME
7	TIMBERLAKE, JUSTIN FEAT. JAY-Z Suit & Tie SME
8	DE FOREST, EMMELIE Only Teardrops SME
9	RIHANNA Diamonds UNI
10	KEY, MARIE Uden Forsvar SME



FRANCE	
POS	ARTIST/ ALBUM / LABEL
1	HARRIS, CALVIN Feel So Close SME
2	PITBULL FEAT. AGUILERA, CHRISTINA Feel This Moment SME
3	MACKLEMORE & RYAN LEWIS FEAT. WANZ Thrift Shop WEA
4	RIHANNA FEAT. EKKO, MIKKY Stay UNI
5	AVICII VS. ROMERO, NICKY I Could Be The One UNI
6	BINGO PLAYERS FEAT. FAR EAST MOVEMENT Get Up (Rattle) SME
7	YOUSOUPOHA FEAT. AYNA & SKALPOVITCH On Se Connait BLV
8	LESLIE + IVYRISE Je Te Donne WEA
9	GUETTA, DAVID FEAT. TAPED RAI Just One Last Time CAP
10	RIHANNA Diamonds UNI



GERMANY	
POS	ARTIST/ ALBUM / LABEL
1	MURS, OLLY FEAT. FLO RIDA Troublemaker SME
2	WILL.I.AM FEAT. SPEARS, BRITNEY Scream & Shout UID
3	GOULDING, ELLIE Lights UID
4	RIHANNA FEAT. EKKO, MIKKY Stay UID
5	SCRIPT, THE FEAT. WILL.I.AM Hall Of Fame SME
6	BON JOVI Because We Can UID
7	ONE REPUBLIC If I Lose Myself UID
8	PINK Try SME
9	SANDE, EMELI Read All About It (Pt III) EMI
10	KEYS, ALICIA Girl On Fire SME



IRELAND	
POS	ARTIST/ ALBUM / LABEL
1	RIHANNA FEAT. EKKO, MIKKY Stay UNI
2	SWIFT, TAYLOR I Knew You Were Trouble UNI
3	LUMINEERS, THE Ho Hey UNI
4	TIMBERLAKE, JUSTIN FEAT. JAY-Z Suit & Tie SME
5	PINK Try SME
6	SANDE, EMELI Clown UNI
7	MARS, BRUNO Locked Out Of Heaven WEA
8	ONE DIRECTION Kiss You SME
9	MACKLEMORE & RYAN LEWIS FEAT. WANZ Thrift Shop WEA
10	SCRIPT, THE Six Degrees Of Separation SME



ITALY	
POS	ARTIST/ ALBUM / LABEL
1	LYKKE LI I Follow Rivers WMG
2	JUTTY RANX I See You SYA
3	GREEN DAY Stray Heart WMG
4	NEFFA Molto Calmo SME
5	ROSSI, VASCO L'uomo Piu' Semplice EMI
6	MENCONI, MARCO L'essenziale SME
7	PINK Try SME
8	MODA' Se Si Potesse Non Morire ULT
9	LUMINEERS, THE Ho Hey UNI
10	WILL.I.AM FEAT. SPEARS, BRITNEY Scream & Shout UNI

NETHERLANDS	
POS	ARTIST/ ALBUM / LABEL
1	WILLIAMS, ROBBIE Candy UNI
2	PASSENGER Let Her Go SME
3	PINK Just Give Me A Reason SME
4	RIHANNA Diamonds UNI
5	WILDSTYLEZ FEAT. GEUZEBROEK, NIELS Year Of Summer BEY
6	WILL.I.AM FEAT. SPEARS, BRITNEY Scream & Shout UNI
7	MARS, BRUNO Locked Out Of Heaven WEA
8	LOIS, LISA Silhouette SME
9	SHOWTEK & PRIME, JUSTIN Cannonball SPI
10	SIMONS, MATT With You SME

NORWAY	
POS	ARTIST/ ALBUM / LABEL
1	MARS, BRUNO Locked Out Of Heaven WMG
2	RIHANNA Diamonds UNI
3	DIDO No Freedom SME
4	MUMFORD AND SONS I Will Wait UNI
5	BIGBANG The Oslo Bowl WMG
6	SWIFT, TAYLOR I Knew You Were Trouble UNI
7	ALASKA, JONAS I Saw You Kid SME
8	ALSOS, CHRISTEL Conquer SME
9	PINK Try SME
10	BON JOVI Because We Can UNI

SPAIN	
POS	ARTIST/ ALBUM / LABEL
1	MARS, BRUNO Locked Out Of Heaven WMG
2	MELENDI Lagrimas Desordenadas WMG
3	RIHANNA Diamonds UNI
4	KEYS, ALICIA Girl On Fire SME
5	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child EMI
6	ADELE Set Fire To The Rain EVE
7	SANZ, ALEJANDRO Mi Marciana UNI
8	WILL.I.AM FEAT. SPEARS, BRITNEY Scream & Shout UNI
9	PINK Try SME
10	ALBORAN, PABLO El Beso EMI

SWEDEN	
POS	ARTIST/ ALBUM / LABEL
1	DARIN Astrologen UNI
2	DARIN En Apa Som Liknar Dig UNI
3	MARS, BRUNO Locked Out Of Heaven WEA
4	MARKLUND, PETRA Handerna Mot Himlen FAM
5	PASSENGER Let Her Go SME
6	PINK Try SME
7	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child EMI
8	RIHANNA Diamonds UNI
9	UGGLA, MAGNUS Jag Och Min Far EMI
10	LARSSON, ZARA Uncover UNI

GLOBAL SALES ANALYSIS

BY ALAN JONES

Thrust back into pole position on the global stage by their Grammy and Brits awards performances, Babel, the second album from Mumford & Sons (pictured), bounced 4-1 in the US and 6-1 in Canada last week, while remaining in the Top 10 in New Zealand (8-6) and South Africa (9-9), and returning to the Top 10 in Ireland (13-8), Australia (15-9) and Austria (20-10). It makes modest gains further down the chart in many other territories and finally breaks into the Top 100 in Japan, arriving at number 97 on the chart. Japan,

of course, is a tough market for almost all Western acts - Justin Bieber's Believe has sold little more than 40,000 copies there and even Adele's 21 has sold only 226,048 copies.

Having said that, One Direction are doing very well in the territory. Their Up All Night album jumps 6-4 this week, and has sold nearly 200,000 copies to date. Although their new single One Way Or Another (Teenage Kicks) is not on Up All Night, its simultaneous release worldwide seems to have given the album a boost - it climbs



9-2 in Denmark, 5-4 in Mexico, 16-15 in Netherlands, 25-21 in Croatia and 27-24 in Poland, while re-emerging at number 10 in Estonia. The record makes smaller gains further down the chart in several other countries.

Bauer's Harlem Shake tops it, leading the way in 15 countries. The first country in which One Way Or Another (Teenage Kick) topped a

published national chart was Denmark, where it was announced as the new number one at 11pm UK time on Thursday (21st). It claimed the number one slot on the Irish and Dutch charts the following day.

Foals and Bullet For My Valentine both make multiple debuts around the globe with their new albums. Number two in the UK last week, The Foals' third album, Holy Fire went one better in Australia, debuting at number one. Holy Fire also debuts in Ireland (number seven), New Zealand (number 15), Switzerland (number 15), France (number 22), Austria (number 39), The Netherlands

(number 41), Flanders (number 51), Spain (number 72) and The USA (number 86).

Meanwhile, Bullet For My Valentine fail to make it three Top 10 albums in a row in the US - just as they did here last week - with Temper Temper debuting at number 13. Their sequence continues in Canada, however, where it debuts at number nine. It is also number nine in Switzerland, and debuts at number five in both Finland and Germany, number four in Australia and number three in Austria. It enters at number 17 in Japan, number 32 in the Czech Republic, number 45 in France and number 61 in Ireland.

CHARTS SPOTIFY WEEK 8



GLOBAL

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
2	WILL.I.AM Scream & Shout
3	IMAGINE DRAGONS Radioactive
4	SWEDISH HOUSE MAFIA Don't You Worry Child
5	BRUNO MARS Locked Out Of Heaven
6	THE SCRIPT Hall Of Fame
7	PASSENGER Let Her Go
8	THE LUMINEERS Ho Hey
9	RIHANNA Diamonds
10	CALVIN HARRIS Sweet Nothing
11	BAAUER Harlem Shake
12	ZARA LARSSON Uncover
13	OF MONSTERS AND MEN Little Talks
14	AVICII VS NICKY ROMERO I Could Be The One
15	KE\$HA Die Young
16	PSY Gangnam Style
17	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
18	BRUNO MARS When I Was Your Man
19	IMAGINE DRAGONS It's Time
20	LABRINTH Beneath Your Beautiful

EUROPE

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
2	WILL.I.AM Scream & Shout
3	PASSENGER Let Her Go
4	THE SCRIPT Hall Of Fame
5	SWEDISH HOUSE MAFIA Don't You Worry Child
6	RIHANNA Diamonds
7	BRUNO MARS Locked Out Of Heaven
8	IMAGINE DRAGONS Radioactive
9	ZARA LARSSON Uncover
10	AVICII VS NICKY ROMERO I Could Be The One
11	CALVIN HARRIS Sweet Nothing
12	BAAUER Harlem Shake
13	THE LUMINEERS Ho Hey
14	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
15	LABRINTH Beneath Your Beautiful
16	PSY Gangnam Style
17	KE\$HA Die Young
18	PITBULL FEATURING CHRISTINA AGUILERA Feel This Moment
19	PINK Try
20	AKI När Solen Går Ner

AUSTRIA

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Same Love - feat. Mary Lambert
2	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
3	FLUME Holdin On
4	OF MONSTERS AND MEN Little Talks
5	THE LUMINEERS Ho Hey
6	FLUME On Top
7	ALT-J Breezeblocks
8	WILL.I.AM Scream & Shout
9	SWEDISH HOUSE MAFIA Don't You Worry Child
10	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton



Austria: Flume

FRANCE

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
2	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
3	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
4	WILL.I.AM Scream & Shout
5	BRUNO MARS Locked Out Of Heaven
6	RIHANNA Diamonds
7	CALVIN HARRIS Feel So Close
8	THE LUMINEERS Ho Hey
9	YOUSSEUPHA On Se Connait
10	C2C Down The Road



France: Calvin Harris

GERMANY

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
2	WILL.I.AM Scream & Shout
3	THE SCRIPT Hall Of Fame
4	SIDO Bilder Im Kopf
5	ICONA POP I Love It - feat. Charli XCX
6	SWEDISH HOUSE MAFIA Don't You Worry Child
7	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
8	CALVIN HARRIS Sweet Nothing
9	OLLY MURS Troublemaker
10	IMAGINE DRAGONS Radioactive



Germany: Sido



Netherlands: Pink

NETHERLANDS

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
2	PINK Just Give Me A Reason
3	WILDSTYLEZ Year Of Summer
4	WILL.I.AM Scream & Shout
5	PASSENGER Let Her Go
6	TOM ODELL Another Love
7	SHOWTEK Cannonball
8	RACoon Ocean
9	KASKADE Lessons In Love
10	ICONA POP I Love It - feat. Charli XCX

NORWAY

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

SPAIN

POS	ARTIST/ ALBUM
1	WILL.I.AM Scream & Shout
2	BRUNO MARS Locked Out Of Heaven
3	SWEDISH HOUSE MAFIA Don't You Worry Child
4	RIHANNA Diamonds
5	YANDAR Te Pintaron Pajaritos
6	THE SCRIPT Hall Of Fame
7	MELENDI Tu Jardín Con Enanitos
8	MELENDI Lágrimas Desordenadas
9	OF MONSTERS AND MEN Little Talks
10	PINK Try

SWEDEN

POS	ARTIST/ ALBUM
1	ZARA LARSSON Uncover
2	PASSENGER Let Her Go
3	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
4	AKI När Solen Går Ner
5	WILL.I.AM Scream & Shout
6	BRUNO MARS Locked Out Of Heaven
7	SWEDISH HOUSE MAFIA Don't You Worry Child
8	THE LUMINEERS Ho Hey
9	AVICII VS NICKY ROMERO I Could Be The One
10	THE SCRIPT Hall Of Fame

UNITED STATES

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

CHARTS INDIES/COMPILATIONS WEEK 8



COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | | | | | |
|----|-----|---------|--|----|-----|------------------------|---|
| 1 | 3 | VARIOUS | Brit Awards 2013 / UMTV (ARV) | 11 | 14 | VARIOUS | Pop Party 10 / Rhino/UMTV (ARV) |
| 2 | 1 | VARIOUS | The Trevor Nelson Collection / Sony RCA (ARV) | 12 | 5 | VARIOUS | A Groovy Kind Of Love / Sony (ARV) |
| 3 | NEW | VARIOUS | Dermot O'Leary - Saturday Sessions 2013 / Sony/UMTV (ARV) | 13 | 8 | VARIOUS | Motown Anthems / UMRL (ARV) |
| 4 | 2 | VARIOUS | Dreamboats & Petticoats - Dream Lovers / UMTV/EMI TV (ARV) | 14 | 17 | VARIOUS | Clubland 22 / AATW/Rhino/UMTV (ARV) |
| 5 | NEW | VARIOUS | Clubbers Guide 2013 - Mixed By D Howard / MoS (SDU) | 15 | 15 | VARIOUS | Until Now - Swedish House Mafia / Virgin (E) |
| 6 | 4 | VARIOUS | Now That's What I Call Music 83 / EMI TV/UMTV (E) | 16 | 13 | VARIOUS | Dreamboats And Petticoats - Six / UMTV/EMI TV (ARV) |
| 7 | 6 | VARIOUS | Anthems 90S / MoS (SDU) | 17 | RE | VARIOUS | Now That's What I Call Running / EMI TV/UMTV (E) |
| 8 | 7 | VARIOUS | Anthems - Hip Hop 3 / MoS/Sony (ARV) | 18 | NEW | ORIGINAL TV SOUNDTRACK | The Music Of Nashville - Season 1 / Big Machine/Decca (ARV) |
| 9 | 10 | VARIOUS | Acid House Anthems / Sony (ARV) | 19 | 11 | VARIOUS | Love - The Essential Ballads / Rhino/Sony (ARV) |
| 10 | 12 | VARIOUS | Bbc Radio 1'S Live Lounge 2012 / Sony/UMTV/Rhino (ARV) | 20 | 22 | VARIOUS | 100 Hits - 80S Classics / 100 Hits (SDU) |

INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Macklemore

- | | | | |
|----|----|---------------------------------------|-------------------------------------|
| 1 | 1 | MACKLEMORE FEAT. RYAN LEWIS & WANZ | Thrift Shop / Macklemore (ADA Arv) |
| 2 | 2 | BAAUER | Harlem Shake / Mad Decent (C) |
| 3 | 3 | BINGO PLAYERS FEAT. FAR EAST MOVEMENT | Get Up (Rattle) / MoS (SDU) |
| 4 | 4 | ADELE | Skyfall / XL (PIAS) |
| 5 | 5 | STEREOPHONICS | Indian Summer / Stylus/Ignition (E) |
| 6 | 7 | EXAMPLE | Perfect Replacement / MoS (SDU) |
| 7 | 8 | 1975 | Chocolate / Dirty Hit (ARV) |
| 8 | 6 | DROIDEKA | Get Hyper / Droideka |
| 9 | 9 | DJ FRESH | Gold Dust / MoS (SDU) |
| 10 | 11 | THE HEAVY | Short Change Hero / Counter (PIAS) |
| 11 | 10 | ADELE | Someone Like You / XL (PIAS) |
| 12 | RE | THE XX | Angels / Young Turks (PIAS) |
| 13 | 12 | ADELE | Set Fire To The Rain / XL (PIAS) |
| 14 | 14 | ALT-J | Matilda / Infectious (PIAS) |
| 15 | RE | ALT-J | Something Good / Infectious (PIAS) |
| 16 | RE | ADELE | Rolling In The Deep / XL (PIAS) |
| 17 | RE | WOODKID | Run Boy Run / Green United |
| 18 | RE | ALT-J | Breezblocks / Infectious (PIAS) |
| 19 | 18 | JOHNNY VILE | Thrift Shop / Johnny Vile |
| 20 | RE | DJ FRESH FEAT. RITA ORA | Hot Right Now / MoS (SDU) |



Bauer Indie Singles (2)



The Heavy Indie Singles Breakers (2)



Alt-J Indie Albums (2)



Heidi Talbot Indie Albums Breakers (2)



Dawn McCarthy Indie Albums Breakers (3)

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Nick Cave

- | | | | |
|----|-----|-------------------------------------|--|
| 1 | NEW | NICK CAVE & THE BAD SEEDS | Push The Sky Away / Bad Seed (PROP) |
| 2 | 3 | ALT-J | An Awesome Wave / Infectious (PIAS) |
| 3 | 4 | ADELE | 21 / XL (PIAS) |
| 4 | 1 | RICHARD THOMPSON | Electric / Proper (PROP) |
| 5 | 2 | EVA CASSIDY | The Best Of Eva Cassidy / Blix Street (ACA Arv) |
| 6 | 11 | THE XX | Coexist / Young Turks (PIAS) |
| 7 | 6 | EXAMPLE | The Evolution Of Man / MoS (SDU) |
| 8 | 8 | MACKLEMORE & RYAN LEWIS | The Heist / Macklemore (ADA Arv) |
| 9 | 7 | MADNESS | Oui, Oui, Si, Si, Ja, Ja, Da, Da / Cooking Vinyl (Essential/GEM) |
| 10 | 10 | ORIGINAL LONDON CAST | Les Miserables / First Night (ING) |
| 11 | NEW | HEIDI TALBOT | Angels Without Wings / Navigator |
| 12 | NEW | DAWN MCCARTHY & BONNIE PRINCE BILLY | What The Brothers Sang / Domino (PIAS) |
| 13 | RE | ALABAMA SHAKES | Boys & Girls / Rough Trade (PIAS) |
| 14 | 13 | JOHN DENVER | Take Me Home / Music Digital (Delta/SonyDADC) |
| 15 | NEW | CROSBY NASH & YOUNG | The San Francisco Broadcast / Plastic Soho (nova arvato) |
| 16 | NEW | BUCKCHERRY | Confessions / Eleven Seven (E) |
| 17 | 17 | ADELE | 19 / XL (PIAS) |
| 18 | NEW | ADELE | 23 - Her Story / Diamond Knights (PH) |
| 19 | NEW | JENN BOSTIC | Jealous / Jenn Bostic (Absolute Arvato) |
| 20 | 15 | MADNESS | Complete Madness / Union Square |

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



1975

- | | | | |
|----|-----|--|--|
| 1 | 1 | 1975 | Chocolate / Dirty Hit (Dirty Hit) |
| 2 | 2 | THE HEAVY | Short Change Hero / Counter (Nirja Tune) |
| 3 | 8 | WOODKID | Run Boy Run / Green United (Green United) |
| 4 | 4 | JOHNNY VILE | Thrift Shop / Johnny Vile (Johnny Vile) |
| 5 | 3 | MACKLEMORE & RYAN LEWIS FEAT. MARY LAMBERT | Same Love / Macklemore (Macklemore) |
| 6 | RE | MACKLEMORE/RYAN LEWIS/DALTON | Can't Hold Us / Macklemore (Macklemore) |
| 7 | RE | JENN BOSTIC | Jealous Of The Angels / Jenn Bostic (Jenn Bostic Music) |
| 8 | 7 | AWOLNATION | Sail / Red Bull (Red Bull) |
| 9 | 10 | JULIO BASHMORE | Au Seve / Broadwalk (Broadwalk) |
| 10 | 9 | DISCLOSURE FEAT. SINEAD HARNETT | Boiling / Greco Roman (Greco Roman) |
| 11 | 13 | LET'S RELOAD THE MUSIC | Reload / Devoted (Devoted Music) |
| 12 | NEW | TS7 FEAT. TAYLOR FOWLIS | Heartlight (Polygon) / 3 Beat/AATW (Universal Music) |
| 13 | NEW | SING KING | Need U / Sing King (Sing King) |
| 14 | 20 | 1975 | Sex / Dirty Hit (Dirty Hit) |
| 15 | NEW | HOODIE ALLEN FEAT. CHIDDY | Fame Is For Assholes / Hoodie Allen (Hoodie Allen) |
| 16 | NEW | WORSHIP CENTRAL | Let It Be Known / Integrity/Absolute (Absolute Music) |
| 17 | NEW | CRISTOBAL TAPIA DE VEER | Utopia / Kudos Film & Television (Kudos Film & Television) |
| 18 | NEW | HARLEM GROOVERS | Harlem Shake / Club Tools (Club Tools) |
| 19 | 12 | NAFEES | Bukhaar / SMP (Smp) |
| 20 | 14 | MACKLEMORE & RYAN LEWIS AND FENCES | Otherside / Macklemore (Macklemore) |

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Macklemore

- | | | | |
|----|-----|-------------------------------------|---|
| 1 | 1 | MACKLEMORE & RYAN LEWIS | The Heist / Macklemore (Macklemore) |
| 2 | NEW | HEIDI TALBOT | Angels Without Wings / Navigator (Navigator) |
| 3 | NEW | DAWN MCCARTHY & BONNIE PRINCE BILLY | What The Brothers Sang / Domino (Domino) |
| 4 | NEW | CROSBY NASH & YOUNG | The San Francisco Broadcast / Plastic Soho (Plastic Soho) |
| 5 | NEW | BUCKCHERRY | Confessions / Eleven Seven (10Th Street Ent.) |
| 6 | RE | JENN BOSTIC | Jealous / Jenn Bostic (Jenn Bostic Music) |
| 7 | NEW | LAURENCE FOX | Sorry For My Words / Fox Cub (Fox Cub) |
| 8 | 9 | THE HEAVY | The House That Dirt Built / Counter (Nirja Tune) |
| 9 | NEW | JAMIE LIDELL | Jamie Lidell / Warp (Warp) |
| 10 | 20 | JOSEPHINE | Portrait / Ark Recordings (Ark) |
| 11 | NEW | ROBBEN FORD | Bringing It Back Home / Provogue (Mascot Label Group) |
| 12 | 7 | UNKNOWN MORTAL ORCHESTRA | li / Jax Jaguwar (Jax Jaguwar) |
| 13 | 5 | MATTHEW E WHITE | Big Inner / Domino (Domino) |
| 14 | 8 | LOCAL NATIVES | Hummingbird / Infectious (Infectious) |
| 15 | NEW | WEDNESDAY 13 | The Dixie Dead / Devco (Devco) |
| 16 | 6 | RON SEXSMITH | Forever Endeavour / Cooking Vinyl (Cooking Vinyl) |
| 17 | 3 | DARWIN DEEZ | Songs For Imaginative People / Lucky Number (Lucky Number) |
| 18 | NEW | ICEAGE | You're Nothing / Matador (Xl Beggars) |
| 19 | 17 | RODRIGUEZ | Coming From Reality / Light In The Attic (Light In The Attic) |
| 20 | NEW | LEDDRA CHAPMAN | The Crowds And Cocktails / 45 (Ark Music) |

CHARTS CLUB WEEK 8

Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	9	4	WILEY FEAT. CHIP Reload / Warner Brothers/One More Tune
2	12	3	THE WIDEBOYS Addicted 2 The Bass - The Refix / Worldwide Phonographics
3	8	4	DUKE DUMONT FEAT. A*M*E & MNEK Need U (100%) / MoS/Blaise Boys Club
4	1	6	PORTER ROBINSON & MAT ZO Easy / MoS/Arjuna Beats
5	5	8	AVICII V NICKY ROMERO I Could Be The One / Positiva/Virgin
6	21	3	GRACE VALERIE Don't Wanna Be Waiting / Spinnin'
7	13	7	PET SHOP BOYS Memory Of The Future / Parlophone
8	23	4	CONTINUUM FEAT. MARTIN ROWE Forgive Me Love / Ounce
9	NEW		NICKY ROMERO & NERVO Like Home / Positiva
10	39	3	BETSIÉ LARKIN AND LANGE Obvious / Premier
11	25	3	MATTEO MARINI FT NUTHIN UNDER A MILLION Take Me Away / Adaptor
12	28	2	CAZZETTE Beam Me Up (Kill-Mode) / At Night
13	NEW		PAUL MORRELL FEAT. MARIA NAYLER Damage / White Label
14	20	2	LOVERUSH UK VS. TILTIN I Wanna Get Out / Loverush Digital
15	NEW		KID MASSIVE & ALEX SAYZ FEAT. MARK LE SAL Bring Us Down / Transmission
16	4	5	DIDO No Freedom / RCA
17	32	2	THE GOOD NATURED 5-Ht / Regal/Parlophone
18	26	2	TEGAN AND SARA Closer / Sire/Warner Brothers
19	17	2	HIIO FEAT. TERRI B Something About You / 4 Kenzo
20	NEW		DADA LIFE So Young So High / Po'ydor/So Much Dada
21	38	2	SKY FERREIRA Everything Is Embarrassing / Po'ydor
22	3	7	TOMCRAFT Loneliness 2K13 / Kosmo
23	36	2	A\$AP ROCKY FEAT. SKRILLEX... Wild For The Night / Polo/RCA/Asap Worldwide
24	33	3	LUCA CASSANI FEAT. KATE SMITH Keep It All / E Lab Music
25	40	2	LUMINITES Bring It / ZGG
26	2	8	THE ROLLING STONES Doom And Gloom / Polydor
27	15	8	RITA ORA Radioactive / Columbia/Roc Nation
28	7	6	PETULA CLARK Cut Copy Me / Sony
29	NEW		THE ASTON SHUFFLE VS TOMMY TRASH Sunrise (Won't Get Lost) / Po'ydor/Outsiders
30	24	9	ERIC PRYZD Every Day / Virgin
31	19	8	EXAMPLE Perfect Replacement / MoS
32	NEW		PLATNUM Love You Tomorrow / All In
33	NEW		DJ MARK BRICKMAN Deep Sensation Ep / Rambunctious
34	22	8	RASMUS FABER & SYKE'N'SUGARSTARR We Go Oh / Fairplane
35	30	2	NICOLE SCHERZINGER Boomerang / Interscope
36	27	8	CALVIN HARRIS FEAT. TINIE TEMPAH Drinking From The Bottle / Columbia
37	NEW		IGOR BLASKA FEAT. JABA Could You Be Loved / Mouvance
38	NEW		CHRIS MALINCHAK So Good To Me / MoS
39	35	8	JES & ANDY DUGUID Before You Go / Maqik Muzik
40	10	6	BLAISE Thunderstorm / White Label

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	6	3	ONE DIRECTION Kiss You / Syco
2	16	2	GRACE VALERIE Don't Wanna Be Waiting / Spinnin'
3	8	3	WILEY FEAT. CHIP Reload / Warner Brothers/One More Tune
4	4	4	PORTER ROBINSON & MAT ZO Easy / MoS/Arjuna Beats
5	11	3	THE WIDEBOYS Addicted 2 The Bass - The Refix / Worldwide Phonographics
6	15	2	THE SATURDAYS FEAT. SEAN PAUL What About Us / Po'ydor
7	1	4	NICOLE SCHERZINGER Boomerang / Interscope
8	13	3	OLLY MURS Army Of Two / Epic/Syco
9	7	8	AVICII V NICKY ROMERO I Could Be The One / Positiva/Virgin
10	18	2	DUKE DUMONT FEAT. A*M*E & MNEK Need U (100%) / MoS/Blaise Boys Club
11	25	2	SEAN ENSIGN All Over Again / Titan Sounds
12	NEW	1	JENN D You Keep Giving Me Love / AATW/UMTV
13	3	5	DIDO No Freedom / RCA
14	5	5	JUSTIN TIMBERLAKE FEAT. JAY-Z Suit & Tie / RCA
15	20	3	TEGAN AND SARA Closer / Sire/Warner Brothers
16	2	5	DIZZEE RASCAL Bassline Junkie / Dirtee Stank/Island
17	23	2	BRIDGIT MENDLER Ready Or Not / Po'ydor
18	26	2	THE GOOD NATURED 5-Ht / Regal/Parlophone
19	29	2	LUMINITES Bring It / ZGG
20	NEW	1	KID MASSIVE & ALEX SAYZ FEAT. MARK LE SAL Bring Us Down / Transmission
21	NEW	1	RILEY YOUNG FEAT. EZRA JAMES Let Go / White Label
22	NEW	1	FAR EAST MOVEMENT FEAT. FLO-RIDA & SIDNEY... Change Your Life / Interscope
23	14	6	RITA ORA Radioactive / Columbia/Roc Nation
24	12	6	BLAISE Thunderstorm / White Label
25	28	2	PAUL RUDD FEAT. AMANDA WILSON Trust In Me / Globotracks
26	NEW	1	NICKY ROMERO & NERVO Like Home / Positiva
27	NEW	1	VERONICA ROMEO Tastes Like Chocolate / Dauman
28	24	7	CALVIN HARRIS FEAT. TINIE TEMPAH Drinking From The Bottle / Columbia
29	21	5	EXAMPLE Perfect Replacement / MoS
30	19	7	LAWSON Learn To Love Again / Global Talent/Po'ydor

© Music Week. Compiled by DJ feedback and data collected from the following stores, online sites and distributors: BMR Reports, CD Phon, Know How, Phonica, Pure Groove, Trax (London), Eastern Bloc (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Bradford), Crash (Leeds), Global Groove (Stoke), Capital (Cardiff), Hard To Find (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Bradford), Xahua (Middlesbrough) Bassdivision (Belfast), Beatport, Juno, Unique & Dynamic.



UPFRONT Wiley



COMMERCIAL POP One Direction



URBAN The Wideboys

Wiley returns to the top of Upfront Chart with Reload as 1D rule Pop

ANALYSIS

BY ALAN JONES

It has been an eventful few months for rapper Wiley, who topped the OCC sales chart last August for the first time with Heatwave. His follow-up Can You Hear Me (Ayayaya) became his first number one on the Upfront club chart in November and last month he made his first trip to the top of the Urban club chart as guest rapper on Conor Maynard's Animal. This week, he racks up his second Upfront

number one, as Reload - which also features Chip, and is mixed by Bill & Will and Pantha - takes pole position, fighting off a serious challenge from seasoned campaigners Wideboys, whose Addicted 2 The Bass jumps 12-2. The Wideboys track also sprints 11-5 on the Commercial Pop chart, while spending its second week atop the Urban chart.

Meanwhile, One Direction score their first ever number one on the Commercial Pop chart with their first ever chart entry - and it's not their current sales

sensation, One Way Or Another (Teenage Kicks). One Direction have racked up a string of major pop hits but none has had mixes suitable for the dancefloor - until Kiss You. The track, which reached number nine on sales in January, has subsequently been serviced in mixes by Sharouqe, and has made short work of topping the Commercial Pop chart, where it has moved 32-10-6-1, arriving at the summit with an 11% margin over new runner-up Grace Valerie's Don't Wanna Be Waiting.

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	1	4	THE WIDEBOYS Addicted 2 The Bass - The Refix / Worldwide Phonographics
2	5	3	ARLISSA Sticks And Stones / London/Universal
3	2	5	JUSTIN TIMBERLAKE FEAT. JAY-Z Suit & Tie / RCA
4	3	4	WILEY FEAT. CHIP Reload / Warner Brothers/One More Tune
5	4	4	A\$AP ROCKY FEAT. SKRILLEX AND BIRDY... Wild For The Night / Polo/RCA/Asap Worldwide
6	13	2	STICKY FEAT. LAMAHRA STARR Cutting Shapes / Big Dada/Forbes List
7	9	3	DRAKE Started From The Bottom / Cash Money/Island
8	6	7	SONNY Passcode / Sonny
9	14	6	DROX FEAT. GEORGIE Cinderella / Helicopta
10	8	3	CHARLIE BROWN On My Way / AATW
11	11	11	50 CENT FEAT. EMINEM & ADAM LEVINE My Life / Interscope
12	10	8	RITA ORA Radioactive / Columbia/Roc Nation
13	7	8	JODIE CONNOR FEAT. STYLO G Talk / 3 Beat
14	NEW	1	ANGEL The World / Island
15	28	2	NYANDA Trouble / Thoga
16	NEW	1	THE MEND Where Were You / Smiths
17	NEW	1	PLATNUM Love You Tomorrow / All In
18	20	2	TYLER JAMES FT. KANO Worry About You / Island
19	30	2	MACKLEMORE FEAT. RYAN LEWIS & WANZ Thrift Shop / Macklemore
20	18	4	ED DREWETT Drunk Dial / White Label
21	12	7	SNOOP LION FEAT. MAVADO & POPCAAN Lighters Up / Sony
22	16	6	DIZZEE RASCAL Bassline Junkie / Dirtee Stank/Island
23	17	5	TYGA FEAT. RICK ROSS Dope / Young Money
24	19	10	WILL.I.AM FEAT. BRITNEY SPEARS Scream & Shout / Interscope
25	24	9	CONOR MAYNARD FEAT. WILEY Animal / Parlophone
26	22	13	SEAN PAUL FEAT. KELLY ROWLAND How Deep Is Your Love / Atlantic
27	NEW	1	SWAY FEAT. KANO & TIGGER DA AUTHOR Still Sway & Kane / 3 Beat Blue/AATW
28	21	8	WRETCH 32 Pop? / MoS
29	23	7	KENDRICK LAMAR Backseat Freestyle / Interscope/Aftermath
30	26	2	SPARZ Dreams / White Label

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	BAAUER Harlem Shake
2	CHRIS MALINCHAK So Good To Me
3	ZEDD FEAT. FOXES Clarity
4	FREEMASONS Bring It Back
5	SKY FERREIRA Everything Is Embarrassing
6	BAAUER & JUST BLAZE Higher
7	SWAY FEAT. KANO & TIGGER DA AUTHOR Still Sway & Kane
8	THE CUBE GUYS & BARBARA TUCKER I Wanna Dance With Somebody
9	DADDY'S GROOVE Hurricane
10	PROJECT BASSLINE FT KELSEY & BYOB Natural Guiding Light
11	SYN COLE April
12	FELIX DA HOUSECAT Sinner Winner/Give Me Body
13	CHARLI XCX You (Ha Ha Ha)
14	MYNC FEAT. NEIL ORMANDY Searching
15	STYLE OF EYE FEAT. TOM STAAR After Dark
16	YOUAN Girl
17	FERRY CORSTEN FEAT. DUANE HARDEN Love Will
18	SHIFT K3Y Frozen Ep
19	JEREMY OLANDER Let Me Feel
20	KRAAK & SMAAK The Future Is Yours



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CHARTS iTUNES SINGLES WEEK 8

BELGIUM

POS ARTIST/ ALBUM

11/02/2013 - 17/02/2013

- 1 RYAN LEWIS, MACKLEMORE Thrift Shop
- 2 BAAUER Harlem Shake
- 3 WILL.I.AM Scream & Shout
- 4 PINK Just Give Me A Reason
- 5 RIHANNA Stay (feat. Mikky Ekko)
- 6 TOM ODELL Another Love
- 7 BRUNO MARS When I Was Your Man
- 8 PASSENGER Let Her Go
- 9 AVICII VS NICKY R. I Could Be The One
- 10 BINGO PLAYERS Get Up (Rattle)

DENMARK

POS ARTIST/ ALBUM

11/02/2013 - 17/02/2013

- 1 RYAN LEWIS, MACKLEMORE Thrift Shop
- 2 RIHANNA Stay (feat. Mikky Ekko)
- 3 JUSTIN TIMBERLAKE Mirrors
- 4 NIK & JAY United (feat. Lisa Rowe)
- 5 ONE DIRECTION One Way Or Another...
- 6 IMAGINE DRAGONS Radioactive
- 7 TAYLOR SWIFT I Knew You Were Trouble
- 8 MADSLANGER Elephant
- 9 BRUNO MARS When I Was Your Man
- 10 WILL.I.AM Scream & Shout

FRANCE

POS ARTIST/ ALBUM

18/02/2013 - 23/02/2013

- 1 RYAN LEWIS, MACKLEMORE Thrift Shop
- 2 RIHANNA Stay (feat. Mikky Ekko)
- 3 BRUNO MARS Locked Out Of Heaven
- 4 WILL.I.AM Scream & Shout
- 5 BAAUER Harlem Shake
- 6 ASAF... One Day / Reckoning Song
- 7 THE LUMINEERS Ho Hey
- 8 YOUSSEUPHA On Se Connait (feat. Ayna)
- 9 ADELE Skyfall
- 10 MURRAY HEAD Say It Ain't So

GERMANY

POS ARTIST/ ALBUM

15/02/2013 - 21/02/2013

- 1 WILL.I.AM Scream & Shout
- 2 RYAN LEWIS, MACKLEMORE Thrift Shop
- 3 RIHANNA Stay (feat. Mikky Ekko)
- 4 THE SCRIPT Hall Of Fame (feat. will.i.am)
- 5 BAAUER Harlem Shake
- 6 TAYLOR SWIFT I Knew You Were Trouble
- 7 SIDO Bilder Im Kopf
- 8 ARASH She Makes Me Go (ft. Sean Paul)
- 9 JUSTIN TIMBERLAKE Suit & Tie
- 10 CASCADA Glorious

ITALY

POS ARTIST/ ALBUM

14/02/2013 - 20/02/2013

- 1 MARCO MENGONI L'essenziale
- 2 MODÀ Se Si Potesse Non Morire
- 3 ELIO E LE STORIE TESE La Canzone...
- 4 MALIKA AYANE E Se Poi
- 5 THE LUMINEERS Ho Hey
- 6 MAX GAZZÈ Sotto Casa
- 7 ANTONIO MAGGIO Mi Servirebbe...
- 8 LYKKE LI I Follow Rivers (Remix)
- 9 ASAF... One Day / Reckoning Song
- 10 WILL.I.AM Scream & Shout



NETHERLANDS

POS ARTIST/ ALBUM

15/02/2013 - 21/02/2013

- 1 PINK Just Give Me A Reason
- 2 RYAN LEWIS, MACKLEMORE Thrift Shop
- 3 ONE DIRECTION One Way Or Another
- 4 BAAUER Harlem Shake
- 5 WILL.I.AM Scream & Shout
- 6 RIHANNA Stay (feat. Mikky Ekko)
- 7 PASSENGER Let Her Go
- 8 TOM ODELL Another Love
- 9 RACoon Ocean
- 10 WILDSTYLEZ Year Of Summer

SPAIN

POS ARTIST/ ALBUM

18/02/2013 - 23/02/2013

- 1 WILL.I.AM Scream & Shout
- 2 BRUNO MARS Locked Out Of Heaven
- 3 PINK Try
- 4 ONE DIRECTION One Way Or Another
- 5 PITBULL Feel This Moment
- 6 RIHANNA Diamonds
- 7 THE LUMINEERS Ho Hey
- 8 SWEDISH HOUSE. Don't You Worry Child
- 9 TAYLOR SWIFT I Knew You Were Trouble
- 10 PABLO ALBORÁN El Beso

SWEDEN

POS ARTIST/ ALBUM

13/02/2013 - 19/02/2013

- 1 ONE DIRECTION One Way Or Another
- 2 ZARA LARSSON Uncover
- 3 RIHANNA Stay (feat. Mikky Ekko)
- 4 PASSENGER Let Her Go
- 5 WILL.I.AM Scream & Shout
- 6 MANDO DIAO Strövtåg I Hembygden
- 7 JANET LEON Heartstrings
- 8 RYAN LEWIS, MACKLEMORE Thrift Shop
- 9 TAYLOR SWIFT I Knew You Were Trouble
- 10 JUSTIN TIMBERLAKE Mirrors

SWITZERLAND

POS ARTIST/ ALBUM

15/02/2013 - 21/02/2013

- 1 RYAN LEWIS, MACKLEMORE Thrift Shop
- 2 RIHANNA Stay (feat. Mikky Ekko)
- 3 WILL.I.AM Scream & Shout
- 4 JAMES ARTHUR Impossible
- 5 THE SCRIPT Hall Of Fame (feat. will.i.am)
- 6 BAAUER Harlem Shake
- 7 DJ ANTOINE Bella Vita
- 8 SIDO Bilder Im Kopf
- 9 THE LUMINEERS Ho Hey
- 10 BIRDY People Help The People

UNITED KINGDOM

POS ARTIST/ ALBUM

12/02/2013 - 23/02/2013

- 1 ONE DIRECTION One Way Or Another
- 2 RYAN LEWIS, MACKLEMORE Thrift Shop
- 3 BAAUER Harlem Shake
- 4 JUSTIN TIMBERLAKE Mirrors
- 5 AVICII VS NICKY R. I Could Be The One
- 6 BRUNO MARS When I Was Your Man
- 7 TAYLOR SWIFT I Knew You Were Trouble
- 8 RIHANNA Stay (feat. Mikky Ekko)
- 9 DISCLOSURE White Noise
- 10 BEN HOWARD Only Love

CHARTS iTUNES ALBUMS WEEK 8



BELGIUM



POS ARTIST/ ALBUM

18/02/2013 - 23/02/2013

- 1 AXELLE RED Rouge Ardent
- 2 NICK CAVE & THE... Push The Sky Away
- 3 VARIOUS ARTISTS Switch 21
- 4 VARIOUS ARTISTS MNM Party 2013/1
- 5 TRIxie WHITLEY Fourth Corner
- 6 EMELI SANDÉ Live At the Royal Albert...
- 7 BRUNO MARS Unorthodox Jukebox
- 8 EMELI SANDÉ Our Version of Events
- 9 VARIOUS Quentin T's Django Unchained
- 10 DAVID GUETTA Nothing But...(Ultimate)

DENMARK



POS ARTIST/ ALBUM

11/02/2013 - 17/02/2013

- 1 VARIOUS ARTISTS MgGP 2013
- 2 VARIOUS ARTISTS Dance Chart 35
- 3 NICK CAVE & THE... Push The Sky Away
- 4 JUSTIN TIMBER... The 20/20 Experience
- 5 MARIE KEY De Her Dage
- 6 VARIOUS ARTISTS More Music 2012
- 7 VARIOUS ARTISTS Soundtrack
- 8 FRANK OCEAN Channel Orange
- 9 LUKAS GRAHAM Lukas Graham
- 10 RIHANNA Unapologetic

FRANCE



POS ARTIST/ ALBUM

18/02/2013 - 23/02/2013

- 1 VARIOUS Quentin T's Django Unchained
- 2 BRUNO MARS Unorthodox Jukebox
- 3 ASAF AVIDAN Different Pulses
- 4 NICK CAVE & THE... Push The Sky Away
- 5 LA FOUINE Drôle De Parcours
- 6 ROSE Et Puis Juin
- 7 VARIOUS ARTISTS Génération Goldman
- 8 BRUNO MARS Doo-Wops & Hooligans
- 9 CZC Tetra
- 10 EMELI SANDÉ Our Version Of Events

GERMANY



POS ARTIST/ ALBUM

15/02/2013 - 21/02/2013

- 1 KOLLEGAH Jung, Brutal, Gutaussehend 2
- 2 HEINO Mit Freundlichen Grüßen
- 3 NICK CAVE.... Push The Sky Away
- 4 RIHANNA Unapologetic
- 5 VARIOUS Quentin T's Django Unchained
- 6 LINDSEY STIRLING Lindsey Stirling
- 7 VARIOUS ARTISTS Club Sounds, Vol. 64
- 8 VARIOUS ARTISTS Bravo Hits 80
- 9 EMELI SANDÉ Our Version Of Events: Live
- 10 PASSENGER All The Little Lights

ITALY



POS ARTIST/ ALBUM

14/02/2013 - 20/02/2013

- 1 MODÀ Gioia
- 2 CHIARA Un Posto Nel Mondo
- 3 ASAF AVIDAN Different Pulses
- 4 RAPHAEL GUALAZZI Happy Mistake
- 5 ANNALISA Non So Ballare
- 6 ANTONY & THE JOHNSONS Cut The...
- 7 MAX GAZZÈ Sotto Casa
- 8 ANDREA NARDINOCCHI Il Momento...
- 9 FEDEZ Sig. Brainwash - L'arte Di...
- 10 ANDREA BOCELLI Passione



Netherlands: André Hazes



Spain: Quique Gonzalez



Sweden: Mando Diao



Switzerland: Caroline Chevin

NETHERLANDS



POS ARTIST/ ALBUM

15/02/2013 - 21/02/2013

- 1 NICK CAVE... Push The Sky Away
- 2 ANDRÉ HAZES Alle 40 Goed
- 3 VARIOUS 538 Hitzone - Best Of 2012
- 4 ARMIN VAN BUUREN A State Of Trance...
- 5 VARIOUS Q-Music Top 500 Van De 90's
- 6 VARIOUS ARTISTS 538 Hitzone 64
- 7 PINK The Truth About Love
- 8 SANDRA VAN NIEUWLAND And More
- 9 JOSÉ JAMES No Beginning No End
- 10 VARIOUS Mega Dance Top 50 Winter '13

SPAIN



POS ARTIST/ ALBUM

18/02/2013 - 23/02/2013

- 1 QUIQUE GONZÁLEZ Delantera Mítica
- 2 VARIOUS Las 100 Mejores Canciones...
- 3 RIHANNA Unapologetic
- 4 LANA DEL REY Born To Die
- 5 PABLO ALBORÁN Pablo Alborán
- 6 DAVID GUETTA Nothing But The...
- 7 VICENTE AMIGO Tierra
- 8 VARIOUS Mujeres y Hombres y Viceversa
- 9 VARIOUS Las 100 Mejores Canciones del...
- 10 PABLO ALBORÁN Tanto

SWEDEN



POS ARTIST/ ALBUM

13/02/2013 - 19/02/2013

- 1 ZARA LARSSON Introducing - EP
- 2 VARIOUS Melodifestivalen 2013
- 3 MANDO DIAO Infruset
- 4 RODRIGUEZ Searching For Sugar Man
- 5 VARIOUS ARTISTS Absolute Hits 2012
- 6 VARIOUS Absolute Dance Winter 2013
- 7 DARIN Exit
- 8 PETRA MARKLUND Inferno
- 9 VARIOUS Så Mycket Bättre - Säsong 3
- 10 PASSENGER All The Little Lights

SWITZERLAND



POS ARTIST/ ALBUM

15/02/2013 - 21/02/2013

- 1 CAROLINE CHEVIN Hey World
- 2 NICK CAVE & THE... Push The Sky Away
- 3 MODÀ Gioia
- 4 DJ ANTOINE 2013 Sky Is The Limit
- 5 RIHANNA Unapologetic
- 6 VARIOUS Quentin T's Django Unchained
- 7 VARIOUS ARTISTS Bravo Hits 80
- 8 DJ ÖTZY Es ist Zeit
- 9 BIRDY Birdy
- 10 EMELI SANDÉ Our Version Of Events

UNITED KINGDOM



POS ARTIST/ ALBUM

12/02/2013 - 23/02/2013

- 1 MUMFORD & SONS Babel
- 2 EMELI SANDÉ Our Version Of Events
- 3 BEN HOWARD Every Kingdom
- 4 VARIOUS ARTISTS BRIT Awards 2013
- 5 TAYLOR SWIFT Red
- 6 JAKE BUGG Jake Bugg
- 7 FOALS Holy Fire
- 8 ALT-J (Δ) An Awesome Wave
- 9 VARIOUS Dermot O'Leary Presents...
- 10 PALOMA FAITH Fall to Grace

CHARTS ANALYSIS WEEK 8



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



- **BASTILLE** *Pompeii* Virgin
- **WILEY FEAT. CHIP** *Reload* Warner Bros
- **PARAMORE** *Now Fueled By Ramen*
- **LAURA MVULA** *Green Garden* RCA
- **MILES KANE** *Give Up* Columbia
- **TOM ODELL** *Can't Pretend* Columbia
- **JME** *If You Don't Know Boy Better Know*
- **DIDO** *No Freedom* RCA
- **JOSH GROBAN** *Brave* Reprise
- **TOM ODELL** *Another Love* Columbia
- **EMELI SANDE** *Clown/Next To Me* Virgin
- **BASTILLE** *Flaws* Virgin

UK ARTIST ALBUMS CHART

- **ATOMS FOR PEACE** *Amok* XL Recordings
- **JOSH GROBAN** *AI That Echoes* Reprise
- **JOHNNY MARR** *The Messenger* New Voodoo
- **PALMA VIOLETS** *180* Rough Trade
- **STEVEN WILSON** *The Raven That Refused To Sing* K Scope
- **MICHAEL BALL** *Both Sides* Now USM Media
- **PETULA CLARK** *Lost In You* Sony
- **GLEE CAST** *Glee - The Music - Season 4 - Vol 1* Epic
- **CAITLIN ROSE** *The Stand-in* Names
- **JUSTIN HAYWARD** *Spirit Of The Western* Sky Eagle
- **MOGWAI** *Les Revenants - OST* Rock Action
- **KEATON HENSON** *Birthdays* Oak Ten
- **GARY CLARK JR** *Blak And Blu* Warner Bros
- **IRON MAIDEN** *Seventh Son Of A Seventh Son* EMI
- **JOSS STONE** *The Soul Sessions - Vol 2* Warner Bros
- **IRON MAIDEN** *Somewhere In Time* EMI
- **FRANKIE VALLI/THE FOUR SEASONS** *Jersey Beat - The Music Of Rhino*
- **WET** *Rise Up* Frontiers

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

After a performance at the Brit Awards, Justin Timberlake looks set to pick up his fourth UK number one with *Mirrors*. The track, which surged 28-4 on sales of 57,846 on Sunday, established a narrow majority on Tuesday's midweek sales flashes, ahead of Bastille's *Pompeii*.

Following its debut atop the chart on Sunday, *One Way Or Another* (Teenage Kicks) looks unlikely to remain at number one for One Direction. With sales down 43.70% week-on-week on Tuesday's sales flashes, it is likely to descend to number three.

One Direction's third number one single, and the 13th number one for Comic Relief, the track became the fastest selling



single of 2013 last week, when it shifted 112,616 copies. It secured the second biggest weekly sale of any One Direction hit, being

beaten only by the 153,965 copies their first number one single, *What Makes You Beautiful*, sold the week of its debut in

September 2011.

Bruno Mars' latest single *When I Was Your Man* held at number seven on Sunday - it would be rude to say it has stalled, however, as its sales were up 45.85% week-on-week at a modest 38,311.

Ellie Goulding's *Explosions* climbed 21-13 (24,269 sales) to beat its previous number 16 peak, as it continues to get heavy exposure as the pad for ITV's current house commercial.

Pink's latest hit, *Just Give Me A Reason* (feat. Nate Ruess of Fun), climbed 24-16 (18,498 sales), while *Army Of Two* - Olly Murs' follow-up to the number one hit *Troublemaker* - became his eighth Top 40 entry, vaulting 89-23 (14,448 sales).

Overall singles sales were up 2.29% week-on-week at 3,492,159 - 4.44% above same week 2012 sales of 3,343,620.

ALBUMS

BY ALAN JONES

Following its coronation as Album Of The Year at last week's Brit Awards, Emeli Sande's debut album, *Our Version Of Events*, surged back to the summit on sales of 39,856 copies last Sunday - and early projections suggest the album will remain at number one this weekend, racking up its 10th week at the summit and its 55th straight week in the Top 10.

Our Version Of Events has thus far sold 1,620,830 copies, and its return to pole position coincided with the release of Sande's *Live At The Royal Albert Hall* CD/DVD set, which debuted at number 23 on the video chart, with sales of 7,461.

Brits-fuelled activity for Sande and Mumford & Sons (see below) denied Nick Cave & The Bad Seeds the opportunity of debuting at number one with their latest album, *Push The Sky Away*, which had sold slightly more than twice as many copies as Sande's set when the first midweek sales flashes were unveiled last Tuesday. Debuting at number three (23,104 sales) it is Cave's highest charting release yet and recorded (marginally) his highest first week sale.

Sande was one of two artists to win two Brits this year, the other being Ben Howard, who was named as both Best British Breakthrough Act and Best British Male. Howard's debut album *Every Kingdom* surged 46-4 (21,840 sales, an increase of 582.93%) in the aftermath of his



wins, eclipsing the number seven position in which it debuted, and the number six peak it achieved last June. None of five singles charted by Howard has previously reached the Top 30 - but *Only Love*, which he performed at the show, did so on Sunday, vaulting 190-9 (30,870 sales, a 2051.22% increase!) to eclipse its previous peak position of number 37, achieved last May.

Mumford & Sons' *Babel* lost out to Sande for album of the year but they carried off the trophy for Best British Group and impressed many with their performance of *Babel* track *I Will Wait*. Already resurgent after its Grammy win, *Babel* increased sales a further 98.32% last week to 32,672, as it jumped 5-2, to achieve its highest chart position for 18 weeks. Meanwhile, *I Will Wait* - which became Mumford & Sons' highest-charting single when it reached number 12 last October - matched that peak,

surging 46-12 (25,413 sales).

Others enjoying a positive Brit effect include: Taylor Swift - nominated as Best International Female Solo Artist - surged 25-7 (14,747 sales) with latest album *Red*, after she sang *I Knew You Were Trouble* (12-6, 41,158 sales); Paloma Faith, nominated as Best British Female Solo Artist, jumped 19-10 (11,072 sales), with latest album *Fall To Grace*; British Album Of The Year nominee *An Awesome Wave* jumped 32-13 (9,323 sales) to equal the peak it reached after its win in the Mercury Music Prize 16 weeks ago for *Alt-J*; Brits Global Success winners *One Direction's Take Me Home* climbed 15-14 (9,015 sales), while debut album *Up All Night* advanced 36-29 (4,644 sales); Best International Male Solo Artist Frank Ocean's *Channel Orange* surged 47-19 (6,837 sales); Best British Group nominees and Best Live Act

nominees *Muse's The 2nd Law* jumped 56-23 (5,665 sales) while *Supremacy*, with which they opened the show, becomes the third Top 75 hit from the album, debuting at number 58 (5,517 sales); Best British Male Solo Artist nominee Olly Murs' *Right Time, Right Place* climbed 30-25 (5,361 sales).

In non-Brits action, 68 year old Joe Cocker's 23rd studio album, *Fire It Up*, was released in much of Europe last year, and made the Top 10 in Switzerland (number five), Germany (number six) and Austria (number nine). With the title track getting plenty of support from Radio Two, the album has finally been released here, and debuted at number 17 (7,275 sales).

Top 10 albums not mentioned elsewhere this week: *Les Miserables* fell 1-5 (20,255 sales), *Jake Bugg's* eponymous debut slipped 4-6 (17,385 sales), *Bruno Mars' Unorthodox Jukebox* fell 7-8 (12,075 sales) and *The Foals' Holy Fire* fell 2-9 (12,013 sales).

The Brits effect was also felt on the compilation chart, where the Brit Awards 2013 sampler jumped 3-1 (27,235 sales).

Expecting album sales to climb week-on-week, thanks to the Brits effect? Sadly, they actually fell a hefty 11.90% compared to the previous week. At 1,550,228, they were at their lowest level for 18 weeks, and 7.55% below same week 2012 sales of 1,676,770. The number one video - *Skyfall* - sold significantly more copies last week than A.I.L. albums together - 1,930,211.

LEARN TO PLAY DAY

Saturday March 16th 2013



FREE MUSIC LESSONS

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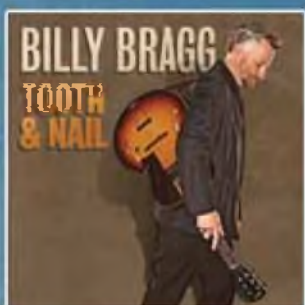
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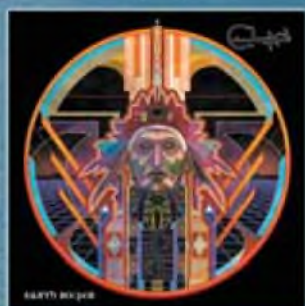
The RZA Presents Shaolin Soul

Legendary soul from the vaults of Stax Records, 24 original recordings, nearly two and a half hours of essential soul music on 2 CDs, that inspired the classic sounds of the Wu-Tang Clan. The album is released on The RZA's new label, Soul Temple. Out 18/03



Billy Bragg

Billy Bragg releases his first new studio album in five years "Tooth & Nail". Recorded over a whirlwind five-day session with Grammy Award winning producer Joe Henry (Solomon Burke, Aimee Mann, Elvis Costello and Allen Toussaint) in his South Pasadena studio. Out 18/03



Clutch

"Earth Rocker" is a solid, straight-up rock and roll album, exactly what the band had in mind for their tenth studio album, now that their Weathermaker Records label is fully up and running. Recorded at The Machine Shop in Belleville, NJ, with veteran producer Machine. Out 18/03



ME

Australian four-piece ME have released their debut album "Even The Odd Ones Out" on Lizard King Records. The theatrical rockers spent 2012 in the UK touring with the likes of Kasabian, Twin Atlantic and Panic! at the Disco in between numerous festival dates and their own headline shows. Out now



The Virgins

Quilt Records is set to release "Strike Gently", the long-awaited second full length from critically acclaimed New York-based band the Virgins. Recorded in NYC at the East Village Recording Center and produced by The Unicorn Parade. Out 11/03



Autre Ne Veut

"Anxiety" is the full-length follow up to Autre Ne Veut's 2010 self-titled debut. "Anxiety" is available via the Software Recording Co. in limited vinyl edition as well as CD and digital formats. "One of the sexiest and most luxurious albums of the year so far" 7/10 NME. Out now

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PRODUCT KEY RELEASES



▶ WILLY MOON Here's Willy Moon 01.04



▶ DAVID BOWIE The Next Day 11.03

MARCH 4

SINGLES

- ALUNAGEORGE Attracting Flies (Islana)
- ANGEL In Between Time (Islana)
- BRIDGEBOUND Love Drug (Animal Farm)
- JAKE BUGG Seen It All (Mercury)
- CHARLOTTE CHURCH Two Ep (Alligator/Wine)
- CRIME AND THE CITY SOLUTION Goddess (Mute Artists)
- ECHOTAPE Far From Heaven (Amalgamated Sonic Ind.)

- FRIDA SUNDEMO Indigo (Parlophone)
- G.O.O.D. MUSIC Mercy (Mercury)
- HOW TO DESTROY ANGELS How Long? (Columbia)

- KESHA C'mon (Kemosabe/Rca)
- LILYGREEN AND MAGUIRE Dear Photograph (Warner Music Entertainment)
- LITTLE GREEN CARS Harper Lee (Islana/Glassnote)

- MMONTHS Diaries Ep (Sage)
- BEN MONTAGUE Tales Of Flying And Falling (Music Sounds/Emi)

- PAUL RUDD FEAT. AMANDA WILSON Trust In Me (GloboTracks)
- RACHAEL SAGE California (M Press)
- SIVU Better Man Than He (Warner)
- SWIM DEEP The Sea (Rca)
- VALERIE JUNE You Can't Be Told (Sunday Best)
- WAMPIRE The Hearse (Polyvinyl)
- WILLY MOON My Girl (Islana)
- YELLOWCARD Awakening (Hopeless)

ALBUMS

- AUTECHRE Exai (Warp)
- BASE 11 The Storm (Animal Farm)
- BASTILLE Bad Blood (Virgin)
- BUSH Live! (Earmusic)
- CHELSEA LIGHT MOVING Chelsea Light Moving (Matador)
- CHICKENFOOT I + III + LV - Boxset (Earmusic)
- CLINIC Free Reign II (Domino)
- MATT COSTA Matt Costa (Brushfire/Islana)
- DIDO Girl Who Got Away (Rca)
- DRUMSOUND & BASSLINE SMITH Wall Of Sound (New State)
- TOMMY EMMANUEL & MARTIN TAYLOR The Colonel & The Governor (Mesa/BlueMoon)
- EMMYLOU HARRIS & RODNEY CROWELL Old Yellow Moon (Nonesuch)
- JIMI HENDRIX People, Hell & Angels (Sony)
- HOW TO DESTROY ANGELS Welcome Oblivion (Columbia)
- JUSTIN FLETCHER The Best Of Friends (Little Demon)
- LAURA MVULA Sing To The Moon (Rca)
- MAN LIKE ME Pillow Talk (Cartoon)

- BRIAN MCFADDEN The Irish Connection (Bmi/Emi)

- BEN MONTAGUE Tales Of Flying And Falling (Music Sounds/Emi)
- KATE NASH Girl Talk (Have 10F)
- NIGHT WORKS Urban Heat Island (Loose Lips)
- PSYCHIC TWIN Strangers (Polyvinyl)
- RHYE Woman (Polydor/Innovative Leisure)
- JOSH RITTER The Beast In Its Tracks (Fythes)
- GAVIN ROSSDALE Wanderlust (Earmusic)
- SAXON Sacrifice (Udr)
- STEREOPHONICS Graffiti On The Train (Slyus)
- TRIXIE WHITLEY Fourth Corner (Strong Bloo)
- THE UNION The World Is Yours (Payola)
- YOUNG DREAMS Between Places (Modular)

MARCH 11

SINGLES

- BILLY TALENT Stand Up And Run (Atlantic)
- BON JOVI Because We Can (Lost Highway)
- DEADMAUS & IMOGEN HEAP Telamiscommunications (Virgin Records)
- DINOSAUR JR Don't Pretend You Didn't Know (Pias)
- DROWNING POOL Saturday Night (Eleven Seven/Emi)
- ED DREWETT Drunk Dial (Boer Music)
- THE GOOD NATURED 5-Ht (Regal/Parlophone)
- HURTS Miracle (Epic)
- ITCH Manifesto Pt. 2: We're All In The Gutter (Red Bull)

- STACEY JACKSON Pointing Fingers (381g)
- JOYWRIDE Headrush (Fabulous Brothers)
- K. KOKE FT. RITA ORA Lay Down Your Weapons (Roc Nation/Sony Music)
- LULS Sympathy Or Love (Killing Moon)
- BRUNO MARS When I Was Your Man (Atlantic)

- MIGUEL How Many Drinks (Rca)
- MS MR Fantasy (Rca)
- FRANK OCEAN Super Rich Kids (Def Jam)
- CHRISTOPHER OWENS Here We Go Again (Turnstile)
- SAN CISCO Wild Things (Columbia)
- NICOLE SCHERZINGER Boomerang (Interscope)
- SOAP&SKIN Sugarbread (Play It Again Sam)
- RIVA STARR Absence (Snatch)
- STORNOWAY Knock Me On The Head (4Ac)
- TOY My Heart Skips A Beat (Heavenly/V2)
- TRAQUES Click Track (Atlantic)
- WALK THE MOON Tightrope (Rca)
- WILD BELLE Keep You (Sony)

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



JAMES BLAKE Overgrown

(Polydor)



February 26

Two years after his critically-acclaimed debut album, James Blake returned with new single Retrograde earlier this month, taken from his forthcoming album Overgrown.

Combining his heart-piercing songwriting with soaring electronics, Retrograde is said by Blake's team to 'take the listener surfing on an emotional sine wave, an electronic soul testament that earmarks him out as the successor to the thrones long since vacated by Massive Attack and the Aphex Twin.'

New album Overgrown claims to display Blake's growth as a singer and songwriter 'while at the same time returning to the brain-melting electronic perfection of his early releases' and moves away from the post-dubstep movement to envelope hip hop and house influences into the sonic blend.

Blake performed at the ICA on February 26 and forthcoming dates include UK shows in April, including London's Heaven on 9th, Manchester Club Academy 10th and the Arches in Glasgow on 11th.

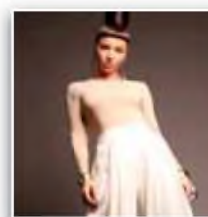
TRACK OF THE WEEK



AYAH MARAR

Alive

(Transmission Recordings)



March 10

Taken from Ayah Marar's debut album The Real, track Alive is a foray back into dubstep by the 'Queen of UK Bass'.

Described as 'big, bashy, dark and very unafraid' Alive brings together collaborators Funtcase and P Money.

Championed by the likes of Q Magazine, Dazed Digital, Attitude, Mixmag, Timeout and The Sun, Marar has also been enjoying a great response to her album tracks she has written for Calvin Harris and DJ Fresh's albums, whilst on the live circuit in 2012 she went on a string of UK and international club and tour dates including a nationwide tour with Netsky.

In 2013 she is recording her second album, starting her own show on BBC Radio 1Xtra, playing gigs and festivals across the UK and Europe and collaborating with a number of new artists, whilst also trying to find the time to run her own label - Hussle Girl.

INCOMING ALBUMS

DIRTY SOUTH Speed of Life

(Phazing Records)



Grammy-nominated Australian DJ, musician and producer Dirty South will release his first

full-length studio album exclusively on iTunes in March. Known for his infectious singles and chart-topping remixes for the likes of Snoop Dogg, U2, Diddy Dirty Money and more than 50 artists in total, Dirty South will release a 10-track album of emotionally-charged tracks.

After its iTunes release, Speed of Life will then be issued on CD on March 18 and through all digital retailers the following months.

From April 2, extended versions of four tracks from the album will be released through Beatport - one track every two weeks.

The record promises to 'take listeners on an emotional and cinematic journey to a land of big room, electronic bliss.'

MARCH 5

NKOTB 10

(The Block/Boston Five)



New Kids On The Block are soon to release their sixth studio album - the first since 2008's The Block that peaked at No.16 in the UK.

Lead single Remix (I Like The) was released exclusively on iTunes worldwide in January and is described as a 'thumping, guitar-infused, sure-to-be smash single'.

NKOTB will be touring North American arenas this summer with special guests Boys II Men and 98 Degrees on The Package Tour.

In 2011 NKOTB joined Backstreet Boys as part of the NKOTBSB Tour which included seven sold-out UK arena shows.

The group have sold more than 80 million albums worldwide and shattered concert box office records playing an estimated 200 concerts a year, in sold-out stadiums throughout the world.

APRIL 1

SARAH BRIGHTMAN Dreamchaser

(Decca Records)



Sarah Brightman has signed a licensing deal with Universal Music for the release of her new album

Dreamchaser in the UK.

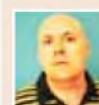
Available in super-deluxe, special and standard versions, Dreamchaser follows the global success of Symphony which was released as studio and live product over 2008 and 2009 and sold close to 3 million units globally.

Brightman pioneered the classical crossover music movement and is famed for possessing a vocal range of over three octaves.

She is the only artist to have simultaneously topped the Billboard dance and classical music charts and has achieved global sales of 30 million units - receiving more than 180 gold and platinum awards in over 40 countries in the process.

APRIL 1

STAFF PICK: DARRELL CARTER, SALES MANAGER



MILO GREENE

Milo Greene
(Fierce Panda Records)

Milo Greene is an unusual name for a band that doesn't have a singer called Milo... or Greene. In fact nobody in the band shares the Milo Greene name at

all. It's an invention - the name of a fictitious manager that the band members created and used when they didn't have one back in 2011 - a name they decided to use as a moniker for the collection of songs they were then working on.

There's absolutely nothing fake about the songs though - the band have done their Seventies homework and created an album of subtle yet sublime folk guitar playing, fabulous harmonies and well-crafted tunes. It's easy to throw the Fleetwood Mac

reference at what they do, deeper listening will offer the best bits of James Yorkstone And The Athletes and even Nineties indie darlings Gomez.

Songs meander in and out of one another, interlaced with clever instrumentals that keep the listener's attention. Describing their sound as

'cinematic pop' it's easy to imagine the band making sync deals on just about every teen program going. While it's currently very fashionable to be folk and melodic, Milo Greene have certainly raised the bar.

Distributed by the ever-fantastic Fierce Panda label, if there was a need for any more proof that Milo Greene have the potential to become superstars one only needs to take a look at the artists that the label has consistently offered us over the last 15 years to know that they're in excellent company.

OUT NOW



NEW REISSUES / CATALOGUE ALBUMS

THE O'JAYS - Ship Ahoy*(Big Break CDBBR 0207)*

The most potent and powerful album in The O'Jays catalogue, *Ship Ahoy* was produced and largely written by the estimable team of Kenny Gamble and Leon Huff in 1973. Among the slickest and most soulful groups of their time, The O'Jays proved to be a perfect conduit for their writers' powerful and heady mix of social commentary and irresistible love songs. Housing the rallying call *Put Your Hands Together*, the album also hosts the funky *For The Love Of Money*; the smooth original version of *Now That We've Found Love*; and the towering title track, an epic (9m 41s) and evocative tale, which opens with the sound of a heaving sea, creaking bows, thunder and the lash of whips. Marking the 40th anniversary of the album's original release, *Ship Ahoy* has been remastered, repackaged with a 16 page booklet and furnished with a trio of bonus tracks.

SIMPLE MINDS - Celebrate: Greatest Hits*(Virgin CDVD 3126)*

Released to coincide with a huge 30-date UK Greatest Hits tour that Simple Minds are about to embark upon, *Celebrate* will be available in two and three (CDVDX 3120) CD editions, and therefore has plenty of scope to include not only the band's considerable catalogue of hits but also album tracks and the brand new songs, *Broken Glass Park* and *Blood Diamonds*. With anthemic, propulsive and enduring rock anthems aplenty, *Celebrate* is a more than adequate upgrade from the band's 2001 'Best Of', which has thus far sold more than 250,000 copies.

KIRSTY MacCOLL - A New England: The Very Best Of*(Union Square/USM Media USMTVCD 005)***VARIOUS - A Concert For Kirsty MacColl***(Salvo SALVOCD 051)*

With her perennial Pogues collaboration *Fairytale Of New York* providing a poignant annual reminder that she died tragically in 2000, Union Square and sister label Salvo celebrate the musical legacy of Kirsty MacColl. Comprising 21 of her recordings, including hit singles and popular album cuts, *A New England* is a worthy wander through her eclectic career. An able and witty songwriter in her own right, MacColl was also a superb interpreter of the work of others, as her versions of Billy Bragg's title track and The Kinks' *Days* prove. Among her own songs, *In These Shoes*, *Walking Down Madison* and *They Don't Know* are solid gold. The album ends with the aforementioned *Fairytale Of New York*. *A Concert For Kirsty MacColl* is a souvenir of a 2010 concert at Shepherd's Bush Empire, and features friends and admirers like Alison Moyet, Amy MacDonald, Ellie Goulding, Phil Jupitus and Catherine Tate, supported by MacColl's regular band, revisiting highlights of her catalogue.

10,000 MANIACS - The Wishing Chair/ In My Tribe/ Blind Man's Zoo/ Our Time In Eden/ MTV Unplugged*(Rhino 8122796836)***RATT - Out Of The Cellar/ Invasion Of Your Privacy/ Dancing Undercover/ Reach For The Sky/ Detonator***(8122796803)***BLACKFOOT - Strikes/ Tomcattin'/ Marauder/ Siogo/ Vertical Smiles***(8122796835)***BLACK OAK ARKANSAS - Black Oak Arkansas/ Keep The Faith/ If An Angel Came To See You, Would You Make Her Feel At Home?/ High On The Hog/ Street Party***(8122796837)***SUGAR RAY - Lemonade & Brownies/ Floored/ 14:59/ Sugar Ray/ In The Pursuit Of Leisure***(8122797184)***TOWER OF POWER - Bump City/ Tower Of Power/ Back To Oakland/ Urban Renewal/ In The Slot***(8122796831)*

As with the simultaneously released Lou Reed, Yes and REM titles reviewed here last week, these six new box sets form part of Rhino's ongoing Original Album Series. The collection comprises five consecutive studio albums from the acts named, with individual cardboard sleeves, housed in an outer slipcase. No bonus tracks and no-frills marketing means that each should sell for about the same price as a regular album. I can't see anything here rivalling the sales of Rhino's Little Feat set - the top performer out of more than 100 such releases since 2010 - but 10,000 Maniacs' broader based pop/rock and Tower Of Power's horn-driven early 1970s funk and soul sets both deserve to do well.

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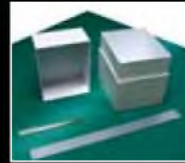
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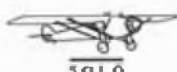
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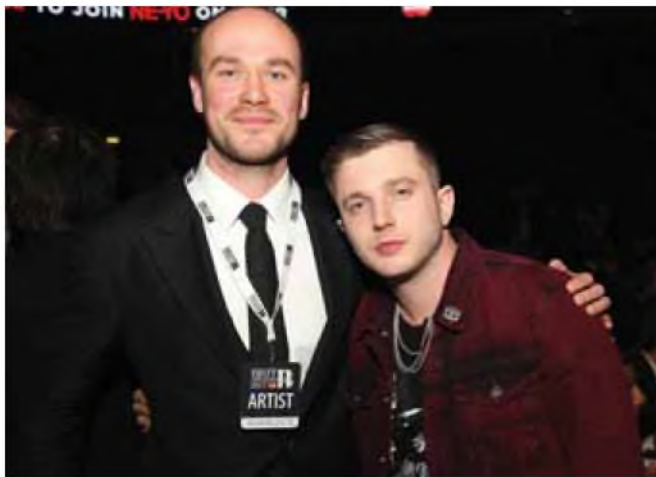
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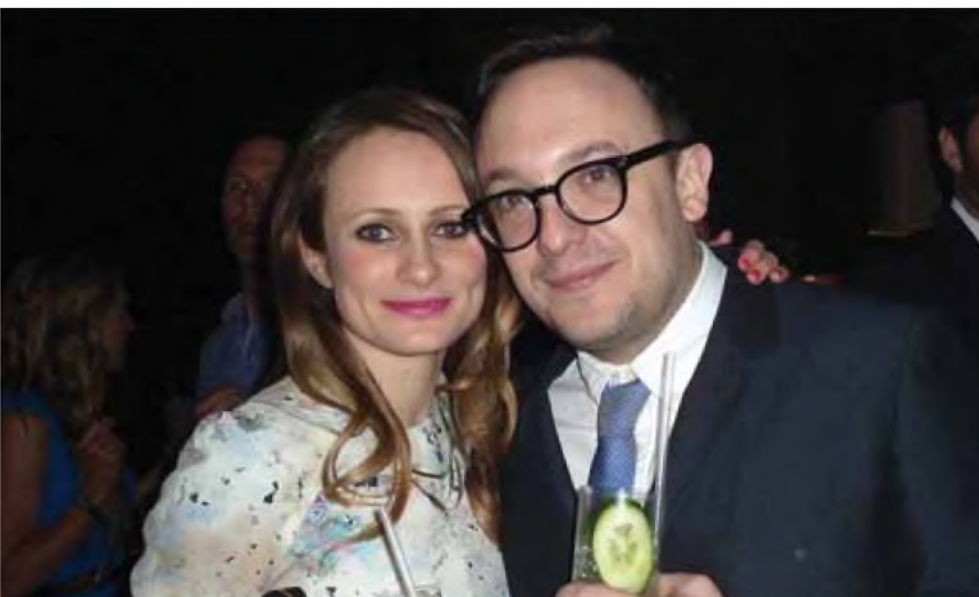
The BRIT Awards 2013 offered the ceremony's usual showcase of some of the UK music industry's finest musical talent. But let's be honest, it was also a pretty good knees up. Appropriately, this week's Run-Off Groove is a BRIT Awards special - with five pages of snaps and smiles from the show itself and all those glorious after-parties. Normal service will be resumed next week: send your out-of-hours snaps and stories to runoffgroove@intentmedia.co.uk



► **BRIT OF ALL RIGHT**
 We were fearful of all-out war; bread rolls being tossed asunder from one side of The O2 to the other, as the simmering rivalry between the majors boiled over. What we got instead at the BRITs 2013, thank goodness, was miles of smiles. [L-R, clockwise from top left] MPG chairman Steve Levine with a healthy-looking Boy George; the crew from PR dons Dawbell, who handled the BRIT Awards press for another successful year; Sony Music UK CEO & chairman Nick Gattfield with Foo Fighters frontman Dave Grohl; Manager Sam Eldridge with his star client, Ben Drew aka Plan B.



► **A UNIVERSAL ENDORSEMENT**
 An imposingly-stocked Bacardi bar helped the dancefloor keep on swaying at Universal's swanky central London BRITs after-party at the Soho House Pop-Up. [L-R, clockwise from top left] Twenty First Artists' Colin Lester and artist Bo Bruce; Island Records' Shane O'Neill, Darcus Beese and Jon Turner; Island's Lucy Jones and Polydor's Ben Mortimer.





► **BRIT BUT YOU KNOW IT**

As well as boasting a DJ set from the divine Ms. Taylor Swift - no costume change involved, we're sad to report - Universal's bash was also attended by the likes of Jake Bugg, Rizzle Kicks, Paloma Faith, Jessie J, Jonathan Ross and BRITs host James Corden. In amongst that lot, our snapper spotted plenty of industry wizards. To pick just a few of the glowing business-type visages on this very page, you'll find Spotify's Alison Bonny and Angela Watts; the HMV/Fopp massive, including main music man John Hirst; Island's Glenn Cooper with Mercury UK MD Clive Cawley; Universal's business affairs director Adam Barker; Virgin A&R whizz Glyn Aikins and Island's Alex 'Twin B' Boateng; Fiction boss Jim Chancellor; and Island's Nick Huggett.





► **DOVER'S SOUL**

Sony Music's BRIT soiree at the Dover Arts Club in London featured some of the burliest security this side of Belmarsh - not least because the 1D boys were kicking back inside. There were also plenty of business types letting their hair down:

[L-R, clockwise from top left]

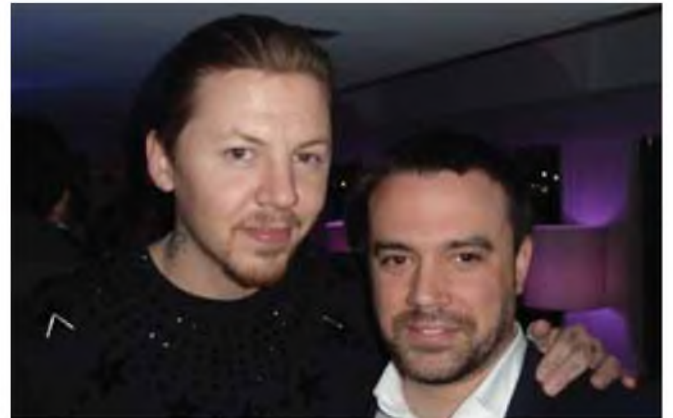
Sony's Mike Pickering, Calvin Harris and Three Six Zero's Mark Gillespie; Nick Goree of RCA's promo team with Sony Commercial Music Group's Faye Donaldson and Olivia Walker; Sony's comms duo, Paul Bursche and Emma Pike, with Matthew Callaby, the winner of the Sony Music BRITs design competition; Sony Music senior director of artist relations Jackie Hyde, journalist Julia Kuttner, Noel Gallagher, Diane Lamprey (Sony artist relations), Kim Machray (PR), Hannah McMichael (Sony artist relations); Jane Bryant, Sony's creative synch manager Andy Tansey, Platinum Rye's Damon Bryant, Sony's synch director Ian Neil, Greys Advertising's Nils Leonard, Platinum Rye's Dominic Bastyra; Dan Parker, Sony Music digital's Louise Woolsey and Andrew Selby of the 84 World brand agency; Columbia MD Alison Donald and songwriter Eg White.





► **A HISTORIC GET-TOGETHER**

Will this be the last year of the EMI BRITs boat? We sure as heck hope not. After reuniting Damon and Noel last year, in 2013 the major's party was a hero yet again. It rocked. On board, we papped the likes of EMI's Tom MacPherson, Tony Barnes, Will Beardmore and Jean-Baptiste Le Comte as well as Parlophone Label Group's Dirk Ewald, Justin Morris, UK boss Andria Vidler and global CEO David Kassler. Other EMI execs manning the Thames included Ian Brundrett, Dave Murray and Michael De Lemos, plus A&R guru Miles Leonard. Oh, and we also spotted some kids called Pro Green and Natasha (Bats For Lashes) Khan.





► **SAVOY, THERE!**
Warner's splendid, lively BRITs after-party took place at the super-posh Savoy, where US band Fun played live and there were plenty of other stars to spot - both of the musical and industry variety. **[L-R clockwise from top]** Warner Music Group owner Len Blavatnik shares some Champagne with Muse, actress Kate Hudson and Christian Tattersfield; Fun. entertained the crowd within the Savoy; Atlantic UK chairman Max Lousada with Tattersfield; Leon 'Locksmith' Rolle (Rudimental), Atlantic's Taponessa Mavunga, Sean Sagar (actor: Ill Manors/Top Boy) and Kesi Dryden (Rudimental); Muse with Warner Bros. Records UK director of radio Jane Arthy; StooShe.



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