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TIME FOR LABELS AND SERVICES TO BE BRAVE AND MARKET A NEW FORMAT, SAY EXPERTS

## DIGITAL

BY TIM INGHAM

The record industry is missing out on a big payday by failing to come together and invest in marketing a new high-quality, consumer-friendly digital format.

That was the message from audio market experts this week, following new research that showed a surge in young people listening to music on mobile devices - and a projected leap in revenues for HQ audio hardware manufacturers.

The rise of brands such as Beats had created a UK headphones market that was worth £150m in 2011, according to Futuresource Consulting - and would be worth £267m by 2016.

Meanwhile, a new survey of UK music consumers by Research Now showed that 27% of people were typically listening to music on a mobile device vs 22% on radio. When just 16-24-year-olds were polled, an astonishing 53% were listening on mobile, while less than 1 in 20 were listening to radio.



[L-R] Jonathan Allen (Abbey Road), JJ (Dolby), Mike Smith (Mercury) and Ben Hillier

The figures were presented at a debate ('Open Day') hosted by Universal at Abbey Road Studios. Opening the event, the director of digital radio company Imagination/Pure, Pete Downton, called the rise in mobile listening: "The most profound change in consumer behaviour I've seen in 15 years of research."

Dolby evangelist Jonathan 'JJ' Jowitz was unequivocal in his view that the record companies had allowed the likes of Beats

and high-end wireless speaker company SONOS to profit on the promise of better audio music experiences - but had not participated in the trend themselves by marketing a new HQ file format.

He indicated that the advent of 4G services - and the fact mobile operators need to repay the investment they had made in the technology - had left a perfect opportunity for labels to team up with the telecoms sector in 2013.

"Now is the time for that moment," he said. "We've had all the UK [mobile] operators in, saying, 'Dolby, please give us something to fill these pipes to justify the stupid amount we've spent on 4G licences.' There are some great lossless formats out there. It would just require some bravery to deploy them."

He added: "Vinyl was good for its time, but it wasn't perfect. The one slip-back was cassette. CD was good when it came out. But mp3 is a 18-year-old

technology; what's wrong is that the record industry was no longer the gatekeeper.

"Mp3 has had a unique place, but [the industry] was perhaps just reaping in the royalties and didn't bother to improve it."

Anthony Walker, deputy director of technology company trade association Intellect - which represents the likes of Apple, Samsung and Nokia - agreed.

He said: "The reason mp3 files are so compressed isn't to do with device [manufacturers], it's the bandwidth. Mp3 is a dial-up technology.

"We're no longer in a dial-up age. We've just had the 4G auctions and both mobile operators and device manufacturers want to be able to sell that 4G. They want quality and fidelity."

Jowitz's points were further backed by songwriter, producer and unashamed audiophile Ben Hillier - who has worked on albums from the likes of Elbow, The Maccabees, Blur, Depeche Mode and U2.

■ Continues on page 3

# Mumfords manager launches publishing company

Mumford & Sons, Keane and Laura Marling manager Adam Tudhope is to launch a new publishing company this month.

Tudhope has teamed up with Gotye and Temper Trap manager Danny Rogers for the launch of And Publishing, which will be unveiled at a launch party at SXSW in Texas on March 14.

The company has been established in partnership with Kobalt - who will administrate and fund the venture, with Tudhope and Rogers acting as A&R sources, bringing exclusive signings to the company.

And Publishing has hired a full-time A&R in both the UK (Thomas Child) and Australia

(Travis Banko) plus a committed synchronisation manager, Justin 'Bumper' Reeve of Hidden Track Music in Los Angeles.

Tudhope told *Music Week* that he was looking forward to signing writers he and Rogers found earlier than the rest of the industry - and wasn't interested in big, competitive deals.

"An example would be Alt-J, who I heard really early play a song called Tessellate when they were called Films," he said. "We didn't have room to manage them, but we could have made an offer [to publish]."

The firm will also offer global guidance and contacts to emerging writers and their managers.

"We'll be a resource in all areas," added Tudhope.

"We come in as the publisher, which obviously involves us giving you an advance. As the manager perhaps you say, 'We're thinking about making our first trip to France.' We can help find the right promoters and labels you should be talking to."



## NEWS

## EDITORIAL

## The Beats goes on – time labels made it pay



THERE MAY BE no better evidence of the moment that the record industry lost its confidence than when it failed to convince young consumers that high quality audio is mega-desirable.

Some will tell you it became pre-occupied and bogged down in fighting piracy (or more accurately/foolishly at the time, fighting pirates). Others will tell you it was simply too fat and complacent. Whether powerless discomfort or comfortable power, the fact is this business stood by and did nothing as movie makers (notably Sony's cousins in film) and video game creators ploughed on pouring pizzazz over their own entertainment products, creating an iterative release model that made fans want to buy things they loved time and time again... aka: the sort of revenues that could have gone a heck of a long way to aiding the record business since Napster.

Music labels often rightfully moan very often on these very pages that technological giants have used, abused and profited from both their own and their artists' copyright for too long. You'll hear no argument from me. What is rarely talked about it just how much the industry has let them.

**“Beats By Dre and SONOS have sold themselves off the back of top-notch quality music - without in turn selling top-notch quality music”**

I'm not referring to the nebulous battle against copyright infringement here, but of something far simpler and - even more galling! - something the music industry is excellent at: bullheaded, megabucks marketing. Somehow - beyond comprehension in the cold light of history - labels have allowed two of their own, Jimmy Iovine and Dr. Dre, to sell bazillions of units of equipment designed to make music sound better... without telling anyone that record companies can really, actually, properly make music sound better.

Kids even swarm towards The Pirate Bay to download their lossless audio FLAC files to take full advantage of their Beats by Dr. Dre headphones! What the Chronic is going on?!

Universal's loose partnership with Beats is doubtlessly lucrative, and the hardware itself is a modern marketing marvel. But these cans - and SONOS' sleek white speakers - have sold themselves off the back of top-notch quality music, without in turn selling top-notch quality music. (It's got its own demons now, but man, the movie industry must have chuckled as the 64 billionth Star Wars Blu-Ray boxset winged its way to another happy chump's home.)

I am delighted that optimists like Dolby's Jonathan 'JJ' Jowitt share my disbelief. And more to the point, that as the recent IFPI figures sheepishly begin to point the right way, that the record industry seems amenable to finally fulfilling this fan appetite.

The question now is how. 4G has certainly opened one door: it seems the mobile operators and device manufacturers are rather desperate to upsell consumers with some kind of branded super-hi-def entertainment format - the sort the music trade can spawn in its sleep. One of the most fascinating pieces of research shown at Universal's event last week was that 16 to 24-year-olds now listen to more music on YouTube than via any other source. High time for a top-fidelity subscription tier, Mr. Google?

Whatever the solution, now is the time to invest in HD audio. Music's most engaged audience is ready to listen. You can't miss them: they're the ones wearing Beats headphones.

Tim Ingham, Editor

## New home for Later...

BBC SHOW MOVES TO 'TAKE ME OUT' KENT STUDIO

## MEDIA

BY PAUL WILLIAMS

Later... with Jools Holland is relocating to the home of ITV1's Take Me Out in Kent after being forced to quit BBC Television Centre in London.

The 42nd series of the BBC Two show, which celebrated its 20th anniversary last year, will begin on April 8 and come from The Maidstone Studios, billed as the UK's biggest independent TV studio facility.

The relocation to new premises 45 minutes from south east London has been forced on the long-running music programme following a decision to close BBC Television Centre where it has previously been broadcast from. The Corporation's building in White City in West London was put on the market in 2011. Broadcasts will cease from there this year with the BBC's radio and television news departments moving to Broadcasting House in London's Portland Place.

Later... executive producer Mark Cooper explained: "We spent the best part of a year ever since the closure of TV Centre was announced going around to virtually every studio in the London area looking at all kinds of facilities."

However, Cooper and his team found some locations would not work as they would not be available on Mondays and Tuesdays when Later is filmed, while in some cases there was a curfew problem with local residents as recording goes on until 10.30 at night.



"It's taken an awful lot of time," Cooper admitted. "We were a month away [from the new series] and we had been looking for a year."

Eventually, they settled on The Maidstone Studios, which have hosted an assortment of independently-made television programmes over the last four decades, having opened in 1979 as the home of the then south of England ITV company Southern Television. Past shows recorded there include Dale's Supermarket Sweep and Catchphrase, while it is presently the recording base of ITV1 Saturday night ratings hit Take Me Out.

"It's a wonderful size," said Cooper. "It's bigger than TC1 at Television Centre. We won't use all the space, but we can adapt the size."

He added the new location had been met enthusiastically within the music industry with some remembering going there in the past for children's

programmes No 73 and Motormouth. And he played down any concerns the non-London location would be a problem to attract some artists – it never proved to be with Jools Holland's first big TV vehicle The Tube, which came from Newcastle three decades before.

"It's accessible around the M25 and you can get to it from central London via St Pancras so it will be relatively easy to get to," he noted. "It's got a great sound desk and that's important for Later... And they have made us very welcome."

Radio 1's Big Weekend came from Maidstone in 2008 when the line-up included Madonna, while Later... host Jools Holland should feel at home with his programme now coming from his home county - he is also a Deputy Lieutenant of Kent.

"He's a south-east London boy and he feels good about it," said Cooper.

## Sainsbury's exec joins Tesco

Tesco has hired Mark Bennett as the managing director of its new music streaming service, Blinkboxmusic.

The platform is expected to launch later this year and is the result of the supermarket's £10m buyout of We7 in June 2012.

Bennett (pictured) moves over from his role as head of entertainment at Tesco rival

Sainsbury's - a position that he accepted last summer.

Bennett is one of three MDs appointed for new digital platforms at Tesco - Blinkboxmusic, Blinkboxbooks and Clubcard TV, which will be a free ad-supported movie and TV service.

Newman told *Music Week* last year: "It is impossible to

ignore the impact and ever-growing desirability of 'consumption' over 'ownership' - smarter retailers should be embracing these newer models as an opportunity."



## OFFICIAL CHARTS TOP 40 SUBSCRIPTION PLATFORM GETS MOBILE NETWORK BACKING

# O2's £7m bid for UK's top music service

**DIGITAL**

■ BY TOM PAKINKIS

Mobile network O2 is putting all of its might behind its new O2 Tracks music platform with a £7.3 million marketing campaign that will feature everything from outdoor displays to TV adverts.

Powered by MusicQubed, O2 Tracks downloads the tracks in the Official UK Top 40 Singles Chart each week direct to users on any mobile phone network for just £1 a week along with a changing selection of curated playlists.

O2 customers will receive a two-month free trial for the service, but the mobile network is keen to push this much wider as a UK-wide service available to all. Non-O2 customers can get a two week free trial of the service before paying £4.99 a month.

The service will be pushed out directly to 20 million O2 customers alongside a marketing campaign that will cost £7.3 million in total and will include displays in O2 stores, on billboards and interactive outdoor ad units as well as press, radio,

digital and a TV ad campaign fronted by star of the moment Emeli Sandé.

"Having Emeli Sandé fronting the campaign is really exciting for us because of her success at the BRITs and the fact that she's very current," O2 Tracks marketing manager Laura Bademosi told *Music Week*.

"We're focusing the campaign on the TV but then also the digital side. We think that it's really important, if you're a digital

service, to have a digital presence," she added. "That's going to go on all year, so once the TV has stopped we'll still have this digital presence where we'll be asking people to engage with us and tell us what their ultimate Top 40 is."

Chris Gorman, CEO of O2's mobile music partner MusicQubed, was equally enthusiastic about the clout provided by the mobile network, saying that it was O2's intention

to "create the biggest music service in the country."

"This is a long-term partnership creating a new revenue stream that didn't exist before," he added.

"This isn't cannibalising, it's generating revenue from a market that isn't spending.

"We don't see ourselves as in competition with the likes of Spotify, Deezer or Rdio, this will sit alongside an all you can eat service," he added. "We're not

going to go a la carte, we're not going to go all you can eat. There are enough mass market, laid-back listeners who aren't being satisfied and that's who we're going after."

Managing director of The Official Charts Company Martin Talbot pointed out that the Official Streaming Chart shows a direct correlation with the singles market in that the biggest individual tracks of the moment are also the ones that people are streaming. "This is the perfect way of appealing to that demand," he said of the O2 Tracks service.

"One of the biggest challenges with subscriptions services is educating people so that they understand what they're all about and there's no doubt that O2 are going at this with a kind of bullishness and that no-one really has done before," he added. "I can't remember there being a TV ad campaign around a subscriptions service before and I think it's fantastic that O2 have taken that on and are really going to be pushing it out there."



## 'Music industry's Blu-Ray opportunity was missed'

## ■ Continued from cover

"The only reason we listen to mp3s is because that's what was available at the time," he commented. "15 years ago, we had dial-up internet connections, with 1GB iPods, but we're way beyond that now. This is a hangover from that period. In 10 years' time, the idea that we'd listen to something because it used less memory will be ridiculous."

The worth of Beats headphones, sold on the promise of audio quality comparable to that you would hear in a studio, is clear: in 2011, mobile firm HTC paid \$300million for a 51 percent stake in the operation.

Speaking of how the record industry could mimic this success, Jowitt said: "We appreciate what Beats have done - it's taught a whole generation that you can improve the quality

of your listening experience. I think artist endorsements about quality services would work just as well. You could certainly pitch Quincy Jones on a jazz service saying, 'This is the highest audio quality I'd ever heard.'"

*Music Week* asked Pure/Imagination's Downton why music had missed its 'Blu-Ray' moment - when Sony and the movie industry successfully re-marketed HD content in tandem with TV and disc player manufacturers.

He said simply: "It was a moment that was missed. I think there's now another moment."

"There is another moment," agreed Hillier. "It comes down to confidence... It seems from my end that the industry hasn't really tried to push anything since mp3."

The panel debated whether having poor quality mp3 audio as

such a dominant digital format could in fact be 'teaching' younger listeners not to care about fidelity at all.

Mercury president of music Mike Smith argued that the format had brought big benefits to the business in other areas - helping teach consumers how they could carry a record collection in their pocket and "listen to more music than ever before".

However, he added: "People have become addicted to a sugar high of listening to music - that's why the single track market is so successful and the albums market has fallen away.

"It's much more difficult to listen to contemporary albums [than older LPs] because they're recorded in such a way that is built for radio. It's a very bright, intense listening experience."

Jowitt concluded: "There's got

to be this education that we start to push out, like there was education around HDTV - those four little characters meant something. And even if you weren't technically savvy, you weren't quite sure what [they meant], but you knew you had to have it. I'm sure the same would be true for HD Audio."

One of the reasons Blu-Ray thrived but there was no audio equivalent, agreed the group, was because of Sony's position as both a device manufacturer and content rights-holder - which meant both divisions could work in tandem.

"Sony obviously made a decision that [HQ music] wasn't going to sell; that they could get away with selling cheap audio players as they had Sony Ericsson and Sony Walkmen," said Smith. "But they were the

pioneers of portable music and it made me very frustrated that they threw away that opportunity and that they didn't try and bring in something [HQ]."

"The decision was reached that we can make a fantastic mark-up on HDTV but we can't really sell [HQ audio]."

"Sony had Blu-Ray stitched up," added Jowitt, before cheekily suggesting: "Maybe it's time for Universal to bring out a mobile phone that occasionally makes calls, that it could sell on its audio quality."

One step forward for the notion of HD audio occurred in February at Abbey Road. Apple demonstrated its Mastered For iTunes service to labels, and reportedly won an impressed response. The question now is how much of a marketing push the service will be given.



## NEWS

## NEWS IN BRIEF

■ **SONY:** Universal Music Group is to sell EMI's 50% European stake in the Now! compilation series to Sony, subject to regulatory approval, for a reported £40m. UMG retains its pre-existing rights to the compilation series in Europe and acquires EMI Recorded Music's rights outside of Europe.

■ **MPA:** Music Publisher Association CEO Stephen Navin is to step down in June after seven years at the trade body. He is departing to Oxford University to read history, something he called a "dream come true".

■ **LIVE NATION:** Live Nation is expected to announce a 29% increase in the arenas that show its acts across Europe to include 5,000 venues, as well as upping its EU stadium count from 30 to 69.

■ **PIRACY:** Universal, Warner and Sony, along with China's Gold Typhoon Entertainment, have settled a 54 million yen (£5.7million) music piracy lawsuit with Chinese internet company Souhu and its search engine Sougou.

■ **HMV:** The retailer owed more than £20million in unpaid tax when it was called into administration in January, new figures have revealed. Documents filed with Companies House show at the time of the retailer's collapse, bankers to the group, which included Royal Bank of Scotland and Lloyds, were also owed £109million. HMV Music Limited, one of the main trading companies, owed £53.3million to other creditors.

■ **UK MUSIC:** The trade body has uncovered what it describes as a "goldmine" of Government-backed finance schemes, which could potentially unlock millions of pounds to help fund a range of music companies from indie labels to recording studios. The SME Access To Finance Schemes report includes the already popular Enterprise Finance Guarantee scheme, but also details less well-known finance options for music companies such as start-up loans available for young entrepreneurs.

■ **GREAT ESCAPE:** Billy Bragg has been confirmed as one of 100 new artists added to line-up for 2013's The Great Escape. Bragg will take to the Brighton Dome stage during the festival, which takes place from May 16-18.

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## INDIE SERVICES COMPANY GEARS UP FOR COMPLETED BUY OF CO-OP

## [PIAS] teams with two new labels

## LABELS

■ BY TIM INGHAM

[PIAS] Group has announced digital and physical deals with two high profile labels through its Artist and Label Services division - as it awaits EU approval of its acquisition of Co-Operative Music.

The firm will now handle Ace Records' global digital catalogue. The re-issue label specialises in rock'n'roll, soul, funk, blues, jazz, R&B, garage rock and punk, with a catalogue spanning over 12,000 tracks.

Adrian Pope, MD of [PIAS] Artist and Label Services said: "Ace has a long history and great quality throughout its catalogue - it's something we feel we can add real value to across the global digital platforms. From developing streaming playlists to YouTube channels, catalogue re-issues to new product creation, we're working closely with Ace Records to supercharge their digital business."

Chris Lines, outward licensing and digital manager at Ace Records added: "The mix of [PIAS]'s traditional background along with their innovative approach to digital sits very well



with Ace. We're really looking forward to growing our digital business in 2013, and all the ideas and enthusiasm from [PIAS] means we are with the right people to do just that."

Meanwhile, [PIAS] has also signed a physical UK and Ireland distribution deal with stalwart heavy metal label Nuclear Blast, which bolts onto an existing digital partnership. [PIAS] already services the label's physical releases in France, Benelux and Spain.

Germany-born Nuclear Blast, which recently opened a UK office, boasts a roster including bands such as Anthrax, Amorphis and Nightwish.

Richard Sefton, director of

sales and distribution for [PIAS] Artist and Label Services said: "We're delighted to extend our relationship with Nuclear Blast in the UK. The opportunity to take a joined up approach to physical as well as digital releases across all of our territories in Europe is a huge opportunity."

Mark Palmer, MD, Nuclear Blast UK said "The enthusiasm, knowledge and passion of the team at [PIAS] was a key factor in the decision to bring our physical and digital distribution under one roof. These are exciting times for Nuclear Blast and we look forward to sharing those with [PIAS]."

Both labels will benefit from [PIAS] services including access

## CO-OP DEAL ONLY WEEKS AWAY



Music Week expects [PIAS]'s acquisition of Co-Op Music to be

approved by EC regulators by the end of March.

The buyout was last week confirmed by Universal parent Vivendi in its year-end financial announcements. Distribution and services specialist Co-Op, along with its in-house V2 label, is a divestment from Universal's £1.2bn buyout of EMI Music. Sources suggest [PIAS] has paid around £500,000 for the company. Chief executive and co-founder of [PIAS] Group Kenny Gates told Music Week:

"We love Co-Op: not only the fantastic roster of artists and entrepreneurs it represents but also the skillful team of people that will join us.

"This will not change [PIAS] but supplements us very well in our continued aim to bring great music to the broadest audience possible and make a great business out of it."

to a dedicated YouTube team, a global network of offices, specialist catalogue marketing resource, digital solutions including [PIAS]'s Spotify and Deezer Apps as well as its award-winning sales and distribution team.

## This Feeling heads to Far East

Tokyo Rocks 2013 has recruited popular UK rock 'n' roll night This Feeling to curate the second stage at the Japan festival in May this year.

TF will be taking seven acts over to Tokyo from the UK indie scene to perform at the 1,000 capacity stage.

For the first time this year, Tokyo Rocks will be held in the 60,000-capacity Ajinomoto Stadium on May 11 and 12. Headline acts will be My Bloody Valentine and Blur, who will be returning to Japan for the first time in 10 years.



The curator of the 2013 festival is Alan McGee, who has also brought Primal Scream, Brian Jonestown Massacre and Carl Barat to the bill.

Said McGee: "This Feeling is the best club in the UK for rock

'n' roll music. They are doing a great job of highlighting and supporting new hands. They believe in UK guitar music and are doing all they can to get it out there."

This Feeling has run for the past seven years, welcoming fans including Oasis, Kasabian and the Arctic Monkeys. The This Feeling club night has recently expanded to several cities across the UK and produced an on-line TV show. The night regularly showcases up-and-coming hands.

"We're absolutely huzzing to

be a part of this," said Mikey Jonns, founder of This Feeling. "It's a massive honour for us to be working with Tokyo Rocks and Alan McGee. We're looking forward to showing Japan that new British rock 'n' roll hands are not dead, not by a long shot."

Tokyo Rocks and This Feeling are presenting a selection of hands due to play the festival this year at Shepherd's Bush Empire on March 17 - where Japanese artist Illion, the solo project of Yojiro Noda (pictured), will be playing his first show outside of Japan.





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

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# MusicWeek The Playlist

10 tracks you need to hear...

# DATA DIGEST

## BREAKOUT



**MMX**  
MMX is Ashley Wilkie, Warren Senior, Benjamin Hordos & Thomas Millar. Inspired by "atmospheric layering and sounds", the band create what's been described as 'cinematic indie'. Having spent the last year writing, they've now released debut EP Child with a second due in May. Catch them at the next Breakout event at Camden's Barfly on March 27. Get on the guest list at [musicweek.com/breakout](http://musicweek.com/breakout)



The latest most popular Shazam new release chart:  
**1 DUKE DUMONT FEAT. A\*M\*E Need U**  
**2 PINK Just Give Me A Reason**  
**3 BRUNO MARS When I Was Your Man**  
**4 JUSTIN TIMBERLAKE Mirrors**  
**5 THE 1975 Chocolate**

## GIG OF THE WEEK



**Who:** Tom Odell  
**Where:** Dingwalls, London  
**When:** March 12  
**Why:** The BRIT Award winner is joined on tour by London Grammar and Misty Miller ahead of his debut album release on April 15.

## SALES STATISTICS



**CHART WEEK 09** Compiled from Official Charts Company sales data by Music Week

| VS LAST WEEK         | SINGLES    | ARTIST ALBUMS | COMPILATIONS | TOTAL ALBUMS |
|----------------------|------------|---------------|--------------|--------------|
| <b>SALES</b>         | 3,513,028  | 1,308,827     | 330,498      | 1,639,325    |
| <b>PREVIOUS WEEK</b> | 3,492,159  | 1,248,975     | 301,253      | 1,550,228    |
| <b>% CHANGE</b>      | +0.6%      | +4.8%         | +9.7%        | +5.7%        |
| YEAR TO DATE         | SINGLES    | ARTIST ALBUMS | COMPILATIONS | TOTAL ALBUMS |
| <b>SALES</b>         | 31,946,624 | 12,890,300    | 2,927,116    | 15,817,416   |
| <b>PREVIOUS YEAR</b> | 31,022,952 | 12,906,329    | 2,640,243    | 15,546,572   |
| <b>% CHANGE</b>      | +3.0%      | -0.1%         | +10.9%       | +1.7%        |

### APPOINTMENT TO VIEW

**TOTALLY BRITISH 70S ROCK 'N' ROLL**  
 Friday, March 8 - BBC4, 9pm - 10pm  
 A collection of archive performances by artists including Free, Status Quo, Mott the Hoople, Babe Ruth and Thin Lizzy from TV shows such as Old Grey Whistle Test and Top of the Pops.

**LET'S DANCE FOR COMIC RELIEF**  
 Saturday, March 9 - BBC1, 7pm - 8.25pm  
 Alex Jones and Steve Jones present as the six finalists take to the floor for the last time. Viewers' votes will decide the winner. Music is provided by Bruno Mars and Taylor Swift.

**I HEART GLEE**  
 Sunday, March 10 - Sky1, 7.30pm - 8pm  
 Emma Bunton enrolls at McKinley High for this behind-the-scenes special, chatting to cast members and witnessing first hand the work that goes into making the musical series.

### PIRATES' BAY

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

|     |                |                       |
|-----|----------------|-----------------------|
| 471 | EMELI SANDE    | Our Version Of Events |
| 272 | MUMFORD & SONS | Babel                 |
| 192 | LES MISERABLES | Cast Recordings       |
| 154 | BEN HOWARD     | Every Kingdom         |
| 2   | AMOK           | Atoms For Peace       |
| 392 | BRUNO MARS     | Unorthodox Jukebox    |
| 277 | JAKE BUGG      | Jake Bugg             |
| 6   | MICHAEL BALL   | Both Sides Now        |
| 32  | JOSH GROBAN    | All That Echoes       |
| 23  | JOHNNY MARR    | The Messenger         |

MUSO.com  
Source: Muso.com

### CRITICAL MASS

Keeping score of entertainment.

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

[www.metacritic.com](http://www.metacritic.com)

**85**

**THE MAVERICKS**  
In Time

**69**

**JOHNNY MARR**  
The Messenger

**64**

**ED HARCOURT**  
Back Into The Woods

### FRANK TURNER



**Recovery (Xtra Mile)**  
 (single, out now)  
 Contact: Dani Cotter, Press Counsel PR  
[dani@presscounselpr.com](mailto:dani@presscounselpr.com)

### WRETCH 32



**Blackout (Levels)**  
 (single, tbc)  
 Contact: Richard Antwi, Levels  
[richard@levelsent.com](mailto:richard@levelsent.com)

### CALVIN HARRIS



**I Need Your Love ft. Ellie Goulding**  
 (single, April 22)  
 Contact: Nienke Klop, All Press  
[nienke.klop@all-press.co.uk](mailto:nienke.klop@all-press.co.uk)

### ROBERT DELONG



**Global Concepts (Glassnote/Island)**  
 (single, April 8)  
 Contact: Ashley Stevenson, Dawbell  
[ashley.stevenson@dawbell.com](mailto:ashley.stevenson@dawbell.com)

### A\$AP ROCKY



**Goldie (Columbia)**  
 (single, April 15)  
 Contact: Michael Cleary, Sony  
[Michael.Cleary@sonymusic.com](mailto:Michael.Cleary@sonymusic.com)

### RASCALS FT. PROFESSOR GREEN



**Fire Blaze (Virgin)**  
 (single, April 15)  
 Contact: Phoebe Sinclair, Virgin  
[Phoebe.Sinclair@virginmusic.com](mailto:Phoebe.Sinclair@virginmusic.com)

### KRYSTAL KLEAR



**Addiction (Rinse)**  
 (single, March 18)  
 Contact: Julie Bland  
[juliebland@familytld.co.uk](mailto:juliebland@familytld.co.uk)

### GUARDS



**Ready To Go (Partisan)**  
 (single, April 22)  
 Contact: Adam Shearer, Partisan  
[adam@partisanrecords.com](mailto:adam@partisanrecords.com)

### TOM HICKOX



**Angel Of The North (unsigned)**  
 (demo)  
 Contact: Camille Ainsworth, Charm Factory  
[camille@charmfactory.co.uk](mailto:camille@charmfactory.co.uk)

### ED DREWETT



**Drunk Dial (Baer Records)**  
 (single, March 10)  
 Contact: Clara Goldsmith, Warner Chappell  
[Clara.Goldsmith@warnerchappell.com](mailto:Clara.Goldsmith@warnerchappell.com)

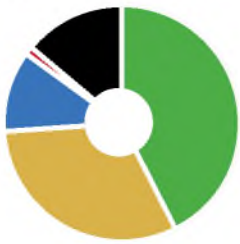


For daily news visit [musicweek.com](http://musicweek.com)

# MARKET SHARES BY CORPORATE GROUP



CHART WEEK 09



**ARTIST SINGLES**

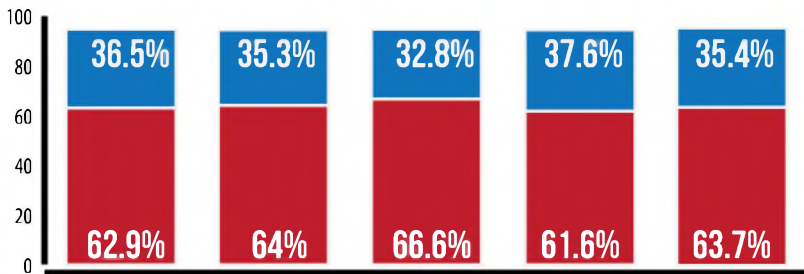
- Universal 42.6%
- Sony 31.4%
- Warner 11.1%
- EMI 1.2%
- Others 13.7%



**ARTIST ALBUMS**

- Universal 40.9%
- Sony 18.7%
- Warner 20.9%
- EMI 1.4%
- Others 18.1%

# DIGITAL VS PHYSICAL



**WKS 05-09**  
The UK market share for all albums in the past five weeks

DIGITAL  
CD

# TOP 5 STORIES ON MUSICWEEK.COM

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

- Confirmed: Universal sells Co-Op - and racks up £530m from EMI asset sales *Wednesday, February 27*
- UK Music uncovers 'goldmine' of Government finance schemes for music companies *Monday, March 4*
- Simon Cowell to launch online talent contest with YouTube *Friday, March 1*
- EMI's Now! stake sold to Sony *Wednesday, February 27*
- Filesharing down 17% in 2012 in US - report *Thursday, February 28*

# MUSIC WEEK POLL

**This week we asked...**  
Do you think a Google streaming service could substantially increase the number of legal music consumers?

Vote at [www.musicweek.com](http://www.musicweek.com)



# INK SPOTS

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

Status Quo are on the front of this month's *Classic Rock* magazine.



The reunited "Frantic Four" are back after a 32-year hiatus and ready to party "like it's 1973."

Inside are a selection of never before seen **Jimi Hendrix** pictures and Fleetwood Mac's **Mick Fleetwood** is interviewed. The drummer is grilled on how the band survived drink, drugs and affairs to make the 35th anniversary of seminal Seventies album *Rumours*.

Elsewhere, Dr Feelgood guitarist **Wilko Johnson** talks about his failing health, life in the band and role in hit TV show *Game of Thrones*. After being diagnosed with terminal cancer and refusing treatment, the veteran rocker is heading out on a sold out farewell tour.

In the reviews pages, **David Bowie**'s *The Next Day* is hailed by Charles Shaar Murray as the singers' best for "almost 20 years". With eight out of ten it's "a vintage Bowie album for vintage Bowie people". Mark Beaumont isn't so charmed by **Stereophonics'** *Graffiti On The Train*. The record gets half marks for "a smattering of redeemings moments," but ultimately the critic says it's "another half-arsed 'reinvention'."



# THE MAGIC NUMBERS

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

**\$233,000**

Lawsuit Sony has reportedly brought against a BitTorrent user in Sweden for leaking

Beyonce's 4 album to The Pirate Bay ahead of its release in June 2011. The guilty party is said to be a male 47-year-old music industry worker

**1**

Member of The Vaccines (lead singer Justin Young) is writing a batch of songs with One Direction

**£4.8m**

Owed by Hop Farm Festival owner Music Festivals PLC when it went into administration last September. Reports say the firm is more than £163k in debt to the Paddock Wood site, as well as owing £100k to headliner Peter Gabriel and £46k to Suede for their final night performance

**25th**

December 2014 will see the release of Jay Z's remake of Eighties musical *Annie*. The rapper is producing the film alongside Will and Jada Pinkett Smith

**6**

UK broadband providers ordered by the High Court to block access to three music and movie file-sharing websites - Kat, H33T and Fenopy. The ISPs have 15 working days to block all access to the sites

# LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



**@willbeardmore** Wonder how much publishing royalties Coldplay get from Clocks being the British Gas hold music. (*Will Beardmore, EMI Music*) *Monday, February 25*



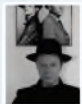
**@prodnose** Simon Cowell says David Bowie turned down an offer to be on X-Factor. In a related story Lionel Messi has refused a move to Shrewsbury Town. (*Danny Baker*) *Monday, February 25*



**@LittleMarkus** NME awards tonight...breaking the world record for the amount of quiffs and skinny jeans in one room #nme *#nmeawards (Mark Adams, Box TV) Wednesday, February 27*



**@SrhHswl** There's only so much Major Lazer I can listen to before I start feeling like I'm jacking in and out of the fucking matrix. (*Sarah Haswell, SoundCloud*) *Wednesday, February 27*



**@AnnaDerbyshire** I've never understood the shower cap. Just wash your hair you dirty sod. (*Anna Derbyshire, Sony*) *Wednesday, February 27*



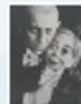
**@lisabirch01** Also if I was Harry Styles I would have turned up to accept my award at NME last night. (*Lisa Birch, Dawbell*) *Thursday, February 28*



**@fi\_swanson** Right now I'm witnessing @samcorbett in the depths of an alcohol related meltdown. It's good. (*Fiona Swanson, Live Nation*) *Thursday, February 28*



**@liz\_buckley** Every time I see Ron Sexsmith's name, I wonder about the long line of skilled sexsmiths in his ancestry. (*Liz Buckley, Ace Records*) *Thursday, February 28*



**@hollybottface** The new David Bowie video is the best thing I've seen for a long, long time. (*Holly Bott, Sony*) *Friday, March 1*



**@crueljamila** It is FRIDAY. @Huxley\_Music - Bellywedge EP promo in my ears. All is well. (*Jamila Scott, Polydor*) *Friday, March 1*



**@undisco** Happy St David's Day to my Welsh massive. Let the unnecessary pluralisation of words commence! (*Joshua Saunders, EMI Music*) *Friday, March 1*



**@johnmyersteam** Big hand to Alan Ross, 34 years on the radio and last day as local breakfast on Magic AM Teesside. Remarkable and a great pro. Well done (*John Myers, Sony Radio Awards*) *Friday, March 1*

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



# DATA DIGEST



### IF YOU NEED A FRONTMAN MATE...

While Liam Gallagher might not be too keen on the NME's Godlike Genius of 2012, he was more than happy to congratulate Johnny Marr on his acceptance of this year's prize at Warner's NME Awards after party last week.

# PICTURE OF THE WEEK

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



**JANICE LONG BBC RADIO 2**

**Jack Savoretti · Not Worthy** (Fullfill LLC UK)

Not Worthy is yet another great track from Before the Storm, the third album from one of my favourite singer-songwriters. He's truly gifted, has so much charisma and is totally worthy of so much attention. I discovered Jack seven year ago, and having been to see him so many times, he may well think that I'm stalking him. I might be.



**HUW STEPHENS BBC RADIO 1**

**The 1975 · Music For Cars** (Dirty Hit)

I'm a big fan of The 1975. Their lyrics are brutally honest, they're very musical sounding and their swagger is a sexy, beguiling one, rather than cocky and arrogant. They've nailed it live too, and their debut album on their excellent home, Dirty Hit records, should be a highlight.



**TIFFANY CALVER MTV THE WRAP UP**

**The Risk · Missiles** (Unsigned)

The Risk have cooked up a winning formula for a pop hit within their debut single Missiles. An independent project that is worthy of national radio play, and a track that undoubtedly holds the power to reel in a strong fanbase from pulsating the eardrums of all that hear it.



**TIFFANY DANIELS DRUNKENWEREWOLF /GOD IS IN THE TV**

**Hero & Leander · Collider** (Tapete Records)

Packing a punch to make any pop hopeful quake in their star-studded boots, hyperactive piano and drum bashing lead Hero & Leander's new single Collider. The London six-piece formed in 2011 and, despite the mythological origin of their name, will very much be in your face this coming year.



## SIGNS O' THE TIMES



Sizzy Rocket has signed as a songwriter to **Universal Music Publishing Group**. She has previously written with will.i.am, Natasha Bedingfield and Yoko Ono. The artist also previously released the Thrills EP and has been recording with her production team The Co-Stars in Los Angeles. She is a student of the Clive Davis Institute of Recorded Music at NYU.

Independent music publisher **Touch Tones** has signed a worldwide publishing deal with **Pale Seas**. The band's debut album is set for release later this year and

was funded after winning a new Artist & Manager grant from Spotify at the MMF/FAC Awards. In 2012, the band supported Mystery Jets, Beach Fossils, The War On Drugs and Stealing Sheep on their national tours, and will be touring in March, supporting Stornoway.

Finnish metal band **Shade Empire** have signed to **Candlelight Records**. Recording for their fourth album Omega Arcane, the first to go through their new label, is now complete and the release of the 11-track LP is yet to be confirmed.

## SYNC STORY

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



- **Artist** Blaise
- **Track** Thunderstorm - recorded in Simlish
- **Composer** James & Shena Winchester, Robert Davies, Kayla Griffiths
- **Campaign** The Sims 3 University Life Soundtrack
- **Publisher** CME / 23rd Precinct Music Publishing administered by Notting Hill Music Publishing and UMG International Publishing
- **Client** Electronic Arts
- **Usage** In-game music for The Sims 3 University Life Expansion Pack
- **Key execs** Cybele Pettus (music supervisor), Steve Schnur (WW music exec), Robi Kauker (Maxis Studio audio supervisor)

The collaboration between The Sims - one of the most popular gaming franchises of all time with over 13 million fans worldwide - and Blaise, for the latest expansion pack The Sims 3 University Life, includes a specially-created Sim character of the artist (pictured above). The game launches on March 8 and the release date for Thunderstorm is March 11.



EA WW Music Executive Steve Schnur (pictured) said: "Commercial radio has been forever narrowcast. Twenty-four hour music video is long gone. But for the past 10 years audiences have come to rely on video games as a primary source for discovering new artists. And whether it be Kasabian, Fall Out Boy, Kings Of Leon, MGMT, Franz Ferdinand or K'naan in top titles like Sims, Fifa, or Need For Speed, EA has led the medium in breaking new music of every genre on a global scale. We're proud to have changed both the creative and business landscape, and our goal remains to challenge expectations with every new soundtrack."



# ON THE RADAR VALERIE JUNE

An organic roots musician from Tennessee, Valerie June is currently on a tour of the UK, supporting chart-topping album artist Jake Bugg, and is gearing up to release her debut album *Pushin' Against A Stone* in May.

The artist, signed to Rob da Bank's boutique label Sunday Best first came to the UK to perform at Bestival, and has since racked up performances on *Later... with Jools Holland* and as a support act for Ryan Bingham at London's Scala.

She's embarking on headline dates throughout the UK this month too before heading out across Europe.

"It's my time and I'm excited about it," June tells *Music Week*.

"I'm just re-doing Memphis music my own way. It's truly a rich heritage that I come from in the South and Tennessee - from country to blues, it's all over the place so I'm just a product of my heritage."

Dan Auerbach of The Black Keys co-wrote her new single *You Can't Be Told* and produced/co-wrote several more songs for her album at his studio in Nashville.

Kevin Augunas (Florence & The Machine, Edward Sharpe & The Magnetic Zeroes) also got involved on the album's production in LA.

Meanwhile, other parts were worked on in her husband's home, Budapest.

"Their studios are like a candy factory of vintage instruments. I was just like 'Where am I at?' - it was wild.

"That's one of the reasons I wanted to work with them. It's no surprise to me that they're able to re-create that vintage sound from the 60s and 70s because of the equipment and their knowledge of how to use it."

The Southern Belle has also worked with Grammy winner Booker T. Jones on the forthcoming LP.



Talking about her aspirations for the future, she said: "The people that I admire and my definition of success is so different from the way the world projects entertainers and artists.

"We all have to work and we all have to do something - and I'm just lucky I get to work a labour of love."

## ESSENTIAL INFO

### RELEASES

#### Collaborations

John Forte (The Fugees)  
Meshell Ndegeocell - from her album *A Dedication To Nina Simone*

#### Singles

2012 Nov 19 limited-edition - *Workin' Woman Blues*  
2013 March 4 *You Can't Be Told*  
May 6 **Album:** *Pushin' Against A Stone*  
May 6 **Single:** *Wanna Be On Your Mind*  
Nov **Single:** *TBC*

#### LABEL

Sarah Bolshi  
sarah@sundaybest.net / Chris Farrow  
chris@sundaybest.net

#### MANAGEMENT

Coy Martin  
mgmt@valeriejune.com

#### LIVE

May - UK Tour (Dingwalls, May 16)  
June - US Tour  
July-Sept - European Festivals  
Sept - US dates

## HE SAID / SHE SAID



“They have made all content, including music and newspapers, worthless, in order to make their billions. And this is what we want? It doesn't make sense to me.”

Discussing *In Rainbows* ground-breaking pay-what-you-like release, Thom Yorke tells *The Guardian* that technology giants have evolved to devalue music.

## TAKE A BOW TEAM FRIGHTENED RABBIT



### THE LOWDOWN

Album: *Pedestrian Verse*  
Highest chart position: No.9

**Label:** Atlantic Records

**Chairman:** Max Lousada

**General manager:** Mark Mitchell

**A&R:** Chris McCourt and Paul Samuels

**Manager:** Storme Whitby-Grubb, Littlest Group

**Marketing:** Callum Caulfield

**National press:** Briana Dougherty

**Regional press:** Claire Coster

**Online press:** Roz Mansfield

**National radio:** Phil Youngman

**Regional radio:** Carrie Curtis and Maree Douglas

**TV:** Deirdre Moran

## MUST-SEE MUSIC TICKETING INFORMATION

### HITWISE

Primary Ticketing Chart

POS PREV EVENT

|    |     |                   |
|----|-----|-------------------|
| 1  | 17  | V Festival        |
| 2  | 11  | Bruno Mars        |
| 3  | 2   | One Direction     |
| 4  | 1   | Beyoncé           |
| 5  | 12  | Olly Murs         |
| 6  | 7   | Robbie Williams   |
| 7  | 13  | Justin Bieber     |
| 8  | 9   | Fleetwood Mac     |
| 9  | NEW | Creamfields       |
| 10 | 18  | Girls Aloud       |
| 11 | 14  | Emeli Sandé       |
| 12 | NEW | T4 on the Beach   |
| 13 | NEW | Bastille          |
| 14 | 16  | Rihanna           |
| 15 | NEW | Paloma Faith      |
| 16 | 5   | Mumford and Sons  |
| 17 | 4   | Wireless Festival |
| 18 | 8   | T in the Park     |
| 19 | 10  | Jake Bugg         |
| 20 | NEW | Pink              |

## LATEST SECONDARY TICKETING PRICES



**GREEN DAY**  
Emirates Stadium, London, June 1

**FACE VALUE** £49.50 - 71.50

**SEATWAVE** £59.99 - £799.98

**VIAGOGO** £52.01 - £865.89

**STUBHUB** £81.99 - £659.00



**BIFFY CLYRO**  
The O2 Arena, London, April 3

**FACE VALUE** £31.50-34.50

**SEATWAVE** £49.99 - £548.00

**VIAGOGO** £48.00 - £567.05

**STUBHUB** £57.40 - £549.00

## HALL&NOTES

### THE BEST LIVE VENUES IN THE UK



### QUEEN OF HOXTON

1-5 Curtain Road  
London  
EC2A 3JX  
t 020 7422 0958  
w queenofhoxton.com  
**Bands contact**  
Fredric@queenofhoxton.com

#### Capacity

250 **Basement**  
250 **Bar**  
200 **Roof**

### Coming up

09/03  
This Feeling: The Dirty Rivers, The Tapestry DJs, Soul Boy Mystic and 90's Mike  
10/03  
They Live Single Launch Live: Tyson (Live band), Kal Sereousz, T.Bear, Band Of King, English  
11/03  
Hoxton Ukulele Hootenanny



## THE BIG INTERVIEW SUEDE

## FOREVER THE WILD ONES

It might have been 11 years since Suede recorded an album, but having made their big reunited comeback, they have no interest in “coasting”. To prove the point, they’ve just nailed their best LP since 1996’s *Coming Up* - and point blank refuse to inflate past glories



## TALENT

■ BY TIM INGHAM

Brett Anderson is unlikeable. Speak to the right people, and you’ll also learn he’s a bit of a fruitcake.

These aren’t my observations. It would take a braver man than I to suggest to Anderson – perhaps the most unrestrained, acerbic voice to emerge in the 1990s melodic British guitar boom – that he is unhinged or unpopular.

In this case, that man is Mat Osman; articulate, affable Suede bassist and trusted confidant of Anderson since the pair were at school together as teens. Two feet away from his old mucker, he grins as he recalls Anderson’s libidinally brusque, disconcertingly reptilian mainstream TV debut at the 1993 BRIT Awards – a performance that shocked Middle England on its own centre stage. We share the inevitable, depressing comparison to 2013’s damp squib of a ceremony.

“The record business now is suffering and going for the safest thing – competent singers who are pushed down your neck every Saturday for 12

**ABOVE**  
Suede 2013:  
From left to  
right: Richard  
Oakes, Mat  
Osman, Brett  
Anderson,  
Simon Gilbert,  
Neil Codling

**“Whenever we got involved with business decisions they were disastrous. We had the head of Sony on his knees”**

**BRETT ANDERSON, SUEDE**

weeks,” says Osman. “It’s wiping out eccentricities and oddness; the things that UK music is known for. You look at the best British music stars throughout history and they’re nutcases, generally.”

The presumed nutcase who now once again delivers the splenetic howl to Suede’s claustrophobic, powerful brand of indie rock sits unmoved. Shamefully, as I’m told in the lead-up to this interview that Osman will be accompanying Anderson, my heart sinks slightly. My journalistic instincts are carnivorous for controversy – my fingers crossed that big mouth will strike again, alone, right onto my dictaphone.

In reality, Anderson is too laconic and untrusting to deliver a sudden plastic diatribe; in no hurry to spill forth the sort of scathing, aggrieved soundbites that once won him exclamation mark-strewn cover blobs on *Meat & Drink*.

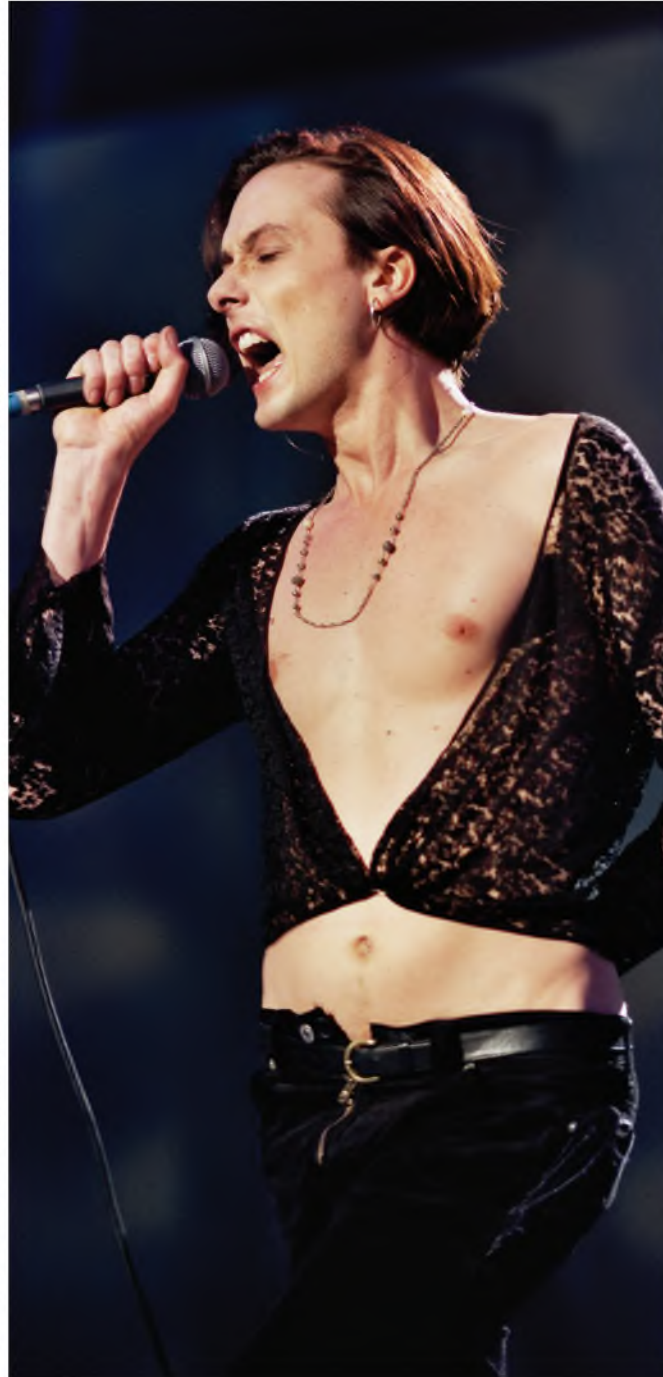
He reclines on the sofa of his management company’s sleek Shepherd’s Bush offices, suspicious; black T-shirt, black trousers, black shoes – and the faint air of a black cloud.

As Osman confidently tussles exclusively with almost all of my initial questions, Anderson is making it perfectly clear that this time, in this era, there will be no wasted words from his corner.

Suede’s new studio album, *Bloodsports*, will be the band’s first for 11 years when it is released on March 18. Bernard Butler, the maverick guitarist who drove Suede’s classic, self-titled breakthrough and much-vaunted follow-up *Dog Man Star*, has not returned, despite his involvement in Anderson’s mid-Noughties side project *The Tears*. However, the producer of those seminal albums, Ed Buller, is back behind the studio desk, alongside Butler’s fanboy-turned-mid-Nineties-replacement, Richard Oakes.

Indeed, Suede’s 2013 line-up mirrors that of the gang behind their pop breakthrough third LP, *Coming Up* (1996) – which spawned two Top 3 singles in *Trash* and *Stay Together*. That release was to be Suede’s sugary high, but the teeth-gnashing comedown was waiting in the wings.





**“This isn’t a fucking career souvenir. It’s easy for [Britpop] bands to get an orchestra in and charge £80 a ticket. We won’t allow this to become nostalgia”**

MAT OSMAN, SUEDE

With Anderson’s crack and heroin dependency escalating, fourth album *Head Music* – a UK No.1 – divided fans and critics, with some accusing Anderson’s lyric writing of becoming lazy and too easily calculable. Their fifth effort *A New Morning* (2002), produced by Stephen Street, reportedly cost £1million to make, but was a certified, crushing flop. It peaked at No.24.

With the sort of clarity of hindsight that only a decade-long hiatus can bring, both Osman and Anderson now accept that their last two records contained mis-steps which were a direct result of bad advice – whether from the execs that surrounded them, or from their own recalcitrant prickliness.

“Whenever we’ve got involved with business decisions in the past they’ve always been disastrous,” accepts Anderson. “Even the release of [single] *We Are The Pigs* from *Dog Man Star* was the band making a questionable move because of our stubborn bloody-mindedness. We had the head of Sony basically on his knees in front of us pleading with us to release something else.

“But mistakes make you human. I hate seeing these bands taking these safe little steps up the ladder to success – Suede’s career has been a rollercoaster. I’m quite proud of that. At least it’s interesting. At least it’s been our own bloody story.”

That story looked to have a pretty definitive full stop at its denouement until, in March 2010, Suede agreed to perform their greatest hits for a packed Royal Albert Hall to raise money for Teenage Cancer Trust. A pair of warm-up shows at London’s 100 Club and Manchester’s Ritz preceded this glorious big stage return, both of which were rapturously received. Live showings then followed in Denmark, Spain, France and Berlin, as well as at Latitude Festival and the O2 Arena.

As the group’s enjoyment of playing together

bloomed, so did their desire to add a new chapter to the Suede story. Anderson has now been clean for years and is determined to make a relevant, head-turning record in 2013 – but, hearteningly, he hasn’t lost a droplet of his us-against-the-world neuroticism or bullishness.

“You see lots of other acts who can just coast on their reputation,” he says. “For some reason that’s never happened to us. We’ve always had too many enemies. People are waiting for us to fall. A lot of people don’t like us out there.”

Osman smiles and knowingly glances at his friend. “Actually, it’s you, I think. They don’t like you.”

Anderson admits defeat. “You’re right. I’m not a particularly likeable person, publicly. They don’t know me, they just look at my persona, which isn’t me, of course. I’ve learned to deal with it. But if it means we live or die by the quality of our work, that’s good for us.”

So far, the reaction to *Bloodsports* has been nothing short of exemplary. The *NME* says it “really is classic Suede”, dubbing it the “comeback to beat in 2013”. Teaser track *Barriers* is a mutinous, pulsating three minutes of arena-sized heartache; first proper single *It Starts And Ends With You* a

## SELF-FUNDING: ‘YOU CAN’T WALLOW IN WASTEFULNESS’

One clue as to why the quality control of *Bloodsports* might be higher than its predecessors may come from the album’s business setup.

Suede have funded the record themselves, releasing through Warner’s Artist and Label Services in tandem with management The Quietus. Do they miss the mega Sony-backed budgets of their heyday?

“I think having limitation frees you, actually,” says Brett Anderson. “You can end up wallowing in this sea of wastefulness. The albums we’ve spent the most money on making have ironically been the weakest of our career. I don’t think those two things are disconnected.”

Mat Osman reveals that the band threw away handfuls of songs to settle on the cream for *Bloodsports*. He does not miss the days when Suede were “part of this strange little world of bands and record companies, where charts become this battle between you and the people around you. Everything about that last record is the sound of a band getting caught in the machinery”.

catchy sprint through sun-soaked riffs and a scampering, optimistic vocal.

Anderson has likened *Bloodsports* to the meeting point between *Dog Man Star* and *Coming Up* – which is technically cheating, because that’s the perfect Suede record. He’s not far wrong.

“If you’re a good band, as soon as you start playing, ideas for new records start niggling at you,” says Osman. “That’s what happened after we did the Albert Hall. We were very cagey about it early on: history is littered with the corpses of bands who got back together and thought they could make a new record. We agreed this couldn’t be nostalgia.

“It’s really easy to say, ‘We’re going to play the songs nice and neat, we’ll get an orchestra in, it will be £80 a ticket and everyone will buy a fancy programme.’ This isn’t a fucking souvenir of our career. This is something new that we’re extremely proud of. We’re going to work at it the way we would if we were 18.”

As Anderson’s comfort and conversational contributions increase, we hit on the subject that seems to bug him more than any other: the bleak mundanity of the modern UK music scene. We agree that despite his contempt for ‘Britpop’ retrospectivism, it was an era full of big egos and even bigger characters – elements that are now devastating by their absence at the top of the charts.

The million-selling kook – the unrestrained weirdo drawing parental discomfort and bemusement on *TOTP* – appears to be extinct. Who’s to blame?

“The lack of money in the music industry means a lot of bands on the margins of making a living aren’t able to do so,” reasons Anderson.

“That’s a really sad thing, it’s often where the truly interesting music comes from. I wonder if The Fall could ever start off today – one of the most inspiring bands ever.

“I do think, though, it will go into another phase. When we were on the BRITs in 1993, we were reacting against something. It felt so thrilling to be playing this song which was really violent and dark [*Animal Nitrate*] in front of people in suits.

**ABOVE**  
Suede’s studio albums: (Clockwise from top left) Suede (1993), *Dog Man Star* (1994), *Coming Up* (1996), *Head Music* (1999), *A New Morning* (2002) and *Bloodsports* (2013); Anderson tears up the BRIT Awards in 1993 at Alexandra Palace



# THE BIG INTERVIEW SUEDE

"It was a 'fuck you'. Suede have always been at their best when they've been working against something, including the industry - I've never had any respect for the industry. I don't think the industry's had much respect for me."

For good reason, our chat hovers over the marketplace ad for a new guitarist that Anderson placed in the *NME* back in 1989; a message that would become a defining creed for Suede to evolve by: 'No musos. Some things are more important than ability. Call Brett.'

"Sprit and eccentricity and originality are key in great art," the singer responds. "You need ability, the yin and the yang, but you've got to have those piquant elements."

Osman agrees: "Are there two worse singers than John Lydon and Morrissey? Two people with no range, none of those tricks you see on TV now, and yet two of the most listenable musicians of all time."

"I hate it when you see young artists cosying up to the industry," adds Anderson. "Any youth movement loses its vitality when it starts hanging out with the insiders. We've always been outsiders."

Yet Suede's allure is about far more than just their interloper status. The heroes they reference - Morrissey, Mark E Smith, John Lydon - were all working class boys with an imposing, impressive self-education behind them. They were venomous yet erudite - they had nothing to lose, but plenty with which to debate. Anderson remains a vital part of this lineage. His shocking turn at the BRITs all

those years ago, his eyeballing of the establishment, seemed intrinsically linked to an upbringing that was intellectually aspirational, but practically tough.

"I never wanted this clichéd position of being a working class boy that celebrates all the working class things," he agrees. "I was brought up on a council estate but there was Franz Liszt playing on the stereo, Aubrey Beardsley prints on the wall.

"I've always wanted to defy those narrow bands of categorisation - I think all the interesting artists have done that. Do I see that in anybody in the current crop? No, sadly. There's lots of bands I find inspiring, but I can't see that sort of character."

Which inevitably means the return of Anderson and Suede comes at a juncture where they stick out every bit as much they did two decades ago - only now they look rakishly healthy, can afford to fund their own record and get to claim an indelible place in the soap opera of British music history.

They're no longer hooked on class-As or erotically-tinged confrontation; but as evidenced here, they're hardly mealy-mouthed Rock Hall Of Famers, either. Now well into their 40s, what's driving Suede to create new music?

"The quest for making great art, if that doesn't sound too crushingly pretentious."

Of course it does, Brett. That's kind of the point.

And with that, off Suede saunter into the midday London air, stuffed to the gills with ability - yet extravagant, unsettling, peculiar proof that some things really are more important.

## SERVICING SUEDE: WARNER STEPS INTO THE BREACH



Bloodsports will be the first Suede album not released on the now-sadly-defunct Nude label, or without Sony's backing. It will hit stores via Warner Music's Artist and Label Services (WALS) division, which recently enjoyed worldwide success

with No.1 smash single Thrift Shop by Macklemore & Ryan Lewis.

WALS MD Dan Chalmers (pictured) told Music Week: "Suede are a truly great British band.

Bloodsports captures the distinctive sound that first brought them wide critical acclaim while demonstrating how they have evolved.

"I think for acts like Suede, who are an established, influential and celebrated part of the UK music scene, our Artist and Labels Services is a great tool to release their new material.

"We have partnered with Ian and the band to provide the infrastructure and expertise of a major label and tailored the campaign to their needs. We've all really enjoyed working on this project and I look forward to seeing fans' reaction to this great new album."

## A DISRUPTIVE INFLUENCE: QUIETUS LOUDLY REFUSES TO BOW TO TRADITIONAL STRATEGY



Suede are managed by Ian Grenfell, who knows a thing or two about testing the industry's traditional models.

From self-releasing Simply Red's Home via SimplyRed.com without any label backing to teaming up with EMI Label Services on previous releases from the likes of Brett Anderson and

Bat For Lashes, he is a pioneer in discovering alternatives to the traditional major label contract.

Along with the band's day-to-day manager Didz Hammond at Quietus, Grenfell (pictured) signed with Warner Artist and Label Services for Bloodsports' release.

### Why Warner Label Services?

The Warner guys give us lots of creativity that bolts onto what the band wants to do. We were more comfortable going the independent route because of other artists we manage. Also, the fact that Warners is the most stable option in the market right now.

### Is this model more profitable in the long-run than a traditional deal?

The risk is greater - there's no safety blanket without a big advance. But that means you have to operate it like a proper business; we've got to be very harsh on numbers and translate that to the band's ideas. We're doing as many things as we can for as little money as possible while still releasing an album properly on a worldwide basis. You just have to be very vigilant and not let the video budgets trickle away - the master costs, the live or promo costs, you have to be very on top of all that.

### Would you ever sign an artist to a 360 deal?

No, I wouldn't. I think there are too many conflicts of interest and there are too many good alternatives out there. Why should a band like Suede, who have built and maintained a really good live fanbase all around the world - from Argentina to China to the European markets - give away a chunk of that? It seems unfair. Why would that work? Say you're giving 10 or 20% away, and that equates to £100,000, and you're getting a £100,000 advance - that's just moving money around pots.

### What are your expectations for the Suede record?

It's already achieved the first step: it's been well-received. For a band that's 20 years into their career, what they're trying to do isn't easy. Take That Mk. 2 did it, but most bands fail. So that's very positive. Of course we've got our break even figures, but we're not really focused on that - we're focused on doing the right thing.

### You've swum against traditional industry models for some time. What have you learned?

The first records we released on Drowned In Sound and with Simply Red, we over spent. It's certainly taught me that it's no different from any business - when you're releasing a record, you've got to be very dispassionate and crunch the numbers. You don't want any surprises in your business plan. Ten years ago, people weren't releasing records themselves and that period taught us more about the 1,000 technical questions you need ask yourself every time you do - like what are the mechanicals in America on physical? But the most difficult thing is making a record that people will want - that magic ultimately comes down to the band. As with all of our artists, we keep Suede very, very informed on finances. There's no illusion, good or bad.

### What's your view on Warner Music Group buying Parlophone Label Group?

From my point of view, that is the best outcome of the situation. The fact is that it's gone to a label that understands and loves music.

### Are you indicating you wouldn't have wanted EMI to split up in the first place?

Of course - but that's a bit like saying you love vinyl.

### What's your view of YouTube - is it delivering revenue to you at an acceptable level?

We love YouTube. We get paid really well from them and we have a very close relationship with both Google and YouTube itself. The Simply Red channel is about to go through 100 million views, which is really impressive - the Suede channel is at about 12 million and hasn't been around long. We see revenue and we see a lot of direct communication with fans around the world. If there's a service out there that gets our music out to fans in South America, Iran, Afghanistan, what's not to like?

### Has the income from YouTube gone up in recent years?

Yes, massively.

### Will there ever reach a point where you don't need a label partner for a banner release?

Ironically we're closer to labels now than we've probably ever been. As time's gone on, that relationship has changed. In the past, some of the majors have said they'll only do deals with us if it's 360 - now clearly there are lots of labels doing deals that aren't. It's maturing. The 360 thing was a bit of a kneejerk reaction to piracy to some of the issues in the early 2000s. I feel massively optimistic in the value of music and the future.



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# BUSINESS ANALYSIS EUROPEAN CHARTS IN 2012

## EDITORIAL

### Murs does UK proud in Germany



Amid all the rightful fuss about One Direction's international campaigning fellow X Factor graduate Olly Murs' own overseas success seems to have got a bit lost.

More than a decade after Robbie Williams first found a ready market waiting for him in Germany, Murs has also been warmly embraced by Europe's biggest music territory with Heart Skips A Beat topping the sales chart there last year and Troublemaker this year reaching No 2. Additionally, he has convincingly won over radio there with his Rizzle Kicks pairing the second biggest airplay hit in Germany of 2012, outperformed only by Gotye's all-conquering Somebody That I Used To Know.

That airplay success for Murs in such an important music market should not be glossed over because, for all the retail success British acts had globally last year, on the continent it remains very difficult for acts from the UK to win over radio

**"Olly Murs' airplay success in the EU should not be glossed over – it remains very difficult for UK acts to crossover on the continent"**

programmers in a resounding way. As our analysis opposite shows last year, just two of Europe's 20 biggest radio hits of the year were British and one of those was an Adele tune from 2011 – Someone Like You. And in some individual territories the going proved to be equally as tough with Murs in Germany joined only in the year-end Top 20 by Alex Clare and Adele (there was also UK-signed American Lana Del Rey) and in France only Birdy, Coldplay and Marlon Roudette, unknown back home but a big star on parts of the continent.

For genuine border crossover hits Europe's radio market remains largely about repertoire coming from the States, although Gotye's own success shows there are always exceptions. There are also examples of continental acts impacting at radio far beyond their own and neighbouring countries. Much of this activity is generating from Sweden.

As one of only three net exporters for music in the world (the other two are the US and UK), the Scandinavian country has long adopted an international outlook for its repertoire. However, in recent times this overseas push seems to have moved up a few gears, both with an array of successful songwriters such as Max Martin, Shellback and One Direction collaborators Carl Falk and Rami Yacoub and in the past year alone with recording acts including Avicii, Loreen and Lykke Li who all made their mark at retail and radio last year in a number of European markets.

After such a great year retail-wise internationally for UK artists, especially in the US, the lack of similar success on Europe's airplay charts may be seen as something of a disappointment. But then again radio tends to be much more conservative than the tastes of the buying public, reflected by the continuing airplay domination of big American hits and local acts in each market. As Olly Murs in Germany has shown, though, there is still a way through and sometimes it happens in a spectacular way.

Paul Williams, Head of Business Analysis

Do you have views on this column? Feel free to comment by emailing [paul.williams@intentmedia.co.uk](mailto:paul.williams@intentmedia.co.uk)



## EUROPE SHUNS BRITISH STARS

US and continental artists' success keeps UK artists out of European Top 20 sellers in new 2012 stats

### SALES

BY PAUL WILLIAMS

UK artists struggled to make a sizable impact on Europe's airwaves in 2012 as a combination of US and homegrown talent kept them at bay.

Just two of them managed to win places among Nielsen Music's 20 most-played tracks of the year on European radio with XL Beggars' Adele reprising her 2011 global smash Someone Like You and Universal's Jessie J registering with Domino.

The UK shortfall on the pan-European chart was reflected in year-end surveys in a number of leading markets across Europe with only three British tracks in the French and German airplay Top 20s for 2012, two on the Italian countdown and one in Spain.

By contrast, US acts yet again proved their ability to impact the airwaves across Europe by being behind eight of the 20 most-played tracks by stations in the year. However, it was left to an act from outside the US and UK – Belgian-Australian Gotye – to deliver 2012's biggest airplay smash with his multi-million-selling Somebody That I Used To Know.

The Universal release, whose march to global retail success began back in 2011 in Australia and then started hitting Europe in Belgium and Netherlands that summer, was also the year's top radio track in a number of individual European territories. It led in Denmark, France, Germany, Ireland, Spain and Switzerland, while finishing at 2 in the UK behind Jessie J's Domino, runner-up in Norway, at 5 in Italy and 7 in the Netherlands.

Somebody That I Used To Know was also a sales No 1 across Europe, including in the UK where it was the year's top seller ahead of fellow

### EXECUTIVE SUMMARY

- Gotye's *Somebody That I Used To Know* Europe's top radio hit of 2012, while leading track in Germany, France, Denmark, Spain and Ireland
- Universal claims half of Europe's 20 biggest radio hits of year led by Gotye, Carly Rae Jepsen and Maroon 5
- Adele's *Someone Like You* and Jessie J's *Domino* only UK tracks in year-end European Top 20
- Danish radio has biggest concentration of homegrown big radio hits with half of year-end Top 20 by local artists
- Strong Swedish showing across Europe includes Avicii and Loreen in year-end European Top 20



Universal release Call Me Maybe by Carly Rae Jepsen at 2. The Canadian also secured the runner-up spot on Nielsen's European radio chart for the year with her debut smash the sixth most-played track in Germany of 2012 and runner-up in the Netherlands.

Aided by the writing and production input of Norway duo Espionage, Drive By provided Train with their biggest European sales hit since 2009's Hey, Soul Sister and it was also a substantial radio favourite, ranking at No 3 for the year.

In the Netherlands, where it reached No 4 on the sales chart, the Sony release claimed the biggest radio audience across the 12 months, while its other leading markets included Denmark (No 2 for the year), Switzerland (2), Germany (7) and Italy (7).

Fellow US bands Fun and Maroon 5 joined Train among Europe's airplay top five of the year with the Warner-issued We Are Young featuring Janelle Monae at 4 and Universal signings Maroon 5's Payphone featuring Wiz Khalifa's at 5. Both tracks were substantial retail and radio hits across Europe.

Although it had peaked at retail the previous year, Adele's Someone Like You had enough traction on the radio to finish as the 13th top airplay song in Europe during the following year.

It was also the highest-ranked track by a Brit, showing that in a year of a number of big global retail sellers by UK acts such as One Direction, Coldplay and The Wanted, convincing radio proved to be a lot harder going. This was especially so in some markets.

In Germany Sony's Olly Murs scored a significant breakthrough in the year with Heart Skips A Beat featuring Rizzle Kicks topping the weekly sales chart and winning enough radio backing to only be beaten across the entire year by Somebody That I Used To Know.

However, only two other UK artists garnered

enough support to join him in the year-end Top 20 with Universal's Alex Clare at 15 with Too Close and Adele's Someone Like You turning up at 17.

French radio's favourite UK song of the year was by an act virtually unknown back home – British/Vincenian Marlon Roudette who was formerly in the band Mattafix and scored a substantial hit across Europe with New Age. It topped the sales charts in Austria, Germany and Switzerland, but rose no higher than 90 on the Official Charts Company countdown in the UK despite winning support by the likes of Radio 2. In France it was the ninth top radio hit of the year, while was at No 8 in Switzerland.

Birdy was also one of the UK's top exports to French radio during 2012 with the 16-year-old's Warner track Skinny Love at 11 on the year-end countdown. The track also peaked at 2 on the French sales chart, while it reached No 1 in the Netherlands, which also heavily backed her cover of People Help The People. This was Dutch radio's 16th top hit of 2012.

Helped by Birdy, the Netherlands was one of the most supportive radio markets for UK repertoire during the year with her cut among six by Brits to register in the year-end Top 20. Emeli Sande – now part of Universal Music – led in third place with Next To Me, while there were also places for Warner's Ed Sheeran (The A Team), XL Beggars' Adele (Turning Tables), Marlon Roudette (New Age) and Universal-signed Ben Howard (Keep Your Head Up).

Among Italian radio stations the two highest-ranked British tracks were both by rock bands with Sony act Kasabian's Goodbye Kiss at 12 and Muse's Warner-issued Madness at 20. Other UK acts who won friends at radio last year included Parlophone Label Group's Coldplay and Warner's Marina & The Diamonds whose Primadonna was in the year-end Top 20 in Denmark.

**LEFT**  
Goyte:  
Singer's Somebody That I Used to Know was the top airplay hit across Europe in 2012

## SWEDEN: TERRITORY IMPRESSES BY EXPORTING HITS AROUND EU

Swedish acts showed the rest of Europe how to break radio borders in 2012 as they scored a series of substantial airplay hits across the continent.

DJ, artist and record producer Avicii and singer Loreen led the way for the nation by both appearing in Nielsen Music's pan-European radio Top 20 of the year, but they were not alone with the likes of Lykke Li demonstrating Sweden's gift yet again for exporting its music.

In fact, only the US and UK had a greater presence than the Swedes on Europe's year-end radio charts with the country doing particularly well in Germany where it provided three of 2012's airplay Top 20 – the same number as the UK.

Its German run was led by Avicii with the Universal handled Levels at 8, while Sweden's 2012 Eurovision winner Loreen was ninth for the year with Euphoria and fellow Warner act Lykke Li 11th with I Follow Rivers. Li's hit was the year's third favourite radio track in Switzerland and 4 on the year's Dutch radio chart.

Loreen's Eurovision triumph also took her across the border to Norway where her winning song was the year's fifth biggest radio hit, while it was at 15 in the Netherlands. Other Swedish exports included Avicii making the year's Top 20 in Spain and Warner-signed Iranian-born songwriter Laleh's topping the year-end chart in Norway with Some Die Young.

The Swedish market itself was heavily reliant on homegrown repertoire with five of the year's seven biggest radio hits by local acts. These were led in first place by

Universal rock band Takida with You Learn, while Laleh's Some Die Young was at 3, the Universal-issued All This Way by Amanda Fondell at 4 and Loreen's Euphoria at 5. The only non-Swede to get a look in was XL Beggars' Adele who was at 2 with Someone Like You and 6 with Set Fire To The Rain.

In all, eight of the 20 leading radio tracks of the year in Sweden were by domestic artists, a total among the major music markets beaten only by Denmark where 10 of the year's Top 20 came from Danes. It was the only main territory last year where at least 50% of the year-end Top 20 was occupied by local artists. In Italy six were, including Giorgia and Cesare Cremonini occupying the top two places, while in France a quarter of the Top 20 were by non-foreign acts.

There were just three local acts apiece in Germany and Spain's year-end Top 20 with the Germans displaying a particular taste for local punk bands: Berlin's Die Ärzte were 14 with M&F on the independent Hot label, while Sony-signed Silbermond from Saxony were 20th with Himmel Auf. In the Netherlands and Switzerland the year-end Top 20s were totally free of domestic artists.

Outside the Swedes, the only other continental acts to appear in the pan-European airplay Top 20 were Frenchman David Guetta and Icelandic alternative band Of Monsters And Men. Now part of Parlophone Label Group, Guetta was at 6 with Titanium featuring Sia, while Of Monsters And Men's Universal-issued Little Talks was at 15 overall, at 3 in Germany and 4 in Italy.

## TOP EUROPEAN AIRPLAY HITS OF 2012

| POS | ARTIST/TITLE /CORPORATE GROUP                                           |
|-----|-------------------------------------------------------------------------|
| 1   | <b>GOTYE FEAT. KIMBRA</b> Somebody That I Used To Know <i>Universal</i> |
| 2   | <b>CARLY RAE JEPSEN</b> Call Me Maybe <i>Universal</i>                  |
| 3   | <b>TRAIN</b> Drive By <i>Sony</i>                                       |
| 4   | <b>FUN. FEAT. JANELLE MONAE</b> We Are Young <i>Warner</i>              |
| 5   | <b>MAROON 5 FEAT. WIZ KHALIFA</b> Payphone <i>Universal</i>             |
| 6   | <b>DAVID GUETTA FEAT. SIA</b> Titanium <i>Parlophone Label Group</i>    |
| 7   | <b>AVICII</b> Levels <i>Universal</i>                                   |
| 8   | <b>RIHANNA FEAT. CALVIN HARRIS</b> We Found Love <i>Universal</i>       |
| 9   | <b>FLO RIDA</b> Whistle <i>Warner</i>                                   |
| 10  | <b>MAROON 5 FT. CHRISTINA A</b> Moves Like Jagger <i>Universal</i>      |
| 11  | <b>PINK</b> Blow Me (One Last Kiss) <i>Sony</i>                         |
| 12  | <b>NICKI MINAJ</b> Starships <i>Universal</i>                           |
| 13  | <b>ADELE</b> Someone Like You <i>XL Beggars</i>                         |
| 14  | <b>RIHANNA</b> Diamonds <i>Universal</i>                                |
| 15  | <b>OF MONSTERS AND MEN</b> Little Talks <i>Universal</i>                |
| 16  | <b>JESSIE J</b> Domino <i>Universal</i>                                 |
| 17  | <b>KELLY CLARKSON</b> Stronger (What Doesn't Kill You) <i>Sony</i>      |
| 18  | <b>MICHEL TELO</b> Ai Se Eu Te Pego <i>various</i>                      |
| 19  | <b>LOREEN</b> Euphoria <i>Warner</i>                                    |
| 20  | <b>SIMPLE PLAN FEAT. SEAN PAUL</b> Summer Paradise <i>Warner</i>        |

The above shows the biggest radio airplay hits across Europe for the calendar year 2012  
Source: Nielsen Music

## TOP GERMAN AIRPLAY HITS OF 2012

| POS | ARTIST/TITLE /CORPORATE GROUP                                           |
|-----|-------------------------------------------------------------------------|
| 1   | <b>GOTYE FEAT. KIMBRA</b> Somebody That I Used To Know <i>Universal</i> |
| 2   | <b>OLLY MURS FEAT. RIZZLE KICKS</b> Heart Skips A Beat <i>Sony</i>      |
| 3   | <b>OF MONSTERS AND MEN</b> Little Talks <i>Universal</i>                |
| 4   | <b>LINKIN PARK</b> Burn It Down <i>Warner</i>                           |
| 5   | <b>DIE TOTEN HOSEN</b> Tage Wie Diese <i>J&amp;P</i>                    |

The above shows the biggest radio airplay hits in Germany for the calendar year 2012  
Source: Nielsen Music

## TOP FRENCH AIRPLAY HITS OF 2012

| POS | ARTIST/TITLE /CORPORATE GROUP                                           |
|-----|-------------------------------------------------------------------------|
| 1   | <b>GOTYE FEAT. KIMBRA</b> Somebody That I Used To Know <i>Universal</i> |
| 2   | <b>RIHANNA</b> Where Have You Been <i>Universal</i>                     |
| 3   | <b>CHRIS BROWN</b> Don't Wake Me Up <i>Sony</i>                         |
| 4   | <b>FLO RIDA</b> Whistle <i>Warner</i>                                   |
| 5   | <b>NICKI MINAJ</b> Starships <i>Universal</i>                           |

The above shows the biggest radio airplay hits in France for the calendar year 2012  
Source: Nielsen Music

## TOP ITALIAN AIRPLAY HITS OF 2012

| POS | ARTIST/TITLE /CORPORATE GROUP                                           |
|-----|-------------------------------------------------------------------------|
| 1   | <b>GIORGIA</b> Tu Mi Porti Su <i>Sony</i>                               |
| 2   | <b>CESARE CREMONINI</b> Il Comico (Sai Che Risate) <i>Universal</i>     |
| 3   | <b>SCISSOR SISTERS</b> Only The Horses <i>Universal</i>                 |
| 4   | <b>OF MONSTERS AND MEN</b> Little Talks <i>Universal</i>                |
| 5   | <b>GOTYE FEAT. KIMBRA</b> Somebody That I Used To Know <i>Universal</i> |

The above shows the biggest radio airplay hits in Italy for the calendar year 2012  
Source: Nielsen Music

## 2012 AIRPLAY NO1 HITS AROUND EUROPE

| POS | FRANCE, DENMARK, GERMANY, IRELAND, SPAIN, SWITZERLAND -GOTYE FEAT. KIMBRA | ARTIST/TITLE /CORPORATE GROUP                 |
|-----|---------------------------------------------------------------------------|-----------------------------------------------|
| 1   |                                                                           | Somebody That I Used To Know <i>Universal</i> |
| 2   | ITALY – GIORGIA                                                           | Tu Mi Porti Su <i>Sony</i>                    |
| 3   | NETHERLANDS - TRAIN                                                       | Drive By <i>Sony</i>                          |
| 4   | NORWAY – LALEH                                                            | Some Die Young <i>Warner</i>                  |
| 5   | SWEDEN – TAKIDA                                                           | You Learn <i>Universal</i>                    |

The above shows top radio hits in selected European markets for calendar year 2012  
Source: Nielsen Music



**SECTOR PROFILE PR****START THE PRESS**

In a world where Likes and Retweets rival column inches, independent PR agencies are having to adapt to a new media landscape - within the confines of a more frugal music industry

**MEDIA**

■ BY TOM PAKINKIS

It's no secret that the double-edged sword of the internet has left the music industry in turmoil.

The struggles and opportunities facing labels, publishers, distributors and artists in a modern and ever-changing world are written about in the press on a regular basis – but the web has had a massive impact on the media itself.

While managers are working out how to ensure their acts get paid for their work, distributors are diving into the digital world and label bosses are slowly sailing their respective ships towards new revenue streams, the less often-shouted about PR guru is tackling a far more fundamental issue - making sure the public are prepared for an artist in the first place.

PR agency Dawbell has a number of heavyweight clients on its books including Sir Paul McCartney, Take That and events like the BRIT Awards. Co-founder Richard Dawes considers PR “the frontline” of the music industry, but that frontline is blurring. The traditional pillars of publicity such as newspapers, magazines and television aren't quite as commanding as they once were. Questions are also posed about the balance of influence between print and online: whether there's more worth in a tastemaker review or a friendly recommendation over Facebook. And all of that is underlined by the looming question of whether there's any real money in the music industry for truly effective PR anyway.

Dawes is still a firm believer in the power of the revered critic and the backing of the lofty music press. “Tastemakers are important for 99% of campaigns,” he tells *Music Week*. “In an era of media connectors who are time poor, it's important to make sure any new act is introduced to them the right way.”

Dawes is also keen to promote social media as a massive opportunity for acts alongside traditional tastemakers, but warns that there are a whole host of challenges specific to the relatively new platforms.

“On one hand you have a delivery network that can instantly spread virtual word of mouth on a new album or song – just see what the critics have been tweeting about Laura Mvula,” he suggests. “But you also have a platform that can quite as easily spread misinformation. It's important to see social media alongside the news and view it as a 24-hour entity that needs to be utilised to amplify something positive and corrected, or counteracted swiftly if it's false or damaging.”

PCPR founder Paul Carey has worked with both established and breakthrough acts during his career, cutting his teeth with big hitters such as David Rowie and Elton John. He has close contacts with editors and senior writers in national newspapers as well as the music press, but Carey believes that the online world is just as influential as ink on the page.



**ABOVE**  
BRIT boys | Dawbell partners Richard Dawes and Stuart Bell celebrate another successful BRITs

He calls social media “a very exciting and a real opportunity” and adds: “As traditional press becomes more competitive and younger readers are going online it's just as good to get a piece in the Guardian online as it is in the paper edition. Often now they can run more pictures and feature a YouTube clip or links as well.”

While large sections of the online press may take a lot of its cues from the blogosphere – where content can be more about quick-fire tidbits rather than in-depth interviews across numerous glossy pages – the skillset needed to control and optimise social media is a sophisticated one.

“One shouldn't underestimate the resources social media requires, or how it's constantly evolving,” says Name PR founder Sam Shemtob

who handles press for outfits such as Merlin, Essential Music & Marketing, Cooking Vinyl and Cherry Red. “It has involved us learning a new skill set, but the whole area of social media has come of age, across both the consumer and now the business world too”.

“Most companies realise it needs careful tending to and a specialist approach. Some of our clients do it very well on their own and others appreciate a guiding hand with tactics or even full social media management.”

Murray Chalmers of Murray Chalmers PR highlights the way in which social media has “completely altered the news agenda”, giving artists the ability to react to stories and developments in the wider press immediately. “We don't tend to think of

**INDIE VS. IN-HOUSE: DAWBELL'S DAWES ON PR AGENCY PERKS**

“Having a plethora of short term campaigns means that we're constantly looking for the next project to keep our client roster healthy and current.

“This means that we're always pitching and meeting with new and perspective clients across the whole music industry. It keeps us very close to the activity and gives us a broad perspective.

“Being an independent also keeps us hungry and focuses us on consistently delivering the best campaigns possible for all our clients as we know we're always judged on our last campaign.

“We constantly innovate to keep ourselves competitive and to help us provide the most dynamic and effective service possible.”





**LEFT**  
The skinny | PCPR founder Paul Carey with Sunday Best-signed folksters Skinny Lister

**“As traditional press becomes more competitive and younger readers go online, it’s just as good to get a piece in the Guardian online as it is in the paper edition”**

PAUL CAREY, PCPR

it as ‘using’ social media because it’s such a part of life and of communication,” he adds. “Certain things are obviously more suited to a tweet rather than a global press release – although these days the two can actually amount to the same thing.”

Outside Organisation recently had one of the biggest word of mouth PR hits on its hands: David Bowie’s long-awaited return with LP *The Next Day* was a Twitter smash at the beginning of the year. CEO Alan Edwards suggests, however, that social media is best used alongside other more familiar avenues. “The key is to integrate it with traditional media and of course radio and TV,” he says. “In isolation, it can be like searching for the proverbial needle in the haystack.”

Outside Organisation’s creative director Dan Deacon echoes Edwards’ sentiments as well as warning against complacency with social platforms. “Twitter and Facebook are media, and you need to take into account all channels and work them into an overall strategy,” he says, adding, “If you’re

representing someone, you need to be across all media. It’s vital to work even closer these days with the artist to ensure that one mistaken tweet doesn’t result in a front page headline. We read our clients’ Twitter pages like we read the papers and Sky News.”

Founder and managing director of Outpost PR David Silverman expresses just how important being able to adapt to new technologies is for a modern communications agency. But, for those who have survived the transition into the dot com era, he actually sees a certain degree of stability. “While there is obviously great change happening in the music industry, right now the PR world seems more settled than it has for a long time,” he says. “Music PR has shown that agencies that failed to adapt to the changing needs of both client and the media are the ones left scrapping around for water at the last pool on earth.”

“A big part of that is a failure of agencies to adapt to the rise of online quickly enough, and the continuing power of radio,” he adds. “Simply focusing on printed press, as most established agencies used to ten years ago, isn’t feasible these days. You need to be a full service agency to compete at this level.”

So, while traditional media remains significant alongside shiny new social platforms, it seems PR agencies have more tools to utilise than ever before, but more battlefronts to manage as well. With

budgets tight across the music industry in 2013, however, they may find that, when it comes to resources and support, many clients are noticeably more frugal.

“Labels and artists are certainly getting more bang for their buck,” PCPR’s Paul Carey tells *Music Week*. “It’s more competitive and you certainly have to be more resourceful.”

Richard Dawes agrees but says that care needs to be taken when hacking away at campaign resources in an attempt to make the pennies go further. “Tighter budgets mean that fewer resources will be channelled into PR campaigns outside of album launches which could be damaging for long-term success on acts that rely on the oxygen that traditional press and online PR can give,” he says. “We’re keeping our business diversified to cope with these short bursts and have found new avenues are bringing opportunities to the acts we look after – it’s important for us that everything links up and can compliment each other.”

MBC PR founder Barbara Charone, who works with the likes of Madonna, Kasabian and Miles Kane, tells *Music Week* that widespread cutbacks are most frustrating when it affects the music itself.

“Obviously trips are less frequent, especially to the US. Entertaining has also been cut and that’s such a key part of what we do,” she says. “But the hardest part is when we’re told we can’t have any more CDs. Music is what it’s all about.”

Charone suggests that labels are becoming overly cautious about security to the detriment of critics’ experience when it comes to listening to music.

“We all get the security element for bigger acts,” she says. “But it’s becoming almost impossible to let [journalists] live with the music, to hear it at home on their stereo any time they want. That’s so important to reviewing and writing about an album but it seems more and more a thing of the past.”

Murray Chalmers sees the PR role as primarily ideas-driven, an aspect which isn’t affected by financial fluctuations. “Where tighter budgets do affect us is when everyone expects the same or greater service but for less money,” he adds.

“As a small company, I’m constantly surprised by the way we are treated by some people – paying late or not paying at all. It’s the biggest joke in our office: when people engage with us on a project and then they say that they have no money.”

Not only can overly tight purse strings stunt



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# SECTOR PROFILE PR



**“The key is to integrate [social media] with traditional media. In isolation it can be like searching for the proverbial needle in the haystack”**

ALAN EDWARDS, OUTSIDE ORGANISATION

potentially great PR campaigns, they can also erode initiatives. The old adage of spending money to make money certainly applies according to Outside's Edwards.

“There is a point where too much cutting is counter-productive,” he explains. “We have

**ABOVE** Style points | David Bowie (left) is one of the big names in Outside Organisation's ranks, while MEC boasts NME favourite Miles Kane (right) on its books



constantly streamlined our service and are confident that the campaigns we create are both very effective and incredibly cost effective. As with all things in life though, there is a tipping point.”

So how should record companies, artists and their representatives work with PR agencies to achieve the best results? There's a consensus between the PR fraternity that close co-operation is key. “Managers and labels should spend time with their PR team to work out the entry point to the campaign more than anything else as that will dictate the feel of the whole thing,” says Rich Dawes. “It's also important to know that not all acts

**“Where tighter budgets do affect us is when everyone expects the same or greater service but for less money”**

MURRAY CHALMERS, MURRAY CHALMERS PR

break overnight and most need time to get proper traction. It's the high quality, sustained PR campaigns that are the most successful.”

That said, clients also need to be able to step back from a campaign and give PR agencies enough space to use their expertise. “Keep it simple and take out the overly complex reporting structures and politics,” says Outside's Alan Edwards. “As long as you're using a decent agency there is no need to micro-manage. In fact, that can be incredibly counter-productive and kill creativity.

“The PR should be spending most of their time enthusing to the media, not in meetings listening to people involved in non-related aspects of the project talk about their specific campaigns.”

Regardless of the changing routes to the public's perception, PCPR's Carey sums up a recurring sentiment that the core of effective PR hasn't changed and that clarity and simplicity is still the key to a successful campaign. “The best PR comes from those who can strategise and devise a whole plan that they can deliver. Some people will reel out pages of waffle when pitching for new business. If it doesn't fit on two pages of A4, it's probably not going to happen. Keep it simple and deliver.”

## Music Week Award Finalist 2013

**Music Week Award**  
‘PR Campaign of the Year’  
2013

**Record of the Day**  
‘Best Independent PR Agency’  
2010 & 2012

**Record of the Day**  
‘Best PR Campaign For A Re-Issue’  
2011

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Finalist 2011

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## FEATURE DEMON MUSIC GROUP

## A TABU SUBJECT

Demon Music Group on its latest catalogue acquisition Tabu Records and its plans for 2013



Modern day Demon: Tabu Records founder Clarence Avant (above) and Demon commercial director Adrian Sear (left). The Tabu reissue campaign includes special CD and vinyl releases (below)

## CATALOGUE

BY TOM PAKINKIS

It was one of the most influential record labels in soul music throughout the 70s, 80s and 90s and now, Demon Music Group is preparing to reissue the Tabu Records catalogue, brand and ethos for the modern age.

The Clarence Avant-founded label was home to headline acts such as Alexander O'Neal, Cherelle and The SOS Band, albums from whom will be getting the Demon treatment with a range of special edition boxsets, vinyl and digital offerings, with a 360 marketing campaign including press, social media and radio.

It's an acquisition that adds to Demon's already bulging roster of black music catalogues, with Stax and Motown the only notable absentees from this era in the indie's 40,000-strong track library.

But Demon's search for new catalogues continues. The company's commercial director Adrian Sear tells *Music Week* about Demon's plans for Tabu, how the digital landscape of 2013 affects

strategy and where Demon Music Group is heading next.

**What drew you to the Tabu catalogue?**

We're one of the largest catalogue companies in the UK. I think we are the largest in terms of plain catalogue marketing. We look after Philadelphia catalogue, we look after Brunswick catalogue and a lot of catalogues of that black soul era. This was one that was missing.

**What will be your approach with the catalogue for the modern age?**

There are several things we've done: we've reworked the logo so there's a slightly different colour on it so that we can make the label reborn – 'Tabu Reborn In 2013' is basically the slogan. We're putting out 35 expanded CD reissues, so that covers virtually every album that was on the label at the time.

We're also putting out a selection of the key albums on 180-gram vinyl and we'll be doing some boxsets as

well. The vinyl will be limited but it will be fantastic packaging and very thick.

The key thing is the expanded reissues, the boxsets and the vinyls. Everything that we're doing there, we're going to mirror on digital even if it is extra tracks and so on – there'll be digital versions of everything.

Then the marketing guys are building social media platforms on Facebook for Tabu and for the key artists. Then there's lots of digital stuff going on with SoundCloud and clever tools like that.

Digital is becoming more and more important these days and perhaps for catalogue especially as it opens it up to new audiences...

I think you're absolutely right. We noticed, up until nine months ago, that our digital to physical percentage was something like 90/10 to physical. But Deacon Blue would be a key example where we reissued all the original Sony albums and with the new album we were almost 50/50 digital to physical, which is incredible. I think it's more about timing really than a particular artist.

In my view, the real problem here is quality, because if you have been an avid CD or vinyl collector, your attention to sound and the quality of music you're getting has to be really high. What I think digital doesn't do is give you that. When we get to the wav file stage of quality – which I think is probably only a year away: where we can deliver wav files for every track from the cloud – then I think digital just takes over.

But to endorse the CD, there's still a hell of a lot of people who want to feel and touch packages. For the avid collector, there's always going to be a market.

**And there does seem to be a new interest in vinyl these days...**

Yes there is, in fact we're at various stages of vinyl releases – we're doing a hell of a lot this year but up until the end of last year we'd only done a handful. Now we're planning up to 60 or 70 releases. So we're going to become significant in it for the period that it keeps going.

**What's coming up for Demon more widely over the next year?**

Our plan is very simple: we want to work with catalogue owners and artists to re-release as much quality back catalogue as we can with enhanced packaging.

We'll be offering this kind of thing digitally as well, but we still think there's a very important market for enhanced and repackaged CD product. We're looking for catalogues of that type and with all this acquisition with Warner and Parlophone and BMG with Mute and Sanctuary, there will undoubtedly be some catalogue there that they would like this job done on. I hope they'll turn to us. That's what's happened with our partnership with Warner – we've re-released a massive amount of their catalogue – and we've worked very heavily with Sony and EMI as well.



## AVANT: WHY I CHOSE DEMON MUSIC GROUP

"Adrian Sear had contacted me three years before but I wasn't interested in doing anything at that time but Demon were persistent and I kept receiving emails. He contacted me again last year and we met up when he was in Los Angeles. I really liked him. I liked that he was aggressive and I told my attorney, 'He's got such nerve, let's do it!'"

"I've seen Demon's plans for the catalogue and I am extremely happy with what they're doing with the artwork; it looks great. I think they're nuts but they're confident about all the re-issues they are scheduling and they know their market, so more power to them if it helps them sell records!"



## PROFILE TRACEY THORN

# EVERYTHING BUT THE GIRL SINGER, INDIE SURVIVOR AND DANCEFLOOR CHANTEUSE TRACEY THORN HAS WRITTEN A BRILLIANT BOOK, BEDSIT DISCO QUEEN, ABOUT DESPERATELY WANTING TO BE IN A SUCCESSFUL, CRITICALLY-ADORED BAND – AND WHAT IT'S LIKE WHEN THAT'S EXACTLY WHAT HAPPENS

Everything But The Girl singer, indie survivor and dancefloor chanteuse Tracey Thorn has written a brilliant book, *Bedsit Disco Queen*, about desperately wanting to be in a successful, critically-adored band – and what it's like when that's exactly what happens

© Edward Bishop



## TALENT

BY DAVE ROBERTS

I don't think I set out to write a book", says Tracey Thorn, who, whether she meant to or not, has written a rather excellent book, called *Bedsit Disco Queen*, about growing up wanting to be in a band, making that dream come true and then being in turns bemused and amused by the reality.

She began as a member of the fondly remembered but undeniably shambolic Marine Girls, then went to Hull University where she met Ben Watt, who became her partner in life (they are still together and have three kids) and in *Everything But The Girl*. The group were initially NME favourites, mixing indie sensibilities with a sort of smoky, jazzy anti-rawk vibe – inspired and evoked as much as anything by Thorn's unique voice (their first single was a cover of the Cole Porter classic *Night and Day*, and a common reference point between the couple was the Subway Sect B-side *A Different Story* - 'we oppose all rock n roll').

**ABOVE** Thorn: "I haven't heard a debut record that sounds as unpolished as the Marine Girls for a very long time"

Then they became bloody huge. And absolutely Massive. All at the same time. In 1995 a Todd Terry remix of EBTG's *Missing* went to number three in the UK, number two in the US and number one across Europe. In the same year, Thorn was co-writer and guest vocalist on Massive Attack's classic single, *Protection*.

The genre-(trip)hopping nature of her career – and the make-up of her audience – is encapsulated in the book's title: she's a little bit *Bedsit*, a little bit *Disco*, and wholly entertaining.

Thorn's writing is funny and smart and honest and warm. (Although the temperature drops noticeably during the account of her dealings with former Warner Music boss Rob Dickins – Page 192: 'He is one of those men who thinks he's HILARIOUS, and he can say what he likes and no one minds because he's HILARIOUS').

She says her initial aim was to just trawl through some old diaries, some old records and some old reviews to remember who she used to be.

"I just thought I needed to look back at what I'd

**"We were quite a difficult entity to work with. People in majors have a very clear view: to sell as many records as possible."**

TRACEY THORN

done, because it was starting to feel a bit distant, almost like it hadn't happened to me. I began to feel I'd turned into someone else, I'd become 'mum' essentially. And I began to think, well, maybe I need to have a look at what I did and maybe it will all come back to me. So I started to look back and I found it fascinating, I thought, 'This is a really good story'."

It certainly is. It starts, as do so many great tales of English rock and pop, in the suburbs, with Thorn buying a guitar despite not having an amp, any bandmates, or any idea how to play it.

This was the late '70s though, and the DIY ethic hung heavy in the post-punk air. The important thing was to have a go, get involved. Soon she had found some kindred spirits and formed *The Marine Girls*, whose debut album, *Beach Party*, was genuinely recorded in a garden shed – possibly taking that DIY thing a little too literally.

Thorn says: "Listening to it again I was genuinely shocked by how really, really amateurish it was! It made you realise, 'Blimey, you really could get away with anything in those days'. Maybe that's a good thing, it certainly freed up a lot of people to get started at least."

She believes that spirit survives in the modern age: "I do think the DIY thing is still there, and the Internet has played a big part in that. The difference it seems to me is that people are far more professional these days than we were at that stage.

"When I hear new bands now, and they're on their first single, it's like a proper produced record. You hear the new *Palma Violets* record and it sounds like a proper, polished record. I haven't heard a debut record that sounds as unpolished as the *Marine Girls* was for a very long time."

Nevertheless, other people, unbeknownst to Thorn at the time, were impressed. She remembers being on the same *Later... bill* as *Hole* when Courtney Love skipped over to tell her that not only had she loved *Beach Party* but that Kurt, then only just deceased, had been a big *Marine Girls* fan.

She also wouldn't have swapped her stuttering start for a smoother passage into the pop world, like the *X-Factor*, for instance. "I love it, I watch it every week, but I wouldn't have dared. I think it's terrifying; it's the lions' den. I don't think all the people who go on it necessarily realise that, they think this'll be great, everyone will love me, and it's not like that."



She shies away with at least as much horror from the idea of a BRIT school education: "Nooo, I would have seen that as a way of being trained and shaped into a conventional view of what was good. I wouldn't have fitted anyway, because it seems that people who come through that have a much more versatile type of talent, they're a bit more old school showbiz, which I respect very much, but it's not for me."

She does, however, have unqualified praise for one famous graduate: "I think Adele is phenomenally good, once-in-a-generation good, and I can absolutely see why so many people connected with that record. She deserves every single sale. And I'm always pleased when people like that do well, because I think 'Yes! People notice!'. She's a gorgeous, unbelievable singer, plus she has good old-fashioned self-possession and the ability to get on and live her life."

Instead of Croydon, Thorn headed to Hull for her education. On her first day at University she met Watt – and spent pretty much every day with him from then on. They began living together and writing together and formed Everything But The Girl (The Marine Girls didn't survive).

Initially signed to Cherry Red, and then to the 'indiesguise' label Blanco Y Negro, they released a series of acclaimed albums, including *Eden* (1984) and *Idlewild* (1988). As befits a child of post-punk, she was suspicious of the music industry when it first crossed her path. The view abroad back then, in certain quarters, was that the business was basically run by hollow-hearted cigar chomping slave traders: 'I think we did think that, yes. We were terrified. That was the view at the time. It was an us and them attitude. And quite early on in our career we found ourselves being taken from an indie [Cherry Red] onto an indie-through-a-major, which was Blanco Y Negro, run by Geoff Travis and Mike Alway, great stalwarts of the indie scene, but nonetheless part of Warner.

"I think the idea was to try and move indie on a bit. I think they were aware that there were people they were signing who maybe had the potential to be more mainstream and that maybe if you collaborated with a major you could get the benefits of that – i.e. their promotional department and budgets – but still have the artistic control in the hands of a genuinely indie A&R team. That was the theory.

"In practice there were lots of moments when we went head-to-head. Ben and I were steeped in indie ideology for such a long time, but at the same time had ambitions. So I think we were quite a difficult entity to work with. And people in major records sometimes see things very clearly: the goal is to sell as many records as possible, 'Where's the problem?'

"And then to come up against a band that have all sorts of objections to doing certain things... that will create tensions. We found their ideas oppressive sometimes and I'm sure they found us awkward sometimes."

The culture clash was personified in Thorn's dealings with Warner's boss at the time, Rob Dickins: "It felt – and feels – to me like we were just different generations, although I'm not sure how much older he was than us [12 years], and I think that was a lot of the problem.

"We came in on the crest of an ideology that just hadn't been part of his world and so we didn't mesh on any level.

"Sometimes it's just a personality thing as well. Sometimes you can think very different things to someone, but you get on, so you can work your way through those differences. In this case there was a bit of a personality clash between us and I'm sure he feels the same. If you asked him he would probably say what a bloody awkward cow he thought I was.

"Thankfully what we always had on our side was Geoff, who stayed at Blanco, whereas Mike moved on. Geoff was basically our A&R man for a long time. So whilst we would have to go and have frightful meetings with the bigwigs at Warners, we did also have Geoff fighting our corner."

She is keen, however, to point out that she doesn't see things in purely dogmatic terms; the 'them and us' attitude has gone and she grinds no axe, not in the book and not in life: "The music industry's a collection of individuals really. This whole idea of there being a monolithic Music Industry doesn't really stand up.

"I began to realise that it was very easy to tar everyone with the same brush, but you would often come across people, within majors, who were genuine music lovers, really passionate, and I think sometimes my indie prejudices would be just that, prejudices, and I'd think well hang on, you're just

**"Whilst we had to go and have frightful meetings with the bigwigs at Warners, we always had Geoff [Travis] in our corner"**

TRACEY THORN

being a bit snotty now."

Her experiences with Virgin, to whom EBTG signed in the early 90s, were pretty much uniformly pleasant: "By then, we'd had all those years with Warner, and I don't want to paint everyone there as evil, there were plenty of people we got on with and there were good times, but when we signed with Virgin it did feel like we were on a major who liked us for what we were.

"There were no meetings in which it was suggested that we change. Having said that, Virgin had the good fortune to sign us when things were going very well, so..."

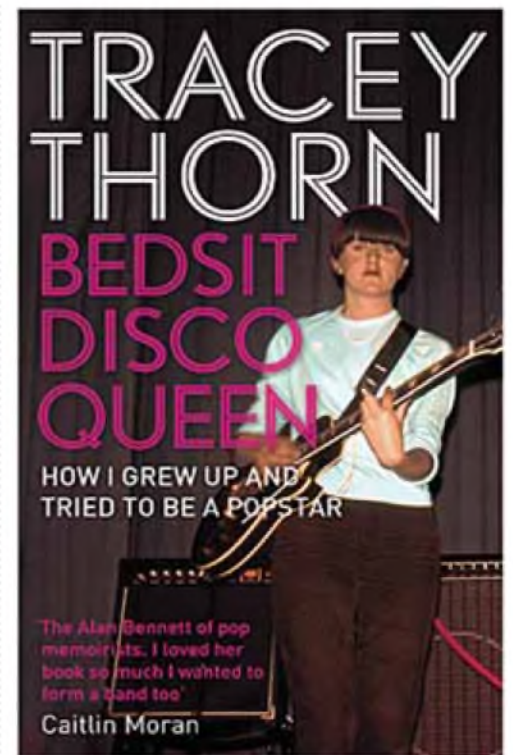
That success included the worldwide smash that was Todd Terry's remix of *Missing*. As Thorn explains in the book, its rise to the top wasn't mapped out, engineered or expected. It just sort of happened. So what does that teach us? "I think maybe it teaches us that the music industry isn't as controllable as people think it is.

"People have all sorts of conspiracy theories about the business, about how manipulative things are and they get agitated about that, but that's not to say it works, certainly not 100 per cent of the time. There are plenty of times when something is backed to the hilt, by lots of money and powerful companies, and it dies a death; and then a record comes in that no one's watching and no one's really backing and it steams to the top of the charts.

"With *Missing*, no one, in the band or in the record company, listened to it and said 'Woah, smash hit!'. They just thought it was a good sound for the US clubs. But then off it went..."

Soon after *Missing*, Thorn decided to call time (or at least time out) on her career and concentrate on raising a family.

**RIGHT**  
Bedsit Disco Queen: Tracey Thorn's autobiography is out now, published by Virago



Since starting work on the book though, inspired by her memories and the fun she had glancing back at who she used to be, she has resumed her career as a solo artist. Her most recent release was the vaguely Christmas-themed *Tinsel and Light*, released last October.

She has no definite plans for another album, but knows there will be one.

"I think for a while I thought it had gone away, that maybe I'd forgotten how to write songs, but now I know that that's what I do, and I can have a really long break and it'll come back to me, and I'll go back to it."

She's less sure that *Everything But The Girl* will resume, but hasn't ruled it out: "We haven't said we'll never do another record, no. Probably every few months we look at each other across the kitchen table and say 'What do you reckon?' and we toy with the idea, but one of us has usually got something else on the go at the time and... I think both of us feel we need a reason to do it other than everybody saying, You should do an *Everything But The Girl* record.

"And the other thing is, being a couple and making records together is not without its drawbacks and difficulties. And we've now got three kids as well, which puts another set of pressures on a relationship. Just working to keep your relationship going and your family life harmonious is hard enough sometimes. To add in going back to working together as well... we do wonder if we want that added pressure."

She winces at the additional thought that a new *Everything But The Girl* record would officially be *A Big Deal*. It would be welcomed and analysed with gusto and long words.

Thorn is aware that a certain section of her audience have always taken EBTG very seriously, and she appreciates their devotion, she really does, she just knows that deep down, every group shares one strand of DNA: "Essentially, every band, no matter what genre, is *Spinal Tap*. The whole business of being in a band is just daft. Even with an apparently serious band like *Everything But The Girl*, and people did take us incredibly seriously, I look back and everything was hilarious and silly."



## RETAIL

## HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

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

We are a classical CD specialist. We opened in 1991 and we're one of the largest and few remaining classical CD specialists left in the UK. We're located about 100 yards from Edinburgh's Usher Hall.

The business was started by me and my then business partner Sandy Matheson, he had worked in another classical CD shop in Edinburgh and wanted to open his own business. I'm a chartered accountant and wanted a change of career as well as being very interested and involved in classical music.

We opened the shop in August at the start of the Edinburgh Festival.

How is business today compared to previous years?

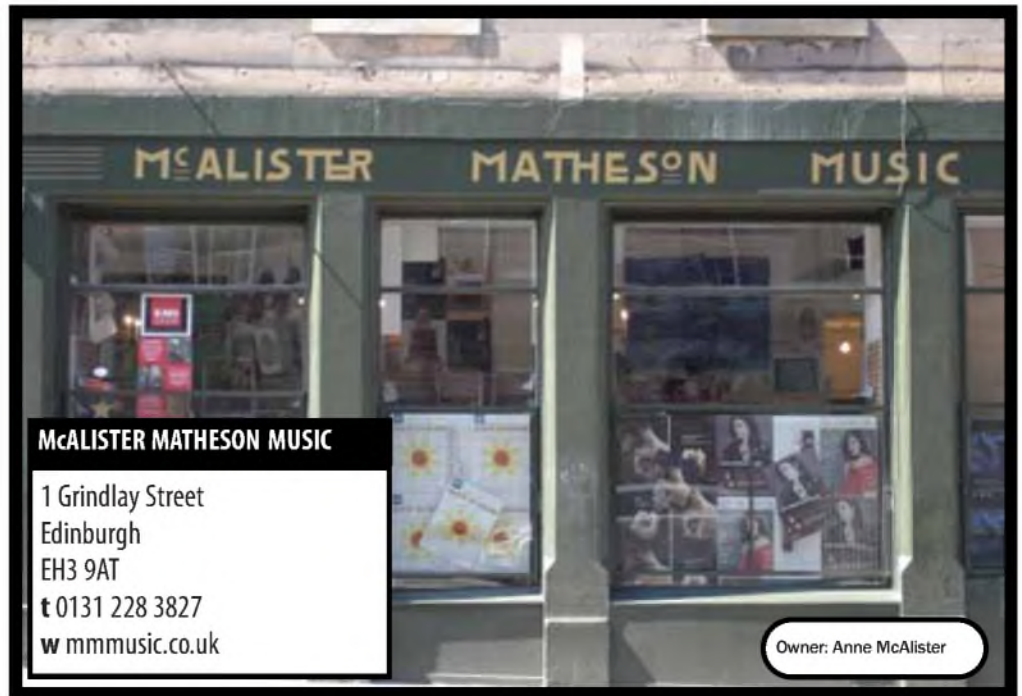
Business has been through various troughs and peaks. I have to say the first few months after we set up were very tough but then, as people got to know about

us, things improved greatly.

Things went very well for the first few years. We expanded into premises next door, enlarging the shop, in 1995 and things were on an increasingly upward cycle until 1999/2000 at the peak of the CD market. We found that, while people had been expanding their collections up until then, sales plateaued and, as people's collections took up more space, they didn't have room to buy anymore.

Then obviously the advent of downloads and Amazon has impacted on us. We're a very traditional kind of shop, we only employ people who know a lot about classical music and they generally have music degrees. Everyone in the shop is able to give advice from their own general knowledge and we're very people focused.

About a third of our business is mail order but our website, which we developed many years ago, is now completely out of date and so is going to be



**"The backlash against Amazon not paying tax in the UK has meant that we've picked up a few customers"**

ANNE MCALISTER, MCALISTER MATHESON

replaced in the next few months with a brand new one. In today's environment, no shop on the High Street can survive without a good quality website.

**Do you feel that the classical genre is somewhat protected from the decline of physical because of its audience?**

I would say that, yes. I think downloading has been much slower to take off [in the classical genre]. Having said that, our customers have become much more web savvy over the last two or three years.

It hasn't stopped them buying CDs, they just go on to the web to find out what they want sometimes. The backlash against Amazon not paying tax in the UK has meant that we've picked up a few customers who have reacted.

**Has HMV's situation affected your business at all?**

The demise of HMV means that all five HMV stores in Edinburgh are closing including the main Princess Street store, which is quite close to us. So we are benefitting by picking up customers from them.

But I don't actually think that it's particularly healthy having little competition or few outlets for physical product in a city the size of Edinburgh because people will be driven towards

either buying physical product online or downloading.

The other thing that has happened because of the reaction against Amazon and the demise of HMV is that people seem to understand that if they don't use High Street shops they will lose them.

**How confident are you about the future?**

I'm certainly confident about the next two or three years. There's a big appetite out there for physical product so I expect us to be here for at least the next four years, say, because I think physical product will be around until then.

What happens after that, who knows? Technology changes so quickly that it's impossible to predict the future.

## INTERNET vs HUMAN

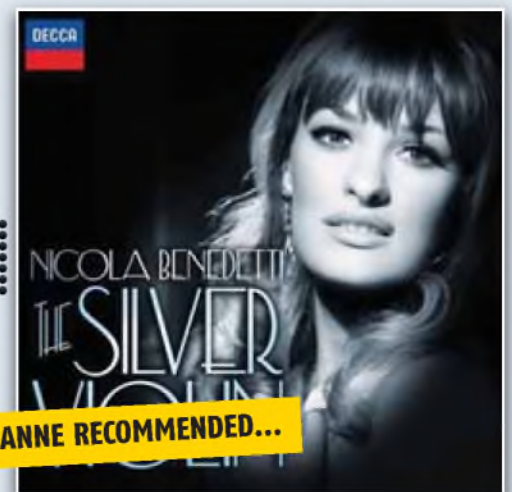
This week's High Street Hero Anne takes on his digital rivals ...



ANDREA BOCELLI *Passione*



JOSH GROBAN *All That Echoes*



NICOLA BENEDETTI *The Silver Violin*



# THIS WEEK'S RETAIL CHARTS



**FOPP**  
Top 10 retail chart

| POS | ARTIST                | ALBUM                             |
|-----|-----------------------|-----------------------------------|
| 1   | CAVE, NICK: BAD SEEDS | Push The Sky Away                 |
| 2   | ATOMS FOR PEACE       | Amok                              |
| 3   | MARR, JOHNNY          | Messenger                         |
| 4   | BUGG, JAKE            | Jake Bugg                         |
| 5   | FOALS                 | Holy Fire                         |
| 6   | MOGWAI                | Les Revenants Soundtrack          |
| 7   | BLACK KEYS            | El Camino                         |
| 8   | EMELI SANDE           | Our Version Of Events: Special Ed |
| 9   | MUMFORD & SONS        | Babel                             |
| 10  | PALMA VIOLETS         | 180                               |

**iTunes**  
Top 10 retail chart

| POS | ARTIST          | ALBUM                                       |
|-----|-----------------|---------------------------------------------|
| 1   | EMELI SANDE     | Our Version of Events (special edition)     |
| 2   | MUMFORD & SONS  | Babel                                       |
| 3   | BEN HOWARD      | Every Kingdom                               |
| 4   | JAKE BUGG       | Jake Bugg                                   |
| 5   | VARIOUS         | Dermot O'Leary ...the Saturday Sessions '13 |
| 6   | BRIDGIT MENDLER | Ready or Not (Remixes)                      |
| 7   | BASTILLE        | Pompeii (Remixes)                           |
| 8   | ATOMS FOR PEACE | Amok                                        |
| 9   | VARIOUS         | Pop Stars                                   |
| 10  | TAYLOR SWIFT    | Red                                         |

**EMUSIC**  
Top 10 streamed chart

| POS | ARTIST                    | ALBUM                              |
|-----|---------------------------|------------------------------------|
| 1   | NICK CAVE & THE BAD SEEDS | Push the Sky Away                  |
| 2   | BAAUER                    | Harlem Shake                       |
| 3   | FOXYGEN                   | We Are the 21st Century Ambassador |
| 4   | SAMANTHA CRAIN            | Kid Face                           |
| 5   | JAMIE LIDELL              | Jamie Lidell                       |
| 6   | RICHARD THOMPSON          | Electric                           |
| 7   | MOGWAI                    | Les Revenants Soundtrack           |
| 8   | UNKNOWN MORTAL...         | II                                 |
| 9   | STEVEN WILSON             | The Raven That Refused to Sing     |
| 10  | ED HARCOURT               | Back Into the Woods                |

## REISSUE REPACKAGE

**THE WHITE STRIPES** Elephant – 10th anniversary edition  
Third Man / April 20

To coincide with Jack White's ambassadorship for this year's Record Store Day, Third Man is issuing a 10th anniversary edition of The White Stripes album Elephant.



A limited-edition, coloured double LP vinyl will be made available exclusively for the Day. LP1 is on split-colour black and red vinyl and LP2 is on white vinyl, with the pair housed in a double pocket gatefold, tip on sleeve.

The record is mastered direct from the original analogue source and the physical package also includes an MP3 download card and printed inner sleeves.

The Third Man website is hosting a brief video of the product's artwork being printed in a factory. A black vinyl edition will be made available later this year.

Speaking about his passion for Record Store Day, White said upon being named ambassador for the event: "As Record Store Day Ambassador of 2013 I'm proud to help in any way I can to invigorate whoever will listen with the idea that there is beauty and romance in the act of visiting a record shop and getting turned on to something new that could change the way they look at the world, other people, art, and ultimately, themselves.

"Let's wake each other up," was his recurring message.

# PRE-RELEASE TIMBERLAKE, POP PARTY AND ANGEL HIGHEST NEW ENTRIES

AS DAVID BOWIE HOLDS strong atop the Amazon and Play charts, and Now 84 reigns once again at Sainsbury's pre-order, there are lots of climbers and new entries threatening from below.

Justin Timberlake's The 20/20 Experience is riding high with a fresh appearance at No.6 at Amazon, whilst it climbs from 5 to 4 at Sainsbury's.



Following Timberlake at Amazon, there's also new entries from the Les Miserables Cast (No.7), Billy Bragg, Joe Bonamassa and The Strokes (16 to 18 respectively). Sound City Real to Reel squares off the Top 20 at the e-tailer.

UK R&B artist Angel debuts with his first album as Play's highest new entry at No.8 and is followed by fellow new entrants all the way to the No.20 spot with albums from Steve Mason, Edwyn Collins, Peace, Crime & The City Solution, Karl Bartos, Wild Belle, Marnie Stern, The Coasters (two different albums), Crosstown Rebel's Rave 3, Christopher Cross and Chris Tietjen.



Over at Sainsbury's, Pop Party 11 shoots straight in at No.5, ahead of offerings from Eric Clapton (No.6), David Bowie (Aladdin Sane reissue, No.8), Iron Maiden (11), and Seasick Steve (twice at 18 and 19) before James Blake rounds off the supermarket standings at No.20.

**AMAZON PRE-RELEASE**

| POS | ARTIST/ ALBUM / LABEL                  |
|-----|----------------------------------------|
| 1   | DAVID BOWIE The Next Day               |
| 2   | BON JOVI What About Now                |
| 3   | DEPECHE MODE Delta Machine             |
| 4   | VARIOUS Now That's What I Call...! 84  |
| 5   | HURTS Exile                            |
| 6   | JUSTIN T The 20/20 Experience          |
| 7   | LES MISÉRABLES The Motion Picture...   |
| 8   | JOHN GRANT Pale Green Ghosts           |
| 9   | SUEDE Bloodsports                      |
| 10  | IRON MAIDEN Maiden England '88         |
| 11  | STOOSHE Stooshe                        |
| 12  | TOM ODELL Long Way Down                |
| 13  | PARAMORE Paramore                      |
| 14  | GABRIELLE APLIN English Rain           |
| 15  | DEPECHE MODE Heaven                    |
| 16  | BILLY BRAGG Tooth & Nail               |
| 17  | JOE BONAMASSA An Acoustic Evening...   |
| 18  | THE STROKES Comedown Machine           |
| 19  | IMAGINE DRAGONS Night Visions          |
| 20  | SOUND CITY...Sound City - Real to Reel |

**SAINSBURY'S PRE-RELEASE**

| POS | ARTIST/ ALBUM / LABEL                  |
|-----|----------------------------------------|
| 1   | VARIOUS ARTISTS Now 84                 |
| 2   | MICHAEL BUBLE To Be Loved              |
| 3   | DAVID BOWIE The Next Day               |
| 4   | JUSTIN T The 20/20 Experience          |
| 5   | VARIOUS Pop Party 11                   |
| 6   | ERIC CLAPTON Old Sock                  |
| 7   | BON JOVI What About Now                |
| 8   | DAVID BOWIE Aladdin S... (Remastered)  |
| 9   | TOM ODELL Long Way Down                |
| 10  | DEPECHE MODE Delta Machine             |
| 11  | IRON MAIDEN Maiden England             |
| 12  | SIMPLE MINDS Celebrate - Greatest Hits |
| 13  | THE STROKES Comedown Machine           |
| 14  | JOE BONAMASSA An Acoustic Evening...   |
| 15  | VAMPIRE WEEKEND Modern Vampires...     |
| 16  | GABRIELLE APLIN English Rain           |
| 17  | SUEDE Bloodsports (digipack)           |
| 18  | SEASICK STEVE Hubcap Music             |
| 19  | SEASICK STEVE Hubcap M...(digipack)    |
| 20  | JAMES BLAKE Overgrown                  |

amazon.co.uk

**PLAY PRE-RELEASE**

| POS | ARTIST/ ALBUM / LABEL                    |
|-----|------------------------------------------|
| 1   | DAVID BOWIE The Next Day (deluxe ed)     |
| 2   | VARIOUS Sound City: Real To Reel...      |
| 3   | DAVID BOWIE The Next Day                 |
| 4   | SOILWORK The Living (2CD ltd ed digi)    |
| 5   | HURTS Exile                              |
| 6   | HURTS Exile (deluxe CD & DVD)            |
| 7   | JOHN GRANT Pale Green Ghosts (2CD)       |
| 8   | ANGEL About Time                         |
| 9   | STEVE MASON Monkey Minds In The...       |
| 10  | EDWYN COLLINS Understated                |
| 11  | PEACE In Love                            |
| 12  | CRIME & THE CITY... American Twilight... |
| 13  | KARL BARTOS Off The Record               |
| 14  | WILD BELLE Isles                         |
| 15  | MARNIE STERN The Chronicles Of ...       |
| 16  | THE COASTERS The Definitive C... (2 CD)  |
| 17  | THE COASTERS Those Hoodlum...(2 CD)      |
| 18  | VARIOUS Crosstown Rebels Pres...(3 CD)   |
| 19  | CHRISTOPHER CROSS A Night In Paris       |
| 20  | MIXED BY CHRISTIETJEN Acht               |

**PLAY PRE-RELEASE**

| POS | ARTIST/ ALBUM / LABEL                    |
|-----|------------------------------------------|
| 1   | DAVID BOWIE The Next Day (deluxe ed)     |
| 2   | VARIOUS Sound City: Real To Reel...      |
| 3   | DAVID BOWIE The Next Day                 |
| 4   | SOILWORK The Living (2CD ltd ed digi)    |
| 5   | HURTS Exile                              |
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| 7   | JOHN GRANT Pale Green Ghosts (2CD)       |
| 8   | ANGEL About Time                         |
| 9   | STEVE MASON Monkey Minds In The...       |
| 10  | EDWYN COLLINS Understated                |
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| 19  | CHRISTOPHER CROSS A Night In Paris       |
| 20  | MIXED BY CHRISTIETJEN Acht               |

Sainsbury's

play.com



## PEOPLE

## PERSONNEL NORDOFF ROBBINS APPOINTS NEW CEO

## ■ NORDOFF ROBBINS

## DR MARCUS

STEPHAN has been appointed CEO of Nordoff Robbins, taking over from



PAULINE ETKIN OBE, who retired at the end of February.

Stephan will report to Nordoff Robbins' Board of Governors, chaired by David Munns OBE.

Stephan previously held roles at the British Society for Immunology, Body Positive, WHO Copenhagen and Red Cross.

The new CEO is a Fellow of the Royal Society of Public Health and the Royal Society of Medicine. More recently, he helped to set up the British Obesity Society and acts as the organisation's CEO.

Etkin has spent over 30 years with the charity and was awarded an OBE for services to Music Therapy in the 2013 New Year Honours list.

Speaking on the appointment, Etkin said: "It has been an honour and a privilege to have worked alongside so many talented people

at Nordoff Robbins over the last 30 years. Our clients, carers and the music have been my inspiration. I know I am leaving the charity in Marcus' very safe hands."

## ■ NAME PR

ADAM WEBB has been appointed to the role of senior account director.

Prior to this he was an award-winning Press & Communications executive at UK Music.

In his new role, Webb will help manage press and communications for a number of Name's existing clients - including Merlin, Cooking Vinyl, Essential Music & Marketing and MusicTank - as well as working with founder Sam Shemtob to develop and expand the agency's business.

Before working in PR, Webb was a freelance journalist covering music and technology for the likes of *The Guardian* and MusicAlly,



and also served as *Music Week* features editor in 2005. His biography of The Beach Boys' Dennis Wilson was published by Creation Books.

## ■ BRIGHTON ELECTRIC

The recording and rehearsal studios has appointed producer DAN SWIFT as its resident producer and engineer.

Swift is now working with Passenger (Mike Rosenberg) on an acoustic mix of songs featuring collaborations with Ruby Turner and Ed Sheeran, as well as Naomi Bedford, who recently recorded a duet with Ron Sexsmith.

Swift has produced bands such as Aqualung, Snow Patrol, Kasabian and Art Brut, as well as having recently recorded, mixed and mastered The Mountain Firework Company's current album.

Swift's appointment comes as Brighton Electric expands its rehearsal and recording space and embarks on a major internal renovation of its studios.

## ■ UNIVERSAL

GEOFF SMITH (pictured right) has joined Universal Music Group as head of digital for Universal Strategic Marketing (USM).

In this newly created role, Smith will focus on creating international opportunities and innovative solutions for catalogue artists across all digital platforms and services.

He comes to the major's international catalogue operation after six years at EMI. His most recent position was VP Digital Marketing Catalogue UK, where he was responsible for working global priorities including: The Beatles, Pink Floyd, Iron Maiden and David Bowie, as well as the catalogues of EMI, Virgin and Blue Note.

Prior to EMI, Smith gained experience in broadcasting, advertising, management, independent labels and publishing, in addition to his involvement with a digital start up.



Elsewhere at Universal, GEORGE ASH (above right) has been appointed president, Universal Music Asia Pacific, moving up from his role as the major label's president of Australasia.

In his new role, Ash will take on responsibility for all of UMG's operations in the Asia Pacific region excluding Japan.

He was appointed president of Universal Music Australasia in 2010 having previously served as MD since 2001. During this time, the company has doubled its market share.

The exec recently oversaw the first phase of the integration of EMI Music into Universal in Australia.

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](mailto:Tina.Hart@intentmedia.co.uk)

## NEED TO KNOW

Week by week, build the best contact book in the business

#69 WILL HOPE, Director of Label Relations, Spotify



Will Hope is Spotify's director of Label Relations for Europe, Australia and New Zealand. Along with his team, he manages relationships between the streaming service and the key major record labels, ensuring that Spotify users, artists, labels - and the company itself - all get the most opportunities from those partnerships and that his company is on top of industry trends.

Since he joined Spotify in 2011, Hope has worked on high-profile campaigns with acts including Emeli Sandé, Beyoncé and Lady Gaga,

as well as playing a crucial role in securing the addition of Bob Dylan's back catalogue to the service.

He's worked his way up through the music industry, including stints at Warner in Spain and London, as well as Universal in the UK, where a project with U2 led him to Spotify's door.

In another life, Hope is a dab hand at ping pong and other bat-and-ball-related sports. He is also very proud of making it onto the 'thank you' comments of a 'Makefaker' compilation album.

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

Lorraine Long, Head Of Press, CharmFactory

"My break came in 2006 following work experience at indie label Protest Recordings. My first job was junior campaign manager at Incubator (PR). Having a background in hospitality (ahem!), this was a massive leap into music.

"With a passion for music and sheer determination, I spent two and a half years developing PR skills across press media, working diverse campaigns from catalogue releases like The Rolling Stones to new artists for Epitaph Records such as Farewell; to established bands like Fat Freddy's Drop. I gained experience on music festivals like Wireless, awards ceremonies including Metal Hammer and finally, magazine PR for *Total Film*.

"I joined CharmFactory in 2009, having seen the growth of digital PR. Here I've enjoyed working with incredible artists, label staff and managers, and colleagues. Personal highlights include: Rebecca Ferguson going double platinum, Everything Everything scoring a Top 5 album with Arc, working with Paul Simon, Aiden Grimshaw and recently Kodaline, and finally, being part of the Barclaycard Mercury Prize PR team."



## TOP TIP

Work hard, get out and make contacts, attend gigs, do research, be polite but don't be a pushover. Most importantly, love every act you're working with - it shows if you don't.



## 26 SINGLES & ALBUMS

Emeli Sande holds firm at number one in the albums chart

NOW INCLUDES  
OFFICIAL WEEKLY  
iTUNES CHARTS FROM  
AROUND THE WORLD



# CHARTS FOCUS



## 28 UK AIRPLAY & STREAMING

Olly Murs, Bruno Mars and Rihanna top the UK radio airplay chart for a second week

## 30 EU AIRPLAY & GLOBAL SALES

Nick Cave & The Bad Seeds 15th studio album awards Cave his first number one in Australia

## 32 COMPILATIONS & INDIES

BRITs 2013 is still the No.1 comp, whilst Atoms For Peace have the No.1 indie album



## 33 CLUB

Duke Dumont tops the Upfront club chart with single Need U (100%), featuring A\*M\*E & MNEK

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Alan Jones crunches the crucial numbers from the Official UK Charts

## 38 KEY RELEASES & PRODUCT

Michael Bubl e's sixth studio album To Be Loved is album of the week



# CHARTS UK SINGLES WEEK 9



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

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

## THE OFFICIAL UK SINGLES CHART

| THIS WK | LAST WK | CHRT | ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)                                                                                                                                                                                                       | SALES INCREASE      | THIS WK | LAST WK  | CHRT | ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)                                                                                                                                                                                                  | SALES INCREASE  |
|---------|---------|------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------|---------|----------|------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------|
| 1       | 4       | 3    | <b>JUSTIN TIMBERLAKE</b> Mirrors <i>RCA USRC11300059 (ARV)</i><br>(tbc) Universal/tbc (Timberlake/rbc)                                                                                                                                                      | SALES INCREASE      | 39      | New      |      | <b>PARAMORE</b> Now Fueled By Ramen <i>USAT21207256 (ARV)</i><br>(Meldal-Johnsen/tbc) Warner Chappell (Williams/York)                                                                                                                                  |                 |
| 2       | New     |      | <b>BASTILLE</b> Pompeii <i>Virgin GB1201200092 (E)</i><br>(Smith/Crew)/Universal (Smith)                                                                                                                                                                    | HIGHEST NEW ENTRY   | 40      | 35       | 20   | <b>LABRINTH FEAT. EMELI SANDE</b> Beneath Your Beautiful <i>Syco GBHMU1200008 (ARV)</i><br>(Labrinth/Ja Uggler) Sony ATV/EMI/Stellar (McKenzie/Sande/Posner)                                                                                           |                 |
| 3       | 1       | 2    | <b>ONE DIRECTION</b> One Way Or Another (Teenage Kicks) <i>Syco GBHMU1300002 (ARV)</i><br>(Bunetta/Ryan)/Universal/BMG Chrysalis (Harry/Harrison/O'Neill)                                                                                                   |                     | 41      | 43       | 4    | <b>STEREOPHONICS</b> Indian Summer <i>Stylus/Lygnition GBGB1200030 (E)</i><br>(Jones/Lowe) Universal (Jones)                                                                                                                                           | SALES INCREASE  |
| 4       | 2       | 6    | <b>MACKLEMORE FEAT. RYAN LEWIS &amp; WANZ</b> Thrift Shop <i>Macklemore GMM881200003 (ADA ARV)</i><br>(Lewis/tbc) Macklemore/Ryan Lewis Publishing (Haggerty/Lewis)                                                                                         |                     | 42      | 54       | 3    | <b>THE 1975</b> Chocolate <i>Dirty Hit GBK31W1000164 (ARV)</i><br>(Crossey/1975) Good Soldier (1975)                                                                                                                                                   | HIGHEST CLIMBER |
| 5       | 5       | 3    | <b>AVICII V NICKY ROMERO</b> I Could Be The One <i>Postino/Virgin SEUM71201603 (E)</i><br>(Avicii/Romero/Pounouri) Sony ATV/EMI/Kobalt/Lateral Mgmt./Bucks/Universal (Bergling/Vredenberg/Parmenius/Rottveit/Pounouri/Wiklund)                              |                     | 43      | 41       | 15   | <b>OLLY MURS FEAT. FLO RIDA</b> Troublemaker <i>Epic GBAR1201891 (ARV)</i><br>(Robson) Sony ATV/Universal/Salli Kaak/Imagem/Warner Chappell/Studio Bess (Murs)/Iland/Robson/Kelly)                                                                     |                 |
| 6       | 6       | 18   | <b>TAYLOR SWIFT</b> I Knew You Were Trouble <i>Mercury/Big Machine USCJY121039 (ARV)</i><br>(Marin/Shelback) Sony ATV/Tre/Kobalt/MXM (Swift/Martin/Shelback)                                                                                                | SALES INCREASE      | 44      | 39       | 18   | <b>ROBBIE WILLIAMS</b> Candy <i>Kland GBPS61200003 (ARV)</i><br>(Iackflee) Sony ATV/Farrell/Smalltown Supermusic (Williams/Ratlow/Olsen)                                                                                                               |                 |
| 7       | 7       | 4    | <b>BRUNO MARS</b> When I Was Your Man <i>Atlantic USAT2120669R (ARV)</i><br>(The Smeezingtons) Sony ATV/Universal/BMG Rights/Warner Chappell/Jonathan/Roc Nation/Famamamem (Mars/Lawrence/Evigne/Wyatt)                                                     | SALES INCREASE      | 45      | 32       | 3    | <b>FOALS</b> My Number <i>Warner Brothers GBAA1200723 (ARV)</i><br>(Hood/Maulder) Because Editions (Bevan/Gervers/Smith/Philippakis)                                                                                                                   |                 |
| 8       | 3       | 3    | <b>BAAUER</b> Harlem Shake <i>Mud Decent US241200043 (C)</i><br>(Bauer) tbc (Rodriguez)                                                                                                                                                                     | SALES INCREASE      | 46      | 49       | 3    | <b>EXAMPLE</b> Perfect Replacement <i>Mos GBLEN1201191 (SDU)</i><br>(Reed/Mel) Warner Chappell/Universal (Gleave/Goobh)                                                                                                                                | SALES INCREASE  |
| 9       | New     |      | <b>WILEY FEAT. CHIP</b> Reload <i>Warner Brothers/One More Tune GBAHT130004R (ARV)</i><br>(Scrib/Riley) EMI/Universal/Just Isn't Music/JCC (Cowie/Hyffe/Diatunji/Orobiji/Riley/S Riley)                                                                     |                     | 47      | 44       | 2    | <b>LIL' WAYNE FEAT. DRAKE &amp; FUTURE</b> Love Me <i>Cash Money/Island USCMS1300002 (ARV)</i><br>(Mike Will Made It/A+) Universal/Young Money/Warner Chappell/Isvevntw/EMI/Sounds From Earthdrummers (Carter/Graham/Cash/Williams/Hogan)              |                 |
| 10      | 16      | 4    | <b>PINK FEAT. NATE RUSS</b> Just Give Me A Reason <i>RCA USRC11200786 (ARV)</i><br>(Basker) Sony ATV/EMI Blackwood/Pink Ink/DeWay Above (Pink/Basker/Ruess)                                                                                                 | +50% SALES INCREASE | 48      | Re-entry |      | <b>WHEATUS</b> Teenage Dirtbag <i>Columbia USSM1000R431 (ARV)</i><br>(Wheatons/Imene) EMI (Brown)                                                                                                                                                      |                 |
| 11      | 9       | 9    | <b>BEN HOWARD</b> Only Love <i>Island GBUM71104742 (ARV)</i><br>(Bond) Warner Chappell (Howard)                                                                                                                                                             |                     | 49      | 42       | 13   | <b>PITBULL FEAT. TJR</b> Don't Stop The Party <i>London/Universal USRC1120104R (ARV)</i><br>(TJR/Ake) Sony ATV/Abu/lay Tai/Rising/Blue Mountain/MIA/DI (China/long Come) Martini/Therak No InTeam (Pepi/Rodicks/Garcia/Martini/J Lynn/Hbbert)          |                 |
| 12      | 8       | 12   | <b>RIHANNA FEAT. MIKKY EKKO</b> Stay <i>Def Jam USUM71214754 (ARV)</i><br>(Ekko/O'leil/Parker) Sony ATV (Ekko/Parker)                                                                                                                                       |                     | 50      | 51       | 19   | <b>PINK</b> Try <i>RCA USRC11200785 (ARV)</i><br>(Kurstin) BMG Rights/Hello I Love You/Iam Writers+/egitimate Efforts (Busbee/West)                                                                                                                    |                 |
| 13      | 11      | 5    | <b>DISCLOSURE FEAT. ALUNAGEORGE</b> White Noise <i>Klana/PMR GBUM713006R2 (ARV)</i><br>(Disclosure) Universal/CC (H Lawrence/G Lawrence/Dewji-Francis/Napier)                                                                                               |                     | 51      | 56       | 26   | <b>THE SCRIPT FEAT. WILL.I.AM</b> Hall Of Fame <i>Epic/Phonogenic GB1101200733 (ARV)</i><br>(O'Donoghue/Sheehan/Barry) Imagem/am composing/BMG Silver/CC (O'Donoghue/Sheehan/Adams/Barry)                                                              |                 |
| 14      | 25      | 22   | <b>ADELE</b> Skyfall <i>XL GBK51200164 (PIAS) 1★</i><br>(Epworth) EMI/Universal (Adkins/Epworth)                                                                                                                                                            | +50% SALES INCREASE | 52      | 46       | 10   | <b>JAKE BUGG</b> Lightning Bolt <i>Mercury GBUM71120279R (ARV)</i><br>(Archer) Kobalt/Soul Kitchens (Bugg/Archer)                                                                                                                                      |                 |
| 15      | 10      | 11   | <b>EMELI SANDE</b> Clown <i>Virgin GBAAA1200010 (E)</i><br>(Naughty Boy) Sony ATV/Naughty Words/EMI/Stellar/JQ/Arion (Sande/Khan/Mitchell)                                                                                                                  |                     | 53      | 53       | 28   | <b>TAYLOR SWIFT</b> We Are Never Ever Getting Back Together <i>Mercury USCJY121018 (ARV)</i><br>(Martin/Shelback/Huff/tbc) Sony ATV/Kobalt/MXM (Swift/Shelback/Martin)                                                                                 |                 |
| 16      | 13      | 6    | <b>ELLIE GOULDING</b> Explosions <i>Po'ydar GBUM712050R2 (ARV)</i><br>(Portis) Global Talent/Reverb (Goulding/Portis)                                                                                                                                       |                     | 54      | 38       | 4    | <b>TYLER JAMES FT. KANO</b> Worry About You <i>Kland GBUM71206512 (ARV)</i><br>(@teronate) Universal (James/Mackichan)                                                                                                                                 |                 |
| 17      | 12      | 21   | <b>MUMFORD &amp; SONS</b> I Will Wait <i>Gentlemen Of The Road/Island GBUM71204769 (ARV)</i><br>(Dravo) Universal (Mumford & Sons)                                                                                                                          |                     | 55      | 55       | 5    | <b>BIRDY</b> People Help The People <i>14th Floor/Atlantic GBAA1100351 (ARV)</i><br>(Ford) Sony ATV (Aldred)                                                                                                                                           |                 |
| 18      | 14      | 7    | <b>JUSTIN TIMBERLAKE FEAT. JAY-Z</b> Suit & Tie <i>RCA USRC11300004 (ARV)</i><br>(Timbaland/Timberlake/Ree) Universal/EMI/21 Tunes/VB/Rising/Di Carter Boys/Warner Chappell/Extreme Harmon/Almo/Dynaton E (Timberlake/Wadey/Carter/Harmon/various)          |                     | 56      | 45       | 31   | <b>EMELI SANDE</b> Next To Me <i>Virgin GBAAA1200003 (E)</i><br>(Craze/Hoax/Mojam) EMI/Stellar/Sony ATV/Naughty Words/CC (Sande/Chegwinn/Craze/Paul)                                                                                                   |                 |
| 19      | 23      | 2    | <b>OLLY MURS</b> Army Of Two <i>Epic/Syco GBAR1201990 (ARV)</i><br>(Future Cut) Kobalt/Universal/Salli Kaak/Warner Chappell/Future Cut (Murs/Hector/Babaola/Leewis)                                                                                         | SALES INCREASE      | 57      | Re-entry |      | <b>DROIDEKA</b> Get Hyper <i>Droidska TCABK126R77R</i><br>(tbc) Dark horse songs/tbc (Carter/tbc)                                                                                                                                                      |                 |
| 20      | 15      | 14   | <b>CALVIN HARRIS FEAT. TINIE TEMPAH</b> Drinking From The Bottle <i>Columbia GBAR1201391 (ARV)</i><br>(Harris/Reynolds/Knight) EMI/Reverb/CC (Harris/Reynolds/Knight/Tinie Tempah)                                                                          |                     | 58      | 50       | 15   | <b>ALICIA KEYS</b> Girl On Fire <i>RCA USRV81200310 (ARV)</i><br>(Keys/Shaxler/Aalaaemmi) Sony ATV/EMI/Universal/ellow/Way Above/Inden Springfield/Songs Of The Knight/Spr: Iwa (Keys/Shaxler/Remi/Squier/Maraj)                                       |                 |
| 21      | 20      | 20   | <b>THE LUMINEERS</b> Ho Hey <i>Decca USDMG1260R05 (ARV)</i><br>(Hadlock) Kobalt (Schultz/Frater)                                                                                                                                                            |                     | 59      | 59       | 21   | <b>DISCLOSURE FEAT. SAM SMITH</b> Latrh <i>Klana/PMR GB97P1200154 (ARV)</i><br>(Disclosure/tbc) Universal/CC (H Lawrence/G Lawrence/Napier/Smith)                                                                                                      |                 |
| 22      | 18      | 12   | <b>WILL.I.AM FEAT. BRITNEY SPEARS</b> Scream & Shout <i>Interscope USUM71215597 (ARV)</i><br>(Jaxxy Tay) BMG Chrysalis/Sony ATV/Musical/Crags/Universal (Adams/Martens/Kouame/Wesley)                                                                       |                     | 60      | Re-entry |      | <b>BASTILLE</b> Flaws <i>Virgin GBAAA1200755 (E)</i><br>(Crew/Smith) Universal (Smith)                                                                                                                                                                 |                 |
| 23      | 21      | 8    | <b>DIZZEE RASCAL</b> Bassline Junkie <i>Duttes Slnak/Kland GBUM712079R7 (ARV)</i><br>(M Cole) Notting Hill/CC (Mills/Coleman)                                                                                                                               |                     | 61      | New      |      | <b>KANYE WEST FEAT. BIG SEAN &amp; PUSHA T</b> Mercy <i>Def Jam USUM71203564 (ARV)</i><br>(West/West) Universal/Sony ATV/EMI/BarK To Da Future/Reveron/Westbury/Royce/Please Comm: My Publishing/CC (West/Anderson/Thomson/Epps/Thomas/Beagle/various) |                 |
| 24      | 17      | 3    | <b>GABRIELLE APLIN</b> Please Don't Say You Love Me <i>Parlophone GB0401200227 (E)</i><br>(Spencer) Universal/BMG Rights (Aplin/Atkinson)                                                                                                                   |                     | 62      | New      |      | <b>MILES KANE</b> Give Up <i>Columbia GB1101201270 (ARV)</i><br>(Roudie) Universal/Kobalt/R-Unique (Kane/Kid Harpoon)                                                                                                                                  |                 |
| 25      | 26      | 16   | <b>BRUNO MARS</b> Locked Out Of Heaven <i>Elektra USAT21204492 (ARV)</i><br>(The Smeezingtons/Basker/Hayne/Romson) Universal/EMI/BMG Rights/Warner Chappell/Northside Independent/Roc Nation/Music Famamamem (Levine/Hernandez/Lawrence)                    |                     | 63      | 52       | 7    | <b>50 CENT FEAT. EMINEM &amp; ADAM LEVINE</b> My Life <i>Interscope USUM71214597 (ARV)</i><br>(51) Universal/Vohndsen/Soul/Roc Nation/EMI/Andi Girl/Warner Tamerslane (Larsson/Mathers/Evigne/Griffin Jr/Booney)                                       |                 |
| 26      | 36      | 2    | <b>THE SCRIPT</b> If You Could See Me Now <i>Epic/Phonogenic GBAR1201145 (ARV)</i><br>(O'Donoghue/Sheehan/Kipner/Frampton) EMI/BMG Chrysalis/magem (O'Donoghue/Sheehan/Kipner/Frampton)                                                                     | SALES INCREASE      | 64      | New      |      | <b>JOSH GROBAN</b> Brave <i>Reprise/143 USRE1120064R (ARV)</i><br>(Grobman) Sony ATV/Warner Chappell/Nevevntw/f44thn (Grobman/Salter/Krovis/ak)                                                                                                        |                 |
| 27      | 19      | 6    | <b>LITTLE MIX</b> Change Your Life <i>Syco GBHMU1200275 (ARV)</i><br>(Stannard/Powell/Howes) Sony ATV/Warner Chappell/Major 3rd/BMG Rights/CC (Stannard/Powell/Howes/Edwards/Nelson/Pinnock/Thirlwall)                                                      |                     | 65      | 48       | 14   | <b>IMAGINE DRAGONS</b> Radioactive <i>Interscope USJM71201074 (ARV)</i><br>(Imagine Dragons/tbc) Universal/CC (Reynolds/Sermon/McKee/Grant/Mcasser)                                                                                                    |                 |
| 28      | 28      | 4    | <b>FALL OUT BOY</b> My Songs Know What You Did In The Dark (Light Em Up) <i>Def Jam USUM71300299 (ARV)</i><br>(Walker) Sony ATV/EMI/A Fat Publishing For Breakfast/Rodenman/fhcigo Snfrnce (Stump/Wentz/Tenham/Hurley/Walker/Hill)                          |                     | 66      | 47       | 14   | <b>KE\$HA</b> Die Young <i>Kemavabe/RCA USRC1120100R (ARV)</i><br>(@luke/blanco/Cirkut) Warner Chappell/Kobalt/Kaz Money/Matza Ball/FRR/Reavon/Oneology/Prescription (Sebert/Gortwald/Evin/Ruess/Walter)                                               |                 |
| 29      | 34      | 4    | <b>ZEDD FEAT. FOXES</b> Clarity <i>Interscope USUM712106K2 (ARV)</i><br>(Zedd) Sony ATV/EMI/Mattias/Pantabellin (Zaslavski/Koma/Robinson/Hafferman)                                                                                                         |                     | 67      | New      |      | <b>TOM ODELL</b> Can't Pretend <i>Columbia GBAR12018R9 (ARV)</i><br>(Odell/Grech-Marguerat) Warner Chappell (Odell)                                                                                                                                    |                 |
| 30      | 27      | 14   | <b>ONE DIRECTION</b> Kiss You <i>Syco GBHMU1200214 (ARV)</i><br>(Ramon/Hoagstrom/Parmar) Sony ATV/EMI/Universal/Smeghol/Rurk/Homall/Rock/Purple Eye (Ringo Players/Far East Movement/Vand Der Zwan/I Angra/I Rottveit/Parmar)                               |                     | 68      | 69       | 20   | <b>JUSTIN BIEBER FEAT. NICKI MINAJ</b> Beauty And A Beat <i>Def Jam USUM71205367 (ARV)</i><br>(Martin/Zedd) Universal/EMI/Kobalt (Martin/Zaslavski/Kotterha/Maraj/Bieber)                                                                              |                 |
| 31      | 31      | 22   | <b>RIHANNA</b> Diamonds <i>Def Jam USUM71211793 (ARV) 1★</i><br>(B Blanco/SirGale) EMI/Kobalt/Matza Ball/Where Da Kasz At (Furber/Erksen/Hermansen/Evigne)                                                                                                  |                     | 69      | New      |      | <b>DIDO</b> No Freedom <i>RCA GBAR1202429 (ARV)</i><br>(Armstrong/R Armstrong/Anwek) Warner Chappell/EMI April/R-Rated (Armstrong/Nwek)                                                                                                                |                 |
| 32      | New     |      | <b>LAURA MVULA</b> Green Garden <i>RCA GBAR1202269 (ARV)</i><br>(Brown) Universal (Mvula)                                                                                                                                                                   |                     | 70      | 62       | 47   | <b>CARLY RAE JEPSEN</b> Call Me Maybe <i>Interscope CAB991100615 (ARV)</i><br>(Ramsay) CC (Ramsay/Jepsen/Crowe)                                                                                                                                        |                 |
| 33      | 22      | 7    | <b>RITA ORA</b> Radioactive <i>Columbia/Roc Nation USQX91201250 (ARV)</i><br>(Kurstin) EMI (Kurstin/Friller)                                                                                                                                                |                     | 71      | 40       | 7    | <b>LAWSON</b> I Learn To Love Again <i>Global Talent/Po'ydar GBUM71206411 (ARV)</i><br>(Falk/Rami) Sony ATV/EMI/Warner Chappell/Global Talent/21018/BMG Chrysalis/2Stripes (Rami/Falk/Zirnn/Rmwa/Turner/Raq)                                           |                 |
| 34      | 29      | 12   | <b>JAMES ARTHUR</b> Impossible <i>Syco GBHMU1200535 (ARV) 1★</i><br>(Stack/Fouridge) PEP/Kobalt (Ringson/Wrodsen)                                                                                                                                           |                     | 72      | 58       | 2    | <b>MUSE</b> Supremacy <i>Helium 3 GBAA1200431 (ARV)</i><br>(Muse) Warner Chappell (Bellamy)                                                                                                                                                            |                 |
| 35      | 24      | 6    | <b>BINGO PLAYERS FEAT. FAR EAST MOVEMENT</b> Get Lip (Rattle) <i>Mus NYC91211991 (SDU)</i><br>(Ramon/Hoagstrom/Parmar) Sony ATV/EMI/Universal/Smeghol/Rurk/Homall/Rock/Purple Eye (Ringo Players/Far East Movement/Vand Der Zwan/I Angra/I Rottveit/Parmar) |                     | 73      | 68       | 26   | <b>EMELI SANDE</b> Read All About It Pt 3 <i>Virgin GBAAA120001R (E)</i><br>(Sande/Slater/Akins) Bucks/Sony ATV/EMI/Stellar (Manderson/James/Barnes/Kohn/Kelleher/Sande)                                                                               |                 |
| 36      | 37      | 21   | <b>SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN</b> Don't You Worry Child <i>Virgin GBAAA1200643 (E)</i><br>(Arvelli/Angell/Ingrassa) Sony ATV/Universal/Kobalt/Atari/Chrysalis (Zirnn/Haffins/Ingrassa/Angell/Martin)                                             | SALES INCREASE      | 74      | 66       | 16   | <b>ONE DIRECTION</b> Little Things <i>Syco GBHMU1200361 (ARV)</i><br>(Goding) Imagem/Sony ATV (Sheeran/Bevan)                                                                                                                                          |                 |
| 37      | 33      | 4    | <b>DRAKE</b> Started From The Bottom <i>Cash Money/Island USCMS1300005 (ARV)</i><br>(Mike Zombie) Sony ATV/EMI/White/Kobalt/Mosor & Moses (Graham/Coleman/Shebb)                                                                                            |                     | 75      | 61       | 8    | <b>FLO-RIDA</b> Let It Roll <i>Atlantic USAT212025R0 (ARV)</i><br>(Katy/Russ/Anwar/Ifam) Sony ATV/Universal/EMI/Warner Chappell/Mal On Sunday/Electro/Popon/Coak/Serious Struggles (Djant/Coak/Mohby/Care/Hartford/King)                               |                 |
| 38      | 30      | 26   | <b>PSY</b> Gangnam Style <i>Kland USUM712102R3 (ARV)</i><br>(PSY) Sony ATV/Universal (Park Jae-Sang/Yoo Gun-hyung)                                                                                                                                          |                     |         |          |      |                                                                                                                                                                                                                                                        |                 |

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|                           |                             |                           |                            |                                                         |                                 |                                            |                      |
|---------------------------|-----------------------------|---------------------------|----------------------------|---------------------------------------------------------|---------------------------------|--------------------------------------------|----------------------|
| Army Of Two 19            | Diamonds 31                 | Give Up 67                | Just Give Me A Reason 10   | My Number 45                                            | Please Don't Say You Love Me 24 | Supremacy 77                               | Key                  |
| Baskline Junkie 23        | Die Young 66                | Green Garden 37           | Kiss You 30                | My Songs Know What You Did In The Dark (Light Em Up) 28 | Love Me 24                      | Teenage Dirtbag 48                         | ★ Platinum (600,000) |
| Beauty And A Beat 68      | Don't Stop The Party 49     | Hall Of Fame 51           | Latch 59                   | Next To Me 56                                           | Pompeii 2                       | Thrift Shop 48                             | ● Gold (400,000)     |
| Beneath Your Beautiful 40 | Don't You Worry Child 36    | Harlem Shake 8            | Learn To Love Again 71     | No Freedom 69                                           | Radioactive 33                  | Troublemaker 43                            | ● Silver (200,000)   |
| Brave 64                  | Drinking From The Bottle 20 | Ho Hey 21                 | I Can't Be The One 5       | New 39                                                  | Radioactive 65                  | Try 50                                     |                      |
| Call Me Maybe 70          | Explosions 16               | I Could Be The One 5      | I Knew You Were Trouble 6  | One Way Or Another (Teenage Kicks) 3                    | Read All About It Pt 3 73       | We Are Never Ever Getting Back Together 53 |                      |
| Can't Pretend 67          | Flaws 60                    | I Knew You Were Trouble 6 | I Will Wait 17             | One Way Or Another (Teenage Kicks) 3                    | Reload 9                        | When I Was Your Man 7                      |                      |
| Candy 44                  | Garganum Style 38           | I Will Wait 17            | If You Could See Me Now 26 | Perfect Replacement 46                                  | Get Lip (Rattle) 35             | White Noise 13                             |                      |
| Change Your Life 27       | Get Lip (Rattle) 35         | Impossible 34             | Indian Summer 48           |                                                         | Chocolate 42                    | Worry About You 54                         |                      |
| Clarity 29                | Girl On Fire 58             | Indian Summer 48          |                            |                                                         | Clown 15                        |                                            |                      |



# CHARTS UK ALBUMS WEEK 9



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

## THE OFFICIAL UK ALBUMS CHART

| THIS WK | LAST WK | WKS ON CHRT | ARTIST / TITLE LABEL/CATALOGUE NUMBER (ISSUE/PRODUCER)                                                                                                                                                                        | SALES  | CHANGES             |
|---------|---------|-------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------|---------------------|
| 1       | 1       | 55          | <b>EMELI SANDE</b> Our Version Of Events <i>Virgin 5099946376725 (E)</i> 5★<br>(Spencer/Hayne/Naughty Boy/Mojam/Herman/Millard/Harrison/Craik/Hoax/Keys/Sandor/Slater/Hicks)                                                  | 10,000 |                     |
| 2       | 2       | 23          | <b>MUMFORD &amp; SONS</b> Babel <i>Gentlemen Of The Road/Island 0892038002619 (ARV)</i> 2★<br>(Dravs)                                                                                                                         | 8,000  |                     |
| 3       | 5       | 8           | <b>MOTION PICTURE CAST RECORDING</b> Les Miserables <i>Polydor 3724585 (ARV)</i><br>(McCutcheon/Metcalfe)                                                                                                                     | 7,000  | SALES INCREASE      |
| 4       | 4       | 68          | <b>BEN HOWARD</b> Every Kingdom <i>Island 0602527958255 (ARV)</i> 1★<br>(Bond)                                                                                                                                                | 6,000  |                     |
| 5       | New     |             | <b>ATOMS FOR PEACE</b> Amok <i>XL XLCD583 (PIAS)</i><br>(Gedrich)                                                                                                                                                             | 5,000  | HIGHEST NEW ENTRY   |
| 6       | 8       | 12          | <b>BRUNO MARS</b> Unorthodox Jukebox <i>Atlantic 7567876171 (ARV)</i> ●<br>(The Smeezingtons/Bhasker/Hayne/Ranson/B Blanco/Egworth/Chin-Quee/Diplo)                                                                           | 4,000  | SALES INCREASE      |
| 7       | 6       | 20          | <b>JAKE BUGG</b> Jake Bugg <i>Mercury 0602537128778 (ARV)</i> 1★<br>(Archer/Crossy/Prime/Hart/Hunt)                                                                                                                           | 3,000  |                     |
| 8       | New     |             | <b>MICHAEL BALL</b> Both Sides Now <i>USM Media USMTYCD006</i><br>(Patrick)                                                                                                                                                   | 2,000  |                     |
| 9       | New     |             | <b>JOSH GROBAN</b> All That Echoes <i>Reprix 9362494593 (ARV)</i><br>(Lavallo/Mender/Atanasiu/E)                                                                                                                              | 1,500  |                     |
| 10      | New     |             | <b>JOHNNY MARR</b> The Messenger <i>Warner Brothers NYCD001 (ARV)</i><br>(Marr/Doviak)                                                                                                                                        | 1,000  |                     |
| 11      | New     |             | <b>PALMA VIOLETS</b> 180 <i>Rough Trade RTRADC700 (PIAS)</i><br>(Attwell/Narkey)                                                                                                                                              | 1,000  |                     |
| 12      | 12      | 18          | <b>CALVIN HARRIS</b> 18 Months <i>Columbia/Fly Eye 88697859232 (ARV)</i><br>(Harris/Romero/Reynolds/Knight/Francis)                                                                                                           | 1,000  | SALES INCREASE      |
| 13      | 7       | 19          | <b>TAYLOR SWIFT</b> Red <i>Mercury/Big Machine 3717314 (ARV)</i> 1★<br>(Chapman/Swift/Huff/Wilson/Nartin/Shellback/Larknife/Bo/Bhasker)                                                                                       | 1,000  |                     |
| 14      | 14      | 16          | <b>ONE DIRECTION</b> Take Me Home <i>Syco 88725439642 (ARV)</i> 2★<br>(Rami/Falk/Coxing/Rumata/Ryan/Fogelmark/Needler/Shellback/Dr. Luke/KoDaal K0/Arctic/Kur/Robson)                                                         | 1,000  | SALES INCREASE      |
| 15      | 10      | 40          | <b>PALOMA FAITH</b> Fall To Grace <i>ACA 88691955512 (ARV)</i> 2★<br>(Hoopri/Gosling/Al Shux/Arnold)                                                                                                                          | 1,000  |                     |
| 16      | 16      | 21          | <b>ELLIE GOULDING</b> Halcyon <i>Polydor 3714241 (ARV)</i><br>(Elliot/Goulding/MONSTA/Spencer/Rilboard/Fortis/Parker/Starrsmith/Harris)                                                                                       | 1,000  | SALES INCREASE      |
| 17      | 11      | 21          | <b>FLEETWOOD MAC</b> Rumours <i>Rhino 7599273732 (ARV)</i> 11★<br>(Fleetwood/Mac/Cashut/Caillat)                                                                                                                              | 1,000  |                     |
| 18      | 9       | 3           | <b>FOALS</b> Holy Fire <i>Warner Brothers 2564652138 (ARV)</i> ●<br>(Flood/Mouléer)                                                                                                                                           | 1,000  |                     |
| 19      | 25      | 14          | <b>OLLY MURS</b> Right Place Right Time <i>Epic/Syco 88725416352 (ARV)</i> 2★<br>(Future/Cut/Robson/Harmony/Kelly/Eliot/TMS/A/izmaure/Rumata/Ryan/Specn/The Fearless/Frampton/Kipner/Argyle/Brammer/Prime)                    | 1,000  | SALES INCREASE      |
| 20      | 15      | 15          | <b>RIHANNA</b> Unapologetic <i>Def Jam 3722074 (ARV)</i> 1★<br>(Naughty Boy/Guetta/Tunfort/Nash/Rate/Rianco/Cakwud/Figga123/PopWansel/Mike Will Made-in-R/Bo/Future/Chase/R. Status/Mike/Romero/Tunfort/Ghies/Cassidy/Vanous) | 1,000  |                     |
| 21      | 24      | 24          | <b>PINK</b> The Truth About Love <i>ACA 88725452422 (ARV)</i><br>(Kurstin/Bhasker/Walker/Hill/Hayne/Martin/Shellback/Mann/Schuler/D. Khalil/Chin Injeti/Tracklars/Wilson/tbr)                                                 | 1,000  | SALES INCREASE      |
| 22      | 33      | 110         | <b>ADELE</b> 21 <i>XL XLS2529 (PIAS)</i> 16★ 10★<br>(F1 Smith/Fubin/Egworth/Abbiss/Wilson/Adkins)                                                                                                                             | 1,000  | +50% SALES INCREASE |
| 23      | 3       | 2           | <b>NICK CAVE &amp; THE BAD SEEDS</b> Push The Sky Away <i>Red Seed RS001CD</i><br>(Lammy/Nick Cave R. The Bad Seeds)                                                                                                          | 1,000  |                     |
| 24      | New     |             | <b>PETULA CLARK</b> Lost In You <i>Sony 88765432592 (ARV)</i><br>(Williams/Evans)                                                                                                                                             | 1,000  |                     |
| 25      | 18      | 5           | <b>BIFFY CLYRO</b> Opposites <i>14th Floor 2564654693 (ARV)</i> ●<br>(GGGarth/Biffy Clyro)                                                                                                                                    | 1,000  |                     |
| 26      | 13      | 38          | <b>ALT-J</b> An Awesome Wave <i>Intelectus INFECT134CD (PIAS)</i> ●<br>(Andrew)                                                                                                                                               | 1,000  |                     |
| 27      | 20      | 41          | <b>FUN.</b> Some Nights <i>Atlantic/Fueled By Ramen 7567882628 (ARV)</i> 1★<br>(Bhasker/Hayne/LakeCone)                                                                                                                       | 1,000  |                     |
| 28      | New     |             | <b>STEVEN WILSON</b> The Raven That Refused To Sing <i>K Scope KSCOPE240 (PROP)</i><br>(Wilson)                                                                                                                               | 1,000  |                     |
| 29      | 19      | 21          | <b>FRANK OCEAN</b> Channel Orange <i>Def Jam 3710232 (ARV)</i> ●<br>(Miri Mafai/Nalay/Crean/Taylor/Kash/Keegan/Tyler The Creator/Pharrell)                                                                                    | 1,000  |                     |
| 30      | 26      | 25          | <b>THE SCRIPT</b> 3 <i>Epic/Phonogen 8872541472 (ARV)</i><br>(C'Donoghue/Sheehan/Frampton/Barry/Kipner)                                                                                                                       | 1,000  |                     |
| 31      | 22      | 20          | <b>THE LUMINEERS</b> The Lumineers <i>Decca 3712589 (ARV)</i><br>(Hudlek)                                                                                                                                                     | 1,000  |                     |
| 32      | 21      | 77          | <b>ED SHEERAN</b> + <i>Asylum 5249864652 (ARV)</i> 5★ 1★<br>(Gosling/Hugall/Sheeran/No.1.D)                                                                                                                                   | 1,000  |                     |
| 33      | 30      | 13          | <b>JOOLS HOLLAND &amp; HIS R&amp;B ORCHESTRA</b> The Golden Age Of Song <i>Rhino 2564654342 (ARV)</i> ●<br>(Itham/Holland/Burrew)                                                                                             | 1,000  | SALES INCREASE      |
| 34      | 29      | 67          | <b>ONE DIRECTION</b> Up All Night <i>Syco 88697843642 (ARV)</i> 2★<br>(Mar/Falk/Araroub/Rawling/Meehan/Squere/Solomon/Wmedith/Stannard/Hovus/Gad/Robson/RedCne/Bear/Cook/Jimmy Jaker/Rawling/Gaudino/Rooney)                  | 1,000  |                     |
| 35      | 23      | 21          | <b>MUSE</b> The 2nd Law <i>Helium 2 2564656876 (ARV)</i> 1★<br>(Wright)                                                                                                                                                       | 1,000  |                     |
| 36      | 54      | 14          | <b>NEIL DIAMOND</b> The Very Best Of Neil Diamond: The Original Studio Recordings <i>Columbia 88765405872 (ARV)</i><br>(Diamond/Gaudin/Robertson/Catalano/English/Barey/Cowguch/Mann/Rubin)                                   | 1,000  | HIGHEST NUMBER      |
| 37      | 28      | 15          | <b>LITTLE MIX</b> DNA <i>Syco 88691938422 (ARV)</i><br>(Mac/TMS/Stannard/Powell/Hovus/DAPC/Clean/Higgins/Xenomania/Future Cut/Evans/Rail/Pegasus)                                                                             | 1,000  |                     |
| 38      | 31      | 57          | <b>LANA DEL REY</b> Born To Die <i>Polydor/Stanger 2787091 (ARV)</i> 1★<br>(Hayne/Parker/Bergst/Robopop/Bhasker/Caly/Sneddon/Bauer-Mein/Nowels/Rrade/Shux/Skarbak/Howe)                                                       | 1,000  | SALES INCREASE      |

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|                    |                                   |                                       |                                 |                        |                        |                      |                                                                       |
|--------------------|-----------------------------------|---------------------------------------|---------------------------------|------------------------|------------------------|----------------------|-----------------------------------------------------------------------|
| Adele 22           | Clark, Petula 24                  | Goulding, Ellie 16                    | Little Mix 37                   | Mars, Ollly 45         | Richard Clayderman 49  | Key                  | RPI Awards                                                            |
| Alt-J 26           | Cocker, Gene 58                   | Groban, Josh 9                        | Lumineers, The 31               | Muse 35                | Rieu, Andre... 65      | ★ Platinum (300,000) | Albums                                                                |
| Atoms For Peace 5  | Coldplay 61                       | Guetta, David 40                      | Maccoll, Kirsty 41              | Nick Cave & The... 23  | Rihanna 20             | ● Gold (100,000)     |                                                                       |
| Ball, Michael 8    | Diamond, Neil 36                  | Harris, Calvin 12                     | Macklemore & Ryan... 74         | Ocean, Frank 29        | Rolling Stones, The 48 | ● Silver (60,000)    | Biffy Clyro, Reunioning Live At Wembley (Silver)                      |
| Bevonce 73         | Einaudi, Ludovico 70              | Hillsong United 55                    | Marr, Johnny 10                 | Of Monsters And Men 67 | Rose, Caitlin 54       | ★ 1m European sales  | Paloma Faith, Do You Want The Truth Or Something Beautiful (2 x Plat) |
| Bieber, Justin 66  | Example 62                        | Holland, Inlis & His R&B Orchestra 33 | Mars, Bruno 6                   | One Direction 14       | Sandie, Emeli 1        |                      |                                                                       |
| Bieber, Justin 72  | Fleetwood Mac 17                  | Howard, Ren 4                         | Mars, Bruno 57                  | One Direction 34       | Script, The 30         |                      | Deftones, Around The Fur (Gold)                                       |
| Biffy Clyro 25     | Foals 18                          | Hucknall, Mick 75                     | Mogwai 64                       | Ora, Rita 51           | Sheeran, Ed 32         |                      |                                                                       |
| Black Keys, The 39 | Frankie Valli/The Four Seasons 53 | Ke\$ha 60                             | Motion Picture Cast Recording 3 | Palma Violets 11       | Smiths, The 71         |                      |                                                                       |
| Bon Jovi 69        | Fun. 27                           | Keys, Alicia 47                       | Mumford & Sons 2                | Paloma Faith 15        | Steven Wilson 28       |                      |                                                                       |
| Bugg, Jake 7       | Girls Aloud 69                    | Lawsone 57                            | Mumford & Sons 44               | Pink 21                | Swift, Taylor 13       |                      |                                                                       |
| Cassidy, Eva 56    | Glee Cast 47                      | Lester, Louis Band 50                 | Murs, Ollly 19                  | Plan B 68              | Williams, Robbie 43    |                      |                                                                       |
|                    |                                   |                                       |                                 | Rey, Lana Del 38       | Xx, The 59             |                      |                                                                       |



# CHARTS UK AIRPLAY WEEK 9

Radio playlists are online at [www.musicweek.com](http://www.musicweek.com)

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

## UK RADIO AIRPLAY CHART TOP 50

| POS | LAST | WKS | SALES | CHT | ARTIST / ALBUM / LABEL                                                            | TOTAL PLAYS | PLAYS +/- | TOTAL AUD (m) | AUD % +/- |
|-----|------|-----|-------|-----|-----------------------------------------------------------------------------------|-------------|-----------|---------------|-----------|
| 1   | 2    | 3   | 19    |     | OLLY MURS Army Of Two <i>Epic/Syco</i>                                            | 1973        | 54.62     | 70.76         | 19.95     |
| 2   | 12   | 3   | 7     |     | BRUNO MARS When I Was Your Man <i>Atlantic</i>                                    | 2399        | 45.75     | 59.48         | 49.94     |
| 3   | 1    | 11  | 12    |     | RIHANNA FEAT. MIKKY EKKO Stay <i>Def Jam</i>                                      | 3406        | -1.36     | 57.79         | -2.96     |
| 4   | 3    | 20  | 25    |     | BRUNO MARS Locked Out Of Heaven <i>Elektra</i>                                    | 3385        | -2.25     | 51.98         | -3.79     |
| 5   | 4    | 8   | 15    |     | EMELI SANDE Clown <i>Virgin</i>                                                   | 3364        | -1.92     | 49.27         | -8.62     |
| 6   | 6    | 5   | 4     |     | MACKLEMORE FEAT. RYAN LEWIS & WANZ Thrift Shop <i>Macklemore</i>                  | 1637        | 5.68      | 47.01         | 2.89      |
| 7   | 8    | 14  | 6     |     | TAYLOR SWIFT I Knew You Were Trouble <i>Mercury/Big Machine</i>                   | 3272        | 5.11      | 46.71         | 11.85     |
| 8   | 5    | 21  | 43    |     | OLLY MURS FEAT. FLO RIDA Troublemaker <i>Epic</i>                                 | 3288        | -6.67     | 45.34         | -7.75     |
| 9   | 40   | 2   | 1     |     | JUSTIN TIMBERLAKE Mirrors <i>RCA</i>                                              | 1978        | 149.43    | 44.52         | 99.28     |
| 10  | 7    | 19  | 40    |     | LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful <i>Syco</i>                     | 2968        | 1.12      | 44.23         | 0.84      |
| 11  | 17   | 2   | 3     |     | ONE DIRECTION One Way Or Another (Teenage Kicks) <i>Syco</i>                      | 1680        | 53.42     | 38.82         | 12.36     |
| 12  | 13   | 22  | 36    |     | SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child <i>Virgin</i>         | 1899        | -0.58     | 38.04         | 1.39      |
| 13  | 18   | 4   | 5     |     | AVICII V NICKY ROMERO I Could Be The One <i>Positiva/Virgin</i>                   | 1424        | 12.39     | 37.24         | 11.36     |
| 14  | 15   | 4   |       |     | TRAIN Mermaid <i>Columbia</i>                                                     | 729         | -5.69     | 35.58         | -0.59     |
| 15  | 44   | 2   | 98    |     | MAROON 5 Daylight <i>A&amp;M/Octone/Polydor</i>                                   | 747         | 47.05     | 33.53         | 67.15     |
| 16  | 10   | 12  | 34    |     | JAMES ARTHUR Impossible <i>Syco</i>                                               | 2391        | -8.6      | 33.1          | -19.56    |
| 17  | 16   | 5   | 41    |     | STEREOPHONICS Indian Summer <i>Sylus/Ignition</i>                                 | 1312        | 0.85      | 32.53         | -8.47     |
| 18  | 74   | 1   |       |     | ROBBIE WILLIAMS Be A Boy <i>Island</i>                                            | 1189        | 0         | 31.48         | 0         |
| 19  | 9    | 7   | 18    |     | JUSTIN TIMBERLAKE FEAT. JAY-Z Suit & Tie <i>RCA</i>                               | 1960        | -12.62    | 31.43         | -23.71    |
| 20  | 27   | 4   | 2     |     | BASTILLE Pompeii <i>Virgin</i>                                                    | 974         | 37.18     | 30.86         | 14.64     |
| 21  | 19   | 25  | 44    |     | ROBBIE WILLIAMS Candy <i>Island</i>                                               | 1853        | -7.3      | 30.33         | -6.19     |
| 22  | 23   | 6   | 33    |     | RITA ORA Radioactive <i>Columbia/Roc Nation</i>                                   | 1395        | -5.68     | 30.03         | 3.41      |
| 23  | 21   | 22  | 31    |     | RIHANNA Diamonds <i>Def Jam</i>                                                   | 1591        | -2.87     | 29.07         | -3.39     |
| 24  | 32   | 3   | 21    |     | THE LUMINEERS Ho Hey <i>Decca</i>                                                 | 1107        | 8.21      | 28.78         | 11.94     |
| 25  | 14   | 6   | 69    |     | DIDO No Freedom <i>RCA</i>                                                        | 1331        | -7.05     | 28.56         | -22.2     |
| 26  | 11   | 8   | 20    |     | CALVIN HARRIS FEAT. TINIE TEMPAH Drinking From The Bottle <i>Columbia</i>         | 1132        | -16.21    | 26.63         | -33.11    |
| 27  | 26   | 16  | 50    |     | PINK Try <i>RCA</i>                                                               | 2098        | -6.3      | 26.47         | -3.04     |
| 28  | 92   | 1   | 10    |     | PINK FEAT. NATE RUESS Just Give Me A Reason <i>RCA</i>                            | 1221        | 0         | 26.46         | 0         |
| 29  | 38   | 3   |       |     | ROBERT CRAY BAND A Memo <i>Provogue</i>                                           | 19          | -5        | 26.43         | 11.8      |
| 30  | 36   | 21  | 81    |     | MAROON 5 One More Night <i>A&amp;M/Octone/Polydor</i>                             | 1627        | 1.94      | 26.25         | 8.88      |
| 31  | 22   | 12  | 22    |     | WILL.I.AM FEAT. BRITNEY SPEARS Scream & Shout <i>Interscope</i>                   | 1600        | -10.31    | 26.05         | -11.61    |
| 32  | 48   | 3   | 64    |     | JOSH GROBAN Brave <i>Reprise/143</i>                                              | 346         | 15.33     | 25.75         | 42.11     |
| 33  | 25   | 19  | 58    |     | ALICIA KEYS Girl On Fire <i>RCA</i>                                               | 1292        | -12.76    | 25.53         | -8.23     |
| 34  | 33   | 18  | 14    |     | ADELE Skyfall <i>XL</i>                                                           | 817         | -0.61     | 25.49         | 0.51      |
| 35  | 46   | 2   | 16    |     | ELLIE GOULDING Explosions <i>Polydor</i>                                          | 607         | 9.57      | 25.45         | 31.87     |
| 36  | NEW  |     |       |     | MICHAEL BUBLE It's A Beautiful Day <i>Reprise</i>                                 | 822         | 0         | 25.08         | 0         |
| 37  | 31   | 4   | 13    |     | DISCLOSURE FEAT. ALUNAGEORGE White Noise <i>Island/PMR</i>                        | 642         | -9.32     | 24.18         | -8.75     |
| 38  | 41   | 2   |       |     | ARLISSA Sticks And Stones <i>London/Universal</i>                                 | 94          | 32.39     | 23.99         | 8.6       |
| 39  | 94   | 1   |       |     | MUMFORD & SONS Whispers In The Dark <i>Gentlemen Of The Road/Island</i>           | 415         | 0         | 23.71         | 0         |
| 40  | 30   | 41  |       |     | MAROON 5 FEAT. WIZ KHALIFA Payphone <i>A&amp;M/Octone/Polydor</i>                 | 1475        | -4.65     | 23.56         | -11.23    |
| 41  | 34   | 29  | 51    |     | THE SCRIPT FEAT. WILL.I.AM Hall Of Fame <i>Epic/Phonogenic</i>                    | 1652        | -1.67     | 23.5          | -4.9      |
| 42  | 35   | 10  | 30    |     | ONE DIRECTION Kiss You <i>Syco</i>                                                | 1411        | -14.28    | 23.09         | -5.25     |
| 43  | 39   | 2   |       |     | BON JOVI Because We Can <i>Last Highway</i>                                       | 683         | 27.66     | 22.66         | -1.26     |
| 44  | 42   | 81  |       |     | MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger <i>A&amp;M/Octone/Polydor</i> | 1284        | 3.88      | 21.4          | 0.66      |
| 45  | 77   | 1   | 86    |     | JAKE BUGG Seen It All <i>Mercury</i>                                              | 260         | 0         | 20.63         | 0         |
| 46  | 47   | 40  | 91    |     | RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love <i>Asylum</i>                          | 832         | 7.22      | 20.06         | 7.33      |
| 47  | 37   | 57  | 80    |     | GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Island</i>                     | 1231        | -8.07     | 19.63         | -17.87    |
| 48  | RE   |     |       |     | WILEY FEAT. CHIP Reload <i>Warner Brothers/One More Tune</i>                      | 360         | 0         | 19.55         | 0         |
| 49  | 50   | 2   |       |     | THE SATURDAYS FEAT. SEAN PAUL What About Us <i>Polydor</i>                        | 860         | 18.78     | 19.15         | 9.87      |
| 50  | 24   | 6   | 24    |     | GABRIELLE APLIN Please Don't Say You Love Me <i>Parlophone</i>                    | 1499        | 1.7       | 19.08         | -33.54    |

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

## UK TV AIRPLAY CHART TOP 40

| POS | LAST | ARTIST / ALBUM / LABEL                                                             | AUDIENCE ('000s) |
|-----|------|------------------------------------------------------------------------------------|------------------|
| 1   | 8    | AVICII V NICKY ROMERO I Could Be The One / <i>Positiva/Virgin</i>                  | 2838             |
| 2   | 30   | ONE DIRECTION One Way Or Another (Teenage Kicks) / <i>Syco</i>                     | 2838             |
| 3   | 3    | MACKLEMORE FEAT. RYAN LEWIS & WANZ Thrift Shop / <i>Macklemore</i>                 | 2568             |
| 4   | 1    | RIHANNA FEAT. MIKKY EKKO Stay / <i>Def Jam</i>                                     | 2548             |
| 5   | 2    | JUSTIN TIMBERLAKE FEAT. JAY-Z Suit & Tie / <i>RCA</i>                              | 2536             |
| 6   | 11   | BRUNO MARS When I Was Your Man / <i>Atlantic</i>                                   | 2193             |
| 7   | 19   | WILEY FEAT. CHIP Reload / <i>Warner Brothers/One More Tune</i>                     | 2045             |
| 8   | 18   | PINK FEAT. NATE RUESS Just Give Me A Reason / <i>RCA</i>                           | 2018             |
| 9   | 4    | TAYLOR SWIFT I Knew You Were Trouble / <i>Mercury/Big Machine</i>                  | 1963             |
| 10  | 12   | THE SATURDAYS FEAT. SEAN PAUL What About Us / <i>Polydor</i>                       | 1861             |
| 11  | 6    | WILL.I.AM FEAT. BRITNEY SPEARS Scream & Shout / <i>Interscope</i>                  | 1847             |
| 12  | 5    | CALVIN HARRIS FEAT. TINIE TEMPAH Drinking From The Bottle / <i>Columbia</i>        | 1693             |
| 13  | 10   | LITTLE MIX Change Your Life / <i>Syco</i>                                          | 1635             |
| 14  | 16   | NICOLE SCHERZINGER Boomerang / <i>Interscope</i>                                   | 1635             |
| 15  | 7    | EMELI SANDE Clown / <i>Virgin</i>                                                  | 1549             |
| 16  | 17   | DIZZEE RASCAL Bassline Junkie / <i>Dirtee Stank/Island</i>                         | 1546             |
| 17  | 13   | RITA ORA Radioactive / <i>Columbia/Roc Nation</i>                                  | 1525             |
| 18  | 9    | OLLY MURS Army Of Two / <i>Epic/Syco</i>                                           | 1518             |
| 19  | 14   | BINGO PLAYERS FEAT. FAR EAST MOVEMENT Get Up (Rattle) / <i>Mos</i>                 | 1421             |
| 20  | 27   | ELLIE GOULDING Explosions / <i>Polydor</i>                                         | 1318             |
| 21  | 56   | DISCLOSURE FEAT. ALUNAGEORGE White Noise / <i>Island/PMR</i>                       | 1291             |
| 22  | 38   | BRIDGIT MENDLER Ready Or Not / <i>Polydor</i>                                      | 1187             |
| 23  | 20   | KE\$HA C'mon / <i>Kemosabe/RCA</i>                                                 | 1093             |
| 24  | 22   | GABRIELLE APLIN Please Don't Say You Love Me / <i>Parlophone</i>                   | 1036             |
| 25  | 28   | FALL OUT BOY My Songs Know What You Did In The Dark (Light Em Up) / <i>Def Jam</i> | 1031             |
| 26  | 23   | CONOR MAYNARD FEAT. WILEY Animal / <i>Parlophone</i>                               | 984              |
| 27  | 29   | BRUNO MARS Locked Out Of Heaven / <i>Elektra</i>                                   | 902              |
| 28  | 21   | PITBULL FEAT. TJR Don't Stop The Party / <i>London/Universal</i>                   | 890              |
| 29  | 25   | RIHANNA Diamonds / <i>Def Jam</i>                                                  | 890              |
| 30  | 200  | BEN HOWARD Only Love / <i>Island</i>                                               | 880              |
| 31  | 15   | ONE DIRECTION Kiss You / <i>Syco</i>                                               | 858              |
| 32  | 59   | THE SCRIPT If You Could See Me Now / <i>Epic/Phonogenic</i>                        | 797              |
| 33  | 26   | FLO-RIDA Let It Roll / <i>Atlantic</i>                                             | 740              |
| 34  | 24   | 50 CENT FEAT. EMINEM & ADAM LEVINE My Life / <i>Interscope</i>                     | 739              |
| 35  | 35   | SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child / <i>Virgin</i>        | 652              |
| 36  | 32   | LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful / <i>Syco</i>                    | 637              |
| 37  | 39   | PSY Gangnam Style / <i>Island</i>                                                  | 623              |
| 38  | RE   | THE LUMINEERS Ho Hey / <i>Decca</i>                                                | 619              |
| 39  | 74   | DRAKE Started From The Bottom / <i>Cash Money/Island</i>                           | 579              |
| 40  | 50   | MUMFORD & SONS I Will Wait / <i>Gentlemen Of The Road/Island</i>                   | 577              |

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## UK AIRPLAY ANALYSIS

BY ALAN JONES

Ollie Murs scores his third number one in total, and second in a row on the radio airplay chart, where his latest hit, Army Of Two, advances 2-1, with a modest tally of 1,973 plays nevertheless generating a bumper audience of more than 70.76m. That gives it a very comfortable 18.97% bigger audience than new runner-up Bruno Mars, whose When I Was Your Man explodes 12-2. Both records push aside Rihanna's Stay (feat, Mikky Ekko), which reached the summit only last week and now slips to number three.

Army Of Two's success comes just seven weeks after Murs' last single, Troublemaker, ended a six

week run at number one. His only other number one airplay hit was Dance With Me Tonight, which spent five weeks atop the leaderboard in 2011.

Army Of Two shared sixth most-played honours with a raft of other songs at Radio One, where it was aired 21 times, and was fifth most-played on Radio Two, with 16 outings.

Overall, the two stations supplied just over half - 51.96% - of Army Of Two's audience. It was also severely indebted to the Capital Network, whose nine stations aired it a total of 301 times, while providing a further 12.02% of its audience.



Justin Timberlake is number nine on the radio airplay chart for the second week in a row - but with a different song. Suit & Tie (feat. Jay-Z) - the first single from Timberlake's upcoming album The 20/20 Experience - surged 17-9 last week but it now tumbles to number 19, as it is rapidly usurped by Mirrors, the second song from the album. Its progress initially inhibited by the fact that the only

version available was over eight minutes long, Mirrors was quickly serviced in a sub five minute edit, and sprints 40-9 this week, as it arrives atop the sales chart.

Not surprisingly, it has the biggest increase in plays of any song on the chart - from 793 to 1,978 - and more than doubles its audience. It was aired on 140 stations on the Music Control panel last week - still three fewer than Suit & Tie - securing a massive 554 plays, and 34.09% of its audience from the Capital Network. 10 plays on Radio One were god for a further 16.95% of its audience.

The highest climber last week, when it surged 247-17, One Way Or Another (Teenage Kicks) makes further substantial gains for One Direction, and comes to rest at

number 11, with 1,680 plays and an audience of more than 38.82m. Its three biggest audiences come from the same sources as a week ago, with 462 plays (up from 389 a week ago) on The Capital Network (32.65%), 16 plays on Radio One (up from five, 28.54%) and three plays on Radio Two (down from six, 10.95%).

On its first full week on TV, the promotional videoclip for One Way Or Another - in which prime minister David Cameron has a cameo role - vaults 36-4. It was aired 684 times last week, and is now within striking distance of Thrift Shop by Macklemore & Ryan Lewis (feat Wanz), which is number one for the second time, but with support down by 50 plays week-on-week to exactly 800, as its novelty value diminishes.



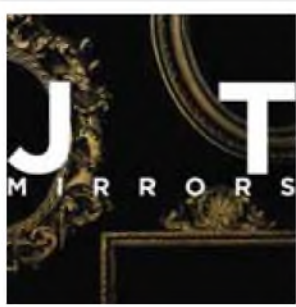
# CHARTS STREAMING WEEK 9

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Official Streaming Chart

## OFFICIAL UK STREAMING CHART TOP 75

| POS | LAST | ARTIST / ALBUM / LABEL                                                        |
|-----|------|-------------------------------------------------------------------------------|
| 1   | 1    | <b>MACKLEMORE/RYAN LEWIS/WANZ</b> Thrift Shop <i>Macklemore</i>               |
| 2   | 2    | <b>AVICII VS NICKY ROMERO</b> I Could Be The One <i>Postiva/Virgin</i>        |
| 3   | 30   | <b>JUSTIN TIMBERLAKE</b> Mirrors <i>RCA</i>                                   |
| 4   | 3    | <b>LUMINEERS</b> Ho Hey <i>Decca</i>                                          |
| 5   | 4    | <b>CALVIN HARRIS FT TINIE TEMPAH</b> Drinking From The Bottle <i>Columbia</i> |
| 6   | 25   | <b>ONE DIRECTION</b> One Way Or Another (Teenage Kicks) <i>Syco Music</i>     |
| 7   | 5    | <b>WILL I AM FT BRITNEY SPEARS</b> Scream & Shout <i>Interscope</i>           |
| 8   | NEW  | <b>BASTILLE</b> Pompeii <i>Virgin</i>                                         |
| 9   | 10   | <b>EMELI SANDE</b> Clown <i>Virgin</i>                                        |
| 10  | 9    | <b>BRUNO MARS</b> Locked Out Of Heaven <i>Atlantic</i>                        |
| 11  | 18   | <b>BRUNO MARS</b> When I Was Your Man <i>Atlantic</i>                         |
| 12  | 6    | <b>BAAUER</b> Harlem Shake <i>Mad Decent</i>                                  |
| 13  | 7    | <b>FOALS</b> My Number <i>Warner Bros</i>                                     |
| 14  | 11   | <b>DISCLOSURE FT ALUNAGEORGE</b> White Noise <i>Island/Pmr</i>                |
| 15  | 12   | <b>RIHANNA</b> Diamonds <i>Def Jam</i>                                        |
| 16  | 13   | <b>JAMES ARTHUR</b> Impossible <i>Syco Music</i>                              |
| 17  | 14   | <b>ONE DIRECTION</b> Kiss You <i>Syco Music</i>                               |
| 18  | 8    | <b>SWEDISH HOUSE MAFIA/MARTIN</b> Don't You Worry Child <i>Virgin</i>         |
| 19  | 16   | <b>LABRINTH FT EMELI SANDE</b> Beneath Your Beautiful <i>Syco Music</i>       |
| 20  | 23   | <b>MUMFORD &amp; SONS</b> I Will Wait <i>Gentlemen Of The Road/Island</i>     |
| 21  | 37   | <b>BEN HOWARD</b> Only Love <i>Island</i>                                     |
| 22  | 15   | <b>IMAGINE DRAGONS</b> Radioactive <i>Interscope</i>                          |
| 23  | 17   | <b>JUSTIN TIMBERLAKE FT JAY Z</b> Suit & Tie <i>RCA</i>                       |
| 24  | 19   | <b>CALVIN HARRIS/FLORENCE WELCH</b> Sweet Nothing <i>Columbia</i>             |
| 25  | 29   | <b>ELLIE GOULDING</b> Explosions <i>Polystar</i>                              |
| 26  | 20   | <b>RITA ORA</b> Radioactive <i>Columbia/Roc Nation</i>                        |
| 27  | 27   | <b>OLLY MURS FT FLO RIDA</b> Troublemaker <i>Epic</i>                         |
| 28  | 28   | <b>DIZZEE RASCAL</b> Bassline Junkie <i>Dirtee Stank</i>                      |
| 29  | 22   | <b>GABRIELLE APLIN</b> Please Don't Say You Love Me <i>Parlophone</i>         |
| 30  | 26   | <b>PSY</b> Gangnam Style <i>Island</i>                                        |
| 31  | 24   | <b>FALL OUT BOY</b> My Songs Know What You Did In The Dark <i>Def Jam</i>     |
| 32  | 21   | <b>KESHA</b> Die Young <i>Kemosabe/Rca</i>                                    |
| 33  | 35   | <b>SCRIPT FT WILL I AM</b> Hall Of Fame <i>Epic/Phonogenic</i>                |
| 34  | 31   | <b>DISCLOSURE FT SAM SMITH</b> Latch <i>Island/Pmr</i>                        |
| 35  | 43   | <b>ONE DIRECTION</b> Little Things <i>Syco Music</i>                          |
| 36  | 34   | <b>JAKE BUGG</b> Lightning Bolt <i>Mercury</i>                                |
| 37  | 58   | <b>BEN HOWARD</b> Keep Your Head Up <i>Island</i>                             |
| 38  | 59   | <b>BEN HOWARD</b> Old Pine <i>Island</i>                                      |
| 39  | 36   | <b>LITTLE MIX</b> Change Your Life <i>Syco Music</i>                          |
| 40  | 33   | <b>FOALS</b> Inhaler <i>Warner Bros</i>                                       |
| 41  | 41   | <b>OF MONSTERS &amp; MEN</b> Little Talks <i>Republic Records</i>             |
| 42  | 42   | <b>ALT-J</b> Breezeblocks <i>Infectious Music</i>                             |
| 43  | 75   | <b>BEN HOWARD</b> The Wolves <i>Island</i>                                    |
| 44  | 40   | <b>DRAKE</b> Started From The Bottom <i>Cash Money/Island</i>                 |
| 45  | 90   | <b>PINK FT NATE RUESS</b> Just Give Me A Reason <i>RCA</i>                    |
| 46  | 38   | <b>TAYLOR SWIFT</b> We Are Never Ever Getting Back Together <i>Mercury</i>    |
| 47  | 48   | <b>MAROON 5</b> One More Night <i>A&amp;M/Octone</i>                          |
| 48  | 32   | <b>PITBULL FT TJR</b> Don't Stop The Party <i>London</i>                      |
| 49  | 51   | <b>JAY-Z &amp; KANYE WEST</b> N****S In Paris <i>Roc-A-Fella</i>              |
| 50  | 47   | <b>GOTYE FT KIMBRA</b> Somebody That I Used To Know <i>Island</i>             |
| 51  | 53   | <b>FUN FT JANELLE MONAE</b> We Are Young <i>Atlantic/Fueled By Ramen</i>      |
| 52  | 55   | <b>JAKE BUGG</b> Two Fingers <i>Mercury</i>                                   |
| 53  | 56   | <b>ELLIE GOULDING</b> Anything Could Happen <i>Polystar</i>                   |
| 54  | 54   | <b>ROBBIE WILLIAMS</b> Candy <i>Island</i>                                    |
| 55  | 52   | <b>FLORENCE &amp; THE MACHINE</b> Spectrum <i>Island</i>                      |
| 56  | 69   | <b>ONE DIRECTION</b> Live While We're Young <i>Syco Music</i>                 |
| 57  | 39   | <b>LAWSON</b> Learn To Love Again <i>Global Talent</i>                        |
| 58  | 88   | <b>BASTILLE</b> Flaws <i>Virgin</i>                                           |
| 59  | 45   | <b>50 CENT/EMINEM/ADAM LEVINE</b> My Life <i>Interscope</i>                   |
| 60  | 68   | <b>JAKE BUGG</b> Seen It All <i>Mercury</i>                                   |
| 61  | 49   | <b>JUSTIN BIEBER FT NICKI MINAJ</b> Beauty And A Beat <i>Def Jam</i>          |
| 62  | 60   | <b>EMELI SANDE</b> Read All About It Pt 3 <i>Virgin</i>                       |
| 63  | 44   | <b>CONOR MAYNARD FT WILEY</b> Animal <i>Parlophone</i>                        |
| 64  | 65   | <b>RIHANNA FT CALVIN HARRIS</b> We Found Love <i>Def Jam</i>                  |
| 65  | 50   | <b>FOALS</b> Bad Habit <i>Warner Bros</i>                                     |
| 66  | 61   | <b>CARLY RAE JEPSEN</b> Call Me Maybe <i>Interscope</i>                       |
| 67  | 66   | <b>FUN</b> Some Nights <i>Atlantic/Fueled By Ramen</i>                        |
| 68  | 57   | <b>DAVID GUETTA FT SIA</b> Titanium <i>Parlophone</i>                         |
| 69  | 78   | <b>EMELI SANDE</b> Next To Me <i>Virgin</i>                                   |
| 70  | 46   | <b>FLO RIDA</b> Let It Roll <i>Atlantic</i>                                   |
| 71  | 72   | <b>CALVIN HARRIS FT EXAMPLE</b> We'll Be Coming Back <i>Columbia</i>          |
| 72  | 76   | <b>RUDIMENTAL FT JOHN NEWMAN</b> Feel The Love <i>Asylum/Black Butter</i>     |
| 73  | 80   | <b>SKRILLEX FT SIRAH</b> Bangarang <i>Asylum</i>                              |
| 74  | 62   | <b>PINK</b> Try <i>RCA</i>                                                    |
| 75  | 89   | <b>MUMFORD &amp; SONS</b> The Cave <i>Gentlemen Of The Road/Island</i>        |



NEW: BASTILLE



NON-MOVER: OLLIE MURS



CLIMBER: BEN HOWARD



CLIMBER: PINK



CLIMBER: MUMFORD & SONS



# CHARTS EU AIRPLAY WEEK 8



## PAN-EUROPEAN

| POS | ARTIST/ALBUM / LABEL                                            |
|-----|-----------------------------------------------------------------|
| 1   | MARS, BRUNO Locked Out Of Heaven WEA                            |
| 2   | MACKLEMORE & RYAN LEWIS FEAT. WANZ Thrift Shop WEA              |
| 3   | RIHANNA Diamonds UNI                                            |
| 4   | RIHANNA FEAT. EKKO, MIKKY Stay UNI                              |
| 5   | PINK Try SME                                                    |
| 6   | MURS, OLLY FEAT. FLO RIDA Troublemaker SME                      |
| 7   | WILL.I.AM FEAT. SPEARS, BRITNEY Scream & Shout UNI              |
| 8   | KEYS, ALICIA Girl On Fire 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   | LANGER, MADS Elephant SME                          |
| 3   | PANAMAH Boern Af Natten UNI                        |
| 4   | NIK & JAY FEAT. LISA ROWE United CPH               |
| 5   | NOAH Over Byen CPH                                 |
| 6   | SOMMER, PETER Hvorfor Loeb Vi? SME                 |
| 7   | LIND, SEBASTIAN Fake ALM                           |
| 8   | MURS, OLLY FEAT. FLO RIDA Troublemaker SME         |
| 9   | MACKLEMORE & RYAN LEWIS FEAT. WANZ Thrift Shop WEA |
| 10  | TIMBERLAKE, JUSTIN FEAT. JAY-Z Suit & Tie SME      |



## FRANCE

| POS | ARTIST/ALBUM / LABEL                                      |
|-----|-----------------------------------------------------------|
| 1   | MACKLEMORE & RYAN LEWIS FEAT. WANZ Thrift Shop WEA        |
| 2   | RIHANNA FEAT. EKKO, MIKKY Stay UNI                        |
| 3   | AVICII VS. ROMERO, NICKY I Could Be The One UNI           |
| 4   | HARRIS, CALVIN Feel So Close SME                          |
| 5   | BINGO PLAYERS FEAT. FAR EAST MOVEMENT Get Up (Rattle) SME |
| 6   | YOUSSEUPHA FEAT. AYNA & SKALPOVITCH On Se Connait BLV     |
| 7   | LYLLOO & HOUSTON, MATT Tu Y Yo BLV                        |
| 8   | PITBULL FEAT. AGUILERA, CHRISTINA Feel This Moment SME    |
| 9   | LESLIE + IVYRISE Je Te Donne WEA                          |
| 10  | MARS, BRUNO Locked Out Of Heaven WEA                      |



## GERMANY

| POS | ARTIST/ALBUM / LABEL                          |
|-----|-----------------------------------------------|
| 1   | GOULDING, ELLIE Lights UID                    |
| 2   | RIHANNA FEAT. EKKO, MIKKY Stay UID            |
| 3   | ONE REPUBLIC If I Lose Myself UID             |
| 4   | SCRIPT, THE FEAT. WILL.I.AM Hall Of Fame SME  |
| 5   | BON JOVI Because We Can UID                   |
| 6   | PINK Try SME                                  |
| 7   | HURTS Miracle SME                             |
| 8   | SANDE, EMELI Read All About It (Pt III) EMI   |
| 9   | BIRDY People Help The People WMG              |
| 10  | TIMBERLAKE, JUSTIN FEAT. JAY-Z Suit & Tie SME |



## IRELAND

| POS | ARTIST/ALBUM / LABEL                          |
|-----|-----------------------------------------------|
| 1   | RIHANNA FEAT. EKKO, MIKKY Stay UNI            |
| 2   | LUMINEERS, THE Ho Hey UNI                     |
| 3   | PASSENGER Let Her Go NET                      |
| 4   | SWIFT, TAYLOR I Knew You Were Trouble UNI     |
| 5   | TIMBERLAKE, JUSTIN FEAT. JAY-Z Suit & Tie SME |
| 6   | SANDE, EMELI Clown UNI                        |
| 7   | ONE DIRECTION Kiss You SME                    |
| 8   | ICONA POP I Love It WEA                       |
| 9   | PINK Try SME                                  |
| 10  | MURS, OLLY Army Of Two SME                    |



## ITALY

| POS | ARTIST/ALBUM / LABEL                               |
|-----|----------------------------------------------------|
| 1   | LYKKE LI I Follow Rivers WMI                       |
| 2   | JUTTY RANX I See You SYA                           |
| 3   | GREEN DAY Stray Heart WMI                          |
| 4   | MENGONI, MARCO L'essenziale SME                    |
| 5   | NEFFA Molto Cal mo SME                             |
| 6   | BASTILLE Pompeii EMI                               |
| 7   | ROSSI, VASCO L'uomo Piu' Semplice EMI              |
| 8   | MODA' Se Si Potesse Non Morire ULT                 |
| 9   | WILL.I.AM FEAT. SPEARS, BRITNEY Scream & Shout UNI |
| 10  | TIMBERLAKE, JUSTIN FEAT. JAY-Z Suit & Tie SME      |

## NETHERLANDS

| POS | ARTIST/ALBUM / LABEL                                  |
|-----|-------------------------------------------------------|
| 1   | PINK FEAT. RUESS, NATE Just Give Me A Reason SME      |
| 2   | PASSENGER Let Her Go SME                              |
| 3   | WILL.I.AM FEAT. SPEARS, BRITNEY Scream & Shout UNI    |
| 4   | WILLIAMS, ROBBIE Candy UNI                            |
| 5   | RIHANNA Diamonds UNI                                  |
| 6   | MARS, BRUNO Locked Out Of Heaven WEA                  |
| 7   | SIMONS, MATT With You SME                             |
| 8   | WILDSTYLEZ FEAT. GEUZEBROEK, NIELS Year Of Summer BEY |
| 9   | LOIS, LISA Silhouette SME                             |
| 10  | MACKLEMORE & RYAN LEWIS FEAT. WANZ Thrift Shop WEA    |

## NORWAY

| POS | ARTIST/ALBUM / LABEL                              |
|-----|---------------------------------------------------|
| 1   | MARS, BRUNO Locked Out Of Heaven WMN              |
| 2   | RIHANNA Diamonds UNI                              |
| 3   | PINK Try SME                                      |
| 4   | EVA & THE HEARTMAKER Joanna SME                   |
| 5   | MUMFORD AND SONS I Will Wait UNI                  |
| 6   | ALSOS, CHRISTEL Conquer SME                       |
| 7   | ADELE Skyfall PLY                                 |
| 8   | DIDO No Freedom SME                               |
| 9   | BREMNES, KARI Nytt Imellom Oss IND                |
| 10  | PEYROUX, MADELEINE Changing All Those Changes UNI |

## SPAIN

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

## SWEDEN

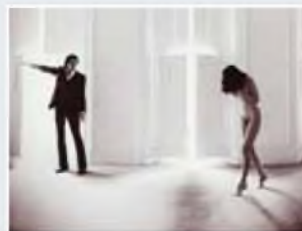
| POS | ARTIST/ALBUM / LABEL                                            |
|-----|-----------------------------------------------------------------|
| 1   | MARS, BRUNO Locked Out Of Heaven WEA                            |
| 2   | PASSENGER Let Her Go SME                                        |
| 3   | SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child EMI |
| 4   | UGGLA, MAGNUS Jag Och Min Far EMI                               |
| 5   | DARIN En Apa Som Liknar Dig UNI                                 |
| 6   | MARKLUND, PETRA Handerna Mot Himlen FAM                         |
| 7   | DARIN Astrologen UNI                                            |
| 8   | LUMINEERS, THE Ho Hey UNI                                       |
| 9   | LARSSON, ZARA Uncover UNI                                       |
| 10  | 10 OF MONSTERS AND MEN Little Talks UNI                         |

## GLOBAL SALES ANALYSIS

■ BY ALAN JONES

Twenty-nine years after their first album - From Her To Eternity made a modest debut on the world stage - Nick Cave & The Bad Seeds' 15th studio album Push The Sky Away (pictured) is by far their most successful. A week after debuting at number three in Cave's adopted homeland (the UK - he lives in Brighton) the album gives him his first ever number one album in the land of his birth, Australia. It also becomes his first number one in Austria, Denmark, The Netherlands, New Zealand and his second in Flanders - the

Dutch region of Belgium, where his last studio album Dig!!! Lazarus Digg!!! reached number one in 2008. It was Cave's only previous number one anywhere. Push The Sky Away completes an impressive portfolio by debuting at number two in Germany, Greece and Switzerland, number three in Ireland, number four in Spain, number five in Finland, number seven in France, number 15 in Wallonia, number 18 in Italy, number 20 in Canada and number 29 in The US - all of which are also new highs for the act.



Although it supplies Push The Sky Away's lowest position, America brings its highest sales (15,000).

Emeli Sande surged back to the top of the UK chart last week with Our Version Of Events, following her two Brit Award victories - but the album is also taking on a new lease of life elsewhere, reaching new peaks in Switzerland (33-6) and Germany (21-9) and equalling its

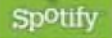
peak in Austria, where it surges 58-17. Sande currently has two Top 40 singles in all three countries, with Read All About It (Part III) and Labrinth collaboration Beneath Your Beautiful. Our Version Of Events is also resurgent in The US, where it soars 142-64, to achieve its highest position since it fell 28-90 on its second week in the chart last June. Its American recovery is largely due to Next To Me, which is her first hit single, debuting at number 89 on the Hot 100 this week. The album also climbs 26-20 in New Zealand and 46-26 in Australia, re-enters the chart at number 53 in Spain, and continues at number one for a third week in Ireland.

British band Mumford and Sons also continue their reign in North America, remaining at number one in The US and Canada with their second album Babel, though the Grammy effect which carried it back to both summits is fading fast, with sales off 66% week-on-week in The US and 51% in Canada.

The Grammys aren't such a big deal anywhere else, although Babel makes modest improvements in New Zealand (6-5), Ireland (8-7), The Netherlands (11-8), Australia (9-8), South Africa (9-8), Spain (18-16) and Wallonia (64-51), while re-entering the chart in Portugal at number 20.



# CHARTS SPOTIFY WEEK 9



## GLOBAL

| POS | ARTIST/ALBUM                                                        |
|-----|---------------------------------------------------------------------|
| 1   | <b>MACKLEMORE &amp; RYAN LEWIS</b> Thrift Shop - feat. Wanz         |
| 2   | <b>WILL.I.AM</b> Scream & Shout                                     |
| 3   | <b>IMAGINE DRAGONS</b> Radioactive                                  |
| 4   | <b>SWEDISH HOUSE MAFIA</b> Don't You Worry Child (Radio Edit)       |
| 5   | <b>BRUNO MARS</b> Locked Out Of Heaven                              |
| 6   | <b>PASSENGER</b> Let Her Go                                         |
| 7   | <b>THE LUMINEERS</b> Ho Hey                                         |
| 8   | <b>THE SCRIPT</b> Hall of Fame                                      |
| 9   | <b>BAAUER</b> Harlem Shake                                          |
| 10  | <b>CALVIN HARRIS</b> Sweet Nothing                                  |
| 11  | <b>RIHANNA</b> Diamonds                                             |
| 12  | <b>BRUNO MARS</b> When I Was Your Man                               |
| 13  | <b>AVICII</b> I Could Be The One [Avicii vs Nicky Romero]           |
| 14  | <b>MACKLEMORE &amp; RYAN LEWIS</b> Can't Hold Us - feat. Ray Dalton |
| 15  | <b>OF MONSTERS AND MEN</b> Little Talks                             |
| 16  | <b>KE\$HA</b> Die Young                                             |
| 17  | <b>ZARA LARSSON</b> Uncover                                         |
| 18  | <b>PSY</b> Gangnam Style                                            |
| 19  | <b>MUMFORD &amp; SONS</b> I Will Wait                               |
| 20  | <b>PITBULL FEATURING CHRISTINA AGUILERA</b> Feel This Moment        |

## NETHERLANDS

| POS | ARTIST/ALBUM                                                  |
|-----|---------------------------------------------------------------|
| 1   | <b>MACKLEMORE &amp; RYAN LEWIS</b> Thrift Shop - feat. Wanz   |
| 2   | <b>PINK</b> Just Give Me A Reason                             |
| 3   | <b>WILDSTYLEZ</b> Year Of Summer - Radio Edit                 |
| 4   | <b>WILL.I.AM</b> Scream & Shout                               |
| 5   | <b>PASSENGER</b> Let Her Go                                   |
| 6   | <b>TOM ODELL</b> Another Love - 2012                          |
| 7   | <b>SHOWTEK</b> Cannonball - Radio Edit                        |
| 8   | <b>AVICII</b> I Could Be The One [Avicii vs Nicky Romero]     |
| 9   | <b>RACoon</b> Ocean                                           |
| 10  | <b>KASKADE</b> Lessons In Love - Headhunterz Remix Radio Edit |

## EUROPE

| POS | ARTIST/ALBUM                                                                  |
|-----|-------------------------------------------------------------------------------|
| 1   | <b>MACKLEMORE &amp; RYAN LEWIS</b> Thrift Shop - feat. Wanz                   |
| 2   | <b>WILL.I.AM</b> Scream & Shout                                               |
| 3   | <b>PASSENGER</b> Let Her Go                                                   |
| 4   | <b>THE SCRIPT</b> Hall of Fame                                                |
| 5   | <b>IMAGINE DRAGONS</b> Radioactive                                            |
| 6   | <b>SWEDISH HOUSE MAFIA</b> Don't You Worry Child (Radio Edit)                 |
| 7   | <b>BRUNO MARS</b> Locked Out Of Heaven                                        |
| 8   | <b>RIHANNA</b> Diamonds                                                       |
| 9   | <b>AVICII</b> I Could Be The One [Avicii vs Nicky Romero]                     |
| 10  | <b>BAAUER</b> Harlem Shake                                                    |
| 11  | <b>THE LUMINEERS</b> Ho Hey                                                   |
| 12  | <b>ZARA LARSSON</b> Uncover                                                   |
| 13  | <b>CALVIN HARRIS</b> Sweet Nothing                                            |
| 14  | <b>LABRINTH</b> Beneath Your Beautiful                                        |
| 15  | <b>ASAF AVIDAN &amp; THE MOJOS</b> One Day / Reckoning Song (Wankelmut Remix) |
| 16  | <b>PITBULL FEATURING CHRISTINA AGUILERA</b> Feel This Moment                  |
| 17  | <b>PSY</b> Gangnam Style                                                      |
| 18  | <b>MACKLEMORE &amp; RYAN LEWIS</b> Can't Hold Us - feat. Ray Dalton           |
| 19  | <b>KE\$HA</b> Die Young                                                       |
| 20  | <b>P!NK</b> Try                                                               |

## NORWAY

| POS | ARTIST/ALBUM                                                                  |
|-----|-------------------------------------------------------------------------------|
| 1   | <b>MACKLEMORE &amp; RYAN LEWIS</b> Thrift Shop - feat. Wanz                   |
| 2   | <b>IMAGINE DRAGONS</b> Radioactive                                            |
| 3   | <b>WILL.I.AM</b> Scream & Shout                                               |
| 4   | <b>CIR.CUZ</b> Supernova (feat. Julie Bergan)                                 |
| 5   | <b>PITBULL FEATURING CHRISTINA AGUILERA</b> Feel This Moment                  |
| 6   | <b>ADELEN</b> Bombo                                                           |
| 7   | <b>LUPE FIASCO</b> Battle Scars                                               |
| 8   | <b>ASAF AVIDAN &amp; THE MOJOS</b> One Day / Reckoning Song (Wankelmut Remix) |
| 9   | <b>DJ BROILER</b> Afterski                                                    |
| 10  | <b>AVICII</b> I Could Be The One [Avicii vs Nicky Romero]                     |

## AUSTRIA

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



## SPAIN

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

## FRANCE

| POS | ARTIST/ALBUM                                                                  |
|-----|-------------------------------------------------------------------------------|
| 1   | <b>MACKLEMORE &amp; RYAN LEWIS</b> Thrift Shop - feat. Wanz                   |
| 2   | <b>MACKLEMORE &amp; RYAN LEWIS</b> Can't Hold Us - feat. Ray Dalton           |
| 3   | <b>ASAF AVIDAN &amp; THE MOJOS</b> One Day / Reckoning Song (Wankelmut Remix) |
| 4   | <b>BRUNO MARS</b> Locked Out Of Heaven                                        |
| 5   | <b>WILL.I.AM</b> Scream & Shout                                               |
| 6   | <b>KAVINSKY</b> Nightcall                                                     |
| 7   | <b>THE LUMINEERS</b> Ho Hey                                                   |
| 8   | <b>CALVIN HARRIS</b> Feel So Close - Radio Edit                               |
| 9   | <b>RIHANNA</b> Diamonds                                                       |
| 10  | <b>YOUSOUFHA</b> On Se Connait                                                |



## SWEDEN

| POS | ARTIST/ALBUM                                                |
|-----|-------------------------------------------------------------|
| 1   | <b>ZARA LARSSON</b> Uncover                                 |
| 2   | <b>PASSENGER</b> Let Her Go                                 |
| 3   | <b>MACKLEMORE &amp; RYAN LEWIS</b> Thrift Shop - feat. Wanz |
| 4   | <b>AKI</b> När Solen Går Ner                                |
| 5   | <b>WILL.I.AM</b> Scream & Shout                             |
| 6   | <b>ANTON EWALD</b> Begging                                  |
| 7   | <b>SEAN BANAN</b> Copacabana                                |
| 8   | <b>THE LUMINEERS</b> Ho Hey                                 |
| 9   | <b>BRUNO MARS</b> Locked Out Of Heaven                      |
| 10  | <b>ROBIN STJERNBERG</b> You                                 |

## GERMANY

| POS | ARTIST/ALBUM                                                        |
|-----|---------------------------------------------------------------------|
| 1   | <b>MACKLEMORE &amp; RYAN LEWIS</b> Thrift Shop - feat. Wanz         |
| 2   | <b>WILL.I.AM</b> Scream & Shout                                     |
| 3   | <b>THE SCRIPT</b> Hall of Fame                                      |
| 4   | <b>SIDO</b> Bilder Im Kopf                                          |
| 5   | <b>MACKLEMORE &amp; RYAN LEWIS</b> Can't Hold Us - feat. Ray Dalton |
| 6   | <b>ICONA POP</b> I Love It - feat. Charli XCX                       |
| 7   | <b>SWEDISH HOUSE MAFIA</b> Don't You Worry Child (Radio Edit)       |
| 8   | <b>PASSENGER</b> Let Her Go                                         |
| 9   | <b>CALVIN HARRIS</b> Sweet Nothing                                  |
| 10  | <b>OLLY MURS</b> Troublemaker                                       |



## UNITED STATES

| POS | ARTIST/ALBUM                                                  |
|-----|---------------------------------------------------------------|
| 1   | <b>MACKLEMORE &amp; RYAN LEWIS</b> Thrift Shop - feat. Wanz   |
| 2   | <b>IMAGINE DRAGONS</b> Radioactive                            |
| 3   | <b>THE LUMINEERS</b> Ho Hey                                   |
| 4   | <b>BRUNO MARS</b> When I Was Your Man                         |
| 5   | <b>WILL.I.AM</b> Scream & Shout                               |
| 6   | <b>A\$AP ROCKY</b> F**kin' Problems                           |
| 7   | <b>CALVIN HARRIS</b> Sweet Nothing                            |
| 8   | <b>SWEDISH HOUSE MAFIA</b> Don't You Worry Child (Radio Edit) |
| 9   | <b>BAAUER</b> Harlem Shake                                    |
| 10  | <b>JUSTIN TIMBERLAKE</b> Suit & Tie                           |



# CHARTS INDIES/COMPILATIONS WEEK 9



## COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- |    |     |                                                                           |    |     |                                                                                           |
|----|-----|---------------------------------------------------------------------------|----|-----|-------------------------------------------------------------------------------------------|
| 1  | 1   | <b>VARIOUS</b> Brit Awards 2013 / UMTV (ARV)                              | 11 | NEW | <b>VARIOUS</b> Live Love Laugh / Rhino/UMTV (ARV)                                         |
| 2  | 2   | <b>VARIOUS</b> The Trevor Nelson Collection / Sony RCA (ARV)              | 12 | 8   | <b>VARIOUS</b> Anthems - Hip Hop 3 / MoS/Sony (ARV)                                       |
| 3  | 3   | <b>VARIOUS</b> Dermot O'leary - Saturday Sessions 2013 / Sony/UMTV (ARV)  | 13 | 18  | <b>ORIGINAL TV SOUNDTRACK</b> The Music Of Nashville - Season 1 / Big Machine/Decca (ARV) |
| 4  | NEW | <b>VARIOUS</b> Call The Midwife - The Album / DMG TV (SDU)                | 14 | NEW | <b>VARIOUS</b> Mum - The Collection / Rhino (ARV)                                         |
| 5  | 4   | <b>VARIOUS</b> Dreamboats & Petticoats - Dream Lovers / UMTV/EMI TV (ARV) | 15 | 10  | <b>VARIOUS</b> Bbc Radio 1'S Live Lounge 2012 / Sony/UMTV/Rhino (ARV)                     |
| 6  | 5   | <b>VARIOUS</b> Clubbers Guide 2013 - Mixed By D Howard / MoS (SDU)        | 16 | 11  | <b>VARIOUS</b> Pop Party 10 / Rhino/UMTV (ARV)                                            |
| 7  | NEW | <b>VARIOUS</b> Pop Stars / UMTV/EMI TV (ARV)                              | 17 | 13  | <b>VARIOUS</b> Motown Anthems / UMRL (ARV)                                                |
| 8  | 6   | <b>VARIOUS</b> Now That's What I Call Music 83 / EMI TV/UMTV (E)          | 18 | 14  | <b>VARIOUS</b> Cubland 22 / AATW/Rhino/UMTV (ARV)                                         |
| 9  | NEW | <b>VARIOUS</b> Desert Island Discs / Sony Classical (ARV)                 | 19 | 9   | <b>VARIOUS</b> Acid House Anthems / Sony (ARV)                                            |
| 10 | 7   | <b>VARIOUS</b> Anthems 90S / MoS (SDU)                                    | 20 | 12  | <b>VARIOUS</b> A Groovy Kind Of Love / Sony (ARV)                                         |

## INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- |    |     |                                                                                        |
|----|-----|----------------------------------------------------------------------------------------|
| 1  | 1   | <b>MACKLEMORE FEAT. RYAN LEWIS &amp; WANZ</b> Thrift Shop / Macklemore (ACA Arv)       |
| 2  | 2   | <b>BAAUER</b> Harlem Shake / Mad Decent (C)                                            |
| 3  | 4   | <b>ADELE</b> Skyfall / XL (PIAS)                                                       |
| 4  | 3   | <b>BINGO PLAYERS FEAT. FAR EAST MOVEMENT</b> Get Up (Rattle) / MoS (SDU)               |
| 5  | 5   | <b>STEREOPHONICS</b> Indian Summer / Stylus/IGNITION (E)                               |
| 6  | 7   | <b>THE 1975</b> Chocolate / Dirty Hit (ARV)                                            |
| 7  | 6   | <b>EXAMPLE</b> Perfect Replacement / MoS (SDU)                                         |
| 8  | 8   | <b>DROIDEKA</b> Get Hyper / Droideka                                                   |
| 9  | 9   | <b>DJ FRESH</b> Gold Dust / MoS (SDU)                                                  |
| 10 | NEW | <b>JME</b> If You Don't Know / Bcy Better Know (Ess)                                   |
| 11 | 11  | <b>ADELE</b> Someone Like You / XL (PIAS)                                              |
| 12 | 16  | <b>ADELE</b> Rolling In The Deep / XL (PIAS)                                           |
| 13 | 13  | <b>ADELE</b> Set Fire To The Rain / XL (PIAS)                                          |
| 14 | RE  | <b>ADELE</b> Make You Feel My Love / XL (PIAS)                                         |
| 15 | 19  | <b>JOHNNY VILE</b> Thrift Shop / Johnny Vile                                           |
| 16 | RE  | <b>MACKLEMORE &amp; RYAN LEWIS FEAT. MARY LAMBERT</b> Same Love / Macklemore (ACA Arv) |
| 17 | NEW | <b>MACKLEMORE/RYAN LEWIS/DALTON</b> Can't Hold Us / Macklemore (ADA Arv)               |
| 18 | RE  | <b>AWOLNATION</b> Sail / Red Bull (PIAS)                                               |
| 19 | NEW | <b>UK MIX MASTERS</b> Thrift Shop / UK Mix Masters                                     |
| 20 | RE  | <b>THE TEMPER TRAP</b> Sweet Disposition / Infectious (PIAS)                           |

## INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- |    |     |                                                                      |
|----|-----|----------------------------------------------------------------------|
| 1  | NEW | <b>ATOMS FOR PEACE</b> Amok / XL (PIAS)                              |
| 2  | NEW | <b>MICHAEL BALL</b> Both Sides Now / USM Media                       |
| 3  | NEW | <b>PALMA VIOLETS</b> 180 / Rough Trade (PIAS)                        |
| 4  | 3   | <b>ADELE</b> 21 / XL (PIAS)                                          |
| 5  | 1   | <b>NICK CAVE &amp; THE BAD SEEDS</b> Push The Sky Away / Bad Seed    |
| 6  | 2   | <b>ALT-J</b> An Awesome Wave / Infectious (PIAS)                     |
| 7  | NEW | <b>STEVEN WILSON</b> The Raven That Refused To Sing / K Scope (PRGP) |
| 8  | NEW | <b>KIRSTY MACCOLL</b> A New England: The Very Best Of / USM Media    |
| 9  | NEW | <b>CAITLIN ROSE</b> The Stand-In / Names (ADA Arv)                   |
| 10 | NEW | <b>HILLSONG UNITED</b> Zion / Hillsong (Absolute Arvato)             |
| 11 | 5   | <b>EVA CASSIDY</b> The Best Of Eva Cassidy / Blix Street (ACA Arv)   |
| 12 | 6   | <b>THE XX</b> Coexist / Young Turks (PIAS)                           |
| 13 | 7   | <b>EXAMPLE</b> The Evolution Of Man / MoS (SDU)                      |
| 14 | NEW | <b>MOGWAI</b> Les Revenants - Ost / Rock Action (PIAS)               |
| 15 | 8   | <b>MACKLEMORE &amp; RYAN LEWIS</b> The Heist / Macklemore (ADA Arv)  |
| 16 | NEW | <b>JUSTIN HAYWARD</b> Spirits Of The Western Sky / Eagle (ADA Arv)   |
| 17 | 4   | <b>RICHARD THOMPSON</b> Electric / Proper (PROP)                     |
| 18 | 10  | <b>ORIGINAL LONDON CAST</b> Les Miserables / First Night (ING)       |
| 19 | 17  | <b>ADELE</b> 19 / XL (PIAS)                                          |
| 20 | RE  | <b>RODRIGUEZ</b> Cold Fact / Light In The Attic (SRD)                |



Baauer Indie Singles (2)



Macklemore Indie Singles Breakers (3)



Michael Ball Indie Albums (2)



Hillsong United Indie Albums Breakers (2)



Wet Indie Albums Breakers (3)

## INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- |    |     |                                                                                           |
|----|-----|-------------------------------------------------------------------------------------------|
| 1  | 1   | <b>THE 1975</b> Chocolate / Dirty Hit (Dirty Hit)                                         |
| 2  | 4   | <b>JOHNNY VILE</b> Thrift Shop / Johnny Vile (Johnny Vile)                                |
| 3  | 5   | <b>MACKLEMORE &amp; RYAN LEWIS FEAT. MARY LAMBERT</b> Same Love / Macklemore (Macklemore) |
| 4  | 6   | <b>MACKLEMORE/RYAN LEWIS/DALTON</b> Can't Hold Us / Macklemore (Macklemore)               |
| 5  | 8   | <b>AWOLNATION</b> Sail / Red Bull (Red Bull)                                              |
| 6  | NEW | <b>UK MIX MASTERS</b> Thrift Shop / UK Mix Masters (UK Mix Masters)                       |
| 7  | 9   | <b>JULIO BASHMORE</b> Au Seve / Broadwalk (Broadwalk)                                     |
| 8  | 2   | <b>THE HEAVY</b> Short Change Hero / Counter (Nirja Tune)                                 |
| 9  | 10  | <b>DISCLOSURE FEAT. SINEAD HARNETT</b> Boiling / Greco-Roman (Greco-Roman)                |
| 10 | 13  | <b>SING KING</b> Need U / Sing King (Sing King)                                           |
| 11 | NEW | <b>JAKE QUICKENDEN</b> Walk Away / Eba4Eba                                                |
| 12 | 14  | <b>THE 1975</b> Sex / Dirty Hit (Dirty Hit)                                               |
| 13 | 3   | <b>WOODKID</b> Run Boy Run / Green United (Green United)                                  |
| 14 | 12  | <b>TS7 FEAT. TAYLOR FOWLIS</b> Heartlight (Polygon) / AATW (Universal Music)              |
| 15 | NEW | <b>SBTRKT</b> Hold On / Young Turks (XI Beggars)                                          |
| 16 | NEW | <b>LONDON GRAMMAR</b> Metal & Dust / Metal & Dust (Metal & Dust)                          |
| 17 | NEW | <b>GORGON CITY FEAT. YASMIN</b> Real / Black Butter (Black Butter)                        |
| 18 | 20  | <b>MACKLEMORE &amp; RYAN LEWIS AND FENCES</b> Otherside / Macklemore (Macklemore)         |
| 19 | NEW | <b>HIT MAKERS 2012</b> What About Us / Hit Makers 2012 (Hit Makers 2012)                  |
| 20 | NEW | <b>DUKE DUMONT</b> The Giver / Turbo (Turbo)                                              |

## INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- |    |     |                                                                                           |
|----|-----|-------------------------------------------------------------------------------------------|
| 1  | NEW | <b>CAITLIN ROSE</b> The Stand-In / Names (Names)                                          |
| 2  | NEW | <b>HILLSONG UNITED</b> Zion / Hillsong (Hillsong)                                         |
| 3  | 1   | <b>MACKLEMORE &amp; RYAN LEWIS</b> The Heist / Macklemore (Macklemore)                    |
| 4  | NEW | <b>WET</b> Rise Up / Frontiers (Frontiers)                                                |
| 5  | NEW | <b>DARKTHRONE</b> The Underground Resistance / Peaceville (Snapper Music)                 |
| 6  | 6   | <b>JENN BOSTIC</b> Jealous / Jenn Bostic (Jenn Bostic Music)                              |
| 7  | 14  | <b>LOCAL NATIVES</b> Hummingbird / Infectious (Infectious Music)                          |
| 8  | 3   | <b>DAWN MCCARTHY &amp; BONNIE ?PRINCE? BILLY</b> What The Brothers Sang / Domino (Domino) |
| 9  | RE  | <b>ANAIS MITCHELL &amp; JEFFERSON</b> Child Ballads / Widerland (Widerland)               |
| 10 | 12  | <b>UNKNOWN MORTAL ORCHESTRA</b> li / Jax Jaxuwar (Jax Jaxuwar)                            |
| 11 | 19  | <b>RODRIGUEZ</b> Coming From Reality / Light In The Attic (Light In The Attic)            |
| 12 | 5   | <b>BUCKCHERRY</b> Confessions / Eleven Seven (10Th Street Ent.)                           |
| 13 | NEW | <b>ALICE RUSSELL</b> To Dust / Tru Thoughts (Tru Thoughts)                                |
| 14 | 10  | <b>JOSEPHINE</b> Portrait / Ark Recordings (Ark)                                          |
| 15 | RE  | <b>SBTRKT</b> Sbtrkt / Young Turks (XI Beggars)                                           |
| 16 | RE  | <b>LPO/PARRY</b> The 50 Greatest Pieces Of Classical / XS (XS)                            |
| 17 | 16  | <b>RON SEXSMITH</b> Forever Endeavour / Cooking Vinyl (Cooking Vinyl)                     |
| 18 | 8   | <b>THE HEAVY</b> The House That Dirt Built / Counter (Nirja Tune)                         |
| 19 | 13  | <b>MATTHEW E WHITE</b> Big Inner / Domino (Domino)                                        |
| 20 | NEW | <b>STRATOVARIUS</b> Nemesis / Ear Music (Edel Music)                                      |



# CHARTS CLUB WEEK 9

Club charts are available on MusicWeek.com every Friday

## UPFRONT CLUB TOP 40

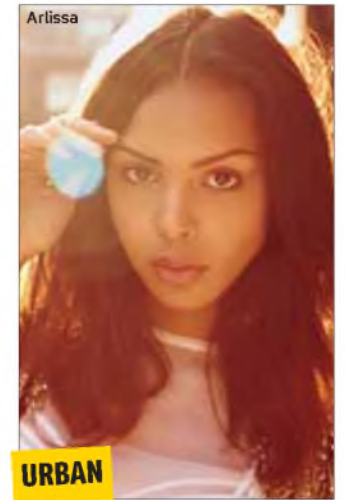
| POS | LAST | WKS | ARTIST / TRACK / LABEL                                                                          |
|-----|------|-----|-------------------------------------------------------------------------------------------------|
| 1   | 3    | 5   | <b>DUKE DUMONT FEAT. A*M*E &amp; MNEK</b> Need U (100%) / <i>MoS/Blaise Bcys Club</i>           |
| 2   | 12   | 3   | <b>CAZZETTE</b> Beam Me Up (Kill-Mode) / <i>At Night</i>                                        |
| 3   | 15   | 2   | <b>KID MASSIVE &amp; ALEX SAYZ FEAT. MARK LE SAL</b> Bring Us Down / <i>Transmission</i>        |
| 4   | 21   | 3   | <b>SKY FERREIRA</b> Everything Is Embarrassing / <i>Po'ydor</i>                                 |
| 5   | 9    | 2   | <b>NICKY ROMERO &amp; NERVO</b> Like Home / <i>Positiva</i>                                     |
| 6   | 1    | 5   | <b>WILEY FEAT. CHIP</b> Reload / <i>Warner Brothers/One More Tune</i>                           |
| 7   | 5    | 9   | <b>AVICII V NICKY ROMERO</b> I Could Be The One / <i>Positiva/Virgin</i>                        |
| 8   | 4    | 7   | <b>PORTER ROBINSON &amp; MAT ZO</b> Easy / <i>MoS/Arjuna Beats</i>                              |
| 9   | NEW  |     | <b>JENN D</b> You Keep Giving Me Love / <i>AATW/UMTV</i>                                        |
| 10  | 11   | 4   | <b>MATTEO MARINI FT NUTHIN UNDER A MILLION</b> Take Me Away / <i>Adaptor</i>                    |
| 11  | 18   | 3   | <b>TEGAN AND SARA</b> Closer / <i>Sire/Warner Brothers</i>                                      |
| 12  | 24   | 4   | <b>LUCA CASSANI FEAT. KATE SMITH</b> Keep It All / <i>£!..ab Music</i>                          |
| 13  | 23   | 3   | <b>AŞAP ROCKY FT. SKRILLEX AND BIRDY...</b> Wild For The Night / <i>Pola/RCA/Asap Worldwide</i> |
| 14  | 17   | 3   | <b>THE GOOD NATURED</b> 5-Ht / <i>Regal/Parlophone</i>                                          |
| 15  | 37   | 2   | <b>IGOR BLASKA FEAT. JABA</b> Could You Be Loved / <i>Mouvance</i>                              |
| 16  | 20   | 2   | <b>DADA LIFE</b> So Young So High / <i>Po'ydor/So Much Dada</i>                                 |
| 17  | NEW  |     | <b>SYRON</b> Here / <i>MoS/Black Butter</i>                                                     |
| 18  | NEW  |     | <b>MILK &amp; SUGAR</b> Stay Around / <i>Milk &amp; Sugar</i>                                   |
| 19  | 19   | 3   | <b>HIIO FEAT. TERRI B</b> Something About You / <i>4 Kenzo</i>                                  |
| 20  | 38   | 2   | <b>CHRIS MALINCHAK</b> So Good To Me / <i>MoS</i>                                               |
| 21  | 25   | 3   | <b>LUMINITES</b> Bring It / <i>2GG</i>                                                          |
| 22  | 2    | 4   | <b>THE WIDEBOYS</b> Addicted 2 The Bass - The Refix / <i>Worldwide Phonographics</i>            |
| 23  | 29   | 2   | <b>THE ASTON SHUFFLE VS TOMMY TRASH</b> Sunrise (Won't Get Lost) / <i>Po'ydor/Outsiders</i>     |
| 24  | 32   | 2   | <b>PLATNUM</b> Love You Tomorrow / <i>All In</i>                                                |
| 25  | 33   | 2   | <b>DJ MARK BRICKMAN</b> Deep Sensation Ep / <i>Rambunctious</i>                                 |
| 26  | 36   | 9   | <b>CALVIN HARRIS FEAT. TINIE TEMPAH</b> Drinking From The Bottle / <i>Columbia</i>              |
| 27  | 39   | 9   | <b>JES &amp; ANDY DUGUID</b> Before You Go / <i>Magik Muzik</i>                                 |
| 28  | NEW  |     | <b>NOISE FREAKZ &amp; JORDEN MILNES</b> The Edge Of Letting Go / <i>Ruffloaded</i>              |
| 29  | 16   | 6   | <b>DIDO</b> No Freedom / <i>RCA</i>                                                             |
| 30  | NEW  |     | <b>DISCLOSURE FEAT. ALUNAGEORGE</b> White Noise / <i>Island/PMR</i>                             |
| 31  | 27   | 9   | <b>RITA ORA</b> Radioactive / <i>Columbia/Roc Nation</i>                                        |
| 32  | 35   | 3   | <b>NICOLE SCHERZINGER</b> Boomerang / <i>Interscope</i>                                         |
| 33  | 22   | 8   | <b>TOMCRAFT</b> Loneliness 2K13 / <i>Kosmo</i>                                                  |
| 34  | NEW  |     | <b>RUFF LOADERZ &amp; GROOVETERNAL</b> City Lights / <i>Transmission</i>                        |
| 35  | 31   | 9   | <b>EXAMPLE</b> Perfect Replacement / <i>MoS</i>                                                 |
| 36  | 6    | 4   | <b>GRACE VALERIE</b> Don't Wanna Be Waiting / <i>Spinnin'</i>                                   |
| 37  | 30   | 10  | <b>ERIC PRYDZ</b> Every Day / <i>Virgin</i>                                                     |
| 38  | NEW  |     | <b>ANDAIN</b> What It's Like / <i>Black Hole</i>                                                |
| 39  | NEW  |     | <b>MARIEN BAKER FEAT. SHAUN FRANK</b> Unbreakable / <i>EMI</i>                                  |
| 40  | Re   | 3   | <b>PAUL RUDD FEAT. AMANDA WILSON</b> Trust In Me / <i>Globatracks</i>                           |



UPFRONT



COMMERCIAL POP



URBAN

# Duke Dumont rules Upfront Chart, Arlissa No.1 on Urban

## ANALYSIS

BY ALAN JONES

DJ/producer Adam Dyment - AKA Duke Dumont - dashes to the top of the Upfront club chart for the first time, with his upcoming hit, *Need U (100%)*. A somewhat retro house monster featuring vocals from 18 year old rising star A\*M\*E, and mixes from Blasé Boys Club, Skream and Waze & Odyssey, it jumps 3-1 on the chart, establishing a 26.59% majority

over new number two *Beam Me Up (Kill-Mode)* by Cazzette. It is by far the biggest Upfront chart victory margin for months.

Meanwhile, The Saturdays rack up their seventh number one on the Commercial Pop chart with *What About Us*. With an assist from Sean Paul, and mixes from Guy Scheiman, Buzz Junkies and Seamus Haji, it is set to be the first single from the band's upcoming album, *The Chase*. The Saturdays' previous Commercial Club chart number ones: *Work*,

*Up, Missing You, Headlines: The Remixes, All Fired Up, My Heart Takes Over* and, most recently (*last May*), *30 Days*.

Completing an exceptionally rare clean sweep for London-based acts, Arlissa moves to the top of the Urban chart with her debut single *Sticks & Stones*. With something of a Florence & The Machine vibe, the track is an unlikely Urban chart topper. The singer has picked up support after contributing vocals to Nas' *Hard To Love Somebody*.

## COMMERCIAL POP TOP 30

| POS | LAST | WKS | ARTIST / TRACK / LABEL                                                                       |
|-----|------|-----|----------------------------------------------------------------------------------------------|
| 1   | 6    | 3   | <b>THE SATURDAYS FEAT. SEAN PAUL</b> What About Us / <i>Po'ydor</i>                          |
| 2   | 12   | 2   | <b>JENN D</b> You Keep Giving Me Love / <i>AATW/UMTV</i>                                     |
| 3   | 10   | 3   | <b>DUKE DUMONT FEAT. A*M*E &amp; MNEK</b> Need U (100%) / <i>MoS/Blasé Bcys Club</i>         |
| 4   | 8    | 4   | <b>OLLY MURS</b> Army Of Two / <i>Epix/Syco</i>                                              |
| 5   | 20   | 2   | <b>KID MASSIVE &amp; ALEX SAYZ FEAT. MARK LE SAL</b> Bring Us Down / <i>Transmission</i>     |
| 6   | 9    | 9   | <b>AVICII V NICKY ROMERO</b> I Could Be The One / <i>Positiva/Virgin</i>                     |
| 7   | 26   | 2   | <b>NICKY ROMERO &amp; NERVO</b> Like Home / <i>Positiva</i>                                  |
| 8   | 7    | 5   | <b>NICOLE SCHERZINGER</b> Boomerang / <i>Interscope</i>                                      |
| 9   | 25   | 3   | <b>PAUL RUDD FEAT. AMANDA WILSON</b> Trust In Me / <i>Globatracks</i>                        |
| 10  | 15   | 4   | <b>TEGAN AND SARA</b> Closer / <i>Sire/Warner Brothers</i>                                   |
| 11  | 22   | 2   | <b>FAR EAST MOVEMENT FEAT. FLO-RIDA &amp; SIDNEY...</b> Change Your Life / <i>Interscope</i> |
| 12  | 17   | 3   | <b>BRIDGIT MENDLER</b> Ready Or Not / <i>Po'ydor</i>                                         |
| 13  | 1    | 4   | <b>ONE DIRECTION</b> Kiss You / <i>Syco</i>                                                  |
| 14  | 1    |     | <b>ONE DIRECTION</b> One Way Or Another (Teenage Kicks) / <i>Syco</i>                        |
| 15  | 3    | 4   | <b>WILEY FEAT. CHIP</b> Reload / <i>Warner Brothers/One More Tune</i>                        |
| 16  | 14   | 6   | <b>JUSTIN TIMBERLAKE FEAT. JAY-Z</b> Suit & Tie / <i>RCA</i>                                 |
| 17  | 1    |     | <b>MAROON 5</b> Daylight / <i>A&amp;M/Octone/Po'ydor</i>                                     |
| 18  | 4    | 5   | <b>PORTER ROBINSON &amp; MAT ZO</b> Easy / <i>MoS/Arjuna Beats</i>                           |
| 19  | 1    |     | <b>KE\$HA</b> C'mon / <i>Kemosabe/RCA</i>                                                    |
| 20  | 19   | 3   | <b>LUMINITES</b> Bring It / <i>2GG</i>                                                       |
| 21  | 18   | 3   | <b>THE GOOD NATURED</b> 5-Ht / <i>Regal/Parlophone</i>                                       |
| 22  | 16   | 6   | <b>DIZZEE RASCAL</b> Bassline Junkie / <i>Dirtee Stank/Island</i>                            |
| 23  | 1    |     | <b>THE MEND</b> Where Were You / <i>Smith's</i>                                              |
| 24  | 23   | 7   | <b>RITA ORA</b> Radioactive / <i>Columbia/Roc Nation</i>                                     |
| 25  | 1    |     | <b>DADA LIFE</b> So Young So High / <i>Po'ydor/So Much Dada</i>                              |
| 26  | 1    |     | <b>PLATNUM</b> Love You Tomorrow / <i>All In</i>                                             |
| 27  | 13   | 6   | <b>DIDO</b> No Freedom / <i>RCA</i>                                                          |
| 28  | 27   | 2   | <b>VERONICA ROMEO</b> Tastes Like Chocolate / <i>Dauman</i>                                  |
| 29  | 28   | 8   | <b>CALVIN HARRIS FEAT. TINIE TEMPAH</b> Drinking From The Bottle / <i>Columbia</i>           |
| 30  | 2    | 3   | <b>GRACE VALERIE</b> Don't Wanna Be Waiting / <i>Spinnin'</i>                                |

## URBAN TOP 30

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

## COOL CUTS TOP 20

| POS | ARTIST / TRACK                                                        |
|-----|-----------------------------------------------------------------------|
| 1   | <b>BAAUER</b> Harlem Shake                                            |
| 2   | <b>ZEDD FEAT. FOXES</b> Clarity                                       |
| 3   | <b>THE ASTON SHUFFLE VS TOMMY TRASH</b> Sunrise (Won't Get Lost)      |
| 4   | <b>FELIX DA HOUSECAT</b> Sinner Winner/Give...                        |
| 5   | <b>DEADMAU5 &amp; WOLFGANG GARTNER</b> Channel 42                     |
| 6   | <b>THE CUBE GUYS &amp; BARBARA TUCKER I</b> Wanna Dance With Somebody |
| 7   | <b>WILKINSON</b> Take You Higher                                      |
| 8   | <b>SYN COLE</b> April                                                 |
| 9   | <b>MYNC FEAT. NEIL ORMANDY</b> Searching                              |
| 10  | <b>GORGON CITY FEAT. YASMIN</b> Real                                  |
| 11  | <b>KRAAK &amp; SMAAK</b> The Future Is Yours                          |
| 12  | <b>KORT</b> No Fear Ep                                                |
| 13  | <b>STYLO G</b> Soundbwoy                                              |
| 14  | <b>NOISE FREAKZ &amp; JORDEN MILNES</b> The Edge Of Letting Go        |
| 15  | <b>YOUAN</b> Girl                                                     |
| 16  | <b>MENINI &amp; VIANI V JACK &amp; JOY</b> Mexican                    |
| 17  | <b>ICONA POP FEAT. CHARLI XCX I</b> Love It                           |
| 18  | <b>MICHAEL WOODS</b> Platinum Chains                                  |
| 19  | <b>DIMITRI VEGAS WITH MOGUA I &amp; LIKE MIKE</b> Mammoth             |
| 20  | <b>VATO GONZALEZ &amp; YOUNG PUNX</b> Body Harder                     |



Listen to the Cool Cuts with Andi Durrant every Friday night from midnight across the Capital FM Network www.capitalfm.com/andi

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# CHARTS iTUNES SINGLES WEEK 9

| BELGIUM                 |                                        |
|-------------------------|----------------------------------------|
| POS                     | ARTIST/ ALBUM                          |
| 25/02/2013 - 03/03/2013 |                                        |
| 1                       | RYAN LEWIS, MACKLEMORE Thrift Shop     |
| 2                       | BAAUER Harlem Shake                    |
| 3                       | WILL.I.AM Scream & Shout               |
| 4                       | RIHANNA Stay (feat. Mikky Ekko)        |
| 5                       | TOM ODELL Another Love                 |
| 6                       | PINK Just Give Me a Reason             |
| 7                       | BRUNO MARS When I Was Your Man         |
| 8                       | BINGO PLAYERS Get Up (Rattle)          |
| 9                       | SHOWTEK, JUSTIN PRIME Cannonball       |
| 10                      | NICKY ROMERO, AVICII I Could Be the... |

| DENMARK                 |                                      |
|-------------------------|--------------------------------------|
| POS                     | ARTIST/ ALBUM                        |
| 18/02/2013 - 25/02/2013 |                                      |
| 1                       | RIHANNA Stay (feat. Mikky Ekko)      |
| 2                       | RYAN LEWIS, MACKLEMORE Thrift Shop   |
| 3                       | BAAUER Harlem Shake                  |
| 4                       | NIK & JAY United (feat. Lisa Rowe)   |
| 5                       | ONE DIRECTION One Way or Another     |
| 6                       | BRUNO MARS When I Was Your Man       |
| 7                       | TAYLOR SWIFT I Knew You Were Trouble |
| 8                       | MADS LANGER Elephant                 |
| 9                       | IMAGINE DRAGONS Radioactive          |
| 10                      | PANAMAH Born Af Natten               |

| FRANCE                  |                                       |
|-------------------------|---------------------------------------|
| POS                     | ARTIST/ ALBUM                         |
| 25/02/2013 - 03/03/2013 |                                       |
| 1                       | RYAN LEWIS, MACKLEMORE Thrift Shop    |
| 2                       | RIHANNA Stay (feat. Mikky Ekko)       |
| 3                       | BAAUER Harlem Shake                   |
| 4                       | BRUNO MARS Locked Out of Heaven       |
| 5                       | WILL.I.AM Scream and Shout            |
| 6                       | ADELE Skyfall                         |
| 7                       | ASAF... One Day / Reckoning Song      |
| 8                       | KAVINSKY Roadgame                     |
| 9                       | THE LUMINEERS Ho Hey                  |
| 10                      | YOUSSOUPHA On se connait (feat. Ayna) |

| GERMANY                 |                                           |
|-------------------------|-------------------------------------------|
| POS                     | ARTIST/ ALBUM                             |
| 22/02/2013 - 28/02/2013 |                                           |
| 1                       | JUSTIN TIMBERLAKE Mirrors                 |
| 2                       | WILL.I.AM Scream & Shout                  |
| 3                       | RYAN LEWIS, MACKLEMORE Thrift Shop        |
| 4                       | PASSENGER Let Her Go                      |
| 5                       | RIHANNA Stay (feat. Mikky Ekko)           |
| 6                       | BAAUER Harlem Shake                       |
| 7                       | ONEREPUBLIC If I Lose Myself              |
| 8                       | SIDO Bilder im Kopf                       |
| 9                       | THE SCRIPT Hall of Fame (feat. will.i.am) |
| 10                      | ARASH She Makes Me Go                     |

| ITALY                   |                                   |
|-------------------------|-----------------------------------|
| POS                     | ARTIST/ ALBUM                     |
| 21/02/2013 - 27/02/2013 |                                   |
| 1                       | MARCO MENGONI L'essenziale        |
| 2                       | LYKKE LI I Follow Rivers (Remix)  |
| 3                       | MODÀ Se si potesse non morire     |
| 4                       | WILL.I.AM Scream & Shout THE      |
| 5                       | LUMINEERS Ho Hey                  |
| 6                       | JUTTY RANX I See You (Radio Edit) |
| 7                       | MAX GAZZÈ Sotto Casa              |
| 8                       | ANTONIO MAGGIO Mi Servirebbe...   |
| 9                       | BASTILLE Pompeii                  |
| 10                      | BEN PEARCE What I Might Do        |

Belgium: Macklemore



Germany: Justin Timberlake



Denmark: Rihanna



France: Baaier



| NETHERLANDS             |                                    |
|-------------------------|------------------------------------|
| POS                     | ARTIST/ ALBUM                      |
| 22/02/2013 - 28/02/2013 |                                    |
| 1                       | RYAN LEWIS, MACKLEMORE Thrift Shop |
| 2                       | PINK Just Give Me a Reason         |
| 3                       | RIHANNA Stay (feat. Mikky Ekko)    |
| 4                       | WILL.I.AM Scream & Shout           |
| 5                       | BAAUER Harlem Shake                |
| 6                       | ONE DIRECTION One Way or Another   |
| 7                       | BRUNO MARS When I Was Your Man     |
| 8                       | CARO EMERALD Tangled Up            |
| 9                       | MATT SIMONS With You               |
| 10                      | WILDSTYLEZ Year of Summer          |

| SPAIN                   |                                         |
|-------------------------|-----------------------------------------|
| POS                     | ARTIST/ ALBUM                           |
| 25/02/2013 - 03/03/2013 |                                         |
| 1                       | MALÚ Vuelvo a Verte (ft. Pablo Alborán) |
| 2                       | WILL.I.AM Scream & Shout                |
| 3                       | MALUCA El Tigraso                       |
| 4                       | ADELE Skyfall                           |
| 5                       | THE LUMINEERS Ho Hey                    |
| 6                       | PINK Try                                |
| 7                       | BRUNO MARS Locked Out of Heaven         |
| 8                       | PITBULL Feel This Moment                |
| 9                       | RIHANNA Diamonds                        |
| 10                      | ONE DIRECTION One Way or Another        |

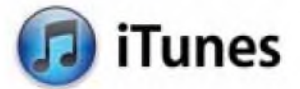
| SWEDEN                  |                                       |
|-------------------------|---------------------------------------|
| POS                     | ARTIST/ ALBUM                         |
| 20/02/2013 - 26/02/2013 |                                       |
| 1                       | OSKAR LINNROS Hur Dom än              |
| 2                       | ANTON EWALD Begging                   |
| 3                       | SEAN BANAN Copacabana                 |
| 4                       | YOHIO Heartbreak Hotel                |
| 5                       | ZARA LARSSON Uncover                  |
| 6                       | ROBIN STJERNBERG You                  |
| 7                       | ULRIK MUNTHER Tell the World I'm Here |
| 8                       | PASSENGER Let Her Go                  |
| 9                       | RALF GYLLENHAMMAR Bed On Fire         |
| 10                      | BAAUER Harlem Shake                   |

| SWITZERLAND             |                                           |
|-------------------------|-------------------------------------------|
| POS                     | ARTIST/ ALBUM                             |
| 22/02/2013 - 28/02/2013 |                                           |
| 1                       | RYAN LEWIS, MACKLEMORE Thrift Shop        |
| 2                       | RIHANNA Stay (feat. Mikky Ekko)           |
| 3                       | JAMES ARTHUR Impossible                   |
| 4                       | BAAUER Harlem Shake                       |
| 5                       | WILL.I.AM Scream & Shout                  |
| 6                       | THE SCRIPT Hall of Fame (feat. will.i.am) |
| 7                       | PASSENGER Let Her Go                      |
| 8                       | SIDO Bilder im Kopf                       |
| 9                       | TAYLOR SWIFT I Knew You Were Trouble      |
| 10                      | DJ ANTOINE Bella Vita                     |

| UNITED KINGDOM          |                                         |
|-------------------------|-----------------------------------------|
| POS                     | ARTIST/ ALBUM                           |
| 24/02/2013 - 02/03/2013 |                                         |
| 1                       | JUSTIN TIMBERLAKE Mirrors               |
| 2                       | BASTILLE Pompeii                        |
| 3                       | ONE DIRECTION One Way or Another        |
| 4                       | RYAN LEWIS, MACKLEMORE Thrift Shop      |
| 5                       | BRUNO MARS When I Was Your Man          |
| 6                       | NICKY ROMERO, AVICII I Could Be the One |
| 7                       | TAYLOR SWIFT I Knew You Were Trouble.   |
| 8                       | BAAUER Harlem Shake                     |
| 9                       | WILEY Reload (feat. Chip)               |
| 10                      | PINK Just Give Me a Reason              |



# CHARTS iTUNES ALBUMS WEEK 9



| BELGIUM                 |                                      |
|-------------------------|--------------------------------------|
| POS                     | ARTIST/ ALBUM                        |
| 25/02/2013 - 03/03/2013 |                                      |
| 1                       | AXELLE RED Rouge Ardent              |
| 2                       | DAVID BOWIE The Next Day [Pre Order] |
| 3                       | ATOMS FOR PEACE Amok                 |
| 4                       | VARIOUS Maximum Hit Music 2013, V.1  |
| 5                       | DIDO Girl Who Got Away               |
| 6                       | NICK CAVE & THE... Push the Sky Away |
| 7                       | EMELI SANDÉ Our Version of Events    |
| 8                       | BRUNO MARS Unorthodox Jukebox        |
| 9                       | VARIOUS ARTISTS Serious Beats 73     |
| 10                      | ADELE 21                             |

| DENMARK                 |                                      |
|-------------------------|--------------------------------------|
| POS                     | ARTIST/ ALBUM                        |
| 18/02/2013 - 25/02/2013 |                                      |
| 1                       | NICK CAVE & THE... Push the Sky Away |
| 2                       | VARIOUS ARTISTS Mgp 2013             |
| 3                       | VARIOUS ARTISTS Dance Chart 35       |
| 4                       | MARIE KEY De Her Dage                |
| 5                       | VINNIE WHO Midnight Special          |
| 6                       | VARIOUS ARTISTS More Music 2012      |
| 7                       | BRUNO MARS Unorthodox Jukebox        |
| 8                       | VARIOUS ARTISTS Soundtrack           |
| 9                       | VARIOUS ARTIST Running Hits, Vol. 2  |
| 10                      | LUKAS GRAHAM Lukas Graham            |

| FRANCE                  |                                      |
|-------------------------|--------------------------------------|
| POS                     | ARTIST/ ALBUM                        |
| 25/02/2013 - 03/03/2013 |                                      |
| 1                       | KAVINSKY Outrun                      |
| 2                       | BRUNO MARS Unorthodox Jukebox        |
| 3                       | PINK The Truth About Love            |
| 4                       | ATOMS FOR PEACE Amok                 |
| 5                       | VARIOUS Quentin T's Django Unchained |
| 6                       | ASAF AVIDAN Different Pulses         |
| 7                       | VARIOUS ARTISTS Génération Goldman   |
| 8                       | ASAF AVIDAN & THE... The Reckoning   |
| 9                       | C2C Tetra                            |
| 10                      | RODRIGUEZ Searching for Sugar Man    |

| GERMANY                 |                                        |
|-------------------------|----------------------------------------|
| POS                     | ARTIST/ ALBUM                          |
| 22/02/2013 - 28/02/2013 |                                        |
| 1                       | PASSENGER All the Little Lights        |
| 2                       | KOLLEGAH Jung, brutal, gutaussehend 2  |
| 3                       | JUSTIN T The 20/20 Experience (Deluxe) |
| 4                       | HEINO Mit freundlichen Grüßen          |
| 5                       | FARD Bellum et Pax (Deluxe Version)    |
| 6                       | BRUNO MARS Unorthodox Jukebox          |
| 7                       | VARIOUS Quentin T's Django Unchained   |
| 8                       | VARIOUS ARTISTS Future Trance          |
| 9                       | DEPECHE MODE The Best of Depeche...    |
| 10                      | LINDSEY STIRLING Lindsey Stirling      |

| ITALY                   |                                      |
|-------------------------|--------------------------------------|
| POS                     | ARTIST/ ALBUM                        |
| 21/02/2013 - 27/02/2013 |                                      |
| 1                       | MODÀ Gioia                           |
| 2                       | VARIOUS ARTISTS Sanremo 2013         |
| 3                       | CHIARA Un posto nel mondo            |
| 4                       | RAPHAEL GUALAZZI Happy Mistake       |
| 5                       | MAX GAZZÈ Sotto Casa                 |
| 6                       | ASAF AVIDAN Different Pulses         |
| 7                       | ATOMS FOR PEACE Amok                 |
| 8                       | BASTILLE Pompeii (Remixes) - EP      |
| 9                       | DOMENICO MODUGNO Volare              |
| 10                      | VARIOUS Quentin T's Django Unchained |



| NETHERLANDS             |                                       |
|-------------------------|---------------------------------------|
| POS                     | ARTIST/ ALBUM                         |
| 22/02/2013 - 28/02/2013 |                                       |
| 1                       | VARIOUS ARTISTS 538 Hitzone 64        |
| 2                       | ANDRÉ HAZES Alle 40 Goed              |
| 3                       | ATOMS FOR PEACE Amok                  |
| 4                       | VARIOUS Mega Dance Top 50 Winter '13  |
| 5                       | PINK The Truth About Love             |
| 6                       | VARIOUS 538 Hitzone - Best of 2012    |
| 7                       | NICK CAVE & THE... Push the Sky Away  |
| 8                       | ARMIN VAN BUUREN A State of Trance... |
| 9                       | BRUNO MARS Unorthodox Jukebox         |
| 10                      | THE SCRIPT #3                         |

| SPAIN                   |                                          |
|-------------------------|------------------------------------------|
| POS                     | ARTIST/ ALBUM                            |
| 25/02/2013 - 03/03/2013 |                                          |
| 1                       | FANGORIA Cuatricromía                    |
| 2                       | DAVID BOWIE The Next Day [Pre Order]     |
| 3                       | PABLO ALBORÁN Pablo Alborán              |
| 4                       | EROS RAMAZZOTTI Eros Romántico           |
| 5                       | VARIOUS Les Misérables (Highlights...)   |
| 6                       | SADE The Best of Sade                    |
| 7                       | DAVID GUETTA Nothing But the... Ultimate |
| 8                       | VARIOUS Las 100 Mejores Canciones del... |
| 9                       | LEONARD COHEN The Essential Leonard...   |
| 10                      | ATOMS FOR PEACE Amok                     |

| SWEDEN                  |                                         |
|-------------------------|-----------------------------------------|
| POS                     | ARTIST/ ALBUM                           |
| 20/02/2013 - 26/02/2013 |                                         |
| 1                       | VARIOUS Melodifestivalen 2013           |
| 2                       | RODRIGUEZ Searching for Sugar Man       |
| 3                       | FIRST AID KIT The Lion's Roar           |
| 4                       | NICK CAVE & THE... Push the Sky Away    |
| 5                       | MANDO DIAO Infruset                     |
| 6                       | VARIOUS ARTISTS Absolute Workout        |
| 7                       | HILLSONG UNITED Zion                    |
| 8                       | VARIOUS Kom ut i kväll! Mauro Scocco... |
| 9                       | YOHIO Heartbreak Hotel (Remixes) - EP   |
| 10                      | ZARA LARSSON Introducing - EP           |

| SWITZERLAND             |                                      |
|-------------------------|--------------------------------------|
| POS                     | ARTIST/ ALBUM                        |
| 22/02/2013 - 28/02/2013 |                                      |
| 1                       | KROKUS Dirty Dynamite                |
| 2                       | PASSENGER All the Little Lights      |
| 3                       | REMADY, MANU-L The Original          |
| 4                       | FARD Bellum et Pax                   |
| 5                       | ATOMS FOR PEACE Amok                 |
| 6                       | VARIOUS Quentin T's Django Unchained |
| 7                       | HILLSONG UNITED Zion                 |
| 8                       | DJ ANTOINE 2013 Sky Is the Limit     |
| 9                       | EMELI SANDÉ Our Version of Events    |
| 10                      | ADELE 21                             |

| UNITED KINGDOM          |                                      |
|-------------------------|--------------------------------------|
| POS                     | ARTIST/ ALBUM                        |
| 24/02/2013 - 02/03/2013 |                                      |
| 1                       | EMELI SANDÉ Our Version of Events    |
| 2                       | BEN HOWARD Every Kingdom             |
| 3                       | MUMFORD & SONS Babel                 |
| 4                       | BASTILLE Pompeii (Remixes) - EP      |
| 5                       | BRUNO MARS Unorthodox Jukebox        |
| 6                       | VARIOUS ARTISTS BRIT Awards 2013     |
| 7                       | JAKE BUGG Jake Bugg                  |
| 8                       | VARIOUS The Trevor Nelson Collection |
| 9                       | CALVIN HARRIS 18 Months              |
| 10                      | ATOMS FOR PEACE Amok                 |



# CHARTS ANALYSIS WEEK 9



## 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



- BRIDGIT MENDLER *Ready Or Not* Polydor
- FLEETWOOD MAC *Everywhere* WEA
- SARAH MCLACHLAN *Angel* Arista
- GO GOO DOLLS *Iris* Warner Bros
- ARLISSA *Sticks & Stones* London
- TOTO *Africa* Columbia
- DAVID GUETTA FEAT. SIA *Titanium* Parlophone
- JAMES VINCENT MCMORROW *Higher Love* Believe Digital
- SWIM DEEP *The Sea* RCA

### UK ARTIST ALBUMS CHART



- BASTILLE *Bad Blood* Virgin
- STEREOPHONICS *Stylus Ignition*
- DIDO *Girl Who Got Away* RCA
- LAURA MVULA *Sing To The Moon* RCA
- EMMYLOU HARRIS/RODNEY CROWELL *Old Yellow Moon* Nonesuch
- BRIAN MCFADDEN *The Irish Collection* BMF
- JIMI HENDRIX *People Hell & Angels* Legacy Recordings
- SAXON *Sacrifice* UDR
- ANDRE RIEU *In Love With Maastricht* Decca
- FLEETWOOD MAC *Greatest Hits* Warner Bros
- HOW TO DESTROY ANGELS *Welcome* Oblivion Columbia
- PINK *Greatest Hits – So Far* LaFace
- JUSTIN FLETCHER *The Best Of Friends* Little Demon
- TUNDE BAIYEWU *Diamond In A Rock* Waking Dreams
- ALFIE BOE *Storyteller* Decca

The new Official Charts Company UK sales charts and Nielsen airplay charts are available from every Sunday evening at [musicweek.com](http://musicweek.com).

Source: Official Charts Company

## SINGLES

■ BY ALAN JONES

Stormed by Bastille, whose single Pompeii almost ruined his bid for number one, Justin Timberlake eventually prevailed and earned his second solo number one with Mirrors last Sunday. The song stands a chance of remaining number one this weekend although - after three weeks at number seven - Bruno Mars is making up ground fast with When I Was Your Man jumping to number two.

Mirrors jumped to number one on sales of 85,918 copies, to become Timberlake's second number one as a primary artist, emulating 2006's *SexyBack*.

Both of One Direction's previous number ones - What Makes You Beautiful and Little Things - lost leadership of the chart on their second week on release, and so did One Way Or Another (Teenage Kicks), which fell 1-3 (68,056 sales) on Sunday.

Taylor Swift's latest single I



MIDWEEK NO.1

Justin Timberlake: Mirrors

Knew You Were Trouble held at number six (45,569 sales) on its 10th week in the Top 10 overall, equalling the longevity of We Are Never Ever Getting Back Together as her longest-running Top 10 hit.

Reload (number nine, 35,979 sales, feat. Chip & Ms. D) became the third Top 10 single

from Wiley's eighth album, *The Ascent* following last year's number one hit *Heatwave* and the number three single *Can You Hear Me* (Ayayaya).

Also new to the Top 40: Birmingham singer Laura Mvula's debut hit *Green Garden* (number 32, 9,960 sales), and *Now* (number 39, 8,840 sales),

the latest single from Paramore.

Already resurgent after winning the Brit Award for the Best British Single, Adele's *Skyfall* received a second boost after winning the Oscar for Best Original Song, and climbed 25-14 (22,025 sales).

Several songs reached new Top 40 peaks, namely Pink's *Just Give Me A Reason* (16-10, 29,362 sales, feat Nate Ruess), Olly Murs' *Army Of Two* (23-19, 18,598 sales), The Script's *If You Could See Me Now* (36-26, 11,566 sales) and Clarity (34-29, 10,452 sales) by Zedd feat. Foxes.

Top 10 singles not mentioned elsewhere: Thrift Shop fell 2-4 (56,841 sales) for Macklemore & Ryan Lewis, *I Could Be The One* held at number five for Avicii Vs. Nicky Romero (45,883 sales), Bruno Mars' *When I Was Young* held at number seven (45,049 sales) and Baauer's *Harlem Shake* descended 3-8 (40,010 sales).

Overall singles sales were up 0.60% week-on-week at 3,513,028 - 2.33% above same week 2012 sales of 3,433,007.

## ALBUMS

■ BY ALAN JONES

They have seven number ones between them but early sales projections suggest that neither Dido's *Girl Who Got Away* nor Stereophonics' *Graffiti On The Train* will top the album chart this weekend. Released on Monday, both are trailing London band Bastille's debut set *Bad Blood*, home to their current hit Pompeii, which itself very nearly topped the singles chart last week.

All three exit the first of the midweek sales flashes ahead of last week's chart-topper, *Our Version Of Events* by Emeli Sande. Topping the chart for the second week in a row, on sales of 38,929 copies, Sande's album is now in a three way tie for second most weeks at number one in the 21st century: Adele's *21* tops the list with 23 weeks, while *Our Version Of Events* has now spent 10 weeks at the summit.

With 402,998 digital sales out of a total 1,659,761 sales, *Our Version Of Events* is only the third album to sell more than 400,000 copies in the format, joining Ed Sheeran's + (466,791) and Adele's *21* (923,990).

While *Our Version Of Events* therefore remains some distance behind + on digital sales it did overtake its cumulative sales of



MIDWEEK NO.1

Bastille: Bad Blood

1,658,440 on Saturday, and thus moved up to sixth in the 2010s sales rankings. *21* (4,597,268) remains top of the list, followed by *Take That's Progress* (2,355,638), Rihanna's *Loud* (1,881,365) and two Michael Buble albums: *Christmas* (1,799,293) and *Crazy Love* (1,781,022).

Two other acts who won Brits last month remained in the top five: Mumford & Sons' *Babel* held at number two, with sales off 30.40% at 22,746 and *Every Kingdom* remained at number four for Ben Howard, as its sales fell 15.20% to 18,530.

Seven debuts punctuated the Top 40, with experimental rock supergroup Atoms For Peace earning bragging rights for the week's top debut with their first

album, *Amok*. Comprising Radiohead's Thom Yorke, Flea from Red Hot Chili Peppers, Radiohead producer Nigel Godrich, Joey Waronker and Mauro Refosco, they debuted at number five (16,194 sales).

Theatrical crooner Michael Ball racked up his 18th chart album in all and his 10th of the 21st century with *Both Sides* now debuting at number eight (13,534 sales).

A recent US number one, singer/songwriter Josh Groban's *All That Echoes* debuted at number nine (13,291 sales). It's Groban's sixth studio album since his self-titled 2001 debut, and eclipses the number 17 debut/peak of his 2007 set *Awake* to become his highest-charting album here.

Johnny Marr made his solo chart debut on Sunday with the album *The Messenger* (number 10, 11,747 sales).

London indie band Palma Violets tasted success with their debut album *180* entering at number 11 (10,804 sales).

Petula Clark - who turned 80 last November - is the oldest singer to chart an album of new material, thanks to the number 24 debut (6,394 sales) of her latest album, *Lost In You*.

Increasingly successful in parallel recording careers as a member of Porcupine Tree and on his own, prog. rocker Steven Wilson debuted with third solo album, *The Raven That Refused To Sing (And Other Stories)*. First week sales of 5,746 copies earn it a number 28 debut, easily beating his best solo chart placing of number 34 secured by his second solo album, *Grace For Drowning* on its 2011 debut.

Albums in the Top 10 not mentioned elsewhere: The motion picture cast recording of *Les Misérables* climbed 5-3 (21,594 sales), Bruno Mars' *Unorthodox Jukebox* climbed 8-6 (15,479 sales) and Jake Bugg's eponymous debut slipped 6-7 (15,069 sales).

The Brit Awards sampler remained atop the compilation chart, with sales of 20,676 copies.

Overall album sales were up 5.75% week-on-week at 1,639,325 - 1.67% above same week 2012 sales of 1,612,430.





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# INDUSTRY EVENTS DATES FOR YOUR DIARY

## MARCH

South by Southwest  
Austin Convention  
Center, Texas



### March 12-17

South by Southwest 2013  
Austin Convention Center,  
Texas  
[sxsw.com](http://sxsw.com)

### April 11

Music Week Awards 2013  
The Brewery, London  
[Musicweekawards.com](http://Musicweekawards.com)

### May 2

Liverpool Sound City 2013  
Various, Liverpool  
[LiverpoolSoundCity.co.uk](http://LiverpoolSoundCity.co.uk)

### 16-18

Great Escape, Brighton  
[EscapeGreat.com](http://EscapeGreat.com)

### June 5-6

GoNorth  
Inverness, Scotland  
[gonorthfestival.co.uk](http://gonorthfestival.co.uk)

### 13

Isle of Wight Festival  
Seaclose Park  
[isleofwightfestival.com](http://isleofwightfestival.com)

### 14-16

Download Festival  
Donington Park,  
Leicestershire  
[downloadfestival.co.uk](http://downloadfestival.co.uk)

### 26

Glastonbury Festival  
Worthy Farm,  
Somerset  
[glastonburyfestivals.co.uk](http://glastonburyfestivals.co.uk)

### 28

Nordoff Robbins O2 Silver  
Clef Awards  
Hilton, London  
[nordoff-robbins.org.uk](http://nordoff-robbins.org.uk)



## Market focus Christian And Gospel Music

You only have to look at the recent Grammys to realise the importance of Christian and Gospel music in the US. Artists such as Israel Houghton and the New Breed, James Fortune and Marvin Sapp (pictured) all received nominations this year. But it's never quite had the same impact in the UK – is that about to change? Music Week will investigate in a special feature on March 22.

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

# PRODUCT KEY RELEASES



► DAVID BOWIE *The Next Day* 11.03



► DEPECHE MODE *Delta Machine* 25.03

## MARCH 11

### SINGLES

- ALUNAGEORGE *Attracting Flies (Islana)*
- BON JOVI *Because We Can (Last Highway)*
- DEADMAUS & IMOGEN HEAP

Telemiscommunications (*Virgin Records*)

- DINOSAUR JR *Don't Pretend You Didn't Know (Pias)*

- DOMBRANCE FEAT. SOURYA *The Witch (Kitsune)*

- DROWNING POOL *Saturday Night (Eleven Seven/Em)*

- ED DREWETT *Drunk Dial (Baer 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 (3B1G)*

- JOYWRIDE *Headrush (Fabulous Brothers)*

- K. KOKE FT. RITA ORA *Lay Down Your Weapons (Roc Nation/Sony Music)*

- LORDE *The Love Club (Virgin)*

- LULS *Sympathy Or Love (Killing Moon)*

- BRUNO MARS *When I Was Your Man (Atlantic)*

- 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 (4Aa)*

- TOY *My Heart Skips A Beat (Heavenly/V2)*

- TRAQUES *Click Track (Atlantic)*

- WALK THE MOON *Tightrope (Rca)*

- WILD BELLE *Keep You (Sony)*

- WILLY MOON *My Girl (Islana)*

### ALBUMS

- DEVENDRA BANHART *Mala (Nonesuch)*

- BLAKE *Start Over (Music Infinity)*

- BON JOVI *What About Now (Islana)*

- DAVID BOWIE *The Next Day (Em)*

- C2C *Tetra (Mercury)*

- ERIC CLAPTON *Old Sock (Polydor)*

- THE CRIBS *Payola (Wichita)*

- FEARLESS VAMPIRE KILLERS *Exposition: The Five Before The Flames (Goremount)*

- JOHN GRANT *Pale Green Ghosts (Rella Union)*

- HURTS *Exile (Epic)*

- JOHN FULBRIGHT *From The Ground Up (Blue Dirt Records/Thirty Tigers)*

- THE MARY ONETTES *Hit The Waves (Iahraori)*

- MINDLESS BEHAVIOUR *All Around The World (Polydor)*

- PHILDEL *Disappearance Of The Girl (Decca)*

- SOUND CITY *Real To Reel (Columbia)*

- STORNOWAY *Tales From Terra Firma (4Aa)*

- WILD BELLE *Isles (Sony)*

## MARCH 18

### SINGLES

- ALT-J *Dissolve Me (Infectious)*

- ANGEL *In Between Time (Islana)*

- MICHAEL BALL *The Perfect Song (Union Square)*

- BAZAARS *Girls In Time (Tri-Tone/Pias)*

- CODY CHESNUTT *Till I Met Thee (One Little Indian)*

- COVES *Last Desire (1965 Records)*

- DAN CROLL *Compliment Your Soul (Racquet)*

- DARK SKY *Confunktion (Tectonic)*

- DAUGHTER *If You Leave (4Aa)*

- DEPECHE MODE *Heaven (Columbia)*

- ELLA EYRE *The Lion, The Bitch And The Wardrobe (Virgin Records)*

- FALL OUT BOY *My Songs Know What You Did In The Dark (Light Em Up) (Def Jam)*

- THE FAMILY RAIN *Carnival (Mercury)*

- JAKWOB FEAT. MAIDAY *Fade (Boom Ting)*

- KODALINE *The High Hopes Ep (Rca)*

- MAN LIKE ME *Sleaze (Cartoon)*

- STEVE MASON *Oh My Lord (Double Six)*

- MELODY'S ECHO CHAMBER *Crystallized (Weird World)*

- OM *Addis Dubplate (Drag City)*

- PEACE *Follow Baby (Columbia)*

- PINK *Just Give Me A Reason (Rca)*

- PURSON *Leaning On A Bear (Rise Above)*

- SUEDE *It Starts And Ends With You (Warner)*

- HEIDI TALBOT *Will I Ever Go To Sleep (Navigator)*

- TEAM GHOST *Curtains Ep (W-Sphere)*

- WOODKID *I Love You (Islana)*

### ALBUMS

- BILLY BRAGG *Tooth & Nail (Cooking Vinyl)*

- DAUGHTER *If You Leave (4Aa)*

- DEPTFORD GOTH *Life After Defo (Meroc)*

- DAVID GARRETT *Music (Decca)*

- LOW *The Invisible Way (Sub Pop)*

- STEVE MASON *Monkey Minds In The Devil's Time (Domino)*

- BRIDGIT MENDLER *Hello My Name Is (Polydor)*

- MARTI PELLOW *Hope (Bk Records)*

- PHOSPHORESCENT *Muchacho (Dend Dreams)*

- ELVIS PRESLEY *Aloha From Hawaii Via Satellite (Legacy Edition) (Rca/Legacy)*



▶ **ANGEL** About Time 08.04▶ **SARAH BLASKO** I Awake 08.04▶ **ALESSI'S ARK** The Still Life 15.04▶ **BO BRUCE** Before I Sleep 29.04▶ **NOAH & THE WHALE** Heart Of Nowhere 06.05

- **SPARKS** Two Hands One Mouth Live In Europe (*Lil Beethoven*)
- **SUEDE** Bloodsports (*Warner*)
- **JUSTIN TIMBERLAKE** The 20/20 Experience (*Rca*)
- **YOUTH LAGOON** Wondrous Bughouse (*Fat Possum/Turnstile*)

## MARCH 25

### SINGLES

- **CHARLIE BOYER & THE VOYEURS** Things Will Be (*Heavenly*)
- **CHVRCHES** Recover (*Virgin Records*)
- **DAYTON LIGHTS** Midnight Beach (*Hubris*)
- **DIAMOND VERSION** Ep 4 (*Mute Artists*)
- **DIRTY DUBSTERS** Fire It Up!!! (*Irish Moss*)
- **DOG IS DEAD** Do The Right Thing (*Atlantic*)
- **F.U.R.S** Striptease (*Loose Lips*)
- **FRIGHTENED RABBIT** Backyard Skulls (*Atlantic*)
- **KENDRICK LAMAR** Swimming Pools (Drank) (*Interscope/Aftermath*)
- **MOYA** A Little More Love (*Four To One/Absolute*)
- **CHARLENE SORAIA** Ghost (*Peacock*)
- **SOUTH LONDON ORDNANCE** Revolver (*Hatflush*)
- **TAYLOR SWIFT** 22/State Of Grace (*Mercury*)
- **SYRON** Here (*Mos/Black Butter*)
- **UNKLE** Unkle Trance Film (*Surrender Fl*)

### ALBUMS

- **ANTHRAX** Worship Music (*Nuclear Blast*)
- **JOE BONAMASSA** An Acoustic Evening At The Vienna Opera House (*Provaque*)
- **JENN BOSTIC** Jealous (*Jenn Bostic*)
- **EDWYN COLLINS** Understated (*A&A*)
- **CRIME AND THE CITY SOLUTION** American Twilight (*Mute Artists*)
- **DEPECHE MODE** Delta Machine (*Columbia*)
- **DIAMOND RUGS** Diamond Rugs (*Partisan Records*)
- **DJ KOZE** Amygdala (*Pampra*)
- **THE HORRORS** Higher (*X*)
- **THE JAMES HUNTER SIX** Minute By Minute (*Fantasy*)
- **LAPALUX** Nostalgic (*Brainfeeder*)
- **ADRIAN MUNSEY** Full Circle (*Infinity*)
- **PEACE** In Love (*Columbia*)
- **SIMPLE MINDS** Celebrate - Greatest Hits (*Virgin*)
- **STEPHEN STILLS** Carry On (*Rhino*)
- **THE STROKES** Comedown Machine (*Rough Trade*)
- **DAVID SYLVIAN** Blemish (*Samadhi Sound*)
- **LIL' WAYNE** I Am Not A Human Being II (*Cash Money/Klanna*)

- **WE CUT CORNERS** Today I Realised I Could Go Home Backwards (*Delphi/Republic Of Music*)
- **WIRE** Change Becomes Us (*Pink Flag*)
- **YOU ME AT SIX** The Final Night Of Sin - Live From Wembley Arena (*Virgin*)

## APRIL 1

### SINGLES

- **ANGEL** The World (*Islana*)
- **JUSTIN BIEBER** All Around The World (*Def Jam*)
- **BIN WEEVILS** Bin Tunes (*Sony*)
- **JENN BOSTIC** Not Yet (*Jenn Bostic*)
- **ANDY BURROWS** If I Had A Heart (*Pias*)
- **CLEAN BANDIT** Mozart's House (*Atlantic*)
- **DUMB DIVE** (*One Beat*)
- **ESCAPE THE FATE** You're Insane (*Polydor*)
- **FILTHY BOY** Waiting On The Doorstep/Mental Conditions (*Stranger*)
- **HAIM** Falling (*Polydor*)
- **I AM KLOOT** Some Better Day (*Shepherd Moon/Emi*)
- **K TOO** Young To Die (*K Music*)
- **LUCY ROSE** Shiver (*Columbia*)
- **RAE MORRIS** From Above (*Atlantic*)
- **TOM ODELL** Hold Me (*Rca*)
- **THE RAMONA FLOWERS** Lust And Lies (*Distiller*)
- **POLLY SCATTERGOOD** Wanderlust (*Mute*)
- **SYMPHONIC PICTURES** Symphonic Pictures Ep (*Cottage Industries*)
- **TYLER THE CREATOR** Dome 32 (*Sony*)

### ALBUMS

- **BAY CITY ROLLERS** Original Album Classics (*Sony*)
- **BOMBINO** Nomad (*Nonesuch*)
- **BONOBO** The North Borders (*Nirja Tune*)
- **TONI BRAXTON** Original Album Classics (*Sony*)
- **BRING ME THE HORIZON** Sempiternal (*Rca*)
- **FILTHY BOY** Smile That Won't Go Down (*Stranger*)
- **THE FLAMING LIPS** The Terror (*Bella Union*)
- **FLETCHER** Upon Ayr (*Dramatica*)
- **THE GIPSY KINGS** Original Album Classics (*Sony*)
- **IMAGINE DRAGONS** Night Visions (*Interscope*)
- **THE LEISURE SOCIETY** Alone Aboard The Ark (*Full Time Hobby*)
- **MEAT LOAF** Rat Out Of Hell Special Edition (*Sony*)
- **MUDHONEY** Vanishing Point (*Sub Pop*)
- **NKOTB** 10 (*Nkath*)
- **THE SHEEPDOGS** The Sheepdogs (*Atlantic*)
- **HARPER SIMON** Division Street (*Pias*)

- **TYLER THE CREATOR** Wolf (*Sony*)
- **WILEY** The Ascent (*Warner Brothers/One More Tune*)

## APRIL 8

### SINGLES

- **BLAKE LEWIS** Your Touch (*Islana*)
- **THE BRAND NEW HEAVIES** Sunlight (*Heavy Tone*)
- **DROWNING POOL** Resilience (*Eleven Seven/Emi*)
- **IGGY AZALEA** Werk (*Mercury*)
- **LULU JAMES** Closer (*Sony*)
- **THE JOY FORMIDABLE** Little Blimp (*Canvasback/Atlantic*)
- **JOSH KUMRA** The Answer (*Rca*)
- **NINA NESBITT** Stay Out (*Islana*)
- **PHOENIX** Entertainment (*Glassnote/Atlantic*)
- **PLATNUM** Love You Tomorrow (*All In*)
- **PURE LOVE** Tbc (*Mercury*)
- **NICKY ROMERO & NERVO** Like Home (*Virgin*)
- **KAREN RUIMY** Whisper (*Karais*)
- **SACRED MOTHER TONGUE** A Light Shines (*Transcena*)
- **SACRED MOTHER TONGUE** A Light Will Shine (*Emi*)
- **HARPER SIMON** 99 (*Pias*)
- **KRISTINA TRAIN** Tbc (*Mercury*)
- **TRIBES** Dance Hall (*Islana*)
- **TRIGGERFINGER** Let It Ride (*Dramatica*)
- **VALENTINE** Love Like (*Integrity*)
- **VILLAGERS** The Bell (*Domina*)
- **YADI** The Blow (*Warner Brothers*)

### ALBUMS

- **ANGEL** About Time (*Islana*)
- **SARAH BLASKO** I Awake (*Dramatica*)
- **DEVICE** Device (*Warner*)
- **DROWNING POOL** Resilience (*Eleven Seven/Emi*)
- **GHOST** Infestissumam (*Klanna*)
- **LOW SEA** Remote Viewing (*Dellarsa*)
- **OMD** English Electric (*100 Percent*)
- **PARAMORE** Paramore (*Atlantic/Fueled By Ramen*)
- **THE POSTAL SERVICE** Give Up (Deluxe 10th Anniversary Edition) (*Sub Pop*)
- **ROKIA TRAORE** Beautiful Africa (*Nonesuch*)
- **RICKY ROSS** Trouble Came Looking (*Edsel Demon*)
- **TODD RUNDGREN** State (*Fsoteric Antenna/Cherry Red*)
- **BILL RYDER-JONES** A Bad Wind Blows In My Heart (*Domina*)
- **TYGA** Hotel California (*Cash Money/Islana*)
- **WILLY MOON** Here's Willy Moon (*Klanna*)

## APRIL 15

### SINGLES

- **AMELIA LILY** Party Over (*Xenomania/Rca*)
- **BAT FOR LASHES** Lilies (*Parlophone*)
- **LAUREL CANYONS** Youth Blood (*Wire Sound*)
- **BETH ORTON** Dawn Chorus (*Anti*)

### ALBUMS

- **ALESSI'S ARK** The Still Life (*Bella Union*)
- **THE BRAND NEW HEAVIES** Forward (*Heavy Tone*)
- **MICHAEL BUBLE** To Be Loved (*Reprise*)
- **COMMON TONGUES** Tether & Twine (*Dbm/Zimbalem*)
- **FALL OUT BOY** Save Rock And Roll (*Def Jam*)
- **IRON & WINE** Ghost On Ghost (*4Ad*)
- **PAUL KELLY** Spring And Fall (*Dramatica*)
- **KILLING JOKE** The Singles Collection 1979-2012 (*Spinearm/Universa*)
- **JOSH KUMRA** Good Things Come To Those Who Don't Wait (*Rca*)
- **IAN MCCULLOCH** Holy Ghosts (*Edsel Demon*)
- **TOM ODELL** Long Way Down (*Columbia*)
- **KAREN RUIMY** Come With Me (*Karais*)
- **SACRED MOTHER TONGUE** Out Of The Darkness (*Transcena*)
- **SIMIAN MOBILE DISCO** Live (*Delicacies*)

## APRIL 22

### SINGLES

- **DON BROCO** Whole Truth (*Search And Destroy/Rca*)
- **JAMIE N COMMONS** The Desperation Ep (*Fiction*)

### ALBUMS

- **AMY DICKSON** Dusk And Dawn (*Sony*)
- **BENGA** Chapter II (*Columbia*)
- **BORN RUFFIANS** Birthmarks (*Yep Roc*)
- **THE BOY LEAST LIKELY TO** The Great Perhaps (*The Boy Least Likely To*)
- **KARL HYDE** Edgeland (*Universa*)
- **I AM KLOOT** Natural History - Remastered (*Wall Of Sound*)
- **JUNIP** Junip (*City Slang*)
- **KID CUDI** Indicud (*Islana*)
- **TATE STEVENS** Tate Stevens (*Sony*)

## APRIL 29

### SINGLES

- **BO BRUCE** Save Me (*Merrily*)
- **PITBULL FEAT. CHRISTINA AGUILERA** Feel This Moment (*Rca*)

- **RIHANNA** Pour It Up (*Def Jam*)

### ALBUMS

- **!!!** Thr!!!er (*Warp*)
- **BO BRUCE** Before I Sleep (*Mercury*)
- **THE COMPUTERS** Love Triangles, Hate Squares (*One Little Indian*)
- **DEEP PURPLE** Tbc (*Earmusic*)
- **GUARDS** In Guards We Trust (*Partisan Records*)
- **IGGY & THE STOOGES** Ready To Die (*Fat Possum*)
- **THE PIGEON DETECTIVES** We Met At Sea (*Cooking Vinyl*)
- **PURSON** The Circle And The Blue Door (*Rise Above*)

## MAY 6

### SINGLES

- **HOT NATURED** Reverse Skydiving (*Hot Creations/Frt/Warner*)
- **SUB FOCUS** Endorphins (*Ram*)

### ALBUMS

- **THE BLOW MONKEYS** Feels Like A New Morning (*Blow Monkey Music*)
- **THE FLOWERS OF HELL** Odes (*Optical Sounds*)
- **GOO GOO DOLLS** Magnetic (*Warner Brothers*)
- **ALISON MOYET** The Minutes (*Cooking Vinyl*)
- **NOAH & THE WHALE** Heart Of Nowhere (*Mercury*)
- **RILO KILEY** Rkives (*Little Record Cam*)
- **DOT ROTTEN** Voices In My Head (*Mercury*)
- **VALERIE JUNE** Pushin' Against A Stone (*Sunday Best*)

## MAY 13

### SINGLES

- **AMPLIFY DOT** I'm Good (*Virgin Records*)
- **BASTILLE** Laura Palmer (*Relieve Digital*)
- **FRANK OCEAN** Sweet Life (*Def Jam*)

### ALBUMS

- **STACEY JACKSON** Live It Up (*3BTG*)
- **MARK LANEGAN & DUKE GARWOOD** Black Pudding (*Heavenly/Cooperative*)
- **SHE & HIM** Volume 3 (*Double G/Domina*)

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

Please email any key releases information to [isabelle.nesmon@intentmedia.co.uk](mailto:isabelle.nesmon@intentmedia.co.uk)

A more extensive release schedule is available at [www.musicweek.com](http://www.musicweek.com) located in the charts section



# PRODUCT RECOMMENDED

## ALBUM OF THE WEEK



### MICHAEL BUBLÉ To Be Loved

(Reprise Records)



April 15

Multiple Grammy-winner Michael Bublé will release his sixth studio album in April. The first single, *It's A Beautiful Day*, co-written by Bublé, preceded *To Be Loved* last week.

The new LP follows his Christmas album which sold seven million copies internationally and was the second biggest selling album of 2011 after Adele's *21*. The reissue of the same LP last year added new tracks such as *Winter Wonderland* and *Silver Bells*.

*To Be Loved* was produced by Bob Rock (*Call Me Irresponsible*, *Crazy Love* and *Christmas*) and recorded in Vancouver and Los Angeles. It includes a mix of standards such as Bee Gees' *To Love Somebody*, Dean Martin's *Nevertheless (I'm In Love With You)*, the Jackson 5's *Who's Loving You*, Jackie Wilson's *To Be Loved* and Elvis Presley's *Have I Told You Lately*. Bublé is also joined by Reese Witherspoon on Frank and Nancy Sinatra classic *Something Stupid*. The covers are complemented by four original songs all co-written by Bublé - including *After All*, which was co-written and performed by fellow Canadian Bryan Adams.

Bublé is scheduled to perform 10 sold out shows at London's O2 Arena commencing June 30.

## TRACK OF THE WEEK



### THE SATURDAYS

#### What About Us ft. Sean Paul

(Polydor)



March 17

The Saturdays' new single *What About Us* is the first to be taken from upcoming album *The Chase*, out later this year.

With a dancehall-influenced pop beat, the single is a catchy dance tune, related videos that have surpassed several million views on YouTube.

In the UK, The Saturdays have had a run of eleven Top 10 singles, three Top 10 albums and a recently completed sold out UK arena tour. They have sold over four million records.

In August last year the group relocated to Los Angeles to film their E! series, *Chasing The Saturdays*, which follows the band as they work to make it in the US, signing with label Mercury / Island Def Jam.

As well as being chosen as the first act of 2013 for the VEVO Life programme, the group recently performed at the Golden Globes after-party and the Jay Leno show along with a sold-out date for their first-ever headline show in New York.

## INCOMING ALBUMS

### ANGEL About Time

(Island)



After being personally selected by Trey Songz to support him on his sell out Hammersmith Apollo

shows, Angel is gearing up to release his new single *The World* on March 31 ahead of his debut album *About Time* due this spring. The LP is set to feature the likes of Frank Ocean, Michael Kiwanuka, Chipmunk and Wretch 32.

In 2012, Angel rose from underground producer and songwriter (penning songs for the likes of Pixie Lott, Jason Derulo and Roll Deep among others) to an R&B artist in his own right. Earmarked as one to watch by MTV and HMV, and crowned 'the new face of UK R&B' by Radio 1 at the top of the year, Angel went on to release Top 10 summer track, *Wonderful*.

He counts JLS, Tinie Tempah, Example, Rio Ferdinand, Cheryl Cole and One Direction amongst his famous fans.

### GHOSTPOET Some Say I So Say Light

(Play It Again Sam)



Two years on from the release of his Mercury-nominated debut *Peanut Butter Blues and Melancholy*

*Jam*, Ghostpoet will release his sophomore album *Some Say I So I Say Light*.

Upon announcing the news of the LP release, the artist - real name Obaro Ejimiwe, premiered noodles-and-dimsum-inspired teaser track and free SoundCloud download *MSI MUSMID* on Gilles Peterson's BBC 6Music Saturday Show.

Album *Some Say I So I Say Light* was co-produced with Richard Formby (*Wild Beasts*, *Darkstar*, *Egyptian Hip-Hop*) and mixes the abstract and the concrete, with the sound being likened to *Tricky* and *The Streets*.

To celebrate the release of the album, Ghostpoet will embark on a 13-date UK tour in May and June.

### MARQUES TOLIVER Land Of CanAn

(Bella Union)



Florida-born violinist, vocalist, magazine editor, multi-instrumentalist, producer and model

Marques Toliver is finally set to release his long-awaited debut album.

He was discovered busking on the streets of Brooklyn and moved to London in 2009. Not long after he arrived, Adele declared on her blog that Marques was her 'new favourite artist'. He soon signed a publishing deal with Universal and made his television debut on *Later* with Jools Holland.

Toliver explained that the album, featuring co-production by Eg White, is "inspired by *My Bondage My Freedom*, the autobiography of black abolitionist Frederick Douglass, *The Curse of Ham*, and the music of now."

His team describe his sound as 'a chamber-pop take on soul music: Beyoncé meets Bach meets Al Green.'

## STAFF PICK: SERENA DOHERTY, WORK EXPERIENCE



### BORN RUFFIANS

Birthmarks

(Yep Roc)

The world of youth has become a festering pool of cliché-driven Tumblr memes and unflattering beanie hats. The weather's still British and *X Factor* is still going. We all need an injection of pep because the Jagerbombs aren't quite doing it anymore. Enter these Canadian indie rockers who seem pretty happy in their brand of misery.

The, now four-piece, Born Ruffians have been struggling on the periphery for a few years but their latest offering is worth the wait. Simple drum beats and staccato guitars will lift you joyously from your doldrums in the first tune and standout track, *Needle*.

Allegedly, the band shied away from

Vampire Weekend comparisons and ended up sounding more like Fleet Foxes, either way it's pretty ear-pleasing.

*Birthmarks* drops towards the middle in a lull of slow-dance pop - no-one said they were perfect - but thankfully Rage Flows kicks it back up



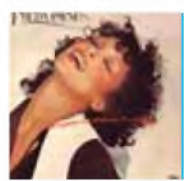
a notch in the midst of time. Though Born Ruffians prove they can do the *White Lies*, melancholia as well as the next brooding band in *So Slow*.

Hopefully the group will be swept in with the latest wave of indie pop young'uns alongside Haim and Peace. Then, finally, clubs can have some new additions to their playlists beyond the days of yore, the Arctic Monkeys era and Katy Perry *The Movie: Part Of Me* soundtrack.

ALBUM, OUT APRIL 16



## NEW REISSUES / CATALOGUE ALBUMS

**FREDA PAYNE •  
Supernatural High***(SoulMusic SMCR 5084)*

As far as the UK was concerned, Freda Payne shone brightly but briefly,

rocketing to number one with the memorable Band Of Gold and scoring two more hits in six months before disappearing from the chart forever.

However, she made some great records both before and after hooking up with Holland, Dozier & Holland, who helmed her hits - and this is one of the latter. Newly remastered. *Supernatural High* dates from 1978 and is very much a product of its time, with Ms. Payne in fine voice throughout as she tackles sophisticated R&B fare and out-and-out disco with equal alacrity.

The opening medley, *Happy Days Are Here Again/Happy Music (Dance The Night Away)*, is possibly the worst track on the album, with the old Ager/Yellen composition

forced into a shotgun glitterball marriage with another song that sounds wrong subjugated to a disco beat.

Happily, things improve thereafter, with a breezy Pullin' Back keeping things moving before the sweetly sung *Tell Me Please* and *Just The Thought Of You* And *Me Together* add a smoochy sheen to proceedings. The tempo is raised again at the end, with the fabulous *Storybook Romance*, penned by Payne's sister and erstwhile member of the Supremes, Scherrie.

**VAN HALEN •  
The Studio Albums 1978-1984***(Rhino/Warner Bros. 8122796893)*

Melodic hard rock legends Van Halen's first six albums - *Van Halen*, *Van Halen II*, *Women And Children*

*First*, *Fair Warning*, *Diver Down* and *1984* - are conveniently packaged in mini LP facsimile sleeves inside a sturdy clamshell box for this space-saving and attractively-priced set.

Fronted by David Lee Roth throughout, Van Halen did most of

its best work within the scope of this set, which is bookended by their intelligent, debut album and the groundbreaking 1984 which introduced synthesizers and pop hooks to an already heady brew, to attract a phalanx of new fans. 1984 bristles with good tunes, particularly *I'll Wait*, *Panama*, *Hot For Teacher* and global smash *Jump*.

**FRANKIE VALLI &  
THE FOUR SEASONS •  
Jersey Beat: The Music Of***(Rhino 8122797317)*

The Four Seasons' stock raised by the success of the stage musical *The Jersey*

*Boys* which portrayed their rise to fame. Rhino first put out this incredibly good compilation, made up of new remasters, in 2007, and now reissue it at a more modest price point in a double jewel case, ahead of the band's June concert tour of the UK.

It manages to cram 76 recordings - including highlights of Valli's parallel solo career - onto 3 CDs, each almost 80 minutes long. Arranged in chronological order,

their sophisticated harmony hits - typically but not always with Valli's falsetto taking lead - include such classics like *Sherry*, *Big Girls Don't Cry*, *Rag Doll*, *Who Loves You*, *December 1963 (Oh What A Night)* and many more, most of them written by the band's keyboard player Bob Gaudio.

Overall, a sparkling selection from the band, the set comes with a 40 minute bonus DVD featuring TV appearances and promotional videos, as well as an information packed 68-page booklet.

On a slightly less happy note, although ostensibly remastered, the sound on a few of the tracks is less than pristine.

**VARIOUS • Born To Be Together:  
The Songs Of Barry Mann &  
Cynthia Weil** *(Ace CDCHD 1361)*

With a Tin Pan Alley pedigree every bit as impressive as the revered *Bacharach & David* and *Goffin & King* teams, *Barry Mann & Cynthia Weil* met in 1960 and gelled personally and

professionally. They started writing hits together immediately. Married for more than 50 years, they have subsequently written upwards of 1,000 songs including more than 100 hits. *Born To Be Together* gathers together 25 of their finest compositions - some acknowledged classics, others lesser known - from the first 10 years together.

In the classics category are such gems as *You've Lost That Lovin' Feelin'* by The Righteous Brothers, *Saturday Night At The Movies* by The Drifters, *Looking Through The Eyes Of Love* by Gene Pitney and *We've Gotta Get Out Of This Place* by The Animals.

Good as it is to be reacquainted with these, there's more mileage to be had from Doris Day's stately possession of *Love Him and B.J. Thomas'* delectable *Rock And Roll Lullaby*, which starts hesitantly amidst shimmering keyboards and twangy guitar before developing into a smooth, sublime and intensely melodic confection made all the sweeter by the use of intricate backing vocals sung in authentic Beach Boys style by the estimable Ron Hicklin Singers. A 24-page booklet adds extensive sleeve notes and a plethora of illustrations.

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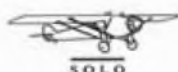
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**GOULDING GIRL**

Left, star singer Ellie Goulding celebrates a new landmark for her single Lights in the US following a sell-out show at LA's Palladium. And she does so in good company. L-R: Interscope Geffen A&M boss John Janick; Universal UK chairman and CEO David Joseph; Cherrytree head Martin Kierszenbaum; Ellie Goulding and Polydor president Ferdy Unger-Hamilton.

**FRIENDS AND NMES**

The Macabees couldn't be at the NME Awards last Thursday night, finding themselves suddenly stranded in transit. They did, however, manage to make Warner's after party at The Ivy and we snapped their welcome from label boss, Fiction Records MD Jim Chancellor (below).



**HAVANA GREAT TIME**

Deaf Havana are all smiles on the left with the team at BMG Chrysalis at their HQ in Wigmore St and a number of similarly happy faces from MBC and Leighton/Woods. L-R Top: Alan Day, Jamie Osman, Gemma Boaler, Beckie Sugden, Danny Watson, Lisa Wheeler, Mark Mcquillan, Lee Batiuk, Hungry and Woods plugger Woolfie, BC, Fred Mellor, Alexi Cory-Smith, Max Britton, Adam Hollywood. L-R Bottom: Lee Wilson, James Veck-Gilodi, Tom Ogden, Chris Pennells.



**KEY SONGS IN THE LIFE OF Neil Warnock**



CEO, The Agency Group

What's the first record you remember buying?

Apache by The Shadows. This may not be the actual first record, but it's the one that had the most impact at that time to propel me towards the music industry.

Which song was (or would be) the 'first dance' at your wedding?

First time ever I saw your Face - Roberta Flack does the hit version and this will be played at my wedding in May this year.

Favourite artist meeting of your life so far?

I've been fortunate to meet many of my musical heroes and to represent some of them. I'm going to pick Johnny Cash for the warmth he showed to me by inviting me into his family circle.

Which track would you like played at your funeral?

Love and Mercy by Brian Wilson says it all.

What's your karaoke speciality?

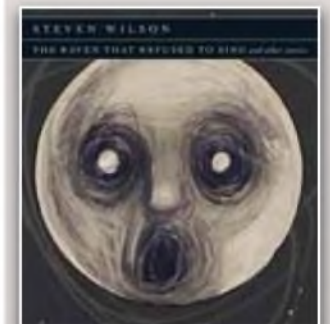
It Takes Two sung with my lady Christa.

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

Listen out for The Pin Drop from Steven Wilson's album The Raven That Refused To Sing.

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

Too many great artists I love, Sam Cooke, Ray Charles, Pink Floyd, Everly Brothers, but it will have to be She Loves You by the Beatles - all time classic pop.



**ARCHIVE**

**MUSIC WEEK 03 March 1990**

Despite a hammering in the press, the BPI have concluded that it nearly got the 1990 British Record Industry Awards right. The BRITs were described as a "fiasco" and a "shambles" in the tabloids, but Paul Russell, chairman of the awards committee said: "It was infinitely better than '88 and '89 but it was only about 70 per cent of what we can do."...Reviewing the ceremony, Selina Webb said the tabloid reports were grounded on "something other than fact". She welcomed the "down-to-earth affair" - devoid of shots of "disgustingly rich people arriving in limos, etc"...Jonathan King, the man asked to write and produce the 1990s BRITs show said he was under pressure from the BBC to tone down the event. According to King, his brief was 'don't make the show terrible like last year but don't make it terribly good either'... Fine Young Cannibals are returning their two BRIT Awards, explaining: "it is wrong for us to be associated with what amounts to be a photo opportunity for Margaret Thatcher and the conservative party."



**SINGLES TOP 5 03.03.90**

| POS | ARTIST                 | SINGLE                                |
|-----|------------------------|---------------------------------------|
| 1   | BEATS INTERNATIONAL    | Dub Be Good To Me                     |
| 2   | SINEAD O'CONNOR        | Nothing Compares 2 U                  |
| 3   | MICHAEL BOLTON         | How Am I Supposed To Live Without You |
| 4   | TECHNOTRONIC/Y A KID K | Get Up (Before The Night Is Over)     |
| 5   | BLACK BOX              | I Don't Know Anybody Else             |

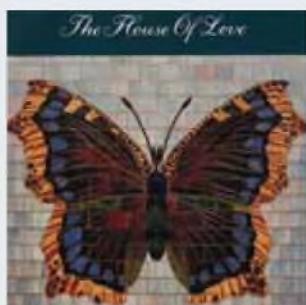


**ALBUMS TOP 5 03.03.90**

| POS | ARTIST          | ALBUM            |
|-----|-----------------|------------------|
| 1   | PHIL COLLINS    | But Seriously    |
| 2   | LISA STANSFIELD | Affection        |
| 3   | TECHNOTRONIC    | Pump Up The Jam  |
| 4   | ERIC CLAPTON    | Journeyman       |
| 5   | CHRIS REA       | The Road To Hell |



**NEW RELEASES RECOMMENDED 03.03.90**



**LUSH Mad Love EP THE HOUSE OF LOVE Fontana**

Lush get Single of the Week with their Mad Love EP. Four tracks which, produced by Cocteau Twin Robin Guthrie, marry "angelic female voices and violent guitars" to create an "almighty swirl of sound" held in place by "alluring melodies." Album of the Week is The House of Love's major label debut with Fontana. The record "weaves its way from swirling guitar pop to delicately crafted gentler moments".





**CONTACTS**

- EDITOR** **Tim Ingham**  
Tim.Ingham@intentmedia.co.uk
- HEAD OF BUSINESS ANALYSIS** **Paul Williams**  
Paul.Williams@intentmedia.co.uk
- DEPUTY EDITOR** **Tom Pakinkis**  
Tom.Pakinkis@intentmedia.co.uk
- STAFF WRITER** **Tina Hart**  
Tina.Hart@intentmedia.co.uk
- STAFF WRITER** **Rhian Jones**  
Rhian.Jones@intentmedia.co.uk
- CHART CONSULTANT** **Alan Jones**
- DESIGNER** **Nikki Hargreaves**  
Nikki.Hargreaves@intentmedia.co.uk
- CHARTS & DATA** **Isabelle Nesmon**  
Isabelle.Nesmon@intentmedia.co.uk
- PLAYLIST EDITOR** **Stuart Clarke**  
Stuart@littlevictoriesltd.com
- SALES MANAGER** **Darrell Carter**  
Darrell.Carter@intentmedia.co.uk
- SENIOR ACCOUNT MANAGER**  
**Rob Baker** rob.baker@intentmedia.co.uk
- SALES EXECUTIVE** **Victoria Dowling**  
Victoria.Dowling@intentmedia.co.uk
- SENIOR ACCOUNT MANAGER** **Matthew Tyrrell**  
Matthew.Tyrrell@intentmedia.co.uk
- SENIOR PRODUCTION EXECUTIVE** **Alistair Taylor**  
Alistair.Taylor@intentmedia.co.uk
- CIRCULATION MANAGER** **Craig Swan**  
Craig.Swan@intentmedia.co.uk
- SUBSCRIPTION SALES EXEC** **Karma Bertelsen**  
Karma.Bertelsen@intentmedia.co.uk
- OFFICE MANAGER** **Lianne Davey**  
Lianne.Davey@intentmedia.co.uk
- PUBLISHER** **Dave Roberts**  
Dave.Roberts@intentmedia.co.uk
- MANAGING DIRECTOR** **Stuart Dinsey**  
Stuart.Dinsey@intentmedia.co.uk

**ALL ABOUT THE GIRL**

Following the launch of her latest album - and first in five years for that matter - *Girl Who Got Away*, Dido was snapped (right) with manager Craig Logan and some of Sony Music's top brass after a gig at London's Dover Street Arts Club. L-R: Craig Logan, RCA managing director Colin Barlow, Dido, Sony Music UK CEO Nick Gatfield and Sony Music Entertainment president and CEO Edgar Berger.

Photo credit: Chris Lopez



**IN A SPIN**

Alison Lamb of Believe Digital and Chris Dyer of Zimbalam (below left) are partaking in 30 spin classes in 30 days and doing it for good causes - Last Night A DJ Saved My Life and The Talent Tribe. Meanwhile, (below right) Creative & Cultural Skills saw rehearsal space leaders say a big thanks to Last Night A DJ Saved My Life and Vestax for donating DJ equipment.



## FABLED LABELS

### Imperial Records

Key Artists: Fats Domino, Temptations, Cher

Imperial Records is a US label that was founded in 1948 by the late Lewis Robert Chudd. Early releases focused on rhythm & blues/R&B, country, and Mexican music. Artists included Fats Domino, Frankie Ford, Ricky Nelson and yodeling country singer, Slim Whitman. In the UK, Imperial was distributed by London Records.

In 1960, Imperial purchased Aladdin Records, then Minit Records in 1963. Later on that year, Chudd sold the label to Liberty Records after losing Fats Domino and Ricky Nelson to rival labels.

Under Liberty's management, the label enjoyed success from the likes of Irma Thomas, Johnny Rivers, Jackie DeShannon, Classics IV and Cher.

During the mid Sixties, Liberty (whose recordings were distributed by EMI in the UK) licensed artists including The Hollies, Billy J. Kramer with The Dakotas and The Swinging Blue Jeans from EMI for release on the Imperial label. Recordings by Liberty UK act The Bonzo Dog Band and Kim Fowley were issued in the USA on the Imperial label.

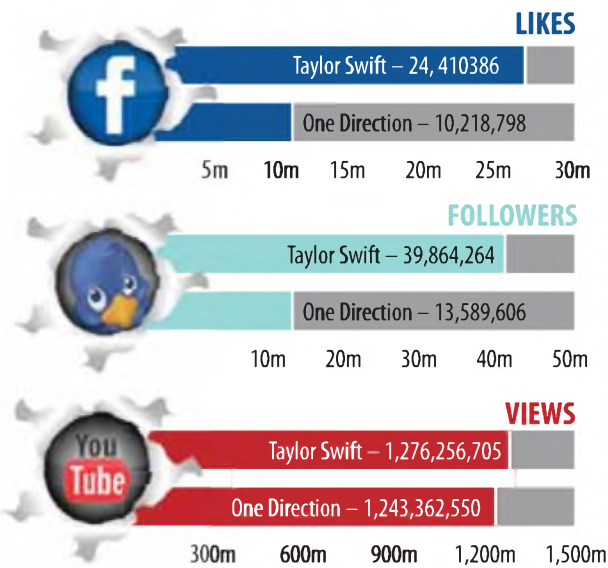
By 1970 the label became part of Liberty's merger with United Artists Records, but was phased out shortly after with its artists being transferred to United Artists. EMI acquired the Imperial Records catalogue with its acquisition of UA Records in 1979.

Imperial was re-launched in 2006 when Neil Levine joined to establish a unit focused on the independent, urban music market. Imperial is now a full service label group specialising in artist, brand development and releasing albums from Fat Joe, Evidence (of Dilated Peoples), Jin, and Anthony Hamilton (previously unreleased tracks).



**Did You Know?** There are three labels that go under the name Imperial. The other two were a short-lived US based company of the 1900s and a British label founded in 1920 - both now defunct.

## SOCIAL STANDING Official fan pages go head-to-head



**TAYLOR SWIFT VS ONE DIRECTION**

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*"Red sun going down / Way over dirty town"*



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