

intentmedia

# MusicWeek



THE BUSINESS OF MUSIC [www.musicweek.com](http://www.musicweek.com)

15.03.13 £5.15

40 million albums  
sold worldwide

8 million albums  
sold in the UK

# michael buble

Multiple Grammy Award winner to release sixth studio album ahead of his ten sold out dates in June at the O2 Arena

'To Be Loved' 15/04/2013

'It's A Beautiful Day' 08/04/2013

## Radio

Added to Heart, Radio 2, Magic, Smooth, Real, BBC Locals  
Highest New Entry and Highest Mover in Airplay  
Number 6 in Airplay Chart

## TV

**March** BBC Breakfast Video Exclusive  
**25/03** 'It's A Beautiful Day'  
Video In Rotation  
**30/03** Ant & Dec  
Saturday Night Takeaway  
**12/04** Graham Norton Interview And  
Performance  
**June** 1 Hour ITV Special

Expected TV Audience of 16 million,  
with further TVs to be announced

## Press

Covers and features across the national press

## Online

Over 5.5 million likes on Facebook  
Over 1 million followers on Twitter  
Over 250 million views on YouTube

## Live

10 Consecutive Dates At London's O2 Arena

30th June • 1st July • 3rd July • 4th July  
5th July • 7th July • 8th July • 10th July  
12th July • 13th July

## Marketing

Nationwide Poster Campaign  
Nationwide TV Advertising Campaign



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





## ANALYSIS

### 12 Talking shop

The story of physical and digital entertainment retail in 2012, with new figures from ERA



## PROFILE

### 15 On my Lead, son

Music Week talks to the team behind much-loved Sheffield venue The Leadmill



## FEATURE

### 18 Free country

How the US genre is crossing borders ahead of London's C2C festival

# Pet Shop Boys leave Parlophone

NEW ALBUM COMING IN JUNE ● WORLDWIDE DEAL SIGNED WITH KOBALT LABEL SERVICES

## TALENT

BY TIM INGHAM

Pet Shop Boys have left Parlophone Records after 28 years, signing their forthcoming studio album *Electric* to Kobalt Label Services in a global deal.

Duo Neil Tennant and Chris Lowe, who signed to Parlophone in 1985, have recorded 42 Top 30 UK singles in their history, with four No.1s. Their new album *Electric* has been produced by Stuart Price and will be released in June 2013. Further news about the LP is expected soon.

Tennant and Lowe told *Music Week* in a statement: "This is a very exciting point in our careers. We are hugely proud of the new album and are very pleased to be working in conjunction with Kobalt. We'd like to thank everyone we've worked with at Parlophone over the last 28 years both in the UK and abroad. When we signed to the label in 1985 we had no idea how long



and successful a relationship we were embarking on.

"However it is also exciting now to commence a new phase working with a new team in a new business structure and we look forward to a creative and equally fulfilling relationship with Kobalt."

Pet Shop Boys will embark on the *Electric* tour this year, which

includes a night at London's O2 Arena on June 18.

Kobalt Label Service's first international album release, *Push The Sky Away* by Nick Cave & the Bad Seeds, recently debuted at No.1 in seven countries and Top 4 in 13 other countries.

Paul Hitchman, MD of Kobalt Label Services (KLS), said: "The whole global KLS

team is hugely excited to be a part of the forthcoming Pet Shop Boys release.

"We look forward to working in partnership with Neil, Chris, and the Becker Brown [management] team to maximise the potential of the record, which is already sounding like a classic."

Miles Leonard, president of A&R at Parlophone, said: "Few

can say they have worked with any artist for 28 years, but Parlophone have and we are very proud of that. We have been fortunate enough to have been partners in one of the most successful careers in pop culture.

"Neil and Chris to this day influence so many with their incredible songwriting and music. We wish them every success in the future and look forward to continuing our relationship with them across their entire and enviable catalogue."

Pet Shop Boys' last LP, *Elysium*, was released in September 2012. It reached No.9 and has sold just over 25,000 units in the UK to date, according to Official Charts Company data.

PSB are the third major band to recently leave a label related to Universal's buyout of EMI Music. Daft Punk signed with Columbia in January after 17 years with Virgin, whilst Depeche Mode reached a deal with the same Sony label after more than 30 years with Mute Records.

# Should industry expect to pay for sync?

The music supervisor behind the soundtracks to hit US TV shows such as *Glee* and *CSI: Miami* is "shocked" that TV studios still pay labels for sync tracks, rather than the other way around.

Talking to AIM members at the association's Sync Licensing to TV, Film, Adverts and Games event, PJ Bloom candidly warned that the days of scoring big lump payments from sync placements are over.

"If you expect nothing, then you'll probably be very pleased," he said. "If you expect to make a \$50,000 sync fee then you're probably going to be disappointed. There was a good moment 7-10 years ago when the retail record business was starting to fail and sync was starting to take over. Our budgets were higher, the notion of licensing music had much more value so the fees were much

higher. Fees have systematically gone down over the years. That's going to continue to happen."

Bloom is a partner at one of the US' largest music supervision firms, Neophonic, with credits across film, video games and even theme park rides.

"Personally I'm shocked that you don't pay [TV shows] to get your music in there," he added. "I don't say that to piss anybody off, it's just amazing to me that we

still pay anything for it. To me the potential [exposure] opportunity is immense and potentially a great thing. I would argue that if you as music rights owners could buy the right sync, you probably would. It's the same as purchasing some sort of publicity."

Bella Union founder Simon Raymonde later added: "I had a track by a Swedish band called I Break Horses on a show called *Skins*. Even though there was no

[fee], I know for a fact that the promotional value that the show gave to that music had a really positive impact on attendance at the band's shows and sales of their records did increase exponentially. While we're right to be concerned about the budgets, what [Bloom] says is very interesting because it isn't the be all and end all."

■ **Big Interview with PJ Bloom:** Page 10 and 11

## NEWS

## EDITORIAL

Gunned down by Call of Duty, where are music's hits?



GOOD NEWS FOR the streaming believers arrived this week with the confirmation that Spotify's international paying subscriber base has hit 6 million around the world.

That's a climb of a full million in just the three months since early December last year. Considering the platform took five months to move from 4 million to 5 million subscribers (July - December 2012), and six months to wiggle up from 3 million to 4 million (January - July 2012), it appears the pace of its monetised growth is gathering inarguable momentum.

At this rate, it should comfortably surpass 9 million this year, and nudge an eight-figure global paying audience by Christmas.

This latest Spotify announcement arrived, funnily enough, on Tuesday: the same day that the Entertainment Retailers Association (ERA) confirmed that UK consumers streamed audio tracks 3.7 billion times last year - a jump of 40% on 2011, and a numerical (if slightly unfair) equivalent to the total number of singles purchased in the 60 years of the Official Chart. And all this in the week when Bastille scored the highest digital share for any No.1 album in history, with 68% of purchases of LP *Bad Blood* coming online.

**"At this rate Spotify should comfortably surpass 9 million paying subscribers by the end of 2013. But it will need hits to truly spread its wings"**

Far from hanging out the bunting (then snapping it and uploading to Instagram with an Xpro II filter), however, the cheerleaders of digital/mobile music's future must remain aware of some less Utopian, old-fashioned sales data contained with *Music Week* today (analysis, pages 12-13): according to ERA's 2012 figures, *Call of Duty: Black Ops II* and *FIFA 13* both comfortably outperformed, in unit terms, the best of music's album class last year - despite costing fans four times as much. Indeed, with 2.6m sales each, both video games weren't far off doubling the annual tally of Emeli Sande's *Our Version of Events* (1.46m) and *Now! 83* (1.39m).

If we take an even wider view of entertainment, the picture is yet more alarming. Of ERA's top 40 best-selling entertainment products of 2012, just eight sold more than a million units - down a frightening chunk on the 19 releases which hit that figure in 2011.

If Spotify, Deezer, Netflix, LoveFilm and iStream (wait for it...) are to spearhead the entertainment markets' long-term transition to a gainful access model from a sales one, now is no time to dry up on the blockbusters. Consumers have always been led by content, excitement and glamour. Innovation itself is not enough to entice them into new behaviours.

The streaming services are rarely given much sympathy in some quarters, but they do have their own battles to contend with. (Including, it seems, a growing unwillingness from some artist teams to promote records in Scandinavia, lest their act's label swallow the lion's share of bumper local streaming revenue - handing over a measly 15% on a sales basis, rather than the 50% license agreement pioneered by the likes of Beggars Group.)

Hopefully, last year's lean release slate in music, games and movies was just an Olympic blip. Because to scrimp on the creation of must-buy entertainment now can only hurt this industry's long-term aspirations - and prevent the latest, welcome Spotify subscriber figures increasing to a truly game-changing degree.

Tim Ingham, Editor

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

# The xx's Coexist wins IMPALA Award

INDEPENDENT ALBUM HONOUR FOR BAND'S 2ND LP

## AWARDS

The second album by London band The xx, *Coexist*, has won the IMPALA Independent Album of the Year Award.

A shortlist of 18 European independent releases from 2012 pitched The xx against a variety of artists, including those from genres as diverse as drum and bass (Netsky), folk (First Aid Kit), hip-hop (Cro and Frenkie) and reggae (Jukka Poika). Other nominated albums came from the likes of Alt-J, Django Django and Enter Shikari.

*Coexist* is the second album that The xx have released through Young Turks (via XL), the London-based label that has also issued LPs by past and present nominees for the IMPALA Award, El Guincho and John Talabot. The xx's self-titled debut won the 2009 Barclaycard Mercury Prize.

Romy Madley Croft, singer and guitarist with The xx, said: "It is a real honour to receive this award. It has been great to learn more about IMPALA and the great things they are doing.

"We are a huge supporter of independent music and being on



an independent record label means so much to us.

"We are very aware that the time, support and patience given to us by our label is not always the norm these days. *Coexist* would not have been the same album without it. Thank you so much for the award."

Helen Smith, executive chair of IMPALA, commented: "The shortlist was full of great European albums, and the result was close but The xx is the well-deserved clear winner. As for the contribution of independent labels to great music, Romy's

quote gives the recipe - 'time, support and patience'."

The winner of the IMPALA Independent Album of the Year is voted for by a jury of IMPALA board members, which includes the likes of [PIAS], Cooking Vinyl and Beggars.

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

Previous winners are Adele's 21 (XL) and Danish band Efterlang's third full-length album *Magic Chairs* (4AD).

## Bravado signs Bob Marley deal

Universal-owned merchandising firm Bravado has acquired the worldwide apparel rights for Bob Marley through a strategic investment in the Marley family's apparel and accessories company, Zion Rootswear.

Having signed a deal with global Marley rights-holder Hope Road Merchandising LLC, Bravado will work closely with the Marley family to expand the global reach of Zion Rootswear. It plans to launch Marley-inspired clothing collections and merchandise, as well as developing brands across a spectrum of apparel categories using the Bravado

model. The terms of the deal were not disclosed.

"This is a transformative moment for both Bravado and Zion Rootswear," stated Tom Bennett, CEO of Bravado. "This is one of the largest investments that Bravado has ever made and Bob Marley is an iconic artist who has an extraordinary potential for growth in this area."

Additionally, Hope Road Merchandising has retained Creative Artists Agency (CAA), the world's leading entertainment and sports agency, for exclusive representation of the Marley brand. CAA assumes management of the existing

brand portfolio of Marley licensees, and plans to create global opportunities in motion pictures, television, commercial endorsements, consumer licensing, digital media, and games.

CAA will also serve as a consultant to 1Love.org, the Marley Family foundation, on its philanthropic initiatives.

"Bob Marley's influence continues to resonate among generations of fans - both old and new - and we are excited to access our global platform to create new opportunities that further build upon his legend," said Perry Wolfman of CAA.



EUROPEAN CONCERT AGENCY'S AVRAM ARGUES IN FAVOUR OF TICKET RESELLING SITES

# Live music industry heads clash over secondary ticketing's future at ILMC

## ILMC

■ BY RHIAN JONES

The secondary ticketing market continues to be an unsolved issue for the live sector as opinions divide on the impact of sites such as Viagogo on the events business.

Speaking at the International Live Music Conference (ILMC) in London last week, a panel of promoters and bookers debated the subject – with European Concert Agency's Marcel Avram taking a rare stance. Instead of pointing the finger at sites for unfairly profiting from selling on tickets above face value, Avram said the live sector now needs the secondary ticketing market to ensure promoters aren't left with unsold tickets.

He explained: "They are not always making money, they are also losing money. Everybody who looks at them and says 'oh they bought the ticket at face value at £100 and they are asking for £150'. But 60% of the tickets they have, they are selling under face value. We need [ticket resale sites] when a venue is not sold out - I can't sell under-price because I am the promoter.

"Yes, Viagogo and the secondary market is a huge business but it can also [suffer]



Barry Dickins



Marcel Avram

**"I don't condone [secondary ticketing]. You should be able to buy for the price that's on the ticket. Yes, [resale sites like Viagogo] take a risk, but it's a limited one"**

BARRY DICKINS, ITB

a huge loss. Nobody's realising that every business - including our business - is a risk. So I am not so much against secondary ticket sales because they are taking a risk as well."

International Talent Booking director Barry Dickins wasn't convinced, however, and said fans should always be able to buy tickets at face value – regardless of where they were buying from.

Dickins said: "You don't go in to a store and say 'I want to buy that sweater that's £50' to then go to the store next door to buy one in blue at £100. You'd wait a week until the original shop got the blue ones in at £50. I don't condone it, you should be able to buy for the price that's on the ticket. Yes they are taking a risk but it's a limited one - they're not risking the whole event. They say

'we want 500 at that price', they are going to get it wrong a couple of times but we all get things wrong - their risk is minimal."

Avram did call for regulation of the market, but said that ultimately, the industry needs to work together with the secondary ticketing business.

"You still have to control it a little bit, but it depends on the artists you represent," he commented. "It will always be around and if they are around there must be a need for them. You cannot stop a business, our business is the industry and it's part of the industry. We can't forbid it, it is what it is, and it's the nature of the business."

As it stands, there is no regulation for the resale of tickets, despite the MET Police calling on the Government to consider legislation. The department created to tackle ticket fraud at the 2012 Olympics, Operation Podium, produced a report in February that concluded that Government intervention could help curb touting, and that while high-priced tickets may leave fans out of pocket, fraud is an even bigger issue.

Viagogo has since said the call for regulation is "ultimately flawed" because you can't regulate touts that operate

on the streets or through unsecured auction websites and that "self-regulation works."

The ILMC panel entitled The Open Forum: A time experiment (1989-2039) reviewed the last 12 months in live music as well as tackling the biggest topics of today.

Other names on the panel included Michael Chugg of Chugg Entertainment, Live Nation Spain's Pino Sagliocco and Ted Kurland of talent booking agency Ted Kurland Associates. Despite the issues raised, the panel remained positive about the future of the live market with special mention for the next generation of young promoters using social media to launch new festivals that focus on up and coming talent.

Kurland explained: "There is a very healthy landscape in the states right now because this younger generation is very audience-conscious, they are presenting programmes where people get a very high perception of value.

"If you give a customer something that they feel is greater than the value of the cash they are turning over to you then they will keep coming so I'm pretty encouraged with what I see going on."

## Roger Daltrey becomes BIMM's Patron

Music education group BIMM has appointed Roger Daltrey CBE as the first ever Patron of BIMM Brighton.

The Who frontman and actor said of his new role: "I am delighted. BIMM is a fantastic platform for talented young musicians who are given the opportunity to thrive and grow within the music industry.

"I am very happy to support new music in the UK and BIMM is helping to develop and nurture future talent organically and successfully."

BIMM Brighton opened in 2001, to offer a first class contemporary music education to talented young musicians across performance and business.

Since then, The BIMM Group has opened campuses in London, Dublin and Bristol. A Manchester campus is set to open in September, with over £7m due to be invested in facilities across the UK and Ireland throughout the next year.

This year BIMM introduced three new courses in Music Production, Music

Business Management and Music Events Management.

Vaseema Hamilton, BIMM Brighton Principal said "For over 40 years Roger Daltrey's artistic influence has loomed large in the creative and cultural life of Brighton and in return, Brighton has played a significant role as a backdrop to his formidable career."

Meanwhile, BIMM has signed up to sponsor the Record Company category at the Music Week Awards 2013. The finalists this year are Atlantic, Island,

Mercury, Polydor, RCA and Virgin. The MWAs 2013 take place at The Brewery in Central London on Thursday, April 11.

Added Hamilton: "We are delighted to be taking part in this years Music Week Awards and look forward to spending the evening with many of our Industry partners, with whom we enjoy great working relationships and meeting up again with BIMM alumni who are currently making their mark in this great industry.

"It seemed such a natural fit



for BIMM to sponsor the 2013 Record Company award, supporting and celebrating the organisations that support and celebrate our alumni."

## NEWS

## NEWS IN BRIEF

■ **ALVIN LEE:** Tributes have poured in to the Ten Years After guitarist after his death last Wednesday (March 6). Close friend and musician Joe Brown said, "Alvin was probably the best Rock 'n' Roll guitarist I've ever met. It is going to be a great loss to us all. I'll certainly miss him." Chrysalis co-founder Chris Wright said: "My career, and the foundations of the entire Chrysalis organisation started when Alvin and his group, who soon changed their name to Ten Years After, came up to Manchester in 1966 to play in a small student blues club I operated with a friend... It is really sad we will never see him again. His passing leaves a tremendous void in an era of great British music."

■ **PANDORA:** The US internet radio service has announced that its chairman, CEO and president Joseph Kennedy is to leave the company. Kennedy has led the firm since July 2004 and will remain in his current position at Pandora until his successor is named "in order to ensure an orderly transition"

■ **WME:** Florence Welch has signed to agency William Morris Endeavor (WME) for the US for personal appearances, and worldwide representation in all other areas.

■ **KENNY BALL:** Popular Jazz musician Kenny Ball has died after a fight with pneumonia. He was 82. He was perhaps most well-known for his 1961 success with *Midnight In Moscow* alongside his *Jazzmen*.

■ **CD BABY:** The online music store, which specialises in the sale of material from independent musicians, claimed to pay out a company record \$3.8 million to artists over the course of last week.

■ **FACEBOOK:** The social networking site has announced a new version of its platform as it begins to roll out a redesign in the coming weeks that will include a dedicated music tab.

■ **SOUTHBANK CENTRE:** The London venue is due to undergo a £100m redevelopment from autumn 2014, similar to the scale of the Royal Festival Hall redevelopment in 2005.

■ **AEG:** The lawsuit from Michael Jackson's family against AEG Live is to go to trial on April 2. AEG is being sued by the late singer's mother and three children for allegedly causing wrongful death during the preparations for his 2009 *This Is It* tour.

NO.1 CHART SPOT STILL THE AMBITION AS COMPANY TEAMS WITH RCA

# Raw Power acts fast after Horizon web leak

## MANAGEMENT

■ BY TIM INGHAM

The industry team behind the release of *Bring Me The Horizon's* fourth studio album *Sempiternal* are still hopeful of a No.1 record - despite it leaking onto pirate sites two months ahead of release.

The band's management Raw Power has acted swiftly to lessen the damage caused by the online leak, of which it was first notified in late February.

The record was originally due for release on April 29, but in tandem with the band's new record label RCA, Raw Power CEO Craig Jennings has pulled it forward to April 1. The band's team have negotiated with the Official Charts Company so that purchases from fans who had pre-ordered a special deluxe D2C box-set of the album will count in its first sales week.

Jennings explained to *Music Week* that consumers who had pre-ordered the *Sempiternal* luxury editions from Pledge Music - which include items such as T-Shirts, bags, inlay books and bonus CDs - would not be able to receive some physical goods until late April due to manufacturing logistics. However, they will now receive a



**"We're doing all we can. It's a great record - and leakage of a great record is a damn sight better than leakage of an average one"**

CRAIG JENNINGS, RAW POWER

special digital edition on April 1 as they wait for their full pre-ordered item to be dispatched.

"It was chaos when we were in Australia," explained Jennings. "We immediately engaged with Sony and the band - our first thinking was bringing the release date forward... As we do all we can, [RCA parent] Sony are sweeping the net, trying to bring down as many [links on] unofficial sites as possible.

"On a positive note, my first instinct was that the album is

great. Leakage of a great record is damn site better than leakage of an average one."

After being alerted of the leak, Jennings and his team quickly posted a high-quality stream of the album on the official Horizon site for a limited week-long period, which also encouraged fans to pre-order.

"The reaction to that has been phenomenal," added Jennings. "Pre-orders are further ahead now than they were had we kept the plan as it was. It's

been an incredible process in turning negativity into positivity."

Media such as *Kerrang!* and *Rock Sound* have agreed to bring forward features on the band to fit in with the new emergency release date, whilst the radio impact date for single *Sleepwalking* has been pulled three weeks earlier than planned.

"Everyone's been really helpful and supportive," said Jennings. "Another key issue for us was [release label] Epitaph in the US, as we wanted a simultaneous global release, but they've been working along similar lines to US retail partners as we have here."

Other acts on Raw Power's roster - which includes *Bullet For My Valentine*, *Gallows*, *Modestep*, *Young Guns* and *While She Sleeps* - have tweeted about the date change to spread the word.

"To begin with the band were freaking out and we were worried the chart position and impact was fucked," said Jennings. "But after our initial shock we thought: 'How can we make this exciting?'

There is still a potential for a No.1 record. We're looking at a very strong Top Ten entry. With our pre-order levels and the build of anticipation right now, anything's possible."

## Sam Lee signs deal with BMG Chrysalis

Barclaycard Mercury Prize-nominated folk singer Sam Lee has signed a publishing deal with BMG Chrysalis.

The agreement covers the world outside Japan and comes as international interest picks up for his debut album *Ground Of Its Own*, which was released in the UK last June on his own label *The Nest Collective*.

Lee said linking up with BMG Chrysalis was "brilliant because they've got really strong international connections so we can feed into a lot of parts of the industry".

He explained the deal would cover "a bit of everything", adding: "I'm in an interesting world because my repertoire is traditional, so the way it works is everywhere I go any musician I collaborate with I bring songs to the table. Anything I do with them is my arrangement."

Weekly UK sales of *Ground Of Its Own* increased by more than 600% following its Mercury shortlisting, according to the Official Charts Company. Although it lost out to *Alt-J's* *An Awesome Wave*, Lee's profile grew significantly as a result.

Interest in the album has also been strong outside the UK, including in Japan where a June tour will coincide with its release through independent *Plankton*, which covers his recording and publishing in the market. The LP is set to come out in North America next year, while Lee will play dates across Europe this summer, visiting Australia at the end of the year. Back in the UK, Lee has just been nominated in the *Newcomer* category of the *Songlines Music Awards*.

BMG Chrysalis UK SVP Alexi Cory-Smith said: "As soon

as I saw Sam perform at the Mercury Awards, it was clear that he was something special and we connected directly at the show. Significantly this was a deal that was finally done by Gareth Smith, our VP of marketing and sync, who is very clear on the potential of Sam's music."

Smith explained Danny Watson, who runs BMG's new recordings master business, was onto Lee early, but when they saw him at the Mercurys agreed they should sign him.

■ **Sam Lee interview: Page 20**

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MusicWeek.com



Alvin Lee was unquestionably one of the greatest guitarists of his age.  
He was there from the start. Without him there would have been no Chrysalis.

- Chris Wright



# A TRUE GUITAR LEGEND: WE SALUTE YOU

Alvin Lee  
[1944 - 2013]

**BMG**  
CHRYSLIS



# MusicWeek The Playlist

10 tracks you need to hear...



**IGGY AZALEA**  
Work (Mercury)  
(single, April 8)  
Contact: Anna Meacham, Purple PR  
anna.meacham@purplepr.com



**MAT ZO & PORTER ROBINSON**  
Easy (Anjunabeats/MOS)  
(single, April 14)  
Contact: Matt Learnmouth, Alchemy  
matt@alchemypr.com



**TRULS**  
Out Of Yourself (Unsigned)  
(single, tbc)  
Contact: Knut, Atomic Soul  
knut@atomicsoul.no



**YADI**  
The Blow (Warner)  
(single, April 8)  
Contact: Katie Gwyther  
Katie.Gwyther@warnermusic.com



**WILEY**  
The Ascent (One More  
Tune/Warner Bros.)  
(album, April 1)  
Contact: Katie Gwyther  
Katie.Gwyther@warnermusic.com



**PHOENIX**  
Entertainment  
(Atlantic/Glassnote)  
(single, April 15)  
Contact: Beth Drake, Toast  
beth@toastpress.com



**SOHN**  
Bloodflows (Unsigned)  
(demo)  
Contact: Hamish Harris  
hamish.harris@twistmanagement.co.uk



**NELLY**  
Hey Porsche (Island)  
(single, April 15)  
Contact: Shane O'Neill, Island  
shane.oneill@umusic.com



**EVERYTHING EVERYTHING**  
Duet (RCA)  
(single, March 24)  
Contact: Ruth Drake, Toast  
ruth@toastpress.com



**STOOSHE**  
The Slip (Warner)  
(single, May 12)  
Contact: Katie Gwyther  
Katie.Gwyther@warnermusic.com

# DATA DIGEST

## BREAKOUT



**HONEYBLOOD**  
The two-piece crunchpop garage Glaswegian band have supported Sleigh Bells on their scottish dates, headlined a Vice Issue Launch Party in London, supported Deap Valley, PINS and headlined King Tut's Wah Wah Hut since forming in 2012. Their first EP is out through Cath Records in May. Catch them at Scotland's Breakout event at Glasgow's Stereo on March 21. *Get on the guest list at musicweek.com/breakout*



**The latest most popular Shazam new release chart:**  
1 **P!NK JUST** Give Me A Reason  
2 **DUKE DUMONT**  
FEAT. A\*M\*E Need U  
3 **RUDIMENTAL**  
Waiting All Night  
4 **JUSTIN**  
TIMBERLAKE Mirrors  
5 **THE SATURDAYS**  
What About Us

## GIG OF THE WEEK



**Who:** Ne-Yo  
**Where:** The O2 Arena, London  
**When:** March 15  
**Why:** Ne-Yo comes to the capital for the final night of a six-date UK tour of his latest album R.E.D. X Factor judge Tulisa and Conor Maynard will support.

## SALES STATISTICS



**CHART WEEK 10** Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	3,329,220	1,513,607	410,203	1,923,810
<b>PREVIOUS WEEK</b>	3,513,028	1,308,827	330,498	1,639,325
<b>% CHANGE</b>	-5.2%	+15.6%	+24.1%	+17.4%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	35,275,844	14,403,907	3,337,320	17,741,227
<b>PREVIOUS YEAR</b>	34,219,526	14,342,082	2,950,711	17,292,793
<b>% CHANGE</b>	+3.1%	+0.4%	+13.1%	+2.6%

## APPOINTMENT TO VIEW



### COMIC RELIEF 2013

Friday, March 15 - BBC1/2, 7pm - 1.30am  
Red Nose Day returns with an evening of entertainment to raise money for disadvantaged people in the UK and Africa. Musical highlights include Jessie J shaving off her hair live in the studio and One Direction performing the official Comic Relief single One Way or Another.

### EVA CASSIDY: TIMELESS VOICE

Friday, March 15 - Sky Arts 1, 10pm - 11.20pm  
Documentary about the folk singer's enduring legacy. Mick Fleetwood, Terry Wogan, Katie Melua, Michael Bolton and Carrie Grant are among the faces offering their thoughts on Cassidy's talent.

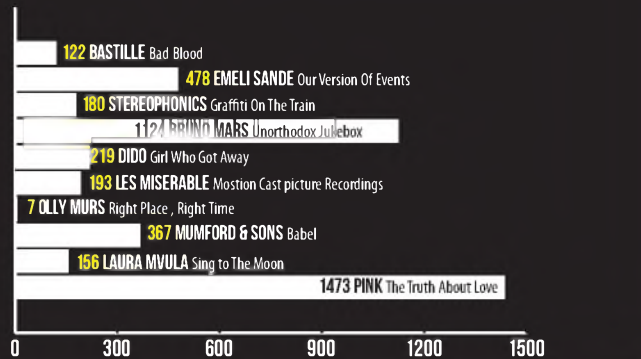
### GLEN CAMPBELL: THE RHINESTONE COWBOY

Saturday, March 16 - BBC4, 11.10pm - 12.10am  
An insight into the life of country music star Glen Campbell, documenting his journey from an impoverished childhood to worldwide fame.

## PIRATES' BAY



## NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON MARCH 11 2013



## CRITICAL MASS



**metacritic**  
Keeping score of entertainment.

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

www.metacritic.com



**76**  
**JIMI HENDRIX**  
People, Hell and Angels



**76**  
**JOSH RITTER**  
The Beast In Its Tracks



**69**  
**KATE NASH**  
Girl Talk

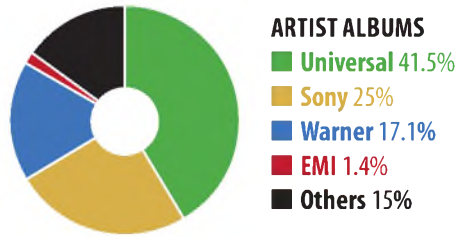
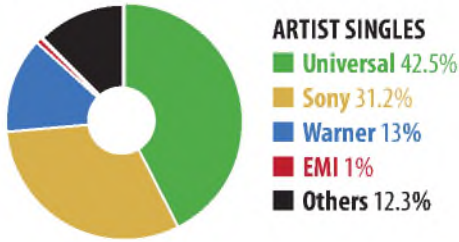


For daily news visit [musicweek.com](http://musicweek.com)

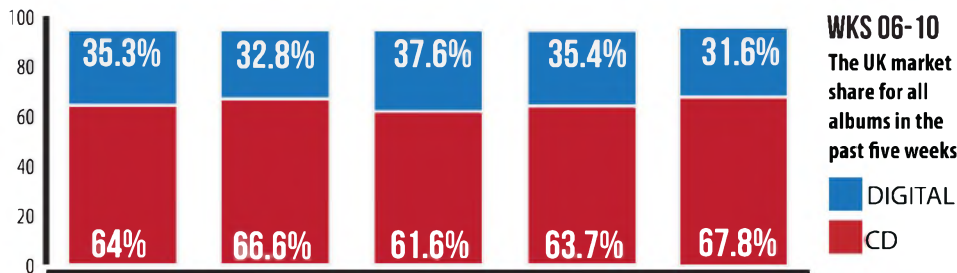
## MARKET SHARES BY CORPORATE GROUP



CHART WEEK 10



## DIGITAL vs PHYSICAL



## TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending March 11

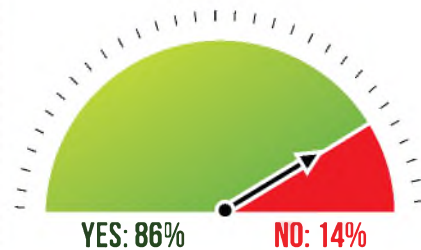
- 01** Alvin Lee dies aged 68  
*Wednesday, March 6*
- 02** Bo Bruce signs to Polar Patrol Publishing  
*Wednesday, March 6*
- 03** Justin Bieber O2 Arena gig overrun results in £300k fine  
*Wednesday, March 6*
- 04** UK's first Official Christian & Gospel Albums Chart to be unveiled next week  
*Tuesday, March 5*
- 05** Labels refuse low royalty rates for Apple streaming service - report  
*Thursday, March 7*

## MUSIC WEEK POLL

This week we asked...

Do you think its time the music industry invested in a new high-quality, consumer friendly digital format?

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.

On the front of this month's *Metal Hammer* magazine, Iron Maiden have "conquered the globe" ahead



of their headline slot at Download Festival this summer.

Inside all six members are interviewed about their "80s golden era" and "stellar comeback over the last 10 years". They reveal all that's in store for Donington Park in June.

Elsewhere, Norwegian six-piece *Kvelertak* talk on their "meteoric rise" while *Bleed From Within* give a "big fuck off" to everyone who ever doubted them" ahead of the release of their "face-rippingly delightful" third album. Dom Lawson climbs aboard the 70,000 Tons Of Metal cruise around the Caribbean and discovers Belly Flop contests, 24-hour bars and German band Die Apokalyptischen Reiter's pet gimp.

In the reviews pages, the sixth album from *Killswitch Engage* *Disarm The Descent* gets one mark short of ten from Dom Lawson. The critic enthuses that, "it's startling in its consistency and sustained dynamism". *Clutch's* *Earth Rocker* receives an equally high score from Amit Sharma who says it's "the honesty of a true working man's band doing what they do best".



## THE MAGIC NUMBERS

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

**\$60m**

Investment for the creator of Beats By Dre headphones led by Access Industries, the owner of Warner Music Group, for its new Spotify rival dubbed 'Daisy'

**27th**

March is the date *Music Week* understands HMV's next round of rent is due - effectively the deadline for it to be acquired. The retailer looks most likely to be bought out by restructuring specialists Hilco for a reported £50m - but Asda this week also emerged as an interested party

**3**

Years after being accused of manslaughter over the death of a fan at a concert in Prague and Lamb of God frontman Randy Blythe has been acquitted

**7th**

On MTV's list of best rapper's in the world and Kanye West isn't impressed. Speaking to US radio station Hot 97, he said the decision is "definitely not based on a body of work"

**43,000**

Feet in the air and Eighties stars Tony Hadley and Kim Wilde break the record for the highest ever concert on a jumbo jet on Sunday, March 10, held in aid of Comic Relief

## LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



**@DanielJLane** Just been hanging out at @justinbieber's hotel. He says 'Hi!'  
*(Daniel Lane, The Official Charts Company) Tuesday, March 5*



**@TefeDavies** Rumour has it Justin Bieber was hit with a £300k bill for over running by 30mins @The\_O2 ..that's £10k per min!!  
*(Tefe Davies, Live Nation) Wednesday, March 6*



**@nickharnett** Trade secret: TV Promotions is 50% plugging and 50% organising cold meat and cheese platters  
*(Nick Harnett, Sony) Thursday, March 7*



**@THEJamesWhale** Missing talking to you on the radio. When my voice is next unleashed you will be first to know.  
*(James Whale, broadcaster) Wednesday, March 6*



**@richardallinson** Bonnie Tyler for Eurovision???? I'm holding out for a zero...  
*(Richard Allinson, broadcaster) Thursday, March 7*



**@cher** ipad freezing up! Maybe it's overwhelmed, because it just realized A Fabulous DIVA Was touching it! Can't really Blame it, "SNAP OUT OF IT"  
*(Cher) Thursday, March 7*



**@Camizzle** The Beyonce Life Is But A Dream doc confirmed for me that she has a fabulous compelling lifestyle but zero personality  
*(Camilla Pia, BBC 6Music) Wednesday, March 6*



**@sharonhanley** Was once on a tour bus with Bonnie Tyler in Estonia about 15 yrs ago & thousands lined the streets to welcome her. She's huge in Europe  
*(Sharon Hanley, BBC Radio) Thursday, March 7*



**@kieronfaller** There's a lot of 'kurt vile hair' in this gig audience. Girls and boys.  
*(Kieron Faller, Consolidated Independent) Thursday, March 7*



**@HoareTom** Gutted to see the demise of @MikeDiver's @bbcalbum-reviews. Generally a reliable source for a decent opinion on good music. Massive shame.  
*(Tom Hoare, [PIAS]) Wednesday, March 6*



**@Simon\_Harper** Hmm, weather in London looks dull this weekend... LUCKY I'M HEADED TO TEXAS VIA TENNESSEE INSTEAD!!! #latersuckers  
*(Simon Harper, Clash Magazine) Thursday, March 7*



**@crablin** Just for the record and before the abuse starts, please don't confuse my SXSW tweeting with bragging. You all know how excited I get...  
*(Colin Roberts, Big Life Management) Monday, March 11*

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



# DATA DIGEST



**PRICELESS**  
**Under the Bridge, London**  
 Artist and industry exec Ne-Yo poses with his latest signing to Universal Motown Records, UK singer-songwriter Sonna Rele - who he offered a deal to on stage at his 300-capacity Mastercard Priceless gig

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



**MIKEY JONNS THIS FEELING**  
**The Sundowners . Hummingbird** (*Thin Skin Records*)  
 These Scouse songbirds bring light, warmth and joy to the stage. With influences from The Byrds, Fleetwood Mac, Tanya Donnelly and The Coral, there's no denying the quality of their songs. Hummingbird, and Roll The Dice are Mersey Paradise indeed. One of the best new bands in the country. Give them a year, they'll be massive.



**TC CLASH MAGAZINE**  
**Man Without Machines . The Kreuzberg Press** (*Man Vs Man Records*)  
 Another fine band of Scots minstrels who confess a fascination with 80s synth pop. But don't switch off just yet, they deliver a great sound, blending some fine guitar work, resulting in an album that remains commercial yet with a whole lot more panache than your average impersonator. Investigate please.



**MARCUS BARNES FREELANCE/INDEPENDENT**  
**Footprintz . Escape Yourself** (*Visionquest*)  
 Footprintz debut occupies that space between day and night, light and dark; that 80s pop noir-throwback that somehow shouldn't quite work housed on Visionquest, but ultimately does. Permeated by a psychedelic haziness, the likes of Utopia and Dangers of The Mouth are aided by the slick production work of Ewan Pearson.



**POPPY COSYNS THE SUN**  
**The Red, The White and The Blue . Anytime** (*Catapult Records*)  
 This patriotically named band, which includes Feeder's Taka Hirose and Ash's Rick McMurray in its line-up, have written this atmospheric Britpop anthem with a whacking great stadium in mind. All chiming, U2-esque guitars topped off with a headbang-worthy chorus.



## SIGNS O' THE TIMES



**Imagem** has signed BBC Sound Of 2013 nominees **Peace** (pictured) to a worldwide publishing deal. The band are soon to release their debut album, *In Love*, through Columbia Records. They will tour extensively in 2013 across Europe, UK, US, Canada, Japan and Australia.  
**Touch Tones** has signed Liverpool band **Outfit** to a worldwide

publishing deal. They are currently on tour with Everything Everything and have their debut album in the pipeline.  
**Dramatico Entertainment** has signed multi platinum-selling artist **Zaz** for the UK and Ireland. The deal with Paris-based label Play-On will see the release of Zaz's new studio album in the UK this year.

## SYNC STORY

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



- **Artist** Jimmy Castor Bunch
- **Track** It's Just Begun
- **Composers** Jimmy Castor / Gerry Thomas / John Pruitt
- **Publisher** Minder Music
- **Client** Bulmers
- **Campaign** Bulmers Original
- **Usage** TV advertising and online - 1 year from airdate of March 4, 2013 - UK only
- **Key execs** John Fogarty (Minder Music, publisher), Steve Ashford (Sony BMG, Master owner), David Rodger (Major Tom, music supervisor), Agency - Adam&Eve DDB

The sync story is for Bulmers original cider and features a remixed version of the classic Jimmy Castor Bunch recording *It's Just Begun*. The remix is by Brighton DJ Kool Hertz.

The commercial shows a group of friends walking in reverse in different locations, to reflect a festival atmosphere, on many different types of nights. The music is heavily featured throughout the commercial with the message that the night begins with Bulmers.

This and many of Castor's works have been sampled over the years, most famously by the Spice Girls in their recording *If You Can't Dance* on their multi-platinum album *Spice* - and by countless others, including Blackstreet (*It's Just Begun*), Christina Aguilera (*Troglodyte*) and Coolio (*Bertha Butt Boogie*).

Castor was an R&B singer, saxophonist, composer and arranger.

Minder Music's John Fogarty (pictured) commented: "The song works so well in the commercial, it is almost as if it was written especially for it. The message from the commercial is, 'The evening has just begun' which matches the lyrics of the song."





# ON THE RADAR CHARLENE SORAIA

After playing a few dates as a support act on Emeli Sande's current European tour ["in real, proper venues"], Charlene Soraia has been asked to stay on to play more dates across the continent. From a hotel room in Hamburg, after a 13-hour drive across from Lyon, she enthusiastically about how far she's come to *Music Week*.

"I believe in progression... from making music in my bedroom, EPs, making an album, getting signed to a cool label that I love, to making a second album with some of the best bloody producers and songwriters out there right now. It's just nuts."

Soraia came to mainstream prominence in 2011 when she was asked to record a cover of The Calling's *Wherever You Will Go* for a Twinings advert. It subsequently flew to No.3 on the Official UK Singles Chart, bringing widespread exposure for the Peacefrog-signed artist. It's Gold-certified too, selling over half a million copies to date.

Cut to today and she's recently recorded the video for current single *Ghost* in the US with Joshua Light Show. It's the lead from her forthcoming sophomore album, *Love Is The Law* on which she's worked with "insane" Eg White, Guy Chambers and more.

It's a long way from self-financing three EPs, when former BRIT school pupil Soraia did most of the writing herself.

"After the *Wherever You Will Go* single - which accidentally did well - all of a sudden I had these people that actually wanted to work with me," she revealed.

Recalling the story of how she signed to independent label Peacefrog, home to Nouvelle Vague, Little Dragon and José González, she said: "I got a call one day off my manager and we'd been waiting with [her debut album] *Moonchild* for about a year



and a half. He said 'Right, Charlene, there's a label who are really interested.' And I was like, 'Very funny'."

He wasn't joking, and Soraia inked a deal with them in 2010.

As for her sound, she explained: "I like to paint a picture musically and I'm very honest lyrically, if a little too honest sometimes. I'm not folk, I'm making different sounds."

## ESSENTIAL INFO

### RELEASES

2011  
**30/9 Single:** *Wherever You Will Go*  
**25/10 Single:** EP (vinyl only)  
**18/11 Single:** *Bipolar*  
**21/11 Album:** *Moonchild*  
 2013  
**01/02 Single:** *Ghost* (impact 25/03)  
**Album:** *Love Is The Law* TBC 2013  
**LABEL**  
 Pete Hutchinson, Phil Verno - Peacefrog  
**MANAGEMENT**  
 Jonathan Morley, Northern Lights Mgmt

"I was never left-field or mainstream enough. I'm just a guitarist who sings silly high notes like Minnie Ripperton and I just like to make music and art."

## HE SAID / SHE SAID



*"If I'm having a really tough day, I'll put on something that I love and I'll play it as loud as my speakers or the neighbouring offices will take. I'll have five minutes and then I'm back."*

UMG chairman & CEO Lucian Grainge responds when *Lunch With the FT* asks if he ever gets emotional about music. He also offered some choice words about rival Sony.

## TAKE A BOW TEAM COURTEENERS



### THE LOWDOWN

Album: *ANNA*  
 Highest chart position: No.6

**Label:** v2

**General manager and A&R:**  
 Jason Rackham

**Management:**  
 Conrad Murray & Dave Salmon, SJM

**Marketing:**  
 Johnny Brocklehurst

**National press:**  
 Beth Brookfield, Purple PR

**Regional press:**  
 James Heward, Pomona

**Online press:**  
 Alice French, Purple PR

**National radio:**  
 Rob Lynch

**Regional radio:**  
 Julie Barnes

**TV:** Big Sister

## MUST-SEE MUSIC TICKETING INFORMATION

HITWISE Primary Ticketing Chart		
POS	PREV	EVENT
1	2	Bruno Mars
2	1	V Festival
3	8	Fleetwood Mac
4	3	One Direction
5	5	Olly Murs
6	13	Bastille
7	NEW	Hard Rock Calling
8	7	Justin Bieber
9	6	Robbie Williams
10	16	Mumford and Sons
11	11	Emeli Sande
12	19	Jake Bugg
13	NEW	The Script
14	4	Beyoncé
15	NEW	Bruce Springsteen
16	20	Pink
17	10	Girls Aloud
18	NEW	Status Quo
19	NEW	Stereophonics
20	NEW	Rod Stewart

## LATEST SECONDARY TICKETING PRICES



**RIHANNA**  
 Twickenham Stadium, June 15

<b>FACE VALUE</b>	£45.00 - £90.00
<b>SEATWAVE</b>	£85.00 - £1098.00
<b>VIAGOGO</b>	£52.64 - £1135.23
<b>STUBHUB</b>	£87.00 - £1098.00



**THE KILLERS**  
 Wembley Stadium, June 22

<b>FACE VALUE</b>	£38.50 - £71.50
<b>SEATWAVE</b>	£62.00 - £1098.00
<b>VIAGOGO</b>	£59.99 - £1135.23
<b>STUBHUB</b>	£70.00 - £1098.00

## HALL & NOTES

## THE BEST LIVE VENUES IN THE UK



Capacity

220 Basement

50 Conservatory Lounge and Private Bar

### Coming up

16/03 Valentina Keys + Anarita  
 22/03 John Bull & The Bandits + Wildfowl  
 28/03 IMC/Discovery 2  
 Easter Extravaganza presents Common Tongues, Farao, Allie Bradley + The Winter Tradition  
 29/03 Itchy Feet Presents  
 30/03 Rock 'n' Roll Circus

### AAA @ ARCHANGEL

11-13 Kensington High Street  
 London  
 W8 5NP  
 t 02079384137  
 w <http://www.aaa.uk.net/>  
**Bands contact**  
 contact [info@aaa.uk.net](mailto:info@aaa.uk.net)



## THE BIG INTERVIEW PJ BLOOM

# SYNC ABOUT IT

As music supervisor for some of the biggest US TV hits like *Glee* and *CSI Miami*, PJ Bloom is a gatekeeper to sought after promotional opportunities for new and established music alike

### SYNC

■ BY TOM PAKINKIS

There was a time when music discovery happened at the back of a record store or round a mate's house at the weekend, but today music fans have the power to identify, share and even buy new tracks wherever they are with the push of a button.

Since the dawn of Google, the artist and title of a tantalising track forming the backdrop of TV finale has been just a simple search away. With the arrival of tagging technology like Shazam, the impact of social media and the omnipresence of the smart device – the couch potato has never been more empowered as a music consumer – or more desirable.

At the end of last month, one of the entertainment industry's most successful and sought after music supervisors PJ Bloom spoke in front of a packed room at AIM's Sync Licensing to TV, Film, Adverts and Games event. Having worked on hit shows such as *CSI: Miami*, *Nip/Tuck*, *Glee* and currently *American Horror Story*, Bloom told indie execs how to get to the gatekeepers of sync and what they should expect to get out the process.

"I think it is more of a promotional opportunity in 2013," he told the indie crowd, with the perfect case study to hand: Bloom was behind the placement of Fun's *We Are Young* on *Glee* in December 2011, which demonstrates just how powerful sync can be as a form of exposure. An exception for *Glee* – which usually covers already hugely successful songs and acts – Fun were relative unknowns at the time, with their anthem of a single released only a few months prior to the show's airing.

Entering the *Billboard* Hot 100 at No.53 in December 2011, *We Are Young* fell off quickly until *Glee*'s inclusion of the song boosted its sales from around 3,000 to over 40,000 in one week. A following Super Bowl spot showing sent the song into the stratosphere.

This year, Fun counted nominations at the BRIT Awards and Grammys among international displays of recognition along with Grammy wins for Best New Artist and Song of the Year for that gleeful single – a tremendous and long-running team effort, but one that was certainly boosted by a well-executed sync deal.

**What does the typical day of a music supervisor consist of?**

We handle all the music needs for the productions that we're involved with from beginning to end. That's the creative process, the technical process, minding the money, the administration, negotiating legal aspects, business aspects, politics with the director's daughter's friend who doesn't like a certain song. It's everything you could possibly think of from the most incidental music for a scene where a couple walk down a lane to licensing the biggest Coldplay or Taylor Swift song.



#### ABOVE

#### PJ tips:

One of entertainment's top music supervisors PJ Bloom offered frank advice attendee's at AIM's Sync Licensing to TV, Film, Adverts and Games event

**"If you expect to get one of those \$50,000 sync fees, you're probably going to be disappointed"**

PJ BLOOM

While the creative aspect of what I do is certainly the most fun and most exciting, I would say that's it's probably only 20% of my work. Most of my day is spent dealing with all the other stuff that goes along with facilitating the creative things that we do.

For me the most exciting thing isn't licensing the Coldplay song that everyone else is trying to license, it's the A&R part – working with emerging artists and smaller labels that are actually driving that independent world forward.

**Getting a sync placement on the type of shows you work with can be massive for artists, labels and rights holders just in terms of exposure. How many viewers do the likes of *Glee*, *CSI* and *Nip/Tuck* garner around the world?**

Certainly national shows that come out of the States like *Glee* or *CSI Miami* are aired in 120 countries around the world. I couldn't begin to quantify how many eyes and ears are on the shows at any given time, but I think the notion that sync can provide that kind of worldwide exposure

instantaneously is something that is very exciting.

It's something that I like to focus on. The money is important and can be a great thing, especially for independent operations, but that instant exposure is more than any record label can drive. It's not something that can necessarily be purchased, it's something that has to happen through a music supervisor's creative efforts or the relationship you might have with a particular music supervisor. It can create an incredible promotion and marketing tool that can go out worldwide, which I think is very unique to the sync world.

**How does someone know when they've got a song that's good for synch?**

All songs are good for sync. Every song has a place somewhere. There is so much content out there and that content needs music, whether it's movies or television, ads, trailers or the online space – it all needs music.

Is every song going to be on *Glee* or *Grey's Anatomy* or the big \$200 million action film that summer? Probably not. I think that a lot of people focus on those big television shows because they want that big pay-off but those are very few and far between.

I believe that there is enough opportunity for everyone to find a home for their catalogue with sync licensing.

Thematically, if you're an artist writing songs, a





record label or a publisher mining your catalogue for potential sync songs, the ones that work well are those that work simplistically. They're the ones that deal with simple lyrical content - broad emotions like love, hate, anger, jealousy, break-ups. Not really cerebral stuff, not songs that tell a story, songs that have a solid hook and can have value in a 10 or 20 second snippet, not songs that need three or four minutes to evolve.

To maximise the potential to get a sync, you have to have music that does what it needs to do in a very short period of time. You're not going to get six minutes of a music supervisor's attention, you're not going to get three minutes - if you get 30 seconds you're doing well.

**How much revenue should people be expecting to make from a sync placement?**

If you expect nothing, then you'll probably be very pleased. If you expect to get one of those \$50,000 sync fees then you're probably going to be quite disappointed. There was a good moment 7-10 years ago when the retail record business was starting to fail and sync was starting to take over in a lot of ways. We were spending a lot of money: our budgets were higher, the notion of licensing music had much more value so the fees were much higher. Fees have systematically gone down and down over the years and that's going to continue to happen.

Personally I'm shocked that [labels] don't pay [studios] to get your music in there. I don't say that to piss anybody off, I'm just saying that it's amazing to me that we still pay anything for it. To me the potential disclosure opportunity is immense and potentially a great thing. I would argue that if you as music rights owners could buy the right sync you probably would. It's the same as purchasing some sort of publicity - or in the States where you have to buy your way on to radio.

But the money is just going down and down. You can expect to make good money in sync if you work to a quantity concept, rather than spend all your efforts trying to get that singular Grey's Anatomy use. Really work hard to make sure you're

**"[Sync] is a revenue stream but the notion that it can be the thing that's going to keep the doors open, I don't think is accurate"**

**PJ BLOOM**

blanketing all the [studios], not being overly concerned about what that fee is but more about developing a relationship within the sync community so that people that are in my position, buyers, feel comfortable doing business with you.

If you guys are willing to work with us on our fees but on more of a quantity level then I think everybody is in a position to make this a genuine income stream.

**So, should people to think of sync as a promotional opportunity rather than a revenue stream?**

I think it is more of a promotional opportunity in 2013. It is a revenue stream but the notion that it can be *the* revenue stream and the thing that's going to keep the doors open, I don't think is accurate.

I have publishing assets and I own a record label and it's been interesting for me being on the content owner side because, as a content owner, I am not so concerned about what the fee is. I would rather get the music out there. I would rather give it away and have more people hear, than try and negotiate for an extra 50 quid.

Not that I think that any of you should necessarily give it away. You should get what you think is fair for your content but you need to realise what is at stake by potentially losing that opportunity because you weren't amenable to negotiate a fee that works.

[Music supervisors] are not out to screw anyone over. We have budgets that we need to be mindful of but we want to spend all the money. I don't get to keep any money if I save it, in fact if I do save it the studios will likely take it away.

But I encourage people to look at it in terms of quantity. You want to do quality business with music supervisors for a long time and the way to do

**OPPOSITE**  
**Taking opportunities:** Fun (left) were boosted by a well placed sync on Glee (right), while Bloom also works on international hits CSI Miami and American Horror Story (below left)



that is to be amenable to negotiating a good fee that everyone is happy with.

**Once they've got a sync placement secured, how does a rights owner maximise the opportunity?**

If you get a sync placement with a particular show, I think that show could use its publicity power to push it forward. I don't think that happens enough because the show or the film is too busy being the show or the film. Glee is not really in the music business so I think the burden of responsibility falls on you as the content owner to take a look at whatever the sync is and not just cash the cheque and let it go by. It's your responsibility to maximise the promotional aspect of what you're doing. If that's not your forte or you don't have the staff to do that then I would suggest you take that sync money to hire some promotional staff to manage it for the week leading up to whatever television show the song is airing on. Use YouTube, use Facebook and work out how you can maximise the viewership because that's the big pay-off. It's not the money, it's what happens after the sync.



**BUSINESS ANALYSIS** ENTERTAINMENT RETAIL IN 2012**EDITORIAL**

Believe it or not, music sales are holding up better than other sectors



Lest we forget, there was a bit too much gloating coming from other sectors a few years back as music sales collapsed under the weight of the digital revolution.

Fast forward to the present, though, and things could not be more different. While it hardly warrants cracking open the Champagne – and in these austere terms if you do it's probably best to stick to the cheaper brands from Aldi – this industry has gone in relative terms from being the supposed basket case of entertainment retailing to its star performer.

That claim may seem very unlikely right now, especially in light of what has been happening with HMV and with retail sales dropping another 5.5% in value in 2012, but when set alongside how the video and games industries are doing music looks decidedly buoyant.

**“The evidence of 2012's UK retail figures suggests music is leading the way with digital last year making up 38% of all music retail revenues.”**

At the very least retail numbers for last year collated by ERA and analysed opposite make one thing abundantly clear. Rather than the music industry having made a total mess of digital's rise, it has so far proved to be a lot better at reacting to the changing environment than other related sectors.

As the first one that had to deal with the switch from physical to digital, the music business was always going to get arrows in its back as pioneers inevitably do. But the evidence of 2012's UK retail figures suggests it is also leading the way in adapting with digital last year making up 38.0% of all music retail revenues.

The games industry was not far behind music with 34.6% of its sales occurring digitally, but at the same time overall sales value last year declined at more than three times the rate as those for music. On the physical side games sales have halved in three years, a more painful decline than for the CD.

And then there is the video sector, which although contracted in 2012 at a gentler rate than games did, is comparatively nowhere when it comes to the switchover from physical to digital. DVD is heading the same way as CD, but unlike with music there is not presently much in the way of download sales to ease that transfer. Just 6.1% of the sector's UK retail turnover last year occurred digitally, while sales of DVD dropped 10.0% in value, nearly three times as fast as the year before. Skyfall may have sold 1.6 million DVDs in just two weeks this year, but it will take more than James Bond to save this sector.

As for suggestions voiced at a recent Universal-held debate on the future of the music business that the industry had missed its “Blu-Ray” moment by not marketing a new, better quality format please note: Blu-Ray has actually been a relative flop. In fact ERA goes so far as to describe it as “a damp squib”, having made up little more than 10% of video sales in 2012.

So, while the pain of HMV falling into administration and all those store closures make far from pleasant reading for music retail this year, it is in a far better place right now than some other sectors.

**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)

# MUSIC RIDES THE STORM

Music's tough year at retail in 2012 is put into context by even steeper year-on-year sales falls for games and DVDs



## RETAIL

■ BY PAUL WILLIAMS

Consumers seriously turned their back on entertainment retail spending in the UK last year, but music was far from being the biggest loser.

In fact, placed alongside other entertainment sectors, music looked in relatively robust health in 2012 with spend dropping on the year by 5.5% compared to video falling 10.0% and videogames plummeting by 17.4%.

Figures collated by the Entertainment Retailers Association (ERA) for its annual Yearbook show £4,213.4m was spent in total on entertainment across the 12 months, a 12.0% drop on the year, and nearly £750,000 less than was shelled out just two years before.

Within this overall number there were some terrifying declines and to the relief of the music industry the biggest happened elsewhere. It appears, while the worst of the pain endured by record labels and others may be over, for other sectors which are slower in their transition from physical to digital the real suffering is only now being felt.

Clearly in this category is the video games

## EXECUTIVE SUMMARY

- Spending on music, videos and games collectively falls 12.0% in 2012
- Music endures smallest annual fall (5.5%), while video down 10.0% and games 17.4%
- Music achieves greatest sales digitally (38.0% of market) compared to 34.6% for games and just 6.1% for video
- Average CD prices up 6.1% in 2012 to £7.96
- Number of physical stores selling music rises 43.4% since 2006 to 5,355

industry, which in 2010 was worth almost £2bn annually in the UK, but since then has seen its stock fall by nearly a fifth to be worth £1,597.8m in 2012, according to Official Charts Company (physical) and IHS Screen Digest (digital) data. In the physical sector the decline for video games has been even more dramatic, nearly halving since 2009, according to GfK Chart-Track, with digital sales only able to make up part of the shortfall. And, as with music, the growth of download sales here markedly slowed last year with the market up by 17.7% compared to a 26.6% year-on-year lift in 2011, according to IHS Screen Digest.

The drop-off in the number of units of video



## BRICK BY BRICK: GROWTH IN MUSIC OUTLETS DEFIES CD DECLINE

Around 2,000 more physical stores sold music in the UK last year compared to 2006, despite a 20% year-on-year drop in CD sales.

According to ERA statistics, there were 7,677 places selling music in 2012, up marginally from the year before (7,453) but a 43.4% leap from six years earlier when there were 5,355 places stocking music.

The overall increase certainly defies the logic of a physical music market that has been in sharp decline for a number of years and last year fell by 19.2% in unit terms, according to the Official Charts Company. However, there are significant variations in trends among different retailers with the number of supermarkets and multiple stores selling music having risen heavily, while there has been a massive drop-off in the spread of specialist chains even before taking into account HMV's recent issues.

ERA figures suggest last year there were 238 specialist chains stocking music, less than a quarter of the peak year of 2008 when 1,033 were operating. Since that peak and a big drop-off the following year the numbers have remained

very steady, standing at 273 in 2009, 272 in 2010 and 252 in 2011, although will suffer a big fall for 2013 with HMV having gone into administration and administrator Deloitte announcing 103 of its UK stores would be shutting.

In contrast the number of supermarkets stocking music has risen sharply, up from 2,746 in 2006 to 4,541 last year. Part of this increase has been down to the growth of smaller, convenience supermarkets, some of which may only sell a very small selection of titles and stock music solely on a seasonal basis. At the same time some of the "holes" in the high street left by more traditional music retailers going out of business or withdrawing from the market have been filled by chains such as BHS, Marks & Spencer and Primark stocking music and this has helped to boost the number of generalists selling music from 1,384 stores in 2006 to 2,605 last year.

After sharp year-on-year drops a few years back, the number of independent music stores in the UK now seems to be steadying. The total stood at 578 in 2006, dropped to 408 in 2007 and 335 a year later, but since then there have

been only slight fluctuations up or down with the number slipping from 312 in 2011 to 293 last year.

The trends are similar for video with a growth in the number of outlets for the supermarkets and multiples, although the decline among specialist chains has been less steep, reflective perhaps of the slower conversion of the sector from physical to digital compared to music. In contrast to music and video, the number of places selling games has fallen in the last few years with tellingly far fewer supermarkets supporting the market compared to the other two entertainment sectors.

### PHYSICAL MUSIC OUTLETS IN UK

	2011	2012
Specialist chains	254	238
Multiples	2,766	2,605
Supermarkets	4,121	4,541
Independents	312	293
<b>Total</b>	<b>7,453</b>	<b>7,677</b>

Source: Millward Brown/Official Charts Company/ERA

games sold made even more painful reading, down 46.3% on the year, compared to video declining by 13.5% and music by 9.7%. However, it should be noted ERA's unit figures for games do not include digital. Overall, the number of entertainment units sold fell 16.7% compared to 2011 to 331.4 million. This was getting on for 100 million fewer units purchased compared to only two years earlier.

While the growth of download sales in music and games slowed in 2012, at least they both have healthy numbers. For the video sector ERA suggests its digital future is far less clear-cut with non-physical sales making up only 6.1% of the market by value in 2012, compared to 38.0% for music and 34.6% for games.

Excluding music video releases, the UK's video market generated sales worth £1,608.2m in 2012, while unit sales fell 13.5%. However, before the music industry starts getting complacent with its smaller year-on-year falls compared to video, the sector remained way out in front of music in 2012 – with more than £600m worth of extra sales.

Where music does have the edge over video is in the digital market. Here sales of music were worth £383.3m in 2012, according to Official Charts Company data, nearly four times the size of the video download business, while videogames was out in front with a digital market worth £552.2m last year. In all, games made up 53.4% of entertainment digital sales last year, compared to 37.1% for music and just 9.5% for video.

One trend music, video and games do all have in common is the shift of sales from the high street to online, including both digital and home delivery. Before the year had even begun music was already a bigger retail business online than on the high street and games followed suit in 2012, leaving only video



### ENTERTAINMENT RETAIL SALES BY VALUE (£m)

	2011	2012	YEAR ON-YEAR CHANGE
<b>Music (includes music video)</b>	<b>1,066.4</b>	<b>1,007.4</b>	<b>-5.5%</b>
<b>Video (excludes music video)</b>	<b>1,786.0</b>	<b>1,608.2</b>	<b>-10.0%</b>
<b>Videogames</b>	<b>1,933.8</b>	<b>1,597.8</b>	<b>-17.4%</b>
<b>Total value</b>	<b>4,786.2</b>	<b>4,213.4</b>	<b>-12.0%</b>

Source: Official Charts Company (music and physical videos); IHS Screen Digest (digital videos and games); GfK Chart-Track (physical games)

with more bigger bricks-and-mortar than internet sales. More than two-thirds (67.1%) of video sales happened in physical stores during the year, compared to just 44.4% for music and 47.2% for games, while overall bricks and mortar made up 54.1% of all entertainment sales in 2012, leaving 45.9% for online businesses. If last year's trends continue into 2013 the balance of power will be reversed with the majority of entertainment sales on course to happen on the internet for the first time.

**RIGHT**  
Call Of Duty | Black Ops 2 was the top-selling entertainment release last year

**RIGHT**  
ERA Yearbook | Spotlights a difficult year for entertainment retailers





# BUSINESS ANALYSIS ENTERTAINMENT RETAIL IN 2012

## LEISURE SPENDING: ENTERTAINMENT LOSING OUT ON BUDGET INCREASE

Spending on music, video and games is disproportionately suffering in the economic downturn, dropping 12.5% last year against the leisure sector as a whole rising 3.7%.

In what it argues is evidence the entertainment industry cannot realistically blame the economy's woes on its present plight, ERA in its 2013 Yearbook points to how badly it did last year compared to other leisure areas such as holidaying and eating out.

Despite UK GDP in 2012 rising by just 0.2% with much of the growth down to a third quarter boosted by the London Olympics, figures from leisure industries researcher Themis Kokolakakis at Sheffield Hallam University reveal spending in some leisure areas actually grew by several per cent or more.

Perhaps partly because of the Olympics and a tourist marketing drive for people to holiday in the UK, spending on British holidaying rose by 8.4% in the year, while the

amount spent on sightseeing lifted 5.9%. Spend on all holiday or sightseeing across the 12 months went up 4.1% compared to 2011.

Spending on eating out and on alcoholic drink was also significantly up – rising 4.7% – while leisure spending around the home, such as on reading, gardening and hobbies and pastimes, expanded 2.6%. Money shelled out on what is described as neighbourhood leisure, such as local entertainment and active sport, increased 1.3% over the year.

The only leisure area to see a drop in the research was home entertainment, which fell 1.8% despite spending on hardware such as TVs and PCs rising 1.1%. The drop was completely down to the market for recorded music, video and games shrinking and showed the old adage that improved hardware sales trickled down to better software sales as people wanted new content to “feed” their new toys was no longer true.

### CONSUMER SPENDING ON LEISURE (£bn)

	2011	2012	YEAR ON YEAR CHANGE
Videos, games, recorded music	4.8	4.2	-12.5%
Entertainment hardware (TVs, PCs etc)	18.0	18.2	+1.1%
Total home entertainment	22.8	22.4	-1.8%
In the home (reading, gardening etc)	52.8	54.2	+2.6%
Eating and drinking	85.0	89.0	+4.7%
Neighbourhood leisure (local entertainment, active sport etc)	29.8	30.2	+1.3%
Away from home (holidays, tourism etc)	166.5	173.3	+4.1%
All leisure	219.3	227.5	+3.7%

Source: Leisure Industries Research Centre, Sheffield Hallam University

## CHAIN REACTION: SUPERMARKETS LEAD CD PRICE RISE

The same supermarkets which helped to drive down CD prices are now leading them back up.

For the first time in more than a decade the average price of the main physical music format rose last year, according to Official Charts Company/Millward Brown figures for ERA, with the mark-up typically £7.96. That was 46p higher than the previous year, a rise of 6.1%.

Although the increase was twice the UK inflation rate, it

### AVERAGE CD PRICES IN UK

	2011	2012	YEAR ON YEAR CHANGE
Specialists, generalists, independents	£7.67	£7.84	+2.2%
Supermarkets	£7.54	£8.19	+8.6%
Home delivery	£7.24	£7.38	+1.9%
Total market	£7.50	£7.96	+6.1%

Source: Millward Brown/Official Charts Company/ERA

should be put into some context. According to ERA, CD prices have fallen in real terms by £5.96 or 42.8% since 2002 compared to video games prices dropping by 15.5% over the same period. The drop for DVD has been even steeper – 56.7% – perhaps explained by it having still been a relatively new format in 2002 compared to CD so had not then experienced the inevitable fall in price formats tend to endure as they mature.

During the 1990s and into the first decade of this century as more and more supermarkets stocked music, they grew their market share at least partially on the back of offering very competitive prices. In some cases this was a loss-leading exercise to drive consumers into stores to do their weekly food shops, making it difficult or even impossible for high street music retailers to compete.

That trend of price cut after price cut appears to be finally over with supermarkets raising their CD prices last year by 8.6% to £8.19 on average, by far the biggest increase of any

retail sector and they are now the most expensive. By comparison specialists such as HMV, alongside generalists and independents, put their prices up by 2.2% to £7.84 on average, while home delivery merchants including Amazon increased prices by 1.9% to £7.38.

DVD and videogames prices also went up last year with DVDs up 1.9% to £8.11 on average and GfK Chart-Track figures showing games increasing by 3.2% to typically £26.45 – or more than three times the average CD price. Again the supermarkets were responsible for the biggest rises, putting up DVDs by 4.2% on average and games by just 2p, the upward trend perhaps explained by much of the high street competition they once tried to undercut now not stocking entertainment product or no longer in business.

Bucking the trend, Blu-ray prices fell last year, according to the Official Charts Company/Millward Brown, with a £13.69 average 5.7% lower than in 2011.

## TOP-SELLER SLUMP: BIG DROP IN DEMAND FOR LEADING TITLES

Music delivered fewer of the top-selling entertainment releases in 2012 compared to the year before as blockbuster sales across all sectors tumbled.

In a unique Top 40 chart compiled by ERA, which ranks together the most popular album, DVD and games titles by unit sales, music occupied 10 of the places. This compared to claiming 13 positions on the equivalent countdown 12 months earlier.

On the 2011 chart XL act Adele sat at No 1 with 3.9 million sales of 21, but the highest music release in 2012 was Virgin-signed Emeli Sande's Our Version Of Events at 5. Ahead of it were two games titles in first and second places, respectively Activision Blizzard's Call Of Duty: Black Ops II and Electronic Arts' Fifa 13, while Warner's The Dark Knight Rises DVD sat at 3 and Entertainment One's The Twilight Saga – Breaking Dawn – Pt 1 at 4.

Only one other music release, the EMI/Universal compilation Now! 83 at No 6, figured in the Top 10, compared to three making the grade in 2011 with Adele joined then by Reprise/Warner Bros's Michael Buble and Atlantic's Bruno Mars.

DVD claimed more than half the chart, occupying 23

positions overall, compared to 19 on the 2011 countdown, and there were seven games titles, down from eight the year before.

While there was a slight shuffle in the pack in terms of how many albums, DVDs and games made up the ERA Top 40 compared to the year before, what united the three sectors was the huge drop in sales of their blockbuster titles compared to just 12 months before. Only two releases sold more than 2 million units last year – both were games – compared to six in 2011 when one album (21), three DVDs and two games reached the same landmark.

Below the two 2 million sellers, only another six releases surpassed 1 million sales last year, sharply down from 2011 when 13 titles reached this level. It shows the drop in sales among the biggest-selling music titles last year, also happened in the games and DVD markets.

Collectively the 40 top entertainment titles last year sold around 36.9 million units, a drop of around 12.4 million or 25.1% compared to equivalent releases in 2011.

Sales falls among the top sellers last year were accompanied by retail moans that too many of the year's blockbuster releases were falling in the closing part of the

year. This ERA chart seems to justify those complaints. Not one of the countdown's 40 titles was issued during August, while two-thirds came out between September and December.

### TOP 2012 SELLERS ACROSS ENTERTAINMENT PRODUCTS

POS	ARTIST (WHERE APPROPRIATE)	TITLE / COMPANY	SALES	PRODUCT TYPE
1		CALL OF DUTY: BLACK OPS II	Activision Blizzard	2,672,364 GAME
2		FIFA 13	Electronic Arts	2,601,877 GAME
3		THE DARK KNIGHT RISES	Warner Home Video	1,694,434 VIDEO
4		THE TWILIGHT SAGA – BREAKING DAWN – PT 1	Entertainment One	1,515,604 VIDEO
5	EMELI SANDE	OUR VERSION OF EVENTS	EMI/Universal	1,446,844 MUSIC
6		VARIOUS: NOW! 83	EMI/Universal	1,389,006 MUSIC
7		AVENGERS ASSEMBLE	Walt Disney Studios	1,349,937 VIDEO
8	TED	UNIVERSAL PICTURES	1,188,295 VIDEO	
9		WAR HORSE	Walt Disney Studios	986,870 VIDEO
10		THE HUNGER GAMES	Elevation Sales	946,592 VIDEO

Source: Official Charts Company (music and videos); GfK Chart-Track (games)



## FEATURE THE LEADMILL

# PAINTING THE TOWN LEAD

Sheffield's The Leadmill is a 33-year-old live music institution. But how has it gained the demanding respect of today's top agents and promoters - and what does the future hold?



### LIVE

BY TOM PAKINKIS

In its 33-year history, Sheffield's The Leadmill has proven itself one of the UK's most loved, and most loveable, music venues.

When it opened in 1980, the site became famous for boosting the early careers of local legends such as ABC, Heaven 17 and Human League. In the decades since, it's boasted seminal gigs from Muse, Lily Allen, Oasis, The Stone Roses, Kasabian and The Strokes - not to mention Sheffield heroes Richard Hawley and Arctic Monkeys.

These days it's still drawing top talent from across the musical spectrum - hosting gigs from the likes of The Maccabees, Tame Impala and Bring Me The Horizon in the past year. *Music Week* caught up with manager Rupert Dell (pictured inset above) to ask about the secrets behind the venue's success and its plans for expansion in the coming months and years...

#### How has The Leadmill become so iconic?

Over the 33 years we really genuinely haven't compromised on quality - whether it's sound or the way we treat the artists. Whether you're playing to 50 or 900 people, you'll get the same top-class sound engineers, stage manager and rep. We put as much into marketing - into everything - for [all the

**ABOVE**  
**The Leadmill:**  
 "People don't remember falling over and getting drunk here - they remember meeting their wives or just seeing the best band ever"

acts who play]. It doesn't matter where you are in your career, you will get exactly the same all-round service. The agents trust us. I've been here for 12 years, they know that they can trust me to do a good job and make sure the staff are all top class.

#### How has pursuing an act that you'd like to play at The Leadmill changed over the years?

The only way it's changed is that we don't get demos sent in - it's all done on MySpace, Facebook, Soundcloud. But, every single day, me and Rebecca [Walker, promoter] listen to music that A&Rs send, or young lawyers send who've signed a band before they're even taken on by agents. When I find out they've got an agent, they trust us to know our stuff. We're out every night watching bands - whether it's here, the big bands in Sheffield City or bands in the smaller venues.

#### The clichéd image of a record executive spotting a new act at a live gig is well-known, but do people like yourself have just as big a role in talent spotting?

I'd say so, to a certain extent. We get asked by A&Rs and lawyers who we are looking at, whether we've got any advice, or any band tips. The truth is, most of it is based down in London because that is where the industry is. I used to get A&Rs coming up here every month but that doesn't happen so much anymore. It's kind of all moving down to London because there

are so many options down there.

But in terms of the industry, there are people I talk to on a weekly basis who ask about what's going on. The local promoters, whether it's here or The Cockpit [Leeds], Wedgewood Rooms [Hampshire] or Norwich Waterfront are almost like a knowledge base.

The music industry is going through a turbulent time, how has business been for you over the years? 2008-2009 was really tough but from 2010 it's been getting stronger, we've never been so strong and we're getting more and more gigs, better gigs. We're doing more and more gigs around Sheffield as well, outside of the Leadmill. I'd almost call it buoyant. We've even turned down one or two shows because we are that busy, it's brilliant. There are a lot of bands coming up for whatever reason. Recessions are always a good time for bands, that's a well-established fact and they know they will almost certainly get an audience at The Leadmill. I'll say it again, trust. It will happen here, come rain or shine.

#### What's the biggest challenge for you in 2013?

I think, without being too flippant, to stay ahead of the game. The pressure lies in unearthing new talent because there is competition. The SJs of this world can do gigs elsewhere and agents can do gigs elsewhere. We have to be talking to the agents and the managers before anybody else. Our slogan on our staff T-shirts is 'Music Lives Here' and everyone is massively passionate not only about music but about these four walls of bricks and mortar. Certainly for new bands, agents, managers and labels like innovative marketing as well; coming up with new ways of marketing new and exciting things and adding value for the customer. Off the top of my head: meet and greets with bands, extra income sources, streaming it live online.

#### Will The Leadmill brand expand in the coming years - perhaps to new locations?

I would definitely like that to happen, yes. We're talking to a few people at SXSW about new markets: China and Brazil etc. Then there's merchandising of course because the Leadmill brand itself is hugely strong, probably all over the world but London certainly. If you talk to someone who's 30 or over in Sheffield the first reaction that you'd get is, "Ah yes I remember that." They don't remember getting drunk and falling over - they remember meeting their wives or just seeing the best band ever.

We're also selling out comedy nights now. It's completely different to live music but we just started it up and it's selling out once a month. We're expanding that and there's burlesque - there's nothing that we wouldn't do. It's strange, it's almost come full-circle from 33 years ago where we started doing theatre and live music and all sorts. The club nights and live music are the core business, but they're not enough to make us achieve what I want to achieve with this company.





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## FEATURE RAZOR BOY

# SWEDE LITTLE MYSTERY

Scandinavian indie publisher Razor Boy is enjoying global success thanks to writers such as Stooshe's London-based creator Jo Perry. Music Week asks, what's the company's secret?



### PUBLISHING

BY PAUL WILLIAMS

In just this past year the likes of Jessie J, One Direction, Taio Cruz and Labrinth have all worked with Swedish songwriters, extending a musical connection between the UK and Sweden going back decades.

However, in Stooshe creator Jo Perry that bond between the two nations is even stronger. The London-based songwriter unusually opted to sign her publishing deal with a Swedish independent company called Razor Boy, which was formed in Stockholm in 2008 by seasoned music publisher Fredrik Olsson (pictured) and songwriter and producer Anders Bagge, behind countless global hits for acts such as Madonna, Jennifer Lopez and Enrique Iglesias.

Olsson, who prior to launching Razor Boy had a long history in senior A&R and marketing roles at record and publishing companies including EMI Music Publishing, admits signing a writer out of the UK was an unusual move but Perry's talent as a topliner gave his roster a skill he believes is sometimes lacking among Swedish writers.

"In Sweden melody-wise and production-wise we're very good, but it's good to have an American or English writer," says Olsson, whose company is administered by Kobalt. "I wanted some UK-based, Anglo-Saxon type of writers signed to the company which we can benefit from. They like how I work and we found a nice way of working. It's probably going to happen again. If I find great people in England or Germany I sign them. It's not that it has to be Swedish writers all the time."

"Maybe it goes back to the Vikings," he reflects about the strong links between the UK and Sweden. "Sweden in a way is a Germanic country, but in a way we have more in common with [the British]."

In fact, Razor Boy looked to the UK from day one with the first writers it signed being London-based Australian sisters Mim and Liv Nervo who went on to co-write UK chart-topper *When Love Takes Over* by David Guetta featuring Kelly Rowland.

"That was the big break for the company. From thereon we had a lot of success with the Nervo sisters. They wrote with Ke\$ha and Kylie Minogue, a lot of people. We got a lot of things from that track, which also opened doors for what they are doing today," says Olsson who runs Razor Boy day to day, while Bagge is a sleeping business partner.

Perry, who put together Stooshe and co-penned their two UK Top 10 hits *Love Me* and *Black Heart*, plus the trio's debut album due out through Warner Bros in May, came to him via a music industry colleague in Sweden at a time when she was on the verge of signing with a major publisher.

"He knew I was looking for a new UK-based topline writer when the deal with Nervo expired," he recalls. "I spoke to [Perry], met her, and heard her music and said, 'This is perfect, the type of writer I am looking for.' She was very close to signing with some other major publishers and I stole her in the last minute, so to speak."

Besides Perry's Stooshe work, Olsson says she is also developing two or three other acts "which will be shopped to labels in the UK and US this year". Her UK presence also means she can keep the



ABOVE  
Stooshe:  
developed by  
Razor Boy's  
Jo Perry

Razor Boy co-founder directly informed about any writers or producers from here that he might want to sign.

"It's not like I'm running around Kensington High Street every day where all the labels are, but Jo is connected to a lot of people. She's working with people like Darren Lewis and Future Cut and she's meeting new, young, hungry producers. Of course, I hear them and she has a couple of ones now who are really, really good. I don't know if I am going to sign them, but if I really find something that could fill up the roster in a good way and it makes sense from a financial standpoint I'm more than happy to sign a UK-based production team or a new top liner," he says.

Razor Boy has also enjoyed a good run in Japan and South Korea. Olsson noted it has scored a handful of chart-topping Japanese singles and albums in the last year, including a retrospective by local act Exile - and featuring the hit *Rising Sun* penned by the company's Didrik Thott debuting at No.1 in December on the Oricon chart and selling half a million copies in its first week. Thott also wrote *The Voice US* 2012 finalist Chris Mann's first single *Roads* and has had success with South Korean act Girls Generation. In the meantime, Razor Boy has been scoring hits in the likes of Germany and back home in Sweden.

This, and much more, is showing what a small publishing company can achieve on an international scale at a time of so much industry consolidation.

"It's everything [being independent]," says Olsson. "The freedom of not following the corporate route. You work faster. You work more with your heart than your brain. You use your instincts a lot better because you don't go into meetings where you spend hours trying to figure out how to invent the wheel again.

"I have nothing against the major world, but I like this way of working. As long as you can pay your rent and put food on the table you're okay. And if you have extra money that's even better."



**FEATURE** COUNTRY MUSIC**ANOTHER COUNTRY**

After years looking inward, country music is spreading its wings internationally once more with a star-studded London festival this weekend in a bid to build on growing success

**GENRE**

■ BY PAUL WILLIAMS

Without a UK hit of any kind to their name, US country superstars Sugarland were understandably apprehensive a few years back when they played their first ever British date. They need not have worried.

“We played Shepherds Bush Empire and we didn’t have a song on the radio,” recalls the duo’s Kristian Bush. “A promoter had taken a chance on us and we walked into a sold-out show, which was amazing for us and everybody sang every word.”

It confirmed to Bush the marketing power of the internet to spread word outside the States about them at a time when – Sugarland and a few others apart – country music acts had completely taken their eye off trying to break internationally.

Since the appointment of Steve Moore as Country Music Association CEO three years ago that has started to change with the executive determined to revive the genre’s standing in markets outside the US, including the UK. A key part of that will be C2C: Country to Country, a two-day music festival at the O2 arena in North Greenwich this weekend with a line-up of genuine country superstars including Bush and headlined by Tim McGraw (*pictured left*) and Carrie Underwood.

However, the evidence of Bush when he first played the UK with his Sugarland colleague Jennifer Nettles back in 2009 suggests that, despite the lack of promotional visits by country acts in recent years, there is a ready audience waiting for them.

“The internet has changed all that,” says Nashville songwriter Brett James who has written for a host of country superstars including Underwood, Taylor Swift and Rascal Flatts as well as with UK acts such as Leone Lewis.

“It doesn’t matter whether they are next door or across the pond or around the world, it’s just as easy to get access to the music. We’ve just played a couple of shows in Ireland and Northern Ireland and I expected to come over and explain, ‘You might not have heard of this and this was a hit in the US’ and it’s not that at all. You say the first line of a song and they clap and they’re singing the second line.”

While all that is encouraging, the CMA’s Moore realises it will take efforts such as C2C, which is being staged on Saturday and Sunday, to reach out both to existing country music fans in the UK and those who could be won over if only they heard the music.

“It’s the first time CMA has officially sanctioned an event and we had to do it here,” says Moore. “It’s part of what we’re trying to do to invigorate and get guys like Kristian to come and Carrie and others.”

Ahead of the festival itself, the CMA hosted a summit for international media in Disneyland Paris at the beginning of March, including briefings





**ABOVE**  
Country priorities: Albums by Kenny Chesney (left) *Love And Theft* (right and cover) and Brad Paisley (cover) are receiving pushes here in the UK

about the genre's standing in the US and a session of its BMI & Gibson CMA Songwriters Series in which Nashville writers discuss on stage creating some of their most famous songs and then playing them. A similar session was held in London at the end of February featuring Bush and James with Bob DiPiero and Chris Young.

In the UK there are already some encouraging signs for Moore and his colleagues. C2C headliner and Sony act Carrie Underwood sold out London's Royal Albert Hall last June and scored a Top 20 album with *Blown Away*, while Capitol's *Lady Antebellum* – now part of Universal – sold around 200,000 albums in the UK last year, according to the Official Charts Company. And then there is Mercury-handled Taylor Swift whose *Red* has been by far her most successful album here to date, even if its musical make-up owes as much to the likes of Dr Luke as it does to Nashville.

Moore is optimistic C2C will become an annual event in the UK, helped by the support of AEG Europe president and CEO Jay Marciano whom the CMA boss has known from Marciano's time running Madison Square Garden and long before that.

"We can't drive it. It will depend how the fans respond to it," says Moore who is "very pleased" with how tickets have been selling. "I'm hopeful it will have enough business. They understand it's an investment. When we started Stagecoach out in the West Coast – it's a large country music festival –

when I was with AEG as a partner we knew it was going to take at least three years of investment before that thing would hit and it was right on that. So I'm hopeful AEG will take the approach this is an investment year and a building year and hopefully we will get a couple of years."

Moore suggests C2C could provide a springboard for other country music activity in the UK, including artist tours and promotional visits. Certainly the upcoming release schedules could help with Universal's country releases in the UK including C2C headliner Tim McGraw's new album *Two Lanes Of Freedom* (out March 11) and new albums from *Lady Antebellum*, Kasey Musgraves and *Rascal Flatts* plus the soundtrack to the TV series *Nashville*. Sony's priorities in the UK include Radio 2 B listed *Love And Theft*, X Factor US winner Tate Stevens and new sets from country stars Kenny Chesney, Miranda Lambert and Brad Paisley, while Warner's include a new album this month from C2C performer LeAnn Rimes.

"If C2C catches on and that becomes an annual event we can build off of what's going to happen from that," says Moore. "Fans will see these artists and it will spawn other things to happen in between. It will be the seed for other things to happen because promoters are a jealous lot. They don't want to see AEG do well and then not get a piece of it. I hope it spawns all fun and exciting things for the artists."

## COUNTRY IN THE US: THE KEY STATS

Country album sales grew digitally faster in the US last year than any other genre, while a record five of the 10 top sellers overall came from Nashville.

Some 11.2 million country albums were legally downloaded there last year, a 37.8% year-on-year rise according to Nielsen SoundScan, to move the genre above rap in the retail rankings. Across all album sales, country managed to outperform the market with sales rising 4.2% to 44.6 million units, against a total 4.4% fall.

A big part of this growth was driven by half of 2012's 10 biggest-selling albums coming from the genre, an unprecedented showing from country among a year's Top 10. This was led by Taylor Swift's *Red*, released by indie Big Machine in the US, which shifted 3.1 million units, and only outsold by Adele's 21. Also making the grade were albums by Sony's C2C headliner Carrie Underwood, Capitol Nashville's Luke Bryan, indie label Broken Bow's Jason Aldean and Universal's Lionel Richie with his first Nashville album *Tuskegee*.

Country also experienced one of the biggest year-on-year growths in the one-track digital market with sales up 12.8% to 161.1 million units.

"It's a perfect storm of good things," says CMA CEO Steve Moore about country's strong current run. "We have some incredible talent with just some amazing music. If you look at the country music spectrum it goes from a variety of tastes and feelings and expressions from Taylor Swift and Alan Jackson to all in between. We still have from a business side 23 hundred plus active real radio stations promoting the format and we have three television broadcast specials for our artists so we're reaching pretty close to 40-50 million fans a year with national broadcast exposure."

## THE BEEB GETS ON BOARD

CMA CEO Steve Moore made nurturing his organisation's relationship with the BBC one of his international priorities and it appears to be paying off with increased support for country at the likes of Radio 2.

The station's controller Bob Shennan was made an international CMA director to give it more of an overseas perspective, while he has made a point of spreading Radio 2's backing of the genre from specialist shows to the daytime, too. It continues to feature country tracks on its weekly playlist, including currently Tim McGraw's *Nashville Without You* on the B list and Carrie Underwood's *Before He Cheats* and Little Big Town's *Leavin' In Your Eyes* on the C list. Radio 2 is also C2C's official radio partner and will broadcast highlights of the event hosted by Bob Harris.

"That was one of our missions when I first came two years ago was to try to reset our relationship with the BBC, not that it was bad but it went dormant and Bob turned out to be a really good friend," says Moore. "Through Bob's connections we've met a lot of other wonderful people there. They realised the music is powerful enough they should pay more attention to it so it was great to get Bob involved."

Shennan in turn praises the efforts of Moore to take country music to an international audience.

"I've got a lot of respect for Steve Moore because he is one of the real drivers to taking country out of Nashville and out of the States and taking it to a broader audience and recognising it needs to be tailored for that audience," he says.

Moore is also hopeful BBC TV will start covering the CMA Awards again after a number of years, although he's in the dark as to if and when this will happen.

"I honestly can't tell you," he says. "When we came here they had massive lay-offs so we're in the middle of that. Hopefully, we'll convince them to take it this year."

## WRITING COLLABORATIONS: NASHVILLE DRAWS THE BEST

Wayne Hector, Steve Mac and Steve Robson have been among a constant flow of UK hit songwriters plying their trade in Nashville, while others have headed in the other direction to try to land co-writes on UK albums.

The US contingent has included Josh Kear, Grammy-winning co-writer of *Lady Antebellum*'s *Need You Now*, whose UK credits include penning *This Will Be The Year* for Susan Boyle with Emeli Sande and *Naughty Boy* and Brett James who has been part of the CMA's contingent to the UK, featuring on its *Songwriter Series*.

"There is almost a constant flow of writers on airplanes back and forth from London to Nashville now," says James whose British collaborators have included Leona Lewis. "It's a cool kind of cultural music exchange that we have going on."

James suggests the UK approach to songwriting is not too dissimilar to how things play out in Nashville, hence while there are so many collaborations.



**PROFILE** SAM LEE**THE BIG SAM THEORY**

Is the Mercury Prize nominated trad folk revivalist about to achieve mainstream crossover?

**TALENT**

■ BY PAUL WILLIAMS

Even as a kid, folk singer Sam Lee showed true ambition. Back then his musical obsession was Michael Jackson, but he was never going to settle for just playing the records.

"I was a massive Michael Jackson fan," he recalls. "I met him once in Amsterdam and once in London. I was a savvy teenager who knew how to slip through barriers and in hotel doors."

It is that kind of attitude that has helped to push Lee forward in a world of folk music that most famously landed him on the Barclaycard Mercury Prize shortlist last September with his album *Ground Of Its Own*, but also includes him running an award-winning club night, making a TV series with Sky (*Traveller's Got Talent*) and becoming the first-ever folk singer to teach at London's Royal College of Music.

But arguably his most ambitious project of all is building a digital archive of at present hundreds of traditional songs he has collected from the traveller/gypsy community around the UK and Ireland - songs that without his intervention might have otherwise become lost forever. Some formed the basis of *Ground Of Its Own*, while he is now

**ABOVE**  
Sam Lee:  
A Mercury  
nomination  
opened doors  
for the folk  
singer

performing others with his band ahead of recording more of them for a second album, to be released later this year.

"It is different to any archive online because there are some wonderful databases of recordings made from 1908 onward, but I am building an archive that features the singers, the people I collected from," explains Lee, who has just signed a publishing deal with BMG Chrysalis. "They are like little MySpaces in some ways, these wonderful sources with their repertoire which is there for both their families to have access to forever - so Granny and Granddad's songs will be there long after they have gone, but also as a resource for other singers to tap into, to find new, unheard songs."

Just as he did as a teenager reaching the seemingly unreachable Michael Jackson, Lee has had to demonstrate real fortitude in capturing these songs from a community weary of outsiders.

He undertakes this mission simply by driving around the country looking out for gypsy travelling communities. When he spots one he pulls up, knocks on a caravan door and charms his way in before recording his new acquaintances singing a song or two.

"When I knock there is immediate suspicion,"

he notes. "Hi, I'm a singer. I'm interested in some of the old songs.'All right, sing a song.' I'll be tested. The minute they hear me sing they let me in."

Lee certainly sees parallels with what is he doing with that of a young Pete Seeger who, while working at the Archive of American Folk Song at the Library of Congress in Washington in the Thirties and Forties, was given the task of assisting renowned field collector of folk music Alan Lomax to find examples of recordings that best represented American material of the genre. And, just as with Seeger, without Lee many of these tunes could be lost forever.

"The younger generation are not learning the old songs as it was for generations; they see me as sometimes a bit of a saviour," says Lee, who since beginning his journey has formed an organisation called the Song Collectors Collective to train other enthusiasts to do the same.

It was as he went around the country for the first time that the idea of recording them dawned on him, ultimately leading to his Mercury-nominated album.

"When I heard the songs for the first time I thought 'I need to learn them,'" he says. "Having CDs of these field recordings - what do you do with them? You can't just put them on a shelf."

The album has not only raised his UK profile, but has attracted an audience for him in the likes of Australia, continental Europe, North America and Japan.

"My international work has just exploded. I've now got an album release in the States and tours set up next year. [The LP] will come out at the beginning of next year in North America.

"I've got the Japan release starting in June. That's through Plankton who are wonderful. They do all the British folk stuff. Then we're in Australia at the end of this year. The whole of the summer is Europe backwards and forwards," he revealed.

Meanwhile, Lee continues to be busy with his folk club Nest Collective, which was voted Club of the Year at the 2010 BBC Radio 2 Folk Awards, while his teaching includes work at Newcastle University, Goldsmiths College, the EFDSS and the Royal College of Music.

Somewhere in between all this activity he will have to find time to record the next album.

"There is a plan to record [one] as soon as bloody possible," he says frustratingly, wondering where in his schedule he will ever fit it in. After the response *Ground Of Its Own* got, there will surely be a ready audience for it, but for Lee his role as a recording artist will only be secondary to what is, frankly, a vocation preserving all those traditional songs.

"The song collecting for me is the most important thing," he says. "I know in years to come [that will] be the thing I'll be most proud of because there will be a time when it will not be possible, those people will not be around and I'll be the older man.

"For me it's really important I do as much of that as I can, while I can."





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**PROFILE** ELIOT KENNEDY**EVERYTHING CHANGES FOR ELIOT KENNEDY**

The man behind some of the biggest pop hits of the last two decades is establishing his own talent academy in response to what he sees as a lack of artist development at labels

**TALENT**

BY PAUL WILLIAMS

When the Spice Girls were taking their first steps to world domination Eliot Kennedy was busy not only co-writing some of their most famous tunes, he also had them living in his home.

Then, in a moment of déjà vu, he was house-sharing again years later as he enjoyed a spot of communal dwelling with Little Mix and the X Factor other contestants as he spent a season as the show's first ever artist development director. It was a role that involved far more than he had bargained for – in addition to artistic duties, he effectively became their guidance counsellor and made every effort to send them all to bed early each night so they would not end up being snapped by the paparazzi drunkenly falling out of a night club.

Quite some job but, for the co-writer of Say You'll Be There and Take That's Everything Changes, that stint in the X Factor house sowed the seeds of an idea that will come to fruition this spring when he rolls out a brand new academy for up-and-coming music artists at his long-time base of Steelworks Studios in his home city of Sheffield.

Called EKSA (Eliot Kennedy's Steelworks Academy) it will comprise a three-month course for budding artists offering an overview of all aspects of the industry from singing to songwriting, choreography, studio technology, legal and how to develop your profile via social networks.

"It's not an X Factor school by any means," stresses the Sony/ATV/EMI-signed songwriter. "It's about providing the graduates with a box full of tools from which they can build a career. It's trying to help them become self-sustaining businesses and by that I mean we build a constantly updated social network around them as an artist, including a website and social media, all linked, and start migrating fans towards them.

"They get a three-track, fully-produced EP by myself and my team and that's released on 650 digital networks, so they're out there in the market place. We will have hooked them up with promoters and invited labels and publishers to meet the graduates at a showcase, so by the time they've finished the course, which is just over three months, they will have had a full holistic education in what the industry is actually about. They will have masterclasses in music law, in publishing, in how the record business actually works, what they are looking for in a manager, what they need to look for in a lawyer. They will have all that pieced together and they will have a good working understanding of how to make a record."

Kennedy reveals the idea of doing the academy, which is expected to have its first class of students

**OPPOSITE**  
**Eliot Kennedy:**  
Aiming to share his two decades of knowledge with emerging talent



in April or May, came from a conversation with fellow Spice Girls collaborator Richard "Biff" Stannard, co-writer of Wannabe and 2 Become 1, and working with him on The X Factor.

"Biff said to me, 'If you think about it Eliot, who else is more qualified than us to be developing pop artists for this programme?' and I found that really interesting. I read a lot and Malcolm Gladwell is one of my favourite writers. His book Outliers, about success, talks about being at the right side of the wave when it happens and myself, Biff, Absolute, a couple of others maybe were right on the edge of that wave when it became ok to have a manufactured pop band. Before that it was shunned upon. We started making records when it had become an acceptable part of the culture of pop, so as a result we had carte blanche to write and produce the pop records that we felt like and, of course, we had a bunch of hits with them in that process."

His decision to launch the academy has also been shaped by a recording industry in which he says it is becoming harder and harder for labels to have the time and money to develop acts.

"They can't take the time or the risk of the money involved in letting the artist develop. They

have to find them game ready, which is really difficult. The only ones who are game ready have tended to come through a facility like the Brit School, like Amy did or Adele, where they are sort of educated and really ready for it and talented and all the rest of it. The rest of it is pot luck."

However, he believes with his academy there will be an opportunity to help develop talent away from the cameras and fairly economically.

"There's no point in saying it used to be better when you could have three singles before you had to have a hit. That's gone," he says. "There's no point in going on like that anymore. But it's still about great songs, it's still about great artists, so let's get the process that leads up to the release of the record right before a record company is even involved. What I have found quite interesting, speaking to a couple of people in the record industry already, is that they recognise this could be a fantastic service for them because they get to work with someone like myself in the development process when normally it's them having to suck it and see and work it out as they go along."

For budding artists, entry to the academy will not be cheap – it will cost £10,000 plus VAT, to





**OPPOSITE**  
Rock School:  
EKSA Academy  
students will be  
working from  
Kennedy's  
Sheffield base

include kit, accommodation and course materials for the three-month course – although Kennedy says there will be two scholarships per term for those who would otherwise not be able to afford it. There will also be no upper age limit with anyone 16 or over to be considered, while acceptance to the course will be tightly controlled.

"I don't want someone just because they've got the money, but can't sing or play and expect to become a star at the end of it, but you find that out a long time before someone gets behind a microphone," says Kennedy, who suggests the kind of people who could participate could range from unsigned talent just starting out to those already with a record deal. It will also be open to bands – a four-piece group will be part of the first course.

Interviews are now underway for that first course, which the songwriter notes is oversubscribed and attracting attention from international as well as UK students.

"I've got interest from people in Hong Kong, Korea, Japan, India wanting to do this course," he says. "I did a project out in Hong Kong. I put together a girl band called Blush who are just starting to go off all around the world thankfully. I auditioned in five Asian countries – Korea, Japan, China, Philippines and India – for these girls so I've been through that part of the world in a very focused manner."

He adds that, even at this early stage, two or three labels have expressed an interest in getting involved as he looks for the Academy to become a vital source for new talent.

"From a label point of view I'm looking to position myself with the kind of A&R person who has either someone under a development deal – so it's a small budget thing with a lot of promise – but is struggling to get through that first phase or just requires that development skill help which is not out there really," he says. "The other side is that we will be generating a lot of talent and I want to invite record companies into the process, keep an eye on that person. We might find someone who is a classical singer who would be perfect for Decca or whatever. I can tip them off."

Ultimately, the aim is to ensure that those joining the course will be helped to reach their full potential – whether they end up as artists, songwriters, producers or elsewhere – and for the music industry to uncover some genuine career acts.

"It's the perfect time for something like this because it gives the record company that extra bit of help," he says. "I've been doing this for 20-odd years. I've had lots of international success as a songwriter and producer and I feel confident I know what I'm talking about in this area. It just gives that extra level of assistance to helping find a career, sustainable artist."

## WORKING WITH GARY BARLOW: 'NEW MUSICAL IS A FANTASTIC CHALLENGE'



Eliot Kennedy's two-decade working relationship with Gary Barlow has included co-penning a Take That chart-topper, writing hits together for the likes of Blue

and collaborating on the Diamond Jubilee anthem Sing. Now Kennedy reveals the pair are creating a stage musical of brand new songs.

"I can't say much at this point because it's still in the process of being put together, but it's going to be a huge event and extremely exciting and a fantastic challenge in all sorts of areas," he says.

Kennedy's first big hit with Barlow happened back in 1994 when they co-wrote Take That's fourth UK No.1 single Everything Changes with Michael Ward and Cary Bayliss.

After Take That split up and Barlow's two solo albums with RCA, the pair formed True North Productions in Cheshire with Tim Woodcock and came up with a series of hits for artists such as Blue and Delta Goodrem.

"Take That started again so Gary went off and we both moved to London. I lived down here for a couple of years and had a little studio, but I found it really difficult to focus. Then it so happened that Tim [Lever] and Mike [Percy] who were my partners in Steelworks wanted out so I bought it back off them and moved back again and refurbished it all," he says.

Despite Barlow's Take That commitments, the pair have continued to work together with the musical preceded by them going around parts of the Commonwealth to record Sing.

Kennedy is also working with former Take That manager Nigel Martin-Smith's new band The Mend, a young band called Tilly managed by former 19 Entertainment head of A&R Cheryl Robson and on a new Bryan Adams album.

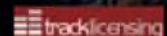
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# RETAIL

## HIGH STREET HEROES

**MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT**

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

The Sound Machine has been in Reading for nearly 20 years. The shop deals in secondhand and collectable vinyl, CDs and DVDs as well as some new vinyl.

We have recently doubled the size of the store because we outgrew our space.

**How is business today compared to when you first set up and over the years?**

We have moved on, developed and diversified to be where we are today. We started as a small shop in Reading attracting local trade and have developed into a business that employs three people and supplies our local customers as well as UK and international record dealers from Russia, Spain, Slovakia and Japan.

We are a regular haunt for bands and celebrities passing through on tour and also participate in Record Store Day.

**Have you adapted at all in the wake of downloads and the internet and, if so, how?**

Downloads haven't affected us because we don't really deal in music that people download without owning the original LP. And the internet only works for us in a positive way as that is how we advertise to buy collections and publicise the shop.

**What do you think of HMV's situation? Is it a good thing or a bad thing for your business?**

The HMV situation is not good for anyone. The more record shops in a town the better. We have a good relationship with the staff at HMV who are as happy to send people to us as we are to recommend them. I am sure they will come through this and hopefully learn the lessons of past mistakes.

**What do you think of Record Store Day? How much of a boost does it provide for you?**



**"I would like to think that we could work together with labels and distributors to bring through new acts and keep the UK music industry at the top."**

PAUL BRAND, SOUND MACHINE

Record Store Day is a good thing. Being a smaller store, it does present problems of having to have accounts with all the labels and distributors involved, but ultimately this presents the shop with the possibility of stocking new products all year round.

There's also the issue of distribution of limited stock. This will be our second year of being involved so hopefully we will be allocated a bit more stock this year. The day certainly creates interest and I would love to be able to supply all our of regulars with everything they want. At the end of the day it's a fantastic day

and a lot of fun.

**Is there more that the music industry or Government could be doing to help indie record retailers?**

I wouldn't ask the Government for anything as I'm sure they won't help in any way shape or form. The industry could help, though. Having worked in music retail for a good few years I remember when the indie stores were basically told we weren't needed anymore as the distributors moved to the supermarkets and gave the major stores Sale or Return,

pricing us out of the market. I'd like to think that we could work together with labels and distributors to bring through new acts and keep the UK music industry at the top.

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

It's looking great - business is going from strength to strength and we have new customers every day. Our customer-base is growing from new and excited youngsters to older ones who are discovering vinyl for the first time. Or, increasingly, those guys who sold their vinyl years ago on the promise of CDs and are now re-buying for quality and nostalgia as well as great artwork and proper sleeve notes. I can honestly say it's going to be busy and exciting.

## INTERNET vs HUMAN

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



**BEN HOWARD** Every Kingdom



**MUMFORD & SONS** Babel



**DAUGHTER** If You Leave



# THIS WEEK'S RETAIL CHARTS



## FOPP Top 10 retail chart

POS	ARTIST	ALBUM
1	NICK CAVE AND THE BAD SEEDS	Push the Sky Away
2	EMELI SANDÉ	Our Version of Events
3	E. HARRIS / R. CROWEL	Old Yellow Moon
4	ATOMS FOR PEACE	Amok
5	BASTILLE	Bad Blood
6	STEREOPHONICS	Graffiti on the Train
7	MUMFORD & SONS	Babel
8	FOALS	Holy Fire
9	OST	Les Misérables
10	LAURA MVULA	Sing to the Moon



## iTunes Top 10 retail chart

POS	ARTIST	ALBUM
1	DAVID BOWIE	The Next Day (deluxe)
2	BASTILLE	Bad Blood
3	BON JOVI	What About Now (deluxe)
4	EMELI SANDÉ	Our Version of Events (special edition)
5	SOUND CITY - REAL TO REEL	Sound City
6	BASTILLE	Bad Blood (The Extended Cut)
7	VARIOUS ARTISTS	Saturday Night Club Classics
8	JAKE BUGG	Jake Bugg
9	HURTS	Exile (deluxe)
10	MUMFORD & SONS	Babel



## EMUSIC Top 10 streamed chart

POS	ARTIST	ALBUM
1	WAXAHATCHEE	Cerulean Salt
2	NICK CAVE & THE BAD SEEDS	Push the Sky Away
3	THE MEN	New Moon
4	BAAUER	Harlem Shake
5	ROBIN HITCHCOCK	Love From London
6	JOSH RITTER	The Beast in Its Tracks
7	MOGWAI	Les Revenants Soundtrack
8	SAMANTHA CRAIN	Kid Face
9	THE CAVE SINGERS	Naomi
10	THE STAN GETZ QUARTET	Live At Birdland 1961

# REISSUE REPACKAGE

**PUBLIC ENEMY** Planet Earth: The Rock And Roll Hall Of Fame Greatest Rap Hits **Eastlink / April 22**

This version of Public Enemy's Planet Earth album contains the original Def Jam classics that have now been digitally re-recorded and re-mastered for this release. The collection includes the single **Harder Than You Think**, which was featured in an advert as part of Channel 4's Meet The Superhumans campaign for the London 2012 Paralympics and reached No.4 in the UK charts, as well as UK Top 20 hit singles **Welcome to the Terrordome**, **Give It Up** and **He Got Game**.



This release coincides with Public Enemy's Rock and Roll Hall of Fame Induction Ceremony on April 18, 2013 at the Nokia Theater in Los Angeles.

The current Public Enemy line-up is Chuck D, Flavor Flav, Professor Griff and his S1W group, DJ Lord (the DJ who replaced Terminator X in 1999), and music director Khari Wynn.

# PRE-RELEASE DEPECHE'S DELTA MACHINE CHARGES TO CHART SUMMITS

FOLLOWING THE RELEASE OF *The Next Day* by David Bowie and *What About Now* by Bon Jovi, Depeche Mode have nicked the top spot on the Amazon pre-order chart with *Delta Machine*. The record also sits at the summit of the Wow HD chart and sticks at No.10 over at Sainsbury's.

Also performing well across the board is *The 20/20 Experience* by Justin Timberlake. It appears at No.3 at Amazon and Sainsbury's, and twice at Wow HD at No.2 and No.4 with deluxe and standard versions flying high.



*Now 84* remains atop the Sainsbury's chart, moves up to No.2 at Amazon and places at No.5 at WOW HD. Michael Buble's *To Be Loved*

is proving popular as it remains at No.2 at Sainsbury's this week, debuts at No.5 at Amazon and rounds off the Top 10 at Wow HD.

Making up the last of the Top 3s, *Comedown Machine* by The Strokes is doing well at WOW HD, whilst it makes a fresh appearance at Amazon at No.14 and No.8 at Sainsbury's.

Remaining new entries across the charts this week include – at Amazon: *The Next Day* vinyl edition No.6, Eric Clapton's *Old Sock* (13), Sasha Involver 3 by Various Artist (15), Jimi Hendrix's *People Hell and Angels* (18) and a re-entry for the delayed album from *Stooshe* (19).

At Sainsbury's: Billy Bragg's *Tooth & Nail* comes in at No.13, Caro Emerald's *The Shocking Miss Emerald* is at No.16, a limited edition of *The Eagles' Studio Albums 1972-1979* at lands 18, a 10th anniversary version of *The Postal Service's Give Up* is at 19 and a 4CD set of *Carry On* by Stephen Stills enters at 20.

## AMAZON PRE-RELEASE

POS	ARTIST/ ALBUM / LABEL
1	DEPECHE MODE <i>Delta Machine</i>
2	VARIOUS <i>Now That's What I Call...! 84</i>
3	JUSTIN T... <i>The 20/20 Experience</i>
4	LES MISÉRABLES CAST <i>Les Misérables...</i>
5	MICHAEL BUBLE <i>To Be Loved</i>
6	DAVID BOWIE <i>The Next Day [VINYL]</i>
7	SUEDE <i>Bloodsports</i>
8	IRON MAIDEN <i>Maiden England '88</i>
9	BILLY BRAGG <i>Tooth &amp; Nail</i>
10	JOE BONAMASSA <i>An Acoustic Evening...</i>
11	TOM ODELL <i>Long Way Down</i>
12	PARAMORE <i>Paramore</i>
13	ERIC CLAPTON <i>Old Sock</i>
14	THE STROKES <i>Comedown Machine</i>
15	VARIOUS ARTISTS <i>Sasha Involver 3</i>
16	GABRIELLE APLIN <i>English Rain</i>
17	DEPECHE MODE <i>Heaven</i>
18	JIMI HENDRIX <i>People, Hell &amp; Angels</i>
19	STOOSHE <i>Stooshe</i>
20	IMAGINE DRAGONS <i>Night Visions</i>

## SAINSBURY'S PRE-RELEASE

POS	ARTIST/ ALBUM / LABEL
1	VARIOUS ARTISTS <i>Now 84</i>
2	MICHAEL BUBLE <i>To Be Loved</i>
3	JUSTIN T... <i>The 20/20 Experience</i>
4	VARIOUS <i>Pop Party 11</i>
5	ERIC CLAPTON <i>Old Sock</i>
6	IRON MAIDEN <i>Maiden England</i>
7	SUEDE <i>Bloodsports (digipack)</i>
8	THE STROKES <i>Comedown Machine</i>
9	TOM ODELL <i>Long Way Down</i>
10	DEPECHE MODE <i>Delta Machine</i>
11	SIMPLE MINDS <i>Celebrate - Greatest Hits</i>
12	VAMPIRE... <i>Modern Vampires Of The City</i>
13	BILLY BRAGG <i>Tooth &amp; Nail</i>
14	GABRIELLE APLIN <i>English Rain</i>
15	JOE BONAMASSA <i>An Acoustic Evening...</i>
16	CARO EMERALD <i>The Shocking Miss...</i>
17	DAVID B... <i>Aladdin Sane (Remastered)</i>
18	THE EAGLES <i>The Studio... [Ltd Edition]</i>
19	THE POSTAL SERVICE <i>Give Up [Deluxe]</i>
20	STEPHEN STILLS <i>Carry On [4CD]</i>

## WOW HD PRE-RELEASE

POS	ARTIST/ ALBUM / LABEL
1	DEPECHE MODE <i>Delta Machine (deluxe)</i>
2	JUSTIN... <i>The 20/20 Experience (deluxe)</i>
3	THE STROKES <i>Comedown Machine</i>
4	DEPECHE MODE <i>Delta Machine</i>
5	VARIOUS ARTISTS <i>Now 84</i>
6	JUSTIN T... <i>The 20/20 Experience</i>
7	THE FLAMING LIPS <i>Terror</i>
8	BLACK REBEL... <i>Specter At The Feast</i>
9	SUEDE <i>Bloodsports</i>
10	MICHAEL BUBLE <i>To Be Loved</i>
11	LOW <i>Invisible Way</i>
12	YEAH YEAH YEAHS <i>Mosquito</i>
13	PARAMORE <i>Paramore</i>
14	CLUTCH <i>Earth Rocker</i>
15	SAXON <i>Sacrifice (Ltd ed deluxe digibook)</i>
16	FALL OUT BOY <i>Save Rock &amp; Roll</i>
17	JOHN FOGERTY <i>Wrote A Song For...</i>
18	LES MISÉRABLES CAST <i>Les Misérables...</i>
19	PEACE <i>In Love</i>
20	ERIC CLAPTON <i>Old Sock</i>



## PEOPLE

## PERSONNEL PROMO HEAD REESE TO 'REVITALISE' CAPITOL

## ■ CAPITOL

**DENNIS REESE** has been announced as head of promotion for Capitol Music Group to play a key role in the 'revitalisation of the company'.



In his new position, Reese will oversee all promotion efforts for Capitol and Virgin, as well as providing support for Blue Note, Harvest and Astralwerks.

He will be based in Hollywood at the Capitol Tower and report to the company's executive vice president, Greg Thompson.

Speaking of the appointment, Thompson said: "Dennis is a passionate music executive who possesses an unmatched knowledge of the ever-changing landscape of radio, and his relationships and respect in that world are second to none.

"Just as important, he is totally dedicated to working with our artists and helping to bring their music to mass audiences through the airways. He is a strong leader

that enjoys the respect of our artists, as well as their managers, his staff and co-workers. On top of it all, Dennis is a trusted and loyal friend. He is an invaluable member of our team, and I congratulate him on this well-deserved promotion."

Reese has been with Capitol Records since 2004, most recently as senior vice president of promotion. During his tenure, he's worked with artists such as Katy Perry, Coldplay, David Guetta and helped Lady Antebellum. Prior to joining Capitol, he held senior roles at Elektra and Columbia Records.

## ■ BAUER

The UK arm of the media company is launching a new entertainment and lifestyle content hub, to be led by **JO PARKERSON**, who will join on April 2 as Entertainment and Lifestyle Content director.

She is currently Global Radio's



head of Artist Liason and Showbusiness editor.

The new hub will share Bauer Media UK's content across all of its brands and platforms including Heat, Kiss, Empire, Magic, Closer, Planet Rock, In: Demand and Grazia.

Bauer Radio London MD Steve Parkinson said: "Jo's experience as a journalist, presenter, editor and producer, coupled with a little black contact book to die for, makes her the perfect candidate to head up Bauer Media Group's new entertainment and lifestyle content department."

## ■ SOMETHIN' ELSE

The content design and creation company has appointed **KIRSTY MILNER** as head of Talent for its Talent Agency division.

Milner is tasked with developing and building the agency - which currently represents clients including Gemma Cairney and Colin Murray - and will be responsible for leading the team of agents.

Other names on its diverse talent roster include Channel 4's Will Best, BBC Radio 5 Live and The One Show's Tony Livesey, international DJ GoldieRocks and new BBC Radio 1 presenter 'Amazing Phil'.

Milner joins from a senior agent role at UK talent agency Billy Marsh Associates. She has 13 years of industry experience, having held agent roles at John Noel Management, Take Three Management and MTC UK.

## ■ ROBERTSON TAYLOR

**RUTH NEWTON** has joined the insurance broker as a new business consultant.

She owned and ran Albemarle Insurance Brokers Ltd for 20 years, having built the business from scratch into one of the UK's leading independent entertainment brokers.

Following the acquisition of Albemarle by a Northern Broking

Group in 2009, she has now joined RT to focus on new business production.

## ■ PANDORA

US internet radio service Pandora has announced that its chairman, CEO and president **JOSEPH KENNEDY** is to leave the company.

Kennedy has led the firm since July 2004 and will remain in his current position until his successor is named "in order to ensure an orderly transition".

Robert Kavner, Pandora's lead independent director said: "On behalf of the Board, I would like to thank Joe for his leadership, dedication and innumerable contributions to Pandora.

"During his tenure, Joe and his management team created a terrific business from the ground up. We appreciate his continued strong leadership and dedication to the Company through this process."

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

**#70 MICHELLE STODDART**, Senior Vice President, Synchronisation & Digital Media, Kobalt Publishing

Michelle Stoddart has worked with leading independent music publisher Kobalt since 2004 and now forms a key part of its global synch team.

In her role as senior vice president, Synchronisation & Digital Media, she heads up the 45-strong group of staff, agents and sub-publishers that take care of all things synch at the publishing house, including all synchronisation negotiations and licensing, as well as proactively promoting Kobalt's songs for placements in advertising, film, TV, games, print / lyrics in order to maximise revenue for Kobalt's writers.

Stoddart has placed songs with brands including: Nike, O2, Ford, Nokia, Adidas, Samsung, Baileys, Chivas, BT,



Vodafone, Talk Talk, Hellmann's, Special K, Lipton, Disney, Skechers, Pantene, Max Factor, Halls and more.

Since working in a record shop in Canada decades ago, Stoddart has gone on to work in artist and DJ management, as well as positions within record labels and publishers - racking up 20 years of experience in the music industry.

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

**DAVID BALLS**, Digital Publicist, Lucid Group

"After finishing a Politics degree in Edinburgh five years ago, I packed my bags and made my way down to London.

"My first job in the industry was as the Music reporter at Digital Spy. It was a period of real growth in digital media and my time there has since proved helpful working on the 'other side' in understanding the priorities and goals of an online publication.

"In the three years I've worked in digital PR, it has become increasingly important to an artist campaign. Working as part of a big team with established international artists and helping to break developing acts makes for a dynamic environment, where no one day is ever the same.

"The key parts of the job are to create unique PR opportunities for each artist that benefit and tie-in to the broader marketing campaign. I've always found building friendships with journalists is much more effective than a 'transactional' relationship."



## TOP TIP

Research the area you are interested in, find the 'gatekeepers' to give you that first break and have fun along the way!



## 28 SINGLES & ALBUMS

Bastille's *Bad Blood* is No.1 on the Official Album Chart this week



NOW INCLUDES  
OFFICIAL WEEKLY  
iTUNES CHARTS FROM  
AROUND THE WORLD

# CHARTS FOCUS



## 30 UK AIRPLAY & STREAMING

Bruno Mars, Olly Murs and Justin Timberlake top the UK radio airplay chart

## 32 EU AIRPLAY & GLOBAL SALES

Bruno Mars' second album *Unorthodox Jukebox* tops the US chart for the first time

## 34 COMPILATIONS & INDIES

Stereophonics take the No.1 indie album spot with their eighth studio record



## 35 CLUB

Duke Dumont stays atop the Upfront club chart while Sticky lands his first Urban number one

## 38 ANALYSIS

Alan Jones crunches the crucial numbers from the Official UK Charts

## 40 KEY RELEASES & PRODUCT

Track of the week is the first single from Wretch 32's third studio album



# CHARTS UK SINGLES WEEK 10



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)	THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)
1	1	4	<b>JUSTIN TIMBERLAKE</b> Mirrors <i>RCA USRC11300059 (ARV)</i> (tbc) Universal/Warner Chappell/Tennant/Tunes/CC/tbc (Timberlake/Mosley/Harmon/Godbey/Fauntleroy)	39	34	13	<b>JAMES ARTHUR</b> Impossible <i>Syco GBHMU1200535 (ARV)</i> 1★ (Stark/Wurmdge) P&P/Kobalt (Bngisson/Waldsen)
2	7	5	<b>BRUNO MARS</b> When I Was Your Man <i>Atlantic USA121206598 (ARV)</i> (The Smeezingtons) Sony ATV/Universal/BMG Rights/Warner Chappell/Downtown/Roc. Nation/Famamamem (Mars/Lawrence/Levine/Wyatt)	40	35	7	<b>BINGO PLAYERS FEAT. FAR EAST MOVEMENT</b> Get Up (Rattle) <i>MoS NLC28121891 (SDU)</i> (Baume/Hoogstraen/Parmar) Sony ATV/EMI/Universal/Strengholt/Bucks/Homali/Bos/Purple Eye (Bingo Players/Far East Movement/Vand Der Zwan/Langrad/Groeneveld/Parmar)
3	2	2	<b>BASTILLE</b> Pompeii <i>Virgin GB12020092 (E)</i> (Smith/Crew) Universal (Smith)	41	30	15	<b>ONE DIRECTION</b> Kiss You <i>Syco GBHMU1200214 (ARV)</i> (Rami/Falk) Sony ATV/21013MG Chrysalis Scandinavia/Kobalt/MXM/CMK/SK Music (Yacoub/Shelback/Falk/Kotecha/undin/Fogelmark/Neel)
4	10	5	<b>PINK FEAT. NATE RUSS</b> Just Give Me A Reason <i>RCA USRC11200786 (ARV)</i> (Bhasker) Sony ATV/EMI Blackwood/Pink Inside/Way Above (Pink/Bhasker/Ruess)	42	40	21	<b>LABRINTH FEAT. EMELI SANDE</b> Beneath Your Beautiful <i>Syco GBHMU1200008 (ARV)</i> (Labrinth/Da Diggler) Sony ATV/EMI/Stellar (McKenzie/Sander/Power)
5	4	7	<b>MACKLEMORE FEAT. RYAN LEWIS &amp; WANZ</b> Thrift Shop <i>Macklemore GMM881200003 (ACA Arv)</i> (Lewis/tbc) Macklemore/Ryan Lewis Publishing (Haggerty/Lewis)	43	60	8	<b>BASTILLE</b> Flaws <i>Virgin G5AAA1200755 (E)</i> (Crew/Smith) Universal (Smith)
6	3	3	<b>ONE DIRECTION</b> One Way Or Another (Teenage Kicks) <i>Syco GBHMU1300002 (ARV)</i> (Bunetta/Ryan) Universal/BMG Chrysalis (Harry/Harrison/O'Neill)	44	29	5	<b>ZEDD FEAT. FOXES</b> Clarity <i>Interscope USUM71210552 (ARV)</i> (Zedd) Sony ATV/EMI/Kobalt/Mattki/Portabello (Zay/Avki/Konza/Robinson/Halferran)
7	New		<b>BRIDGIT MENDLER</b> Ready Or Not <i>Hollywood/Poljdar USHR11233750 (ARV)</i> (tbc) Sony ATV/Warner Chappell/Kobalt/Here's Looking At You Kids/Seven Peaks/Rodriguez (Bogart/Bell/Hart/Goldstein/Mendler/Kirakou)	45	50	20	<b>PINK</b> Try <i>RCA USRC11200785 (ARV)</i> (Korstin) BMG Rights/Hello I Love You/Jam Writers/Legitimate Efforts (Bswbwe/West)
8	5	4	<b>AVICII V NICKY ROMERO</b> I Could Be The One <i>Pcstina/Virgin SEUM71201603 (E)</i> (Avicii/Romero/Pourmoir) Sony ATV/EMI/Kobalt/Lateral Mgmt/Bucks/1stap/CC (Bergling/Vredenberg/Parmenius/Rotveit/Pourmoir/Wilund)	46	48	9	<b>WHEATUS</b> Teenage Dirtbag <i>Columbia USSM10008431 (ARV)</i> (Wheatust/Jimenez) EMI (Brown)
9	8	4	<b>BAAUER</b> Harlem Shake <i>Mud Decent US241200043 (C)</i> (Bauer) tbc (Rodrigues)	47	New		<b>AVICII X YOUNG</b> Postiva/Virgin SEUM71300457 (E) (Avicii/Lndgren) EMI/CC (Bergling/Parmenius/Lndgren)
10	6	19	<b>TAYLOR SWIFT</b> I Knew You Were Trouble <i>Mercury/Big Machine USCJY1231039 (ARV)</i> (Marin/Shellack) Sony ATV/Tree/Ket/alt/MXM (Swift/Martin/Shellack)	48	New		<b>ARLISSA</b> Sticks And Stones <i>London/Universal GBUM71208057 (ARV)</i> (Taylor/Masral) Universal/Metophonix/Salli/Isaak (Masral/Ruppert/Srott/Taylor)
11	13	6	<b>DISCLOSURE FEAT. ALUNAGEORGE</b> White Noise <i>Island/PMR GBUM71300582 (ARV)</i> (Disclosure) Universal/CC (H Lawrence/G Lawrence/Dewj-Franis/Napier)	49	55	6	<b>BIRDY</b> People Help The People <i>14th Floor/Atlantic G5AHS1100351 (ARV)</i> (Ford) Sony ATV (Aldred)
12	9	2	<b>WILEY FEAT. CHIP</b> Reload <i>Warner Brothers/One More Tune G5AHT1300048 (ARV)</i> (Stribz/Riley) EMI/Just Isn't Us/CC (Cwee/Fyfe/Daunt/Oraby/Riley/S Riley)	50	33	8	<b>RITA ORA</b> Radioactive <i>Columbia/Roc. Nation USQX91201250 (ARV)</i> (Korstin) EMI (Korstin/Hurler)
13	19	3	<b>OLLY MURS</b> Army Of Two <i>Epic/Syco G5ARL1201980 (ARV)</i> (Hutane/Cut) Kobalt/Universal/Salli/Isaak/Warner Chappell/Future Cut (Murs/Hector/Babalola/Lewis)	51	69	2	<b>DIDO</b> No Freedom <i>RCA G5ARL1202429 (ARV)</i> (D Armstrong/R Armstrong/Novels) Warner Chappell/EMI April/Rated (Armstrong/Novels)
14	12	13	<b>RIHANNA FEAT. MIKKY EKKO</b> Stay <i>Def Jam USUM71214754 (ARV)</i> 1● (Ekko/Lee/Parker) Sony ATV (Ekko/Parker)	52	52	11	<b>JAKE BUGG</b> Lightning Bolt <i>Merc. Jry G5UM71202798 (ARV)</i> (Archer) Kobalt/Soul Kitchen (Bugg/Archer)
15	Re-entry		<b>FLEETWOOD MAC</b> Everywhere <i>WEA USWB19900202 (ARV)</i> (Dushut/Buckingham) Universal (McVie)	53	44	19	<b>ROBBIE WILLIAMS</b> Candy <i>Island G5P51200003 (ARV)</i> (Jarknfe Lee) Sony ATV/Farrel/Smalltown Superstar (Williams/Bariow/Olsen)
16	16	7	<b>ELLIE GOULDING</b> Explosions <i>Poljdar GBUM71205052 (ARV)</i> (Morris) Global Talent/Revert (Goulding/Morris)	54	65	15	<b>IMAGINE DRAGONS</b> Radioactive <i>Interscope USUM71201074 (ARV)</i> (Imagine Dragons/tbc) Universal/CC (Reynolds/Sermon/MiKee/Grnt/Mosser)
17	15	12	<b>EMELI SANDE</b> Clown <i>Virgin G5AAA1200010 (E)</i> (Naughty Boy) Sony ATV/Naughty Words/EMI/Stellar/Arion (Sande/Khan/Mitchell)	55	61	2	<b>KANYE WEST FEAT. BIG SEAN, PUSHA T &amp; 2 CHAINZ</b> Mercy <i>Def Jam USUM71203564 (ARV)</i> (Lited/West) Universal/Sony ATV/EMI/Bark Lo Da Future/Reservoir/Westbury/Royner/Pleese Gimme My Publishing/CC (West/Anderson/Thomson/Epps/Juvonius)
18	21	21	<b>THE LUMINEERS</b> Ho Hey <i>Decca USDMG1260805 (ARV)</i> (Hadlock) Kobalt (Schultz/Frailes)	56	47	3	<b>LIL' WAYNE FEAT. DRAKE &amp; FUTURE</b> Love Me <i>Cash Money/Island USCMS1300002 (ARV)</i> (Mike Will Made It/+) Universal/Young Money/Warner Chappell/Isawrite/EMI/Sounds From Eardrums (Carter/Graham/Cash/Williams/Hogan)
19	18	8	<b>JUSTIN TIMBERLAKE FEAT. JAY-Z</b> Suit & Tie <i>RCA USRC11300004 (ARV)</i> (Timbaland/Timberlake) Roc Universal/BMI/2 Tunes/VS Reing/Dier Carter Boys/Warner Chappell/Jerome Harmon/Almo/Dynarone (Timberlake/Mosley/Carter/Harmon/Various)	57	Re-entry		<b>SARAH MCLACHLAN</b> Angel <i>Arista USAR19700331 (ARV)</i> (Marchand) Sony ATV/Yde-Music (McLachlan)
20	26	3	<b>THE SCRIPT</b> If You Could See Me Now <i>Epic/Phonogenic G5ARL1201145 (ARV)</i> (O'Donoghue/Sheehan/Kipner/Franpton) EMI/BMG Chrysalis/Imagen (O'Donoghue/Sheehan/Kipner/Franpton)	58	51	27	<b>THE SCRIPT FEAT. WILL.I.AM</b> Hall Of Fame <i>Epic/Phonogenic G9110200733 (ARV)</i> (O'Donoghue/Sheehan/Berry) Imagen/Imaginary/comping/BMG Silver/CC (O'Donoghue/Sheehan/Adams/Berry)
21	25	17	<b>BRUNO MARS</b> Locked Out Of Heaven <i>Elektra USA21204492 (ARV)</i> (The Smeezingtons/Bhasker/Hynde/Russell) Universal/BMG Rights/Warner Chappell/Norbita/de/Independent/Roc.Nation/Music Hamamamem (Various)	59	59	22	<b>DISCLOSURE FEAT. SAM SMITH</b> Latch <i>Island/PMR G5ARL1201154 (ARV)</i> (Disclosure/tbc) Universal/CC (H Lawrence/G Lawrence/Napier/Smith)
22	14	23	<b>ADELE</b> Skyfall <i>XL GBKST200164 (PIAS)</i> 1★ (tsworth) EMI/Universal (Adkins/Bowcith)	60	57	6	<b>DROIDEKA</b> Get Hyper <i>Droideka TC49K1258778</i> (tbc) Dark Horse songs/tbc (Carter/tbc)
23	11	10	<b>BEN HOWARD</b> Only Love <i>Island GBUM71104742 (ARV)</i> (Brid) Warner Chappell (Howard)	61	New		<b>JAKE BUGG</b> Seen It All <i>Merc. Jry G5UM71202027 (ARV)</i> (Frossey) Kobalt/Soul Kitchen (Bugg/Archer)
24	42	4	<b>THE 1975</b> Chocolate <i>Dirty Hit GBK3W1000164 (ARV)</i> (Crossey/1975) Good Soldier (1975)	62	58	16	<b>ALICIA KEYS</b> Girl On Fire <i>RCA USRV81200310 (ARV)</i> (Keys/Bhasker/salaamem.com) Sony ATV/EMI/Universal/Lellow/Way Above/Linden Springfield/Songs Of The Knight/Spirit Livo (Keys/Bhasker/Remi/Saquer/Maraj)
25	22	13	<b>WILL.I.AM FEAT. BRITNEY SPEARS</b> Scream & Shout <i>Interscope USUM71215597 (ARV)</i> (Jay Jay) BMG Chrysalis/Sony ATV/Musicstars/Universal (Adams/Martens/Koume/Wesley)	63	68	21	<b>JUSTIN BIEBER FEAT. NICKI MINAJ</b> Beauty And A Beat <i>Def Jam USUM71205367 (ARV)</i> (Martin/Zedd) Universal/EMI/Kobalt (Martin/Lasivski/Kotecha/Maraj/Bieber)
26	20	15	<b>CALVIN HARRIS FEAT. TINIE TEMPAH</b> Drinking From The Bottle <i>Columbia G5ARL1201391 (ARV)</i> (Harris/Reynolds/Knight) EMI/Revert/CC (Harris/Reynolds/Knight/Tinie Tempah)	64	Re-entry		<b>GOO GOO DOLLS</b> Iris <i>Warner Brothers USWB10704707 (ARV)</i> (Goo Goo Dolls/Czavall) EMI (Kzezhnik)
27	17	22	<b>MUMFORD &amp; SONS</b> I Will Wait <i>Gentlemen Of The Road/Island GBUM71204759 (ARV)</i> (Druss) Universal (Mumford & Sons)	65	49	14	<b>PITBULL FEAT. TJR</b> Don't Stop The Party <i>London/Universal USRC11201049 (ARV)</i> (TJR/Like) Sony ATV/Abuelay/La/Rhona/Blue Mountain/MIA DJ/Chino Jorge/Garner/Martinez/Thee/No 1 In The Sun (Perez/Rodriguez/Garza/Martinez/Lynn/Hobbes)
28	23	9	<b>DIZZEE RASCAL</b> Bassline Junkie <i>Diztee Stank/Island GBUM71207987 (ARV)</i> (M.J. Cole) Nothing Hill/CC (Mills/Coleman)	66	New		<b>TAYLOR SWIFT</b> 22 <i>Merc. Jry/Big Machine USCJY1231040 (ARV)</i> (Martin/Shellack) Kobalt/MXM/Sony ATV/Tree (Swift/Martin/Shellack)
29	37	5	<b>DRAKE</b> Started From The Bottom <i>Cash Money/Island USCMS13000065 (ARV)</i> (Mike Cozzello) Sony ATV/Live Write/Kobalt/Mavor & Moses (Graham/Coleman/Shellack)	67	Re-entry		<b>TOTO</b> Africa <i>Columbia USSM82004953 (ARV)</i> (Toto) Sony ATV (Pach/Portaro)
30	41	5	<b>STEREOPHONICS</b> Indian Summer <i>Styl/Sygnition G9BG91200030 (E)</i> (Jones/Lowe) Universal (Jones)	68	45	4	<b>FOALS</b> My Number <i>Warner Brothers G5AHT1200723 (ARV)</i> (Flood/Moulder) Because Editions (Bevan/Gervers/Semlin/Paulparks)
31	32	2	<b>LAURA MVULA</b> Green Garden <i>RCA G5ARL1202259 (ARV)</i> (Brown) Universal (Mvula)	69	53	29	<b>TAYLOR SWIFT</b> We Are Never Ever Getting Back Together <i>Merc. Jry USCJY1231018 (ARV)</i> (Martin/Shellack/Huff/tbc) Sony ATV/Kobalt/MXM (Swift/Shellack/Martin)
32	28	5	<b>FALL OUT BOY</b> My Songs Know What You Did In The Dark (Light Em Up) <i>Def Jam USUM71300299 (ARV)</i> (Walker) Sony ATV/EMI/Eat Full/ishing For Breakfast/Rodeo/3m/Chris Goo Software (Stump/Wentz/Trohm/3m/Hutley/Walker/Hill)	70	66	15	<b>KE\$HA</b> Die Young <i>Kemosabe/RCA USRC11201008 (ARV)</i> (Dr Luke/Blanco/Cirkut) Warner Chappell/Kobalt/Kiss Money/Matza Ball/BB/Bertron/Omnology/Prescription (Sebert/Gottwald/evm/Keizer/Walter)
33	31	23	<b>RIHANNA</b> Diamonds <i>Def Jam USUM71211793 (ARV)</i> 1★ (B Eiano/StarGate) EMI/Kobalt/Matza Ball/Where Da Kss At (Furter/Enksen/Hermansen/Levine)	71	64	2	<b>JOSH GROBAN</b> Brave <i>Reprise/143 USRE11200649 (ARV)</i> (Cavalli) Sony ATV/Warner Chappell/Neveerwoud/hot (Groban/Salter/Kreviazuk)
34	24	4	<b>GABRIELLE APPLIN</b> Please Don't Say You Love Me <i>Phonoloca GB0401200227 (E)</i> (Spencer) Universal/BMG Rights (Applin/Atkinson)	72	Re-entry		<b>MAROON 5</b> One More Night <i>A&amp;M/Octone/Poljdar USUM71203514 (ARV)</i> (Martin/Shellack) Universal/Kobalt/MXM/Maraton AB (Levine/Shellack/Kotecha/Martin)
35	27	7	<b>LITTLE MIX</b> Change Your Life <i>Syco GBHMU1200275 (ARV)</i> (Stannard/Powell/Hoves) Sony ATV/Warner Chappell/Major 3rd/BMG Rights/CC (Stannard/Powell/Hoves/Edwards/Nelson/Pinnock/Hirwell)	73	New		<b>MAROON 5</b> Daylight <i>A&amp;M/Octone/Poljdar USUM71204771 (ARV)</i> (Martin/Levine/Md.) Universal/Warner Chappell/Kobalt/MXM (Levine/Martin/Martin/Levy)
36	36	22	<b>SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN</b> Don't You Worry Child <i>Virgin G5AAA1200643 (E)</i> (Axwell/Angello/Ingrosso) Sony ATV/Universal/Kobalt/Lateral/Chrysalis (Zitron/Hedfors/Ingrosso/Angello/Martin)	74	46	4	<b>EXAMPLE</b> Perfect Replacement <i>MoS GBEN1201191 (SDU)</i> (Feed Me) Warner Chappell/Universal (Gleave/Goatch)
37	43	16	<b>OLLY MURS FEAT. FLO RIDA</b> Troublemaker <i>Epic G5ARL1201891 (ARV)</i> (Robson) Sony ATV/Universal/Salli/Isaak/Imagen/Warner Chappell/Studio Beast (Murs/Willard/Robson/Kelly)	75	70	48	<b>CARLY RAE JEPSEN</b> Call Me Maybe <i>Interscope CAB391100515 (ARV)</i> (Ramsay) CC (Ramsay/Jepsen/Crowe)
38	38	27	<b>PSY</b> Gangnam Style <i>Interscope USUM71210285 (ARV)</i> (PSY) Sony ATV/Universal (Park Jae Saeng/Yoo Gun-hyung)				

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22 66 Africa 67 Angel 57 Army Of Two 13 Bassline Junkie 28 Beauty And A Beat 63 Beneath Your Beautiful 42 Blame 71 Call Me Maybe 75 Candy 53 Change Your Life 35 Chocolate 24	Clarity 44 Clown 17 Daylight 23 Diamonds 33 Die Young 70 Don't Stop The Party 65 Don't You Worry Child 36 Drinking From The Bottle 26 Everywhere 15 Explosions 16 Flaws 43	Gangnam Style 38 Get Hyper 60 Get Up (Rattle) 40 Girl On Fire 62 Green Garden 31 Hall Of Fame 58 Harlem Shake 9 Ho Hey 18 I Could Be The One 8 I Knew You Were Trouble 10 I Will Wait 27 If You Could See Me	Now 20 Impossible 39 Indian Summer 30 Iris 64 Just Give Me A Reason 4 Kiss You 41 Latch 59 Lightning Bolt 52 Locked Out Of Heaven 21 Love Me 56 Mercy 55 Mirrors 1 My Number 68	My Songs Know What You Did In The Dark (Light Em Up) 32 No Freedom 51 One More Night 72 One Way Or Another (Teenage Kicks) 6 Only Love 23 People Help The People 49 Perfect Replacement 74 Please Don't Say You Love Me 34	Pumpkin 3 Radioactive 50 Radioactive 54 Ready Or Not 7 Reload 12 Scream & Shout 25 Seen It All 61 Skyfall 22 Started From The Bottom 29 Stay 14 Sticks And Stones 48 Suit & Tie 19	Teenage Dirtbag 46 Thrift Shop 5 Troublemaker 37 Try 45 We Are Never Ever Getting Back Together 69 When I Was Your Man 2 White Noise 11 X You 47	<b>Key</b> ★ Platinum (600,000) ● Gold (400,000) ● Silver (200,000)
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# CHARTS UK ALBUMS WEEK 10



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	CHRT	ARTIST / TITLE LABEL/CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL/CATALOGUE NUMBER (DISTRIBUTOR)
1	New		<b>BASTILLE</b> <i>Bad Blood</i> Virgin CDV3097 (E) (Smith/Crew)				HIGHEST NEW ENTRY
2	1	56	<b>EMELI SANDE</b> <i>Our Version Of Events</i> Virgin SO999463/7625 (E) 5★ (Spencer/Haynie/Naughty Boy/Mojam/Heriman/Millard/Harrison/Craze/Houx/Keys/Sander/Slater/Atkins)				SALES INCREASE
3	New		<b>STEREOPHONICS</b> <i>Graffiti On The Train</i> Stylus STYLUSCD3 (E) 1 (Jones/Lowe)				
4	6	13	<b>BRUNO MARS</b> <i>Unorthodox Jukebox</i> Atlantic 7567875171 (ARV) ● (The Smeezingtons/Bhasker/Haynie/Ronson/Bianco/Epworth/Chin-Quee/Diplo)				+50% SALES INCREASE
5	New		<b>DIDO</b> <i>Girl Who Got Away</i> RCA 88765442322 (ARV) (Armstrong/R.Armstrong/Nowels/Kurstin/Harrison)				
6	3	9	<b>MOTION PICTURE CAST RECORDING</b> <i>Les Miserables</i> Polydor 3724585 (ARV) (McCutcheon/Metcalfe)				SALES INCREASE
7	19	15	<b>OLLY MURS</b> <i>Right Place Right Time</i> Epic/Syco 88725416352 (ARV) 2★ (Future Cut/Robson/Harmony/Kelly/Elio/TMS/Fitzmaurice/Bunetta/Ryan/Secor/The Fearless/Frampton/Kipner/Argyle/Brammer/Prime)				+50% SALES INCREASE
8	2	24	<b>MUMFORD &amp; SONS</b> <i>Babel</i> Gentlemen Of The Road/Island 0892038002619 (ARV) 2★ (Dravs)				
9	New		<b>LAURA MVULA</b> <i>Sing To The Moon</i> RCA 88755421752 (ARV) (Brown)				
10	21	25	<b>PINK</b> <i>The Truth About Love</i> RCA 8872542422 (ARV) (Kurstin/Bhasker/Walker/Hill/Haynie/Martin/Shellback/Manni/Schuler/Di Khalil/Chin Injeti/Tracklacers/Wilson/bc)				+50% SALES INCREASE
11	9	2	<b>JOSH GROBAN</b> <i>All That Echoes</i> Reprise 0093524945/72 (ARV) (Cavallo/Mendez/Afanaseff)				SALES INCREASE
12	7	21	<b>JAKE BUGG</b> <i>Jake Bugg</i> Mercury 0602537128778 (ARV) 1★ (Ancher/Crossey/Prime/Hart/Hunt)				
13	8	2	<b>MICHAEL BALL</b> <i>Both Sides Now</i> USM Media USMTVCD006 (Patrick)				SALES INCREASE
14	4	69	<b>BEN HOWARD</b> <i>Every Kingdom</i> Island 0602527958255 (ARV) 1★ (Bene)				
15	16	22	<b>ELLIE GOULDING</b> <i>Halcyon</i> Polydor 3714241 (ARV) (Eliot/Goulding/MONSTA/Spencer/Billboard/Forris/Parker/Starsmith/Harris)				SALES INCREASE
16	15	41	<b>PALOMA FAITH</b> <i>Fall To Grace</i> RCA 88591955512 (ARV) 2★ (Hooper/Gosling/Al Shux/Arielle)				SALES INCREASE
17	12	19	<b>CALVIN HARRIS</b> <i>18 Months</i> Columbia/Hey Eye 88697859231 (ARV) (Harris/Romero/Reynolds/Knight/Francis)				
18	20	16	<b>RIHANNA</b> <i>Unapologetic</i> Def Jam 3722074 (ARV) 1★ (Naughty Boy/Guetta/Kirfor/Nash/Stef Gede/Bianco/Cakwud/Hippal/23Pop/Warrel/Mike Will Made-It/SoFuture/Chase & Status/Mike/Nonno/various)				SALES INCREASE
19	17	22	<b>FLEETWOOD MAC</b> <i>Rumours</i> Rhino 7599223132 (ARV) 11★ (Fleetwood/Mac/Dashut/Cailat)				SALES INCREASE
20	14	17	<b>ONE DIRECTION</b> <i>Take Me Home</i> Syco 88725439642 (ARV) 2★ (Rami/Falk/Gosling/Bunetta/Ryan/Fogelmark/Necler/Shellback/Dr. Luke/RoDol.kO/Al/Chris/Robson)				
21	13	20	<b>TAYLOR SWIFT</b> <i>Red</i> Mercury/Big Machine 3717314 (ARV) 1★ (Chapman/Swift/Hufl/Wilson/Martin/Shellback/Jackknife Lee/Bhasker)				
22	22	111	<b>ADELE</b> <i>21</i> XLXCD520 (PIAS) 16★ 10★ (F1 Smith/Rubin/Epworth/Abbas/Wilson/Adkins)				SALES INCREASE
23	30	26	<b>THE SCRIPT</b> <i>3</i> Epic/Phonogenic 88725415472 (ARV) (O'Donoghue/Sheehan/Frampton/Berry/Kipner)				SALES INCREASE
24	36	15	<b>NEIL DIAMOND</b> <i>The Very Best Of Neil Diamond: The Original Studio Recordings</i> Columbia 8875405872 (ARV) (Diamond/Gaudin/Robertson/Catalano/Cogbill/Barry/Greenwich/Moan/Rubin)				SALES INCREASE
25	25	6	<b>BIFFY CLYRO</b> <i>Opposites</i> 14th Floor 2594654693 (ARV) ● (GGGarth/Biffy Clyro)				SALES INCREASE
26	56	19	<b>EVA CASSIDY</b> <i>The Best Of Eva Cassidy</i> Bix Street 0739341010520 (ALA Arv) (Biondo/Cassidy/Williams)				HIGHEST CLIMBER
27	46	6	<b>ANDREA BOCELLI</b> <i>Fassione</i> Decca 3715130 (ARV) (Foster)				+50% SALES INCREASE
28	18	4	<b>FOALS</b> <i>Holy Fire</i> Warner Brothers 2564652138 (ARV) ● (Flood/Moulder)				
29	27	42	<b>FUN.</b> <i>Some Nights</i> Atlantic/Foreled By Ramen 7567882628 (ARV) 1★ (Bhasker/Haynie/Jake One)				
30	43	18	<b>ROBBIE WILLIAMS</b> <i>Take The Crown</i> Island 3715804 (ARV) (Jackknife Lee)				+50% SALES INCREASE
31	5	2	<b>ATOMS FOR PEACE</b> <i>Amok</i> XLXCD583 (PIAS) (Godrich)				
32	31	21	<b>THE LUMINEERS</b> <i>The Lumineers</i> Decca 3712589 (ARV) (Hadlock)				SALES INCREASE
33	Re-entry		<b>ALFIE BOE</b> <i>Storyteller</i> Decca 3710514 (ARV) (Hedges)				
34	38	58	<b>LANA DEL REY</b> <i>Born To Die</i> Polydor/Stranger 2787091 (ARV) 1★ (Haynie/Parker/Berger/Robopop/Bhasker/Daly/Sneddon/Bauer-Mein/Nowels/Braide/Shux/Skarbek/Howe)				SALES INCREASE
35	45	67	<b>OLLY MURS</b> <i>In Case You Didn't Know</i> Epic/Syco 88597940942 (ARV) 3★ (The Fearless/Argyle/Brammer/Robson/Future Cut/Frampton/Jordan-Patrikios/Smith/Fitzmaurice/Heels/Prime/Metrophonic)				+50% SALES INCREASE
36	52	103	<b>BRUNO MARS</b> <i>Doo-Wops &amp; Hooligans</i> Elektra 7567883304 (ARV) 5★ 2★ (The Smeezingtons/Needlz/The Supa Dups)				+50% SALES INCREASE
37	32	78	<b>ED SHEERAN</b> <i>+ Asylum</i> 5249864652 (ARV) 5★ 1★ (Gosling/Huggall/Sheeran/No 1 D)				
38	26	39	<b>ALT-J</b> <i>An Awesome Wave</i> Infectious INFECT134CD (PIAS) ● (Andrew)				
39	New		<b>JIMI HENDRIX</b> <i>People, Hell &amp; Angels</i> Legacy/Columbia (ARV) (Hendrix/Kramer/McDermott/Gagliano/Muccino/Steal/Sandoval/Rango/Kellyren/Cotto)				
40	34	68	<b>ONE DIRECTION</b> <i>Up All Night</i> Syco 88597843542 (ARV) 2★ (Mac/Falk/Malou/Rawling/Meehan/Squire/Solomon/Meredith/Stannard/Hawes/Gad/Robson/RedOne/Bea/Geek/Jimmy Iovino/Rawling/Gaudino/Rouey)				
41	33	14	<b>JOOLS HOLLAND &amp; HIS R&amp;B ORCHESTRA</b> <i>The Golden Age Of Song</i> Rhino 2564554342 (ARV) ● (Latham/Holland/Sutrow)				
42	New		<b>EMMYLOU HARRIS &amp; RODNEY CROWELL</b> <i>Old Yellow Moon</i> Nonesuch 7559795999 (ARV) (Abern)				
43	40	65	<b>DAVID GUETTA</b> <i>Nothing But The Beat</i> Parlophone 8879951 (E) 1★ (Guetta/Vee/Caren/Tuinfort/Risstere/Black Raw/Frojack/Luttrell/Avicii)				
44	24	2	<b>PETULA CLARK</b> <i>Lost In You</i> Sony 88765442592 (ARV) (Williams/Evans)				
45	New		<b>JUSTIN FLETCHER</b> <i>The Best Of Friends</i> Little Demon LDMG030 (SDU) (Graham/Lew)				
46	23	3	<b>NICK CAVE &amp; THE BAD SEEDS</b> <i>Push The Sky Away</i> Bad Seed BS001CD (Launay/Nick Cave & The Bad Seeds)				
47	47	15	<b>ALICIA KEYS</b> <i>Girl On Fire</i> RCA 88597941921 (ARV) (Keys/J Smith/erkins/Swizz Beat/Bhasker/salamremi Lomil/PopWarrel/Dakwud/Edmonds/Dixon/da)				SALES INCREASE
48	37	16	<b>LITTLE MIX</b> <i>DNA</i> Syco 88591939472 (ARV) (Mac/TMS/Stannard/Powell/Hawes/DAPO/Dean/Higgins/Xenomani/Future Cut/Lewine/Ball/Pegasus)				
49	49	5	<b>RICHARD CLAYDERMAN</b> <i>Romantique</i> Decca 3724553 (ARV) (De Senneville/Toussaint)				SALES INCREASE
50	29	22	<b>FRANK OCEAN</b> <i>Channel Orange</i> Def Jam 3710232 (ARV) ● (Midi Mafia/Malay/Ocean/Taylor/Keith/Kopearu/Tyler/The Creator/Pharrell)				
51	New		<b>BRIAN MCFADDEN</b> <i>The Irish Connection</i> BMF/EMI 9039242 (E) (McFadden/Conley)				
52	10	2	<b>JOHNNY MARR</b> <i>The Messenger</i> Warner Brothers NVCD001 (ARV) (Marr/Doblak)				
53	New		<b>ANDRE RIEU</b> <i>In Love With Maastricht</i> Decca 3729091 (ARV) (Rieu)				
54	51	28	<b>RITA ORA</b> <i>Ora</i> Columbia/Roc/Nation 88725458352 (ARV) (Switz/Diplo/Nash/The Runners/The Monarch/Chase & Status/Stargate/Kurstin/FT Smith/LouDe/Martin/Taylor/Wilkins/M. Linney/B. Linney/D.J. Fresh)				SALES INCREASE
55	11	2	<b>PALMA VIOLETS</b> <i>180</i> Rough Trade RTRADCD/00 (PIAS) (Attwell/Mackey)				
56	Re-entry		<b>PINK</b> <i>Greatest Hits? So Far!!!</i> LaFace 8859780232 (ARV) (Perry/Briggs/Austin/Stonh/Armsstrong/Helds/Manni/Machino/Sy/hot/ak Luke/Martin/Kasz/Money/Pink/Jonny/S1/bank)				
57	69	52	<b>BON JOVI</b> <i>Greatest Hits</i> Mercury 2752339 (ARV) 2★ 1★ (Fairbairn/Bon Jovi/Ebbin/Sambora/Shanks/Rock/Collins/Benson)				+50% SALES INCREASE
58	39	59	<b>THE BLACK KEYS</b> <i>El Camino</i> Nonesuch 7559795225 (ARV) 1★ (Danger Mouse/The Black Keys)				
59	71	7	<b>THE SMITHS</b> <i>The Sound Of The Smiths</i> Rhino 2564593709 (ARV) ● (Porter/The Smiths/Pusey/Griffin/Street)				+50% SALES INCREASE
60	63	11	<b>GIRLS ALoud</b> <i>Ten</i> Polydor 3717303 (ARV) (Higgins/Xenomani/Wheatley/The Committee/Eliot)				SALES INCREASE
61	41	2	<b>KIRSTY MACCOLL</b> <i>A New England: The Very Best Of</i> USM Media USMTV:0005 (Lillywhite/Mac Coll/Ruffly/Glenister/Sternberg/Povey/Van Vugt/Baboon Farrin/Bazza)				
62	Re-entry		<b>MAROON 5</b> <i>Overexposed</i> 48M/Oaklane/Polydor 3704278 (ARV) (Martin/Shellback/Bianco/Robopop/Lewin/MDL/Leeder/Zaman/Jan/JP ass/voy/West/Valentine/Fairfax/Rotam/Kang/Sallegal/Supreme/Cuts/Moon5)				
63	53	2	<b>FRANKIE VALLI/THE FOUR SEASONS</b> <i>Jersey Beat - The Music Of Frankie Valli...</i> Rhino 8122748522 (ARV) (tbl)				SALES INCREASE
64	35	22	<b>MUSE</b> <i>The 2Nd Law</i> Helium 3 2564555975 (ARV) 1★ (Muse)				
65	65	18	<b>ANDRE RIEU &amp; JOHANN STRAUSS ORCHESTRA</b> <i>Magic Of The Movies</i> Decca 3715423 (ARV) (A Rieu/J.P. Rieu/Jacobs/Vermeulen)				SALES INCREASE
66	48	17	<b>THE ROLLING STONES</b> <i>Grrr!</i> Polydor 3710816 (ARV) (Various)				
67	59	23	<b>THE XX</b> <i>Coexist</i> Young Turks YTO80CD (PIAS) ● (Smith)				SALES INCREASE
68	Re-entry		<b>MICHAEL BUBLE</b> <i>Crazy Love</i> Reprise 9352499277 (ARV) 8★ 4★ (Foster/Rock/Gatica/Chang)				
69	Re-entry		<b>FLEETWOOD MAC</b> <i>Greatest Hits</i> Warner Brothers (ARV) 3★ (Fleetwood/Mac/Dusen/Dashut/Cailat/Buckingham/Ladavay)				
70	44	161	<b>MUMFORD &amp; SONS</b> <i>Sigh No More</i> Gentlemen Of The Road/Island 2722539 (ARV) 4★ 1★ (Dravs)				
71	57	15	<b>LAWSON</b> <i>Chapman Square</i> Global Talent/Polydor 3715402 (ARV) (Shanks/Pitgerald/Wheatley/Blackwell/Dalton/Falk/Ram)				SALES INCREASE
72	66	6	<b>JUSTIN BIEBER</b> <i>Believe - Acoustic</i> Def Jam 3729439 (ARV) (Bieber/Kanter/Gudwin/Da Intenz/Cox/Strahle)				SALES INCREASE
73	72	27	<b>JUSTIN BIEBER</b> <i>Believe</i> Def Jam 3701673 (ARV) ● (Messinger/lambrozza/lambrozza/Posner/MDL/erkins/Lindal/The Pentagon and J. Que Smith/Sof'Y/Niu/Hic-Joy/Luttrell/Sayles/Aganee/Rechtsaid/various)				SALES INCREASE
74	Re-entry		<b>FOO FIGHTERS</b> <i>Greatest Hits</i> RCA 88597959211 (ARV) (Jonas/Nanton/Kaspr/Kaskulme/Lvig)				
75	61	72	<b>COLDPLAY</b> <i>Mylo Xyloto</i> Parlophone 0875531 (E) 4★ 2★ (Hewes/Green/Simpson)				

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Adele 22	Bugg, Jake 12	Fun. 29	Lawson 71	Murs, Olly 7	Richard Clayderman 49	Key	3PI Awards
Alt-J 38	Cassidy, Eva 26	Girls Aloud 60	Little Mix 48	Murs, Olly 35	Rieu, Andre 53	★ Platinum (300,000)	Albums
Atoms For Peace 31	Clark, Petula 44	Goulding, Ellie 15	Lumineers, The 32	Muse 64	Rieu, Andre, & ... 65	● Gold (100,000)	
Ball, Michael 13	Coldplay 75	Groban, Josh 11	Maccoll, Kirsty 61	Nick Cave & The... 46	Rihanna 18	● Silver (50,000)	Stereophonics, Graffiti
Bastille 1	Diamond, Neil 24	Guetta, David 43	Maroon 5 62	Ocean, Frank 50	Rolling Stones, The 66	● Im European sales	On The Train (Silver)
Bieber, Justin 72	Dido 5	Harris, Calvin 17	Marr, Johnny 52	One Direction 20	Saride, Emeli 2		
Bieber, Justin 73	Emmylou Harris & Rodney Crowell 42	Henriox, Jim 39	Mars, Bruno 4	One Direction 40	Script, The 23		
Biffy Clyro 25	Emmylou Harris & Rodney Crowell 42	Holland, Jools & His R&B Orchestra 41	Mars, Bruno 36	Ora, Rita 54	Sheeran, Ed 37		
Black Keys, The 58	Fleetwood Mac 69	Howard, Ben 14	McFadden, Brian 51	Palma Violets 55	Smiths, The 59		
Bocelli, Andrea 27	Fleetwood Mac 69	Justin Fletcher 45	Motion Picture Cast Recording 6	Paloma Faith 16	Stereophonics 3		
Boe, Alfie 33	Foals 28	Keys, Alicia 47	Mumford & Sons 8	Pink 10	Swift, Taylor 21		
Bon Jovi 57	Foals 28	Laura Mvula 9	Mumford & Sons 8	Pink 56	Williams, Robbie 30		
Buble, Michael 68	Frankie Valli/the... 63		Mumford & Sons 70	Rey, Laria Del 34	Xx, The 67		



# CHARTS UK AIRPLAY WEEK 10

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	4	2		<b>BRUNO MARS</b> When I Was Your Man <i>Atlantic</i>	3130	30.47	78.45	31.89
2	1	4	13		<b>OLLY MURS</b> Army Of Two <i>Epic/Syco</i>	2537	28.59	66.55	-5.95
3	9	3	1		<b>JUSTIN TIMBERLAKE</b> Mirrors <i>RCA</i>	3076	55.51	63.18	41.91
4	36	2			<b>MICHAEL BUBLE</b> It's A Beautiful Day <i>Reprise</i>	1678	104.14	61.54	145.37
5	4	21	21		<b>BRUNO MARS</b> Locked Out Of Heaven <i>Elektra</i>	3388	0.09	53.01	1.98
6	5	9	17		<b>EMELI SANDE</b> Clown <i>Virgin</i>	3445	2.41	52.14	5.83
7	3	12	14		<b>RIHANNA FEAT. MIKKY EKKO</b> Stay <i>Def Jam</i>	3244	-4.76	47.63	-17.58
8	6	6	5		<b>MACKLEMORE FEAT. RYAN LEWIS &amp; WANZ</b> Thrift Shop <i>Macklemore</i>	1590	-2.87	46.59	-0.89
9	8	22	37		<b>OLLY MURS FEAT. FLO RIDA</b> Troublemaker <i>Epic</i>	3099	-5.75	44.4	-2.07
10	10	20	42		<b>LABRINTH FEAT. EMELI SANDE</b> Beneath Your Beautiful <i>Syco</i>	2660	-10.38	44.34	0.25
11	28	2	4		<b>PINK FEAT. NATE RUESS</b> Just Give Me A Reason <i>RCA</i>	1941	58.97	44.06	66.52
12	7	15	10		<b>TAYLOR SWIFT</b> I Knew You Were Trouble <i>Mercury/Big Machine</i>	3117	-4.74	43.6	-6.66
13	12	23	36		<b>SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN</b> Don't You Worry Child <i>Virgin</i>	2107	10.95	41.27	8.49
14	20	5	3		<b>BASTILLE</b> Pompeii <i>Virgin</i>	1326	36.14	39.81	29
15	11	3	6		<b>ONE DIRECTION</b> One Way Or Another (Teenage Kicks) <i>Syco</i>	1687	0.42	36.75	-5.33
16	13	5	8		<b>AVICII V NICKY ROMERO</b> I Could Be The One <i>Positiva/Virgin</i>	1360	-4.49	36.25	-2.66
17	15	3	73		<b>MAROON 5</b> Daylight <i>A&amp;M/Octone/Polydor</i>	1068	42.97	35.51	5.91
18	21	26	53		<b>ROBBIE WILLIAMS</b> Candy Island <i>Island</i>	1791	-3.35	33.4	10.12
19	18	2			<b>ROBBIE WILLIAMS</b> Be A Boy <i>Island</i>	1313	10.43	33.37	6
20	14	5	93		<b>TRAIN</b> Mermaid <i>Columbia</i>	737	1.1	32.38	-8.99
21	19	8	19		<b>JUSTIN TIMBERLAKE FEAT. JAY-Z</b> Suit & Tie <i>RCA</i>	1743	-11.07	31.68	0.8
22	16	13	39		<b>JAMES ARTHUR</b> Impossible <i>Syco</i>	2272	-4.98	30.89	-6.68
23	37	5	11		<b>DISCLOSURE FEAT. ALUNAGEORGE</b> White Noise <i>Island/PMR</i>	767	19.47	29.45	21.79
24	49	3			<b>THE SATURDAYS FEAT. SEAN PAUL</b> What About Us <i>Polydor</i>	1139	32.44	29.42	53.63
25	31	13	25		<b>WILL.I.AM FEAT. BRITNEY SPEARS</b> Scream & Shout <i>Interscope</i>	1689	5.56	29.12	11.79
26	30	22	72		<b>MAROON 5</b> One More Night <i>A&amp;M/Octone/Polydor</i>	1689	3.81	27.78	5.83
27	24	4	18		<b>THE LUMINEERS</b> Ho Hey <i>Decca</i>	1234	11.47	27.47	-4.55
28	23	23	33		<b>RIHANNA</b> Diamonds <i>Def Jam</i>	1451	-8.8	27.1	-6.78
29	43	3			<b>BON JOVI</b> Because We Can <i>Last Highway</i>	642	-6	25.33	11.78
30	39	2			<b>MUMFORD &amp; SONS</b> Whispers In The Dark <i>Gentlemen Of The Road/Island</i>	457	10.12	24.86	4.85
31	26	9	26		<b>CALVIN HARRIS FEAT. TINIE TEMPAH</b> Drinking From The Bottle <i>Columbia</i>	1078	-4.77	24.3	-8.75
32	35	3	16		<b>ELLIE GOULDING</b> Explosions <i>Polydor</i>	636	4.78	24.01	-5.66
33	33	20	62		<b>ALICIA KEYS</b> Girl On Fire <i>RCA</i>	1225	-5.19	23.84	-6.62
34	38	3	48		<b>ARLISSA</b> Sticks And Stones <i>London/Universal</i>	119	26.6	23.75	-1
35	27	17	45		<b>PINK</b> Try <i>RCA</i>	1758	-16.21	23.73	-10.35
36	48	4	12		<b>WILEY FEAT. CHIP</b> Reload <i>Warner Brothers/One More Tune</i>	606	68.33	22.73	16.27
37	41	30	58		<b>THE SCRIPT FEAT. WILL.I.AM</b> Hall Of Fame <i>Epic/Phonogenic</i>	1627	-1.51	22.71	-3.36
38	68	1	7		<b>BRIDGIT MENDLER</b> Ready Or Not <i>Polydor</i>	1116	0	21.29	0
39	65	1	31		<b>LAURA MVLVA</b> Green Garden <i>RCA</i>	155	0	20.65	0
40	32	4	71		<b>JOSH GROBAN</b> Brave <i>Reprise/143</i>	391	13.01	20.35	-20.97
41	25	7	51		<b>DIDO</b> No Freedom <i>RCA</i>	1370	2.93	20.28	-28.99
42	55	1	20		<b>THE SCRIPT</b> If You Could See Me Now <i>Epic/Phonogenic</i>	1309	0	19.44	0
43	17	6	30		<b>STEREOPHONICS</b> Indian Summer <i>Stylus/Ignition</i>	1304	-0.61	19.31	-40.64
44	40	42			<b>MAROON 5 FEAT. WIZ KHALIFA</b> Payphone <i>A&amp;M/Octone/Polydor</i>	1281	-13.15	18.6	-21.05
45	44	82			<b>MAROON 5 FEAT. CHRISTINA AGUILERA</b> Moves Like Jagger <i>A&amp;M/Octone/Polydor</i>	1178	-8.26	18.49	-13.6
46	42	11	41		<b>ONE DIRECTION</b> Kiss You <i>Syco</i>	1161	-17.72	18.17	-21.31
47	70	1			<b>DUKE DUMONT FEAT. A*M*M*E &amp; MNEK</b> Need U (100%) <i>MoS/BlaS? Bcys Club</i>	504	0	18.1	0
48	RE				<b>OLLY MURS</b> Dance With Me Tonight <i>Epic/Syco</i>	1002	0	18.05	0
49	45	2	61		<b>JAKE BUGG</b> Seen It All <i>Mercury</i>	288	10.77	18	-12.75
50	RE				<b>STOOSHE</b> Black Heart <i>Future Cut/QWork/Warner Brothers</i>	1001	0	17.52	0

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

## UK TV AIRPLAY CHART TOP 40



POS	LAST	ARTIST / ALBUM / LABEL	AUDIENCE ('000s)
1	2	<b>ONE DIRECTION</b> One Way Or Another (Teenage Kicks) / <i>Syco</i>	2870
2	7	<b>WILEY FEAT. CHIP</b> Reload / <i>Warner Brothers/One More Tune</i>	2840
3	3	<b>MACKLEMORE FEAT. RYAN LEWIS &amp; WANZ</b> Thrift Shop / <i>Macklemore</i>	2720
4	6	<b>BRUNO MARS</b> When I Was Your Man / <i>Atlantic</i>	2331
5	1	<b>AVICII V NICKY ROMERO</b> I Could Be The One / <i>Positiva/Virgin</i>	2269
6	4	<b>RIHANNA FEAT. MIKKY EKKO</b> Stay / <i>Def Jam</i>	2222
7	18	<b>OLLY MURS</b> Army Of Two / <i>Epic/Syco</i>	2187
8	8	<b>PINK FEAT. NATE RUESS</b> Just Give Me A Reason / <i>RCA</i>	2142
9	10	<b>THE SATURDAYS FEAT. SEAN PAUL</b> What About Us / <i>Polydor</i>	2040
10	5	<b>JUSTIN TIMBERLAKE FEAT. JAY-Z</b> Suit & Tie / <i>RCA</i>	1991
11	14	<b>NICOLE SCHERZINGER</b> Boomerang / <i>Interscope</i>	1967
12	11	<b>WILL.I.AM FEAT. BRITNEY SPEARS</b> Scream & Shout / <i>Interscope</i>	1882
13	9	<b>TAYLOR SWIFT</b> I Knew You Were Trouble / <i>Mercury/Big Machine</i>	1821
14	21	<b>DISCLOSURE FEAT. ALUNAGEORGE</b> White Noise / <i>Island/PMR</i>	1766
15	42	<b>BASTILLE</b> Pompeii / <i>Virgin</i>	1723
16	22	<b>BRIDGIT MENDLER</b> Ready Or Not / <i>Polydor</i>	1648
17	12	<b>CALVIN HARRIS FEAT. TINIE TEMPAH</b> Drinking From The Bottle / <i>Columbia</i>	1528
18	16	<b>DIZZEE RASCAL</b> Bassline Junkie / <i>Dirtee Stank/Island</i>	1452
19	15	<b>EMELI SANDE</b> Clown / <i>Virgin</i>	1372
20	17	<b>RITA ORA</b> Radioactive / <i>Columbia/Roc Nation</i>	1243
21	13	<b>LITTLE MIX</b> Change Your Life / <i>Syco</i>	1172
22	20	<b>ELLIE GOULDING</b> Explosions / <i>Polydor</i>	1038
23	27	<b>BRUNO MARS</b> Locked Out Of Heaven / <i>Elektra</i>	989
24	19	<b>BINGO PLAYERS FEAT. FAR EAST MOVEMENT</b> Get Up (Rattle) / <i>MoS</i>	987
25	29	<b>RIHANNA</b> Diamonds / <i>Def Jam</i>	890
26	32	<b>THE SCRIPT</b> If You Could See Me Now / <i>Epic/Phonogenic</i>	848
27	39	<b>DRAKE</b> Started From The Bottom / <i>Cash Money/Island</i>	828
28	23	<b>KE\$HA</b> C'mon / <i>Kemosabe/RCA</i>	773
29	31	<b>ONE DIRECTION</b> Kiss You / <i>Syco</i>	731
30	44	<b>DUKE DUMONT FEAT. A*M*M*E &amp; MNEK</b> Need U (100%) / <i>MoS/BlaS? Bcys Club</i>	713
31	37	<b>PSY</b> Gangnam Style / <i>Island</i>	679
32	30	<b>BEN HOWARD</b> Only Love / <i>Island</i>	675
33	28	<b>PITBULL FEAT. TJR</b> Don't Stop The Party / <i>London/Universal</i>	650
34	24	<b>GABRIELLE APLIN</b> Please Don't Say You Love Me / <i>Parlophone</i>	640
35	41	<b>ZEDD FEAT. FOXES</b> Clarity / <i>Interscope</i>	637
36	RE	<b>ADELE</b> Skyfall / <i>Xt</i>	623
37	25	<b>FALL OUT BOY</b> My Songs Know What You Did In The Dark (Light Em Up) / <i>Def Jam</i>	600
38	26	<b>CONOR MAYNARD FEAT. WILEY</b> Animal / <i>Parlophone</i>	584
39	33	<b>FLO-RIDA</b> Let It Roll / <i>Atlantic</i>	584
40	36	<b>LABRINTH FEAT. EMELI SANDE</b> Beneath Your Beautiful / <i>Syco</i>	583

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

## UK AIRPLAY ANALYSIS

BY ALAN JONES

Just three weeks after his last hit Locked Out Of Heaven vacated the throne, **Bruno Mars'** latest smash When I Was Your Man climbs 2-1 on the radio airplay chart, replacing **Ollly Murs'** Army Of Two.

Locked Out Of Heaven didn't reach number one until its 16th week in the Top 50 (six of them at number two) but When I Was Your Man has been an instant and immediate smash, moving 43-12-2-1 since being serviced to radio.

It establishes an emphatic lead at the top of the chart this week, with a tally of 3,130 plays earning it a massive audience of more than 78.45m, 17.88% more than Murs' hit, which retreats to number two.

When I Was Your Man's victory owes much to the generous support of Radio One (21 plays) and Radio Two (17 plays), which provided a combined 37.01% of its audience, while 484 plays on the nine station Capital Network chipped in with a further 15.17% audience share.

When I Was Your Man is Mars' fourth radio airplay chart number one, following Locked Out Of Heaven, which spent two weeks at number one, and 2011 hits Grenade (four weeks at number one) and The Lazy Song (eight weeks at number one).

Its rise, incidentally, has had fairly little impact on support for

Locked Out Of Heaven, which spends its 16th straight week in the top five (18th in the Top 10, 21st in the Top 50), gently falling 4-5.

Number one on sales for the second straight week, **Justin Timberlake's** Mirrors dashes 9-3 on the radio airplay chart, securing the biggest increase in plays (up 1,098 [55.51%] from 1,978 to 3,076) of any song on the chart, while comprehensively eclipsing the number nine peak of predecessor Suit & Tie (feat. Jay-Z).

Meanwhile, It's A Beautiful Day - the upcoming first single from **Michael Buble's** equally imminent new album To Be Loved - secures the biggest increase in audience of any track, as it catapults 36-4. Adding more than 36m. listeners week on week (from 25.08m to

61.54m, a 145.34% hike), it was aired 1,678 times last week by 129 supporters, a 104.14% increase over the previous frame. It was the most-played song on Radio Two, where 18 spins provided 37.03% of its audience. 510 plays on the Heart Network granted a further 22.25% of its audience, and 19 plays on Smooth generated a further 18.28% share.

Thrift Shop spends its third straight week atop the TV airplay chart, with its promotional videoclip securing 743 airings, a 7.82% dip over the previous frame.

In highest rotation at Capital TV (116 plays), Chart Show TV (82) and Starz (72), its new challenger has materialised in the form of Reload by Wiley feat. Chip, which jumps 8-2, with 654 plays, a 17.41% increase week-on-week.





# CHARTS STREAMING WEEK 10

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## OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	8	<b>BASTILLE</b> Pompeii <i>Virgin</i>
2	1	<b>MACKLEMORE/RYAN LEWIS/WANZ</b> Thrift Shop <i>Macklemore</i>
3	2	<b>AVICII VS NICKY ROMERO</b> I Could Be The One <i>Postiva/Virgin</i>
4	3	<b>JUSTIN TIMBERLAKE</b> Mirrors <i>RCA</i>
5	11	<b>BRUNO MARS</b> When I Was Your Man <i>Atlantic</i>
6	4	<b>LUMINEERS</b> Ho Hey <i>Decca</i>
7	14	<b>DISCLOSURE FT ALUNAGEORGE</b> White Noise <i>Island/Pmr</i>
8	5	<b>CALVIN HARRIS FT TINIE TEMPAH</b> Drinking From The Bottle <i>Columbia</i>
9	6	<b>ONE DIRECTION</b> One Way Or Another (Teenage Kicks) <i>Syco Music</i>
10	10	<b>BRUNO MARS</b> Locked Out Of Heaven <i>Atlantic</i>
11	12	<b>BAAUER</b> Harlem Shake <i>Mad Decent</i>
12	7	<b>WILL.I.AM FT BRITNEY SPEARS</b> Scream & Shout <i>Interscope</i>
13	13	<b>FOALS</b> My Number <i>Warner Bros</i>
14	NEW	<b>BASTILLE</b> Bad Blood <i>Virgin</i>
15	9	<b>EMELI SANDE</b> Clown <i>Virgin</i>
16	15	<b>RIHANNA</b> Diamonds <i>Def Jam</i>
17	58	<b>BASTILLE</b> Flaws <i>Virgin</i>
18	18	<b>SWEDISH HOUSE MAFIA/MARTIN</b> Don't You Worry Child <i>Virgin</i>
19	22	<b>IMAGINE DRAGONS</b> Radioactive <i>Interscope</i>
20	21	<b>BEN HOWARD</b> Only Love <i>Island</i>
21	20	<b>MUMFORD &amp; SONS</b> I Will Wait <i>Gentlemen Of The Road/Island</i>
22	16	<b>JAMES ARTHUR</b> Impossible <i>Syco Music</i>
23	45	<b>PINK FT NATE RUESS</b> Just Give Me A Reason <i>RCA</i>
24	17	<b>ONE DIRECTION</b> Kiss You <i>Syco Music</i>
25	19	<b>LABRINTH FT EMELI SANDE</b> Beneath Your Beautiful <i>Syco Music</i>
26	25	<b>ELLIE GOULDING</b> Explosions <i>Polydor</i>
27	23	<b>JUSTIN TIMBERLAKE FT JAY-Z</b> Suit & Tie <i>RCA</i>
28	29	<b>GABRIELLE APLIN</b> Please Don't Say You Love Me <i>Parlophone</i>
29	NEW	<b>BASTILLE</b> Overjoyed <i>Virgin</i>
30	24	<b>CALVIN HARRIS/FLORENCE WELCH</b> Sweet Nothing <i>Columbia</i>
31	31	<b>FALL OUT BOY</b> My Songs Know What You Did In The Dark <i>Def Jam</i>
32	NEW	<b>BASTILLE</b> Things We Lost In The Fire <i>Virgin</i>
33	27	<b>OLLY MURS FT FLO RIDA</b> Troublemaker <i>Epic</i>
34	28	<b>DIZZEE RASCAL</b> Bassline Junkie <i>Dirtee Stank</i>
35	26	<b>RITA ORA</b> Radioactive <i>Columbia/Roc Nation</i>
36	30	<b>PSY</b> Gangnam Style <i>Island</i>
37	44	<b>DRAKE</b> Started From The Bottom <i>Cash Money/Island</i>
38	33	<b>SCRIPT FT WILL.I.AM</b> Hall Of Fame <i>Epic/Phonogenic</i>
39	32	<b>KESHA</b> Die Young <i>Kemosabe/RCA</i>
40	34	<b>DISCLOSURE FT SAM SMITH</b> Latch <i>Island/Pmr</i>
41	37	<b>BEN HOWARD</b> Keep Your Head Up <i>Island</i>
42	38	<b>BEN HOWARD</b> Old Pine <i>Island</i>
43	36	<b>JAKE BUGG</b> Lightning Bolt <i>Mercury</i>
44	41	<b>OF MONSTERS &amp; MEN</b> Little Talks <i>Republic Records</i>
45	35	<b>ONE DIRECTION</b> Little Things <i>Syco Music</i>
46	43	<b>BEN HOWARD</b> The Wolves <i>Island</i>
47	39	<b>LITTLE MIX</b> Change Your Life <i>Syco Music</i>
48	42	<b>ALT-J</b> Breezeblocks <i>Infectious Music</i>
49	98	<b>WILEY FT CHIP</b> Reload <i>Warner Bros</i>
50	60	<b>JAKE BUGG</b> Seen It All <i>Mercury</i>
51	40	<b>FOALS</b> Inhaler <i>Warner Bros</i>
52	47	<b>MAROON 5</b> One More Night <i>A&amp;M/Octone</i>
53	49	<b>JAY-Z &amp; KANYE WEST</b> N****S In Paris <i>Roc-A-Fella</i>
54	53	<b>ELLIE GOULDING</b> Anything Could Happen <i>Polydor</i>
55	97	<b>OLLY MURS</b> Army Of Two <i>Epic</i>
56	51	<b>FUN. FT JANELLE MONAE</b> We Are Young <i>Atlantic/Fueled By Ramen</i>
57	50	<b>GOTYE FT KIMBRA</b> Somebody That I Used To Know <i>Island</i>
58	55	<b>FLORENCE &amp; THE MACHINE</b> Spectrum <i>Island</i>
59	NEW	<b>BASTILLE</b> Laura Palmer <i>Virgin</i>
60	NEW	<b>BASTILLE</b> These Streets <i>Virgin</i>
61	52	<b>JAKE BUGG</b> Two Fingers <i>Mercury</i>
62	46	<b>TAYLOR SWIFT</b> We Are Never Ever Getting Back Together <i>Mercury</i>
63	NEW	<b>BASTILLE</b> Icarus <i>Virgin</i>
64	61	<b>JUSTIN BIEBER FT NICKI MINAJ</b> Beauty And A Beat <i>Def Jam</i>
65	NEW	<b>FLEETWOOD MAC</b> Everywhere <i>Wea</i>
66	79	<b>ZEDD FT FOXES</b> Clarity <i>Interscope</i>
67	NEW	<b>BASTILLE</b> The Weight Of Living - Pt 2 <i>Virgin</i>
68	63	<b>CONOR MAYNARD FT WILEY</b> Animal <i>Parlophone</i>
69	56	<b>ONE DIRECTION</b> Live While We're Young <i>Syco Music</i>
70	68	<b>DAVID GUETTA FT SIA</b> Titanium <i>Parlophone</i>
71	NEW	<b>BASTILLE</b> Oblivion <i>Virgin</i>
72	54	<b>ROBBIE WILLIAMS</b> Candy <i>Island</i>
73	67	<b>FUN.</b> Some Nights <i>Atlantic/Fueled By Ramen</i>
74	64	<b>RIHANNA FT CALVIN HARRIS</b> We Found Love <i>Def Jam</i>
75	66	<b>CARLY RAE JEPSEN</b> Call Me Maybe <i>Interscope</i>



CLIMBER: BAAUER



CLIMBER: GABRIELLE



CLIMBER: DRAKE



CLIMBER: WILEY



NEW: BASTILLE



# CHARTS EU AIRPLAY WEEK 9



## PAN-EUROPEAN

POS	ARTIST/ ALBUM / LABEL
1	MARS, BRUNO Locked Out Of Heaven WEA
2	RIHANNA FEAT. EKKO, MIKKY Stay UNI
3	MACKLEMORE & RYAN LEWIS FEAT. WANZ Thrift Shop WEA
4	RIHANNA Diamonds UNI
5	WILL.I.AM FEAT. SPEARS, BRITNEY Scream & Shout UNI
6	LUMINEERS, THE Ho Hey UNI
7	KEYS, ALICIA Girl On Fire SME
8	PINK Try SME
9	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child EMI
10	MARS, BRUNO When I Was Your Man WEA



## DENMARK

POS	ARTIST/ ALBUM / LABEL
1	SWIFT, TAYLOR I Knew You Were Trouble UNI
2	PANAMAH Boern Af Natten UNI
3	BASTILLE Pompeii UNI
4	SOMMER, PETER Hvorfor Loeb Vi? SME
5	NIK & JAY FEAT. LISA ROWE United CPH
6	NABIHA Ask Yourself SME
7	MACKLEMORE & RYAN LEWIS FEAT. WANZ Thrift Shop WEA
8	NOAH Over Byen CPH
9	MURS, OLLY FEAT. FLO RIDA Troublemaker SME
10	LANGER, MAD Elephant SME



## FRANCE

POS	ARTIST/ ALBUM / LABEL
1	MACKLEMORE & RYAN LEWIS FEAT. WANZ Thrift Shop WEA
2	AVICII VS. ROMERO, NICKY I Could Be The One UNI
3	RIHANNA FEAT. EKKO, MIKKY Stay UNI
4	YOUSSEUPHA FEAT. AYNA & SKALPOVITCH On Se Connait BLV
5	RIHANNA FEAT. GUETTA, DAVID Right Now UNI
6	BINGO PLAYERS FEAT. FAR EAST MOVEMENT Get Up (Rattle) SME
7	HARRIS, CALVIN Feel So Close SME
8	LYLLOO & HOUSTON, MATT Tu Y Yo BLV
9	CONRAD, BRICE Oh La PLA
10	MARS, BRUNO Locked Out Of Heaven WEA



## GERMANY

POS	ARTIST/ ALBUM / LABEL
1	RIHANNA FEAT. EKKO, MIKKY Stay UNI
2	ONE REPUBLIC If I Lose Myself UNI
3	SCRIPT, THE FEAT. WILL.I.AM Hall Of Fame SME
4	HURTS Miracle SME
5	BIRDY People Help The People WMG
6	BON JOVI Because We Can UNI
7	PINK Try SME
8	SANDE, EMELI Read All About It (Pt Iii) EMI
9	MARS, BRUNO Locked Out Of Heaven WMG
10	GOSSIP Move In The Right Direction SME



## IRELAND

POS	ARTIST/ ALBUM / LABEL
1	RIHANNA FEAT. EKKO, MIKKY Stay UNI
2	PASSENGER Let Her Go NET
3	LUMINEERS, THE Ho Hey UNI
4	SWIFT, TAYLOR I Knew You Were Trouble UNI
5	MACKLEMORE & RYAN LEWIS FEAT. WANZ Thrift Shop WEA
6	MURS, OLLY Army Of Two SME
7	ICONA POP I Love It WEA
8	PINK Try SME
9	BASTILLE Pompeii UNI
10	KODALINE High Hopes SME



## ITALY

POS	ARTIST/ ALBUM / LABEL
1	MENGOINI, MARCO L'essenziale SME
2	LYKKE LI I Follow Rivers WMI
3	JUTTY RANX I See You SYA
4	GAZZE, MAX Sotto Casa EMI
5	NEFFA Molto Calmo SME
6	BASTILLE Pompeii EMI
7	CREMONINI, CESARE La Nuova Stella Di Broadway UNI
8	GREEN DAY Stray Heart WMI
9	PINK Try SME
10	WILL.I.AM FEAT. SPEARS, BRITNEY Scream & Shout UNI

## NETHERLANDS

POS	ARTIST/ ALBUM / LABEL
1	PINK FEAT. RUESS, NATE Just Give Me A Reason SME
2	WILLIAMS, ROBBIE Candy UNI
3	EMERALD, CARO Tangled Up GRA
4	LOIS, LISA Silhouette SME
5	MAROON 5 Daylight UNI
6	SIMONS, MATT With You SME
7	MACKLEMORE & RYAN LEWIS FEAT. WANZ Thrift Shop WEA
8	WILL.I.AM FEAT. SPEARS, BRITNEY Scream & Shout UNI
9	WILDSTYLEZ FEAT. GEUZEBOEK, NIELS Year Of Summer BEY
10	MARS, BRUNO Locked Out Of Heaven WEA

## NORWAY

POS	ARTIST/ ALBUM / LABEL
1	EVA & THE HEARTMAKER Joanna SME
2	RIHANNA Diamonds UNI
3	MUMFORD AND SONS I Will Wait UNI
4	MARS, BRUNO Locked Out Of Heaven WMN
5	ALSOS, CHRISTEL Conquer SME
6	BIGBANG The Oslo Bowl WMN
7	PINK Try SME
8	SWIFT, TAYLOR I Knew You Were Trouble UNI
9	BERGER, MARGARET I Feed You My Love SME
10	LOREEN Euphoria WMN

## SPAIN

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

## SWEDEN

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

## GLOBAL SALES ANALYSIS

BY ALAN JONES

Previously number one in Australia, Brazil, Switzerland and The UK, Bruno Mars' second album *Unorthodox Jukebox* tops the US chart for the first time at the 12th attempt, thanks to a 24 hour \$1.99 deal on the mp3 version of the album at Amazon. While it sealed an unexpected triumph for Mars (pictured), it was wholly responsible for denying the Anglo-American supergroup *Atoms For Peace* from debuting at No.1 with their first album, *Amok*.

Comprising Radiohead's lead singer Thom Yorke, the band's

producer Nigel Godrich, Red Hot Chili Peppers' bassist Flea, REM drummer Joey Waronker and percussionist Mauro Refosco, who guested on Red Hot Chili Peppers' last album, *Atoms For Peace* debuted at number two in America with *Amok* selling 50,000 copies.

It simultaneously debuted in the Top 10 in The Netherlands (No.3), Canada (No.4), Denmark (No.4), Switzerland (No.4) and at number nine in three countries where international acts rarely make the Top 10 - Iceland, Japan and Korea. Also debuting at number 11 in



Australia, number 12 in Flanders and Ireland, number 13 in Italy, number 14 in Finland and New Zealand, number 15 in France, number 16 in Germany, number 18 in Austria, number 22 in Spain and number 27 in Wallonia, it was by far the week's biggest new arrival on the global stage.

Last week's hottest new hit - Nick Cave & The Bad Seeds' 15th

studio album *Push The Sky Away* - loses leadership of the chart in five of the six territories in which it debuted at number one. Continuing to lead the way in Flanders, it falls 1-2 in Austria, Denmark and The Netherlands, 1-5 in Australia and 1-13 in New Zealand. It is falling fast in many countries, most spectacularly in Canada, where it falls 20-56 and The USA, where it tumbles 29-114 - but it debuts at number one in Portugal, number two in Norway and number three in Sweden and Croatia, while advancing 15-5 in Wallonia and 3-2 in The Czech Republic.

Grammy-grabbers Mumford & Sons and Adele are largely in

negative territory - although Adele's 21 is back in the Top 10 for the first time this year in North America, bouncing 13-8 in Canada and 14-10 in The USA. Mumford & Sons' *Babel* falls 1-2 in Canada and 1-3 in The USA. It advances 8-5 in South Africa to reach a new peak, and is still in the Top 10 in New Zealand (5-5), Australia (8-9) and Ireland (7-10) for the London band.

Emeli Sande's *Our Version Of Events* is the only album by a British artist that is still No.1 anywhere in the world, extending its Irish chart reign to four weeks. It is now largely in retreat, with gains only in Germany (9-7, a new peak), Wallonia (20-16) and The Netherlands (39-30),



**CHARTS SPOTIFY** WEEK 10

Spotify

**GLOBAL**

POS ARTIST/ ALBUM

**1** **MACKLEMORE & RYAN LEWIS** Thrift Shop - feat. Wanz**2** **WILL.I.AM** Scream & Shout**3** **IMAGINE DRAGONS** Radioactive**4** **PASSENGER** Let Her Go**5** **THE LUMINEERS** Ho Hey**6** **SWEDISH HOUSE MAFIA** Don't You Worry Child (Radio Edit)**7** **BRUNO MARS** Locked Out Of Heaven**8** **BAAUER** Harlem Shake**9** **THE SCRIPT** Hall of Fame**10** **BRUNO MARS** When I Was Your Man**11** **CALVIN HARRIS** Sweet Nothing**12** **RIHANNA** Diamonds**13** **MACKLEMORE & RYAN LEWIS** Can't Hold Us - feat. Ray Dalton**14** **OF MONSTERS AND MEN** Little Talks**15** **AVICII** I Could Be The One [Avicii vs Nicky Romero]**16** **KESHA** Die Young**17** **PITBULL FEATURING CHRISTINA AGUILERA** Feel This Moment**18** **IMAGINE DRAGONS** It's Time**19** **MUMFORD & SONS** I Will Wait**20** **JUSTIN TIMBERLAKE** Suit & Tie**EUROPE**

POS ARTIST/ ALBUM

**1** **MACKLEMORE & RYAN LEWIS** Thrift Shop - feat. Wanz**2** **WILL.I.AM** Scream & Shout**3** **PASSENGER** Let Her Go**4** **IMAGINE DRAGONS** Radioactive**5** **THE SCRIPT** Hall of Fame**6** **SWEDISH HOUSE MAFIA** Don't You Worry Child (Radio Edit)**7** **BRUNO MARS** Locked Out Of Heaven**8** **RIHANNA** Diamonds**9** **THE LUMINEERS** Ho Hey**10** **BAAUER** Harlem Shake**11** **AVICII** I Could Be The One [Avicii vs Nicky Romero]**12** **CALVIN HARRIS** Sweet Nothing**13** **ANTON EWALD** Begging**14** **ZARA LARSSON** Uncover**15** **ROBIN STJERNBERG** You**16** **MACKLEMORE & RYAN LEWIS** Can't Hold Us - feat. Ray Dalton**17** **BRUNO MARS** When I Was Your Man**18** **ASAF AVIDAN & THE MOJOS** One Day / Reckoning Song (Wankelmut Remix)**19** **LABRINTH** Beneath Your Beautiful**20** **PITBULL FEATURING CHRISTINA AGUILERA** Feel This Moment**AUSTRIA**

POS ARTIST/ ALBUM

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

Germany: Sido

**FRANCE**

POS ARTIST/ ALBUM

**1** **MACKLEMORE & RYAN LEWIS** Thrift Shop - feat. Wanz**2** **MACKLEMORE & RYAN LEWIS** Can't Hold Us - feat. Ray Dalton**3** **ASAF AVIDAN & THE MOJOS** One Day / Reckoning Song (Wankelmut Remix)**4** **THE LUMINEERS** Ho Hey**5** **BRUNO MARS** Locked Out Of Heaven**6** **KAVINSKY** Nightcall**7** **WILL.I.AM** Scream & Shout**8** **RIHANNA** Diamonds**9** **CALVIN HARRIS** Feel So Close - Radio Edit**10** **YOUSSEUPHA** On se connait**GERMANY**

POS ARTIST/ ALBUM

**1** **MACKLEMORE & RYAN LEWIS** Thrift Shop - feat. Wanz**2** **WILL.I.AM** Scream & Shout**3** **THE SCRIPT** Hall of Fame**4** **MACKLEMORE & RYAN LEWIS** Can't Hold Us - feat. Ray Dalton**5** **SIDO** Bilder im Kopf**6** **PASSENGER** Let Her Go**7** **ICONA POP** I Love It - feat. Charli XCX**8** **SWEDISH HOUSE MAFIA** Don't You Worry Child (Radio Edit)**9** **CALVIN HARRIS** Sweet Nothing**10** **BAAUER** Harlem Shake**NETHERLANDS**

POS ARTIST/ ALBUM

**1** **MACKLEMORE & RYAN LEWIS** Thrift Shop - feat. Wanz**2** **PINK** Just Give Me A Reason**3** **WILDSTYLEZ** Year Of Summer - Radio Edit**4** **WILL.I.AM** Scream & Shout**5** **PASSENGER** Let Her Go**6** **BRUNO MARS** When I Was Your Man**7** **KASKADE** Lessons In Love - Headhunterz Remix Radio Edit**8** **SHOWTEK** Cannonball - Radio Edit**9** **RACCOON** Ocean**10** **ICONA POP** I Love It - feat. Charli XCX**NORWAY**

POS ARTIST/ ALBUM

**1** **MACKLEMORE & RYAN LEWIS** Thrift Shop - feat. Wanz**2** **IMAGINE DRAGONS** Radioactive**3** **ADELEN** Bombo**4** **WILL.I.AM** Scream & Shout**5** **CIR.CUZ** Supernova (feat. Julie Bergan)**6** **PITBULL FEATURING CHRISTINA AGUILERA** Feel This Moment**7** **LUPE FIASCO** Battle Scars**8** **ASAF AVIDAN & THE MOJOS** One Day / Reckoning Song (Wankelmut Remix)**9** **DJ BROILER** Afterski**10** **MADCON** In My Head**SPAIN**

POS ARTIST/ ALBUM

**1** **WILL.I.AM** Scream & Shout**2** **BRUNO MARS** Locked Out Of Heaven**3** **SWEDISH HOUSE MAFIA** Don't You Worry Child (Radio Edit)**4** **THE SCRIPT** Hall of Fame**5** **MELENDI** Lagrimas Desordenadas**6** **RIHANNA** Diamonds**7** **YANDAR** Te Pintaron Pajaritos**8** **MELENDI** Tu jardín con enanitos**9** **OF MONSTERS AND MEN** Little Talks**10** **PINK** Try**SWEDEN**

POS ARTIST/ ALBUM

**1** **ANTON EWALD** Begging**2** **ROBIN STJERNBERG** You**3** **ZARA LARSSON** Uncover**4** **PASSENGER** Let Her Go**5** **MACKLEMORE & RYAN LEWIS** Thrift Shop - feat. Wanz**6** **SEAN BANAN** Copacabanana**7** **AKI** När Solen Går ner**8** **BEHRANG MIRI** Jalla dansa sawa**9** **WILL.I.AM** Scream & Shout**10** **RALF GYLLENHAMMAR** Bed On Fire**UNITED STATES**

POS ARTIST/ ALBUM

**1** **MACKLEMORE & RYAN LEWIS** Thrift Shop - feat. Wanz**2** **IMAGINE DRAGONS** Radioactive**3** **BRUNO MARS** When I Was Your Man**4** **THE LUMINEERS** Ho Hey**5** **A\$AP ROCKY** F\*\*kin' Problems**6** **WILL.I.AM** Scream & Shout**7** **CALVIN HARRIS** Sweet Nothing**8** **JUSTIN TIMBERLAKE** Suit & Tie**9** **SWEDISH HOUSE MAFIA** Don't You Worry Child (Radio Edit)**10** **DRAKE** Started From the Bottom - Explicit Version



# CHARTS INDIES/COMPILATIONS WEEK 10



## COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 2 **VARIOUS** The Trevor Nelson Collection / Sony RCA (ARV)
- 2 4 **VARIOUS** Call The Midwife - The Album / DMG TV (SDU)
- 3 5 **VARIOUS** Dreamboats & Petticoats - Dream Lovers / UMTV/EMI TV (ARV)
- 4 1 **VARIOUS** Brit Awards 2013 / UMTV (ARV)
- 5 RE **VARIOUS** Saturday Night Club Classics / Ministry (ARV)
- 6 3 **VARIOUS** Dermot O'Leary - Saturday Sessions 2013 / Sony/UMTV (ARV)
- 7 14 **VARIOUS** Mum - The Collection / Rhino (ARV)
- 8 7 **VARIOUS** Pop Stars / UMTV/EMI TV (ARV)
- 9 9 **VARIOUS** Desert Island Discs / Sony Classical (ARV)
- 10 B **VARIOUS** Now That's What I Call Music 83 / EMI TV/UMTV (E)

- 11 NEW **VARIOUS** Cooking Songs / Sony RCA (ARV)
- 12 10 **VARIOUS** Anthems 90s / MoS (SDU)
- 13 6 **VARIOUS** Clubbers Guide 2013 - Mixed By D Howard / MoS (SDU)
- 14 RE **VARIOUS** Greatest Ever Mum / Greatest Ever USM (SDU)
- 15 11 **VARIOUS** Live Love Laugh / Rhino/UMTV (ARV)
- 16 12 **VARIOUS** Anthems - Hip Hop 3 / MoS/Sony (ARV)
- 17 RE **VARIOUS** Dreamboats And Petticoats - Six / UMTV/EMI TV (ARV)
- 18 17 **VARIOUS** Motown Anthems / UMRL (ARV)
- 19 15 **VARIOUS** Bbc Radio 1'S Live Lounge 2012 / Sony/UMTV/Rhino (ARV)
- 20 RE **VARIOUS** 100 Hits - Mum / 100 Hits (SDU)

## INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Macklemore



Baauer Indie Singles (2)



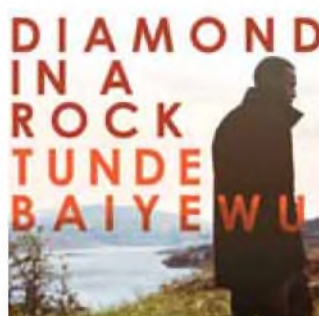
Macklemore Indie Singles Breakers (2)



Michael Ball Indie Albums (2)



Autechre Indie Albums Breakers (2)



Tunde Baiyewu Indie Albums Breakers (3)

- 1 1 **MACKLEMORE FEAT. RYAN LEWIS & WANZ** Thrift Shop / Macklemore (ADA Arv)
- 2 2 **BAAUER** Harlem Shake / Mad Decent (C)
- 3 3 **ADELE** Skyfall / XL (PIAS)
- 4 6 **THE 1975** Chocolate / Dirty Hit (ARV)
- 5 5 **STEREOPHONICS** Indian Summer / Stylus/Ignition (E)
- 6 4 **BINGO PLAYERS FEAT. FAR EAST MOVEMENT** Get Up (Rattle) / MoS (SDU)
- 7 8 **DROIDEKA** Get Hyper / Droideka
- 8 7 **EXAMPLE** Perfect Replacement / MoS (SDU)
- 9 9 **DJ FRESH** Gold Dust / MoS (SDU)
- 10 11 **ADELE** Someone Like You / XL (PIAS)
- 11 RE **THE XX** Intro / Young Turks (PIAS)
- 12 NEW **BIGGER THAN US** Song For Dd / Bigger Than Us
- 13 RE **JAMES VINCENT MCMORROW** Higher Love / Believe Digital (Absolute Arvata)
- 14 12 **ADELE** Rolling In The Deep / XL (PIAS)
- 15 16 **MACKLEMORE & RYAN LEWIS FEAT. MARY LAMBERT** Same Love / Macklemore (ADA Arv)
- 16 13 **ADELE** Set Fire To The Rain / XL (PIAS)
- 17 15 **JOHNNY VILE** Thrift Shop / Johnny Vile
- 18 14 **ADELE** Make You Feel My Love / XL (PIAS)
- 19 NEW **ZINC FEAT. SASHA KEABLE** Only For Tonight / Rinse (ING)
- 20 NEW **SING KING** Need U / Sing King

## INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 NEW **STEREOPHONICS** Graffiti On The Train / Stylus (E)
- 2 2 **MICHAEL BALL** Both Sides Now / USM Media
- 3 4 **ADELE** 21 / XL (PIAS)
- 4 11 **EVA CASSIDY** The Best Of Eva Cassidy / Blix Street (ACA Arv)
- 5 1 **ATOMS FOR PEACE** Amok / XL (PIAS)
- 6 6 **ALT-J** An Awesome Wave / Infectious (PIAS)
- 7 NEW **JUSTIN FLETCHER** The Best Of Friends / Little Demon (SDU)
- 8 5 **NICK CAVE & THE BAD SEEDS** Push The Sky Away / Bad Seed
- 9 3 **PALMA VIOLETS** 180 / Rough Trade (PIAS)
- 10 B **KIRSTY MACCOLL** A New England: The Very Best Of / USM Media
- 11 12 **THE XX** Coexist / Young Turks (PIAS)
- 12 15 **MACKLEMORE & RYAN LEWIS** The Heist / Macklemore (ADA Arv)
- 13 13 **EXAMPLE** The Evolution Of Man / MoS (SDU)
- 14 NEW **KATE NASH** Girl Talk / Have 10p (ING)
- 15 NEW **AUTECHRE** Exai / Warp (PIAS)
- 16 RE **JOHN DENVER** Take Me Home / Music Digital (Delta/SonyDADC)
- 17 19 **ADELE** 19 / XL (PIAS)
- 18 18 **ORIGINAL LONDON CAST** Les Miserables / First Night (ING)
- 19 NEW **TUNDE BAIYEWU** Diamond In A Rock / Waking Dreams (PIAS)
- 20 7 **STEVEN WILSON** The Raven That Refused To Sing / K Scope (PROP)

## INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Zinc

- 1 NEW **BIGGER THAN US** Song For Dd / Bigger Than Us (Bigger Than Us)
- 2 3 **MACKLEMORE & RYAN LEWIS FEAT. MARY LAMBERT** Same Love / Macklemore (Macklemore)
- 3 2 **JOHNNY VILE** Thrift Shop / Johnny Vile (Johnny Vile)
- 4 NEW **ZINC FEAT. SASHA KEABLE** Only For Tonight / Rinse (Rinse)
- 5 10 **SING KING** Need U / Sing King (Sing King)
- 6 4 **MACKLEMORE/RYAN LEWIS/DALTON** Can't Hold Us / Macklemore (Macklemore)
- 7 RE **LAUREN AQUILINA** Fools / Lauren Aquilina (Lauren Aquilina)
- 8 5 **AWOLNATION** Sail / Red Bull (Red Bull)
- 9 7 **JULIO BASHMORE** Au Seve / Broadwalk (Broadwalk)
- 10 14 **TS7 FEAT. TAYLOR FOWLIS** Heartlight (Polygon) / AATW (Universal Music)
- 11 17 **GORGON CITY FEAT. YASMIN** Real / Black Butter (Black Butter)
- 12 9 **DISCLOSURE FEAT. SINEAD HARNETT** Boiling / Greco-Roman (Greco-Roman)
- 13 NEW **ZOMBOY FEAT. LADY CHANN** Here To Stay / No Tomorrow (No Tomorrow)
- 14 NEW **RUSTIE** Slasherr / Numbers (Numbers)
- 15 19 **HIT MAKERS 2012** What About Us / Hit Makers 2012 (Hit Makers 2012)
- 16 18 **MACKLEMORE & RYAN LEWIS AND FENCES** Otherside / Macklemore (Macklemore)
- 17 NEW **FUSE ODG** Antenna / Off Da Ground (Off Da Ground)
- 18 B **THE HEAVY** Short Change Hero / Counter (Nirja Tune)
- 19 RE **DAUGHTER** Still / 4AD (XI Beggars)
- 20 16 **LONDON GRAMMAR** Metal & Dust / Metal & Dust (Metal & Dust)

## INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Macklemore

- 1 3 **MACKLEMORE & RYAN LEWIS** The Heist / Macklemore (Macklemore)
- 2 NEW **AUTECHRE** Exai / Warp (Warp)
- 3 NEW **TUNDE BAIYEWU** Diamond In A Rock / Waking Dreams (Waking Dreams)
- 4 NEW **JOSH RITTER** The Beast In Its Tracks / Yep Roc (Yep Roc)
- 5 1 **CAITLIN ROSE** The Stand-In / Names (Names)
- 6 NEW **SOILWORK** The Living Infinite / Nuclear Blast (Nuclear Blast)
- 7 2 **HILLSONG UNITED** Zion / Hillsong (Hillsong)
- 8 16 **LPO/PARRY** The 50 Greatest Pieces Of Classical / XS (XS)
- 9 9 **ANAIS MITCHELL & JEFFERSON** Child Ballads / Wilderland (Wilderland)
- 10 RE **ORIGINAL BROADWAY CAST** The Book Of Mormon / Ghostlight (Ghostlight)
- 11 10 **UNKNOWN MORTAL ORCHESTRA** li / Jax Jaxuwar (Jax Jaxuwar)
- 12 11 **RODRIGUEZ** Coming From Reality / Light In The Attic (Light In The Attic)
- 13 NEW **RODDY WOOMBLE** Listen To Keep / Reveal (Reveal)
- 14 NEW **HOOKWORMS** Pearl Mystic / Gringo (Gringo)
- 15 17 **RON SEXSMITH** Forever Endeavour / Cooking Vinyl (Cooking Vinyl)
- 16 RE **SHOW OF HANDS** Wake The Union / Hands On Music (Hands On Music)
- 17 NEW **SAF ONE** Salfonedis / Stayfresh Ent (Stayfresh Ent)
- 18 7 **LOCAL NATIVES** Hummingbird / Infectious (Infectious Music)
- 19 NEW **ROBYN HITCHCOCK** Love From London / Yep Roc (Yep Roc)
- 20 NEW **MAN LIKE ME** Pillow Talk / Cartoon (Cartoon)



# CHARTS CLUB WEEK 10

Club charts are available on MusicWeek.com every Friday

## UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	1	6	DUKE DUMONT FEAT. A*M*E & MNEK Need U (100%) / MoS/Bias/Boys Club
2	5	3	NICKY ROMERO & NERVO Like Home / Positiva
3	2	4	CAZZETTE Beam Me Up (Kill-Mode) / At Night
4	14	4	THE GOOD NATURED 5-Ht / Regal/Parlophone
5	10	5	MATTEO MARINI FT NUTHIN UNDER A MILLION Take Me Away / Adaptor
6	18	2	MILK & SUGAR Stay Around / Mik & Sugar
7	16	3	DADA LIFE So Young So High / Po'ydor/So Much Dada
8	21	4	LUMINITES Bring It / ZGG
9	12	5	LUCA CASSANI FEAT. KATE SMITH Keep It All / E!ab Music
10	7	10	AVICII V NICKY ROMERO I Could Be The One / Positiva/Virgin
11	17	2	SYRON Here / MoS/Black Butter
12	13	4	A\$AP ROCKY FEAT. SKRILLEX AND BIRDY... Wild For The Night / Polo/RCA/Asap Worldwide
13	8	8	PORTER ROBINSON & MAT ZO Easy / MoS/Arjuna Beats
14	NEW		ARLISSA Sticks And Stones / London/Universal
15	23	3	THE ASTON SHUFFLE VS TOMMY TRASH Sunrise (Won't Get Lost) / Po'ydor/Outsiders
16	6	6	WILEY FEAT. CHIP Reload / Warner Brothers/One More Tune
17	NEW		JAKWOB FEAT. MAIDAY Fade / Boom Ting
18	20	3	CHRIS MALINCHAK So Good To Me / MoS
19	NEW		SESA FEAT. ERIN In My Life / Do The Hip!
20	4	4	SKY FERREIRA Everything Is Embarrassing / Po'ydor
21	NEW		FERRY CORSTEN FEAT. DUANE HARDEN Love Will / Flashover/New State
22	27	10	JES & ANDY DUGUID Before You Go / Magik Muzik
23	25	3	DJ MARK BRICKMAN Deep Sensation Ep / Rambunctious
24	34	2	RUFF LOADERZ & GROOVETERNAL City Lights / Transmission
25	39	2	MARIEN BAKER FEAT. SHAUN FRANK Unbreakable / EMI
26	28	2	NOISE FREAKZ & JORDEN MILNES The Edge Of Letting Go / Ruffloaded
27	24	3	PLATNUM Love You Tomorrow / All In
28	NEW		TORQUX FEAT. LADY LESHURR Blazin' Ep / MIA
29	NEW		NICK SKITZ You Got The Love / LNG
30	3	3	KID MASSIVE & ALEX SAYZ FEAT. MARK LE SAL Bring Us Down / Transmission
31	30	2	DISCLOSURE FEAT. ALUNAGEORGE White Noise / Island/PMR
32	NEW		ALEX ROSS-IVER Fire Inside / Alexpop.Com
33	9	2	JENN D You Keep Giving Me Love / AATW/UMTV
34	NEW		THE CATARACS Loud Science Ep / Island
35	22	5	THE WIDEBOYS Addicted 2 The Bass - The Refix / Worldwide Phonographics
36	38	2	ANDAIN What It's Like / Black Hole
37	NEW		FAR EAST MOVEMENT FEAT. FLO-RIDA & SIDNEY... Change Your Life / Interscope
38	NEW		YOLANDA BE COOL FEAT. ARAMA MARA Before Midnight / Sweat It Out
39	32	4	NICOLE SCHERZINGER Boomerang / Interscope
40	31	10	RITA ORA Radioactive / Columbia/Roc Nation

## COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	4	DUKE DUMONT FEAT. A*M*E & MNEK Need U (100%) / MoS/Bias/Boys Club
2	7	3	NICKY ROMERO & NERVO Like Home / Positiva
3	4	5	OLLY MURS Army Of Two / Epic/Syco
4	11	3	FAR EAST MOVEMENT FEAT. FLO-RIDA & SIDNEY... Change Your Life / Interscope
5	1	4	THE SATURDAYS FEAT. SEAN PAUL What About Us / Po'ydor
6	14	2	ONE DIRECTION One Way Or Another (Teenage Kicks) / Syco
7	20	4	LUMINITES Bring It / ZGG
8	12	4	BRIDGIT MENDLER Ready Or Not / Po'ydor
9	21	4	THE GOOD NATURED 5-Ht / Regal/Parlophone
10	NEW		ARLISSA Sticks And Stones / London/Universal
11	17	2	MAROON 5 Daylight / A&M/Octone/Po'ydor
12	6	10	AVICII V NICKY ROMERO I Could Be The One / Positiva/Virgin
13	19	2	KE\$HA C'mon / Kemosabe/RCA
14	8	6	NICOLE SCHERZINGER Boomerang / Interscope
15	NEW		SYRON Here / MoS/Black Butter
16	28	3	VERONICA ROMEO Tastes Like Chocolate / Dauman
17	NEW		HEAR ABOVE 33-45 Ep / Bespoke Muzik
18	NEW		AMY STEELE FEAT. THE GAME & KEVIN MCCALL They're All The Same / Coleteel
19	25	2	DADA LIFE So Young So High / Po'ydor/So Much Dada
20	16	7	JUSTIN TIMBERLAKE FEAT. JAY-Z Suit & Tie / RCA
21	2	3	JENN D You Keep Giving Me Love / AATW/UMTV
22	23	2	THE MEND Where Were You / Smith's
23	10	5	TEGAN AND SARA Closer / Sire/Warner Brothers
24	13	5	ONE DIRECTION Kiss You / Syco
25	26	2	PLATNUM Love You Tomorrow / All In
26	NEW		FUZZ FEAT. LIL PAP With The Lights On / Freaktone/Go
27	22	7	DIZZEE RASCAL Bassline Junkie / Dirtee Stank/Island
28	18	6	PORTER ROBINSON & MAT ZO Easy / MoS/Arjuna Beats
29	24	8	RITA ORA Radioactive / Columbia/Roc Nation
30	NEW		YOUNG DON FEAT. NY Living The Dream / Hitmakers Ent



UPFRONT Duke Dumont



COMMERCIAL POP Nicky Romero



URBAN Sticky

# Dumont tops Upfront as Sticky rules Urban

### ANALYSIS

BY ALAN JONES

With DJs always moving on to the next big priority, it is exceedingly rare for tunes to spend more than a week at the top of the Upfront club chart. In 162 previous chart weeks in the 2010s, the title has changed hands 161 times, the only track spending two weeks in a row at number one being Hot Right

Now, which spent a fortnight at the summit for DJ Fresh feat. Rita Ora. It subsequently debuted at the top of the OCC sales chart, and will pass the 500,000 sales mark in the next few days. But it is no longer the only track to extend its Upfront reign to two weeks, as Need U (100%) continues at the top of the chart for Duke Dumont feat. A\*M\*E, while also jumping 3-1 on the Commercial Pop chart. Its majority on both charts,

however, was wafer thin - Like Home bounded 5-2 Upfront and 7-2 Commercial Pop for the Dutch/Australian pairing of Nicky Romero & Nervo, who were 2.57% behind on the former chart, and 4.67% behind on the latter list. On the Urban chart, UK garage producer Sticky (Richard Forbes) lands his first number one with Cutting Shapes, which features the vocals of fellow Londoner Lamahra Starr.

## URBAN TOP 30

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

## COOL CUTS TOP 20

POS	ARTIST / TRACK
1	RUDIMENTAL FEAT. ELLA EYRE Waiting All Night
2	THE ASTON SHUFFLE VS TOMMY TRASH Sunrise (Won't Get Lost)
3	FELIX DA HOUSECAT Sinner Winner/Give Me Body
4	DEADMAU5 & WOLFGANG GARTNER Channel 42
5	WILKINSON Take You Higher
6	GORGON CITY FEAT. YASHMIN Real
7	STYLO G Soundbwoy
8	KORT No Fear Ep
9	ELLIE GOULDING Explosions
10	FRICITION & SKREAM FEAT. SCRUFIZER, PMONEY & RIKO DAN Kingpin
11	MARK KNIGHT, UNDERWORLD & SANDER VAN DOORN Ten
12	NOISE FREAKZ & JORDEN MILNES The Edge Of Letting Go
13	CAHILL FEAT. KIMBERLEY LOCKE Feel The Love
14	MENINI & VIANI V JACK & JOY Mexican
15	TORQUX FEAT. LADY LESHURR Blazin' Ep
16	PSY Gangnam Style Remix Ep
17	REDLIGHT Switch It Off
18	TIESTO & SWANKY TUNES FEAT. BEN MCKINNERY Make Some Noise
19	R3HAB V NARI & MILANI V MYNC Miami Backagain
20	SESA FEAT. ERIN In My Life



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

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



# CHARTS iTUNES SINGLES WEEK 10

BELGIUM	
POS	ARTIST/ ALBUM
04/03/2013 - 10/03/2013	
1	RYAN LEWIS, MACKLEMORE Thrift Shop
2	BAAUER Harlem Shake
3	RIHANNA Stay (feat. Mikky Ekko)
4	PINK Just Give Me a Reason
5	TOM ODELL Another Love
6	WILL.I.AM Scream & Shout
7	BRUNO MARS When I Was Your Man
8	ICONA POP I Love It (feat. Charli XCX)
9	SHOWTEK, JUSTIN PRIME Cannonball
10	AVICII VS NICKY I Could Be the One

DENMARK	
POS	ARTIST/ ALBUM
26/02/2013 - 03/03/2013	
1	RIHANNA Stay (feat. Mikky Ekko)
2	RYAN LEWIS, MACKLEMORE Thrift Shop
3	BRUNO MARS When I Was Your Man
4	TAYLOR SWIFT I Knew You Were Trouble
5	PASSENGER Let Her Go
6	IMAGINE DRAGONS Radioactive
7	ONE DIRECTION One Way or Another
8	WILL.I.AM Scream & Shout
9	AVICII VS NICKY I Could Be the One
10	PINK Just Give Me a Reason

FRANCE	
POS	ARTIST/ ALBUM
04/03/2013 - 10/03/2013	
1	RYAN LEWIS, MACKLEMORE Thrift Shop
2	RIHANNA Stay (feat. Mikky Ekko)
3	BAAUER Harlem Shake
4	THE LUMINEERS Ho Hey
5	BRUNO MARS Locked Out of Heaven
6	WILL.I.AM Scream and Shout
7	ADELE Skyfall
8	RYAN, MACKLEMORE Can't Hold Us
9	ASAF AVIDAN... One Day / Reckoning...
10	YOUSSOUPHA On se connait (feat. Ayna)

GERMANY	
POS	ARTIST/ ALBUM
01/03/2013 - 07/03/2013	
1	WILL.I.AM Scream & Shout
2	RYAN LEWIS, MACKLEMORE Thrift Shop
3	PASSENGER Let Her Go
4	JUSTIN TIMBERLAKE Mirrors
5	RIHANNA Stay (feat. Mikky Ekko)
6	SIDO Bilder im Kopf
7	BAAUER Harlem Shake
8	ARASH She Makes Me Go
9	ONEREPUBLIC If I Lose Myself
10	ICONA POP I Love It (feat. Charli XCX)

ITALY	
POS	ARTIST/ ALBUM
28/02/2013 - 06/03/2013	
1	MARCO MENGONI L'essenziale
2	LYKKE LI I Follow R... (Magician Rmx)
3	JUTTY RANX I See You
4	WILL.I.AM Scream & Shout
5	MAX GAZZÈ Sotto Casa
6	BASTILLE Pompeii
7	THE LUMINEERS Ho Hey
8	MODÀ Se si potesse non morire
9	BEN PEARCE What I Might Do
10	RYAN LEWIS, MACKLEMORE Thrift Shop



NETHERLANDS	
POS	ARTIST/ ALBUM
01/03/2013 - 07/03/2013	
1	RYAN LEWIS, MACKLEMORE Thrift Shop
2	PINK Just Give Me a Reason
3	RIHANNA Stay (feat. Mikky Ekko)
4	BAAUER Harlem Shake
5	WILL.I.AM Scream & Shout
6	BRUNO MARS When I Was Your Man
7	MATT SIMONS With You
8	THE LUMINEERS Ho Hey
9	KLANGKARUSSELL Sonnentanz
10	JUSTIN TIMBERLAKE Mirrors

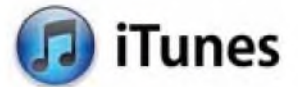
SPAIN	
POS	ARTIST/ ALBUM
04/03/2013 - 10/03/2013	
1	WILL.I.AM Scream & Shout
2	MALUCA El Tigraso
3	PINK Try
4	BRUNO MARS Locked Out of Heaven
5	THE LUMINEERS Ho Hey
6	ADELE Skyfall
7	PITBULL Feel This Moment
8	CALI Y DANDEE No Digas Nada (Déjà vu)
9	RIHANNA Diamonds
10	MALÚ Vuelvo a Verte

SWEDEN	
POS	ARTIST/ ALBUM
26/02/2013 - 03/03/2013	
1	ANTON EWALD Begging
2	ROBIN STJERNBERG You
3	BEHRANG MIRI, JALLA Dansa Sawa
4	SEAN BANAN Copacabanana
5	YOHIO Heartbreak Hotel
6	MARTIN ROLINSKI In And Out of Love
7	PASSENGER Let Her Go
8	ZARA LARSSON Uncover
9	TONE DAMLI, ERIK SEGERSTEDT Hello...
10	WILL.I.AM Scream & Shout

SWITZERLAND	
POS	ARTIST/ ALBUM
01/03/2013 - 07/03/2013	
1	RYAN LEWIS, MACKLEMORE Thrift Shop
2	RIHANNA Stay (feat. Mikky Ekko)
3	JAMES ARTHUR Impossible
4	PASSENGER Let Her Go
5	WILL.I.AM Scream & Shout
6	SIDO Bilder im Kopf
7	BAAUER Harlem Shake
8	TAYLOR SWIFT I Knew You Were Trouble
9	THE SCRIPT Hall of Fame (feat. will.i.am)
10	PINK Just Give Me a Reason

UNITED KINGDOM	
POS	ARTIST/ ALBUM
03/03/2013 - 09/03/2013	
1	JUSTIN TIMBERLAKE Mirrors
2	BRUNO MARS When I Was Your Man
3	BASTILLE Pompeii
4	PINK Just Give Me a Reason
5	RYAN LEWIS, MACKLEMORE Thrift Shop
6	BRIDGIT MENDLER Ready or Not
7	ONE DIRECTION One Way or Another
8	NICKY ROMERO, AVICII I Could Be the One
9	BAAUER Harlem Shake
10	DISCLOSURE White Noise



**CHARTS** iTUNES ALBUMS WEEK 10**BELGIUM**

POS ARTIST/ ALBUM

04/03/2013 - 10/03/2013

- 1 DAVID BOWIE The Next Day
- 2 VARIOUS Maximum Hit Music 2013, V. 1
- 3 EMELI SANDÉ Our Version of Events
- 4 DIDO Girl Who Got Away
- 5 AXELLE RED Rouge Ardent
- 6 THE BROKEN... The Broken Circle...
- 7 VARIOUS ARTISTS MNM Party 2013/1
- 8 JIMI HENDRIX People, Hell and Angels
- 9 BRUNO MARS Unorthodox Jukebox
- 10 SOUND CITY... Sound City - Real to Reel

**DENMARK**

POS ARTIST/ ALBUM

26/02/2013 - 03/03/2013

- 1 SHAKA LOVELESS Shaka Loveless
- 2 VARIOUS ARTISTS Mgp 2013
- 3 MARIE KEY De Her Dage
- 4 VARIOUS ARTISTS Dance Chart 35
- 5 ATOMS FOR PEACE Amok
- 6 NICK CAVE & THE... Push the Sky Away
- 7 MAD S LANGER In These Waters
- 8 DAVID BOWIE The Next Day
- 9 BRUNO MARS Unorthodox Jukebox
- 10 VARIOUS ARTISTS More Music 2012

**FRANCE**

POS ARTIST/ ALBUM

04/03/2013 - 10/03/2013

- 1 VARIOUS ARTISTS Génération Goldman
- 2 KAVINSKY Outrun
- 3 DIDO Girl Who Got Away
- 4 BRUNO MARS Unorthodox Jukebox
- 5 ASAF AVIDAN Different Pulses
- 6 IRMA Letter to the Lord
- 7 RYAN LEWIS, MACKLEMORE The Heist
- 8 VARIOUS Quentin T's Django Unchained
- 9 C2C Tetra
- 10 RIHANNA Unapologetic

**GERMANY**

POS ARTIST/ ALBUM

01/03/2013 - 07/03/2013

- 1 DIDO Girl Who Got Away
- 2 PASSENGER All the Little Lights
- 3 DER XER Mordsmusik
- 4 DAVID BOWIE The Next Day (Deluxe)
- 5 KOLLEGAH, FARID BANG Jung, brutal...
- 6 LAING Paradies Naiv
- 7 RYAN LEWIS, MACKLEMORE The Heist
- 8 JUSTIN The 20/20 Experience [Pre Order]
- 9 VARIOUS P1 Club, Vol. 2 - We Own the...
- 10 VARIOUS Quentin T's Django Unchained

**ITALY**

POS ARTIST/ ALBUM

28/02/2013 - 06/03/2013

- 1 FEDEZ Sig. Brainwash - L'arte di...
- 2 MODÀ Gioia
- 3 ATOMS FOR PEACE Amok
- 4 LUCIO DALLA 12000 Lune
- 5 VARIOUS ARTISTS Sanremo 2013
- 6 DAVID BOWIE The Next Day
- 7 JOVANOTTI Backup 1987-2012
- 8 RENATO ZERO Amo
- 9 CHIARA Un posto nel mondo
- 10 MAX GAZZÈ Sotto Casa

**NETHERLANDS**

POS ARTIST/ ALBUM

01/03/2013 - 07/03/2013

- 1 VARIOUS ARTISTS 538 Hitzone 64
- 2 DAVID BOWIE The Next Day
- 3 VARIOUS Power Vrouwen Top 101
- 4 ANDRÉ HAZES Alle 40 Goed
- 5 VARIOUS Mega Dance Top 50 Winter '13
- 6 PINK The Truth About Love
- 7 BRUNO MARS Unorthodox Jukebox
- 8 DIDO Girl Who Got Away
- 9 VARIOUS 538 Hitzone - Best of 2012
- 10 JOSH GROBAN All That Echoes

**SPAIN**

POS ARTIST/ ALBUM

04/03/2013 - 10/03/2013

- 1 VARIOUS ARTISTS Superventas 2013
- 2 VARIOUS Chillout: 111 Pieces of Classical...
- 3 MILLENNIUM... 70, '80, '90 100 Hists Disco
- 4 PABLO ALBORÁN Pablo Alborán
- 5 DIDO Girl Who Got Away
- 6 DORIAN La Velocidad del Vacío
- 7 EROS RAMAZZOTTI Eros Romántico
- 8 FANGORIA Cuatricromía
- 9 ADELE 21
- 10 SADE The Best of Sade

**SWEDEN**

POS ARTIST/ ALBUM

26/02/2013 - 03/03/2013

- 1 VARIOUS Melodifestivalen 2013
- 2 RODRIGUEZ Searching for Sugar Man
- 3 DUMMY, DAVID BOWIE The Next Day
- 4 VARIOUS ARTISTS Absolute Workout
- 5 VARIOUS Kom ut i kväll! Mauro Scocco...
- 6 MANDO DIAO Infruset
- 7 JOSH GROBAN All That Echoes
- 8 DIDO Girl Who Got Away
- 9 VARIOUS ARTISTS Absolute Hits 2012
- 10 ATOMS FOR PEACE Amok

**SWITZERLAND**

POS ARTIST/ ALBUM

01/03/2013 - 07/03/2013

- 1 VARIOUS House 2013 - Hit Mix (DJ-Mix)
- 2 DIDO Girl Who Got Away
- 3 PASSENGER All the Little Lights
- 4 MANILLIO Irgendwo
- 5 KROKUS Dirty Dynamite
- 6 DJ ANTOINE 2013 (Sky Is the Limit)
- 7 VARIOUS Quentin T's Django Unchained
- 8 DAVID BOWIE The Next Day [Pre Order]
- 9 THE LUMINEERS The Lumineers
- 10 REMADY, MANU-L The Original

**UNITED KINGDOM**

POS ARTIST/ ALBUM

03/03/2013 - 09/03/2013

- 1 BASTILLE Bad Blood
- 2 STEREOPHONICS Graffiti On the Train
- 3 BRUNO MARS Unorthodox Jukebox
- 4 EMELI SANDÉ Our Version of Events
- 5 MUMFORD & SONS Babel
- 6 DIDO Girl Who Got Away
- 7 JAKE BUGG Jake Bugg
- 8 LAURA MVULA Sing To the Moon
- 9 VARIOUS The Trevor Nelson Collection
- 10 BEN HOWARD Every Kingdom



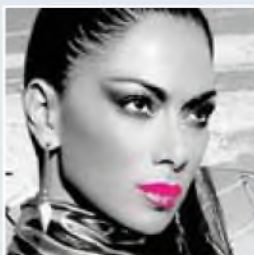
# CHARTS ANALYSIS WEEK 10



## 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



- **NICOLE SCHERZINGER** Boomerang Interscope
- **K KOKE FEAT. RITA ORA** Lay Down Your Weapons RCA
- **NELLY** Hey Porsche Universal
- **BLAKE LEWIS** Your Touch Universal
- **ONE DIRECTION** Little Things Syco
- **CHRISTINA PERRI** A Thousand Years Atlantic
- **EMELI SANDE** Next To Me Virgin
- **AGNETHA FALTSKOG** When You Really Loved Someone Polydor

### UK ARTIST ALBUMS CHART



- **DAVID BOWIE** The Next Day RCA
- **BON JOVI** What About Now Mercury
- **HURTS** Exile Sony
- **JOHN GRANT** Pale Green Ghosts Bella Union
- **SOUND CITY** Sound City - Real To Reel - OST Columbia
- **STORNOWAY** Tales From Terra Firma 4AD
- **WORSHIP CENTRAL** Let It Be Known Integrity Music
- **THE CRIBS** Payola Wichita
- **TIM MCGRAW** Two Lanes Of Freedom Big Machine
- **BLONDIE** Greatest Hits Chrysalis
- **BLAKE** Start Over Music Infinity
- **MINDLESS BEHAVIOR** All Around The World Interscope
- **THE VACCINES** Come Of Age Columbia

The new Official Charts Company UK sales charts and Nielsen airplay charts are available from every Sunday evening at musicweek.com.

Source: Official Charts Company

## SINGLES

BY ALAN JONES

**N**icole Scherzinger could make the top of the singles chart this weekend with new single Boomerang flying high on Tuesday's midweek sales flashes with nearly 25% more sales than Justin Timberlake's Mirrors, which has topped the chart for the last two weeks but could now slip to number two.

Mirrors sold 66,572 copies to retain its title last weekend, resisting a strong challenge from Bruno Mars' latest single When I Was Your Man which soared to number two on Sunday on sales of 58,842 copies.

While Bastille stormed to the top of the album chart, their latest single, Pompeii, slipped to number three (58,625 sales) and previous single Flaws jumped 60-43 (6,865 sales).

20 year old singer/actress Bridgit Mendler's debut hit Ready Or Not was the only new



MIDWEEK NO.1

Nicole Scherzinger: Boomerang

entry to make the Top 40 on Sunday, debuting at number seven (38,208 sales).

Pink's Just Give Me A Reason (10-4, 49,163 sales, feat Nate Ruess), Olly Murs' Army Of Two (19-13, 22,505 sales) and The Script's If You Could See Me Now (26-20, 13,953 sales) continued to climb.

Fleetwood Mac's last Top 10 hit when it reached number four in 1988, Everywhere returned to the Top 200 after 3 Mobile's Dance Pony Dance TV campaign. The track rocketed 87-15 (17,798 sales) on Sunday while Fleetwood Mac's Greatest Hits album jumped 128-69 (2,310 sales).

Resistance to The 1975's debut hit Chocolate continued to melt, with the single climbing for the fourth week in a row, and finally making the Top 40 (42-24, 12,678 sales).

In the Top 10 but not mentioned elsewhere this week - all falling, and all suffering double digit declines in sales - were Thrift Shop by Macklemore & Ryan Lewis feat. Wanz (4-5, 48,570 sales), One Way Or Another (Teenage Kicks) by One Direction (3-6, 46,021 sales), I Could Be The One by Avicii Vs. Nicky Romero (5-8, 35,332 sales), Harlem Shake by Baauer (8-9, 28,199 sales) and I Knew You Were Trouble by Taylor Swift (26,814 sales). The latter disc, incidentally, is now Swift's biggest hit, both in terms of Top 10 longevity (11 weeks) and total sales (587,249).

Overall singles sales were down 5.23% week-on-week at 3,329,220 - 4.15% above same week 2012 sales of 3,196,574.

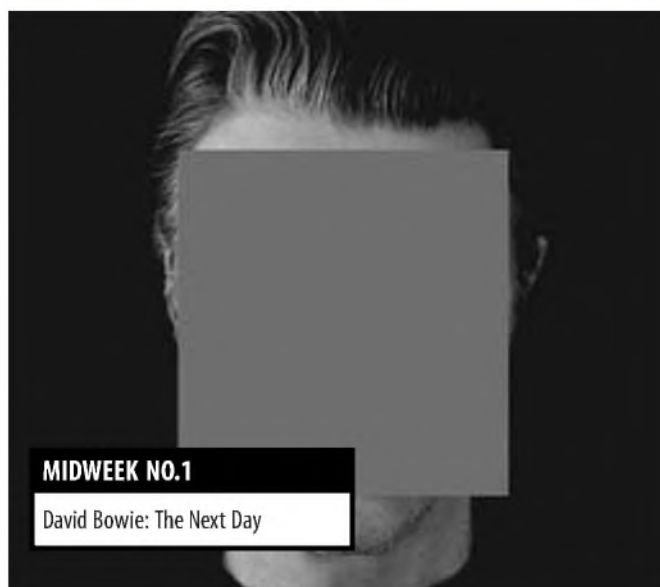
## ALBUMS

BY ALAN JONES

**D**avid Bowie is certain to score his ninth number one album this Sunday, with the eagerly anticipated The Next Day - his first new album for a decade - storming to the top of Tuesday's midweek sales flashes, with sales of nearly 56,000 copies putting it well ahead of fellow veterans Bon Jovi's new album What About Now, which racked up more than 20,000 sales and is destined to debut at number two.

Brixton-born Bowie will replace another South London act at the chart summit - Bastille, whose debut album Bad Blood coursed all the way to the top of the chart, on first week sales of 56,572. In doing so, it brought to an end the seventh run at number one thus far by Emeli Sande's debut album, Our Version Of Events. Sande's album falls to number two on its 56th consecutive week in the Top 10, and its 13th in a row in the top five, but enjoys a significant Mother's Day effect, increasing sales week-on-week to 53,671 - its highest for 10 weeks.

Returning to Bastille, Bad Blood sold only 18,183 copies on CD but 38,389 copies downloads last week, setting a new record



MIDWEEK NO.1

David Bowie: The Next Day

for percentage sales digitally for a number one, with a hefty 67.86% of its sales in that format.

While Bastille topped the chart at the first attempt, Stereophonics and Dido, who have seven number one albums between them, had to settle for lesser debuts with their latest albums last Sunday.

Stereophonics reached number six with their first studio album, Word Gets Around, in 1997. Their next five studio albums - Performance And Cocktails (1999), Just Enough Education To Perform (2001), You Gotta Go There To Come Back (2003), Language Sex Violence Other (2005) and Pull The Pin

(2007) - all reached number one. But 2009's Keep Calm And Carry On only got to number 11, so the number three debut (45,935 sales) last week of Graffiti On The Train - their first album for Stylus after leaving V2 - marked something of a recovery.

Dido is the only artist to have two of the century's Top 10 albums, with debut solo album No Angel (2000) ranking fourth for the 21st century on sales of 3,070,926 and 2003 follow-up Life For Rent placed eighth with 2,876,968 sales. Like Stereophonics, she suffered a major drop-off with last album Safe Trip Home (2008) - her

third - debuting and peaking at number two but selling only 241,647 copies. Her fourth Girl Who Got Away - her first for RCA after a career at Cheeky - sold 32,867 copies last week and debuted at number five.

Although she failed to win either the BBC's Sound Of 2013 or The Brits' Critics' Choice awards, singer/songwriter Laura Mvula from Birmingham's inclusion in the short lists for both generated much interest. Her first single, Green Garden, climbed 32-31 (9,065 sales) on Sunday, while her debut album, Sing To The Moon, entered at number nine (18,954 sales).

The only Top 10 album not mentioned elsewhere is Mumford & Sons' Babel, which dived 2-8 (21,352 sales).

The Trevor Nelson Collection enjoyed the biggest sales of its eight week chart run, shifting 25,256 copies to raise its cumulative sales to 147,852, and climbing 2-1.

Overall album sales were up 17.35% week-on-week at 1,923,810, thanks in part to the fact that Sunday was Mother's Day. That's 10.17% above same week 2012 sales of 1,746,222 but 2.29% below sales of 1,968,853 in the week immediately prior to Mother's Day (which fell on March 18) last year.



# LEARN TO PLAY DAY

Saturday March 16<sup>th</sup> 2013



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# INDUSTRY EVENTS DATES FOR YOUR DIARY

# APRIL

**11** Music Week Awards 2013  
The Brewery, London

# MusicWeek Awards 2013

## 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)

## 13-15

Sonar Festival  
MACBA and CCCB/Plaça de las Drassanes,  
Barcelona  
[sonar.es](http://sonar.es)

## 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)

**FORTHCOMING  
FEATURES**



## Arenas special

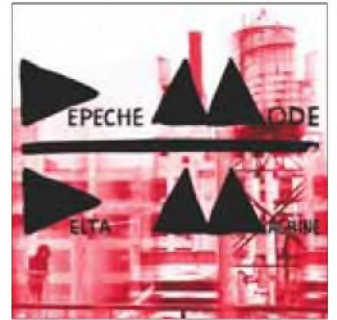
After a successful 2012 with a string of sold-out dates from the likes of Rolling Stones, Robbie Williams and Nicki Minaj at London's O2, arena tours seem to be as popular as ever. Will music's strong presence continue through 2013? Music Week will investigate in a special feature on March 29.

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 7226 7246.

# PRODUCT KEY RELEASES



▶ SUEDE Bloodsports 18.03



▶ DEPECHE MODE Delta Machine 25.03

## MARCH 18

### SINGLES

- **30 SECONDS TO MARS** Up In The Air (Virgin)
- **ALT-J** Dissolve Me (Infectious)
- **ANGEL** In Between Time (Island)
- **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 (4Ad)
- **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)
- **FRYARS** On Your Own (675)
- **JAKWOB FEAT. MAIDAY** Fade (Boom Ting)
- **KODALINE** The High Hopes Ep (Rca)
- **MAN LIKE ME** Slezee (Cartoon)
- **STEVE MASON** On My Lord (Double Six)
- **MELODY'S ECHO CHAMBER** Crystallized (Weird 'Noria)

- **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 (Navigato)
- **TEAM GHOST** Curtians Ep (W-Sphere)
- **WILLY MOON** My Girl (Island)
- **WOODKID** I Love You (Island)

### ALBUMS

- **BILLY BRAGG** Tooth & Nail (Cooking Vinyl)
- **DAUGHTER** If You Leave (4Ad)
- **DEPTFORD GOTH** Life After Defo (Merok)
- **DAVID GARRETT** Music (Decca)
- **LOW** The Invisible Way (Sub Pop)
- **STEVE MASON** Monkey Minds In The Devil's Time (Dunmu)
- **BRIDGIT MENDLER** Hello My Name Is (Polydor)
- **MARTI PELLOW** Hope (BK Records)
- **PHOSPHORESCENT** Muchacho (Dead Oceans)
- **ELVIS PRESLEY** Aloha From Hawaii Via Satellite (Legacy Edition) (Rca/Legacy)
- **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)
- **DAYTONA LIGHTS** Midnight Beach (Hubris)
- **DIAMOND VERSION** Ep 4 (Mute Artists)
- **DIRTY DUBSTERS** Fire It Up!!! (Irish Moss)
- **EVE** Make It Out This Town (Polydor)
- **F.U.R.S** Striptease (Loose Lips)
- **KENDRICK LAMAR** Swimming Pools (Drank) (Interscope/Aftermath)
- **LITTLE GREEN CARS** Big Red Dragon (Island/Glassnote)
- **MOYA** A Little More Love (Four To One/Absolute)
- **CHARLENE SORAIA** Ghost (Peacefrog)
- **SOUTH LONDON ORDNANCE** Revolver (Hotflush)
- **TAYLOR SWIFT** 22/State Of Grace (Mercury)
- **SYRON** Here (Mus/Black Butter)
- **UNKLE** Unkle Trance Film (Surrender Ah)
- **LEWIS WATSON** The Wild (Warner Brothers)

### ALBUMS

- **ANTHRAX** Worship Music (Nuclear Blast)
- **BLEED FROM WITHIN** Uprising (Century Media)
- **JOE BONAMASSA** An Acoustic Evening At The Vienna Opera House (Provogue)
- **JENN BOSTIC** Jealous (Jenn Bostic)
- **EDWYN COLLINS** Understated (Aeg)
- **CRIME AND THE CITY SOLUTION** American Twilight (Mute Artists)
- **DEPECHE MODE** Delta Machine (Columbia)
- **DIAMOND RUGS** Diamond Rugs (Partisan Records)
- **DJ KOZE** Amygdala (Pampa)
- **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)
- **LEWIS WATSON** The Wild (Warner Brothers)
- **LIL' WAYNE** I Am Not A Human Being II (Cash Money/Island)
- **WE CUT CORNERS** Today I Realised I Could



▶ **ANGEL** About Time 15.04▶ **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

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

- **JUSTIN BIEBER** All Around The World (*Def Jam*)
- **BIFFY CLYRO** Biblical (*14th Floor*)
- **JENN BOSTIC** Not Yet (*Jenn Bostic*)
- **ANDY BURROWS** If I Had A Heart (*Pias*)
- **DEEP PURPLE** All The Time In The World/Hell To Pay (*Earmusic*)
- **DOG IS DEAD** Do The Right Thing (*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 Moons/Emi*)
- **K** Too Young To Die (*KMusic*)
- **LUCY ROSE** Shiver (*Columbia*)
- **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** Bat Out Of Hell Special Edition (*Sony*)
- **MUDHONEY** Vanishing Point (*Sub Pop*)
- **NKOTB** 10 (*Nkott*)
- **BILLY OCEAN** Here You Are (*Aqua Music*)
- **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

- **ANGEL** The World (*Island*)
- **MICHAEL BUBLE** It Had Better Be Tonight (*Reprise*)
- **DROWNING POOL** Resilience (*Eleven Seven/Emi*)
- **FRIGHTENED RABBIT** Backyard Skulls (*Atlantic*)
- **IGGY AZALEA** Work (*Mercury*)
- **LULU JAMES** Closer (*Sony*)
- **THE JOY FORMIDABLE** Little Blimp (*Canvasback/Atlantic*)
- **JOSH KUMRA** The Answer (*Rca*)
- **NINA NESBITT** Stay Out (*Island*)
- **PHOENIX** Entertainment (*Glassnote/Atlantic*)
- **PLATNUM** Love You Tomorrow (*All In*)
- **KAREN RUIMY** Whisper (*Karais*)
- **SACRED MOTHER TONGUE** A Light Will Shine (*Emi*)
- **HARPER SIMON** 99 (*Pias*)
- **TRIBES** Dance Hall (*Island*)
- **TRIGGERFINGER** Let It Ride (*Dramatica*)
- **VALENTINE** Love Like (*Integrity*)
- **VILLAGERS** The Bell (*Domina*)
- **YADI** The Blow (*Warner Brothers*)

### ALBUMS

- **SARAH BLASKO** I Awake (*Dramatica*)
- **DEVICE** Device (*Warner*)
- **DROWNING POOL** Resilience (*Eleven Seven/Emi*)
- **GHOST** Infestissimum (*Island*)
- **LOW SEA** Remote Viewing (*Dell'orso*)
- **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 (*Island/Demon*)
- **TODD RUNDGREN** State (*Esoteric Antenna/Cherry Hea*)
- **BILL RYDER-JONES** A Bad Wind Blows In My Heart (*Domina*)
- **THE STRANGLERS** Feel It Live (*Coursegooc*)
- **TYGA** Hotel California (*Cash Money/Island*)
- **WILLY MOON** Here's Willy Moon (*Island*)

## APRIL 15

### SINGLES

- **AMELIA LILY** Party Over (*Xenomania/Rca*)
- **BAT FOR LASHES** Lilies (*Parlophone*)
- **THE BRAND NEW HEAVIES** Sunlight (*Heavy Tone*)
- **CALI** Fatally Yours (*New Classique*)
- **CLEAN BANDIT** Mozart's House (*Atlantic*)
- **LAUREL CANYONS** Youth Blood (*Wire Souana*)
- **BETH ORTON** Dawn Chorus (*Anti-*)
- **RASCALS FEAT. PROFESSOR GREEN** Fire Blaze (*Virgin*)
- **NICKY ROMERO & NERVO** Like Home (*Virgin*)
- **RUDIMENTAL** Waiting All Night Ft. Ella Eyre (*Asylum/Atlantic*)

### ALBUMS

- **ALESSI'S ARK** The Still Life (*Bella Union*)
- **ANGEL** About Time (*Island*)
- **MICHAEL BUBLE** To Be Loved (*Reprise*)
- **COMMON TONGUES** Tether & Twine (*Dbm/Zimbalem*)
- **DEAD CAN DANCE** In Concert (*Pias*)
- **FALL OUT BOY** Save Rock And Roll (*Def Jam*)
- **IRON & WINE** Ghost On Ghost (*4Ag*)
- **PAUL KELLY** Spring And Fall (*Dramatica*)
- **KILLING JOKE** The Singles Collection 1979-2012 (*Spinefarm/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*)
- **SULK** Graceless (*Perfect Souana*)
- **TRIGGERFINGER** All This Dancin' Around (*Dramatica*)

## APRIL 22

### SINGLES

- **DON BROCO** Whole Truth (*Search And Destroy/Rca*)
- **JAMIE N COMMONS** The Desperation Ep (*Fiction*)
- **JOYWRITE** Headrush (*Pubulus Brothers*)
- **RAE MORRIS** From Above (*Atlantic*)
- **RIHANNA** Pour It Up (*Def Jam*)

### ALBUMS

- **AMY DICKSON** Dusk And Dawn (*Sony*)
- **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 Souana*)
- **JUNIP** Junip (*City Slang*)
- **KID CUDI** Indicud (*Island*)
- **THE NEIGHBOURHOOD** I Love You (*Columbia*)
- **SNOOP LION** Reincarnated (*Sony*)
- **TATE STEVENS** Tate Stevens (*Sony*)

## APRIL 29

### SINGLES

- **AMPLIFY DOT** Kurt Cobain (*Virgin Records*)
- **BO BRUCE** Save Me (*Mercury*)
- **EMILIA MITIKU** You're Breaking My Heart (*Warner Music Entertainment*)
- **PITBULL FEAT. CHRISTINA AGUILERA** Feel This Moment (*Rca*)

### ALBUMS

- **!!! Thr!!!er** (*Warp*)
- **AMELIA LILY** Be A Fighter (*Xenomania/Rca*)
- **THE BRAND NEW HEAVIES** Forward (*Heavy Tone*)
- **BO BRUCE** Before I Sleep (*Mercury*)
- **THE COMPUTERS** Love Triangles, Hate Squares (*One Little Indian*)
- **DEEP PURPLE** Now What?! (*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

- **ATLAS GENIUS** Symptoms (*Warner Bros*)
- **JAI MCDOWALL** Got To Let Go (*Nir*)
- **SUB FOCUS** Endorphins (*Ram*)

### ALBUMS

- **BENGA** Chapter II (*Columbia*)
- **THE BLOW MONKEYS** Feel's 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 Com.*)
- **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 (*Believe Digital*)
- **HOT NATURED** Reverse Skydiving (*Hot Creations/Flirt/Warner*)
- **FRANK OCEAN** Sweet Life (*Def Jam*)
- **PARACHUTE YOUTH** Can't Get Better Than This (*Sweat It Out*)
- **STOOSHE** Slip (*Future Cut/Work/Warner Brothers*)

### ALBUMS

- **ATLAS GENIUS** When It Was Now (*Warner Bros*)
- **STACEY JACKSON** Live It Up (*3B1g*)
- **MARK LANEGAN & DUKE GARWOOD** Black Pudding (*Heavenly/Cooperative*)
- **PRIMAL SCREAM** More Light (*15t International*)
- **SHE & HIM** Volume 3 (*Double 6/Domino*)
- **MARQUES TOLIVER** Land Of Canaan (*Bella Union*)

## MAY 20

### SINGLES

- **JAKE BUGG** Broken (*Mercury*)

### ALBUMS

- **CHARLIE BOYER & THE VOYEURS** Clarietta (*Heavenly*)
- **RICH GANG** Rich Gang (*Island*)
- **JAY SEAN** Neon (*Island*)
- **SHINY TOY GUNS III** (*Eleven Seven*)
- **TRIBES** Wish To Scream (*Island*)

## MAY 27

### SINGLES

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

### ALBUMS

- **BRAZOS** Saltwater (*Dead Oceans*)
- **STOOSHE** Stooshe (*Warner Brothers/Future Cut*)
- **THE WEEKS** Dear Bo Jackson (*Columbia*)

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

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



### BRIDGIT MENDLER Hello My Name is...

(Hollywood Records/Polydor)



March 18

US singer-songwriter, Bridgit Mendler is the star of US series Good Luck Charlie - the highest rating show on the Disney Channel - and is now making a foray into the UK music charts.

First in the pipeline was the release of her debut single in the territory, catchy pop/R&B number Ready or Not, which came out in the UK on March 4 and samples The Delfonics classic track, Ready or Not Here I Come (Can't Hide from Love). The track has already been a hit in the US for the teenager, selling close to a million copies and clocking up over 20 million YouTube views.

Album Hello My Name Is... features collaborators Priscilla Renea (Rihanna/Cheryl), Dan Pringle & Leah Haywood (The Wanted/Demi Lovato) and more.

In 2012, Mendler performed on the semi-final of The X Factor USA to an audience of 12million people.

## TRACK OF THE WEEK



### WRETCH 32 Blackout feat. Shakka

(Ministry Of Sound/  
Levels Recordings)



May 12

Blackout is the first single to be released from Wretch 32's forthcoming third studio album, due for release in August.

The track was co-created by emerging producer Knox Brown who hails from Birmingham and features up and coming London-based singer Shakka (who Wretch 32 scouted), in a collective show of UK talent.

Shakka provides effortless, resounding vocals that melt over samba drum rhythms and a velvety bassline as Wretch - real name Jermaine Sinclair - laces the track with his signature flow and discerning rhymes.

In 2011, Sinclair released his gold-certified LP Black And White which amassed over one million record sales and garnered three Top 5 singles.

He has been crowned 'MC of the year' by MTV for two years in a row.

## INCOMING ALBUMS

### FRANK TURNER Tape Deck Heart

(Xtra Mile Recordings)



Following a year that saw a headline sell-out Wembley Arena show and a performance at the

London Olympics Opening Ceremony, Frank Turner will release his fifth studio album, Tape Deck Heart.

Produced and mixed by Rich Costey (Muse, Weezer, Rage Against the Machine, Interpol), it's the follow-up to 2011's England Keep My Bones, which has sold over 100,000 copies worldwide.

The first single from Tape Deck Heart will be Recovery, of which Turner said: "It sounds like a happy song, but it's clearly not. The album is about unexpected change and a big part of it is relationships ending."

Those who pre-order the album on iTunes will receive Recovery as an instant download. A deluxe edition will also be made available with an additional six tracks, as well as 12" vinyl version.

APRIL 22

### TRICKY False Idols

(False Idols/IMP Records)



Tricky is back with a new studio album, bearing the same name as his label False Idols.

Many of the songs on the LP feature artists signed to his new label, including Londoner Francesca Belmonte and Fifi Rong. The album also features Nigerian vocalist Nneka and Peter Silberman.

"This album is about me finding myself again," says the artist, real name, Adrian Thaws.

"I'll stand behind every track. I don't care whether people like it. I'm doing what I want to do, which is what I did with my first record.

"That's what made me who I was in the beginning. If people don't like it, it doesn't matter to me because I'm back where I was."

New track, Nothing's Changed, features Belmonte and is available to stream now.

MAY 28

### RUDIMENTAL Home

(Asylum Records)



The Hackney-based quartet - Piers Aggett, Amir Amor, Kesi Dryden and Leon Rolle are soon to

release their debut album Home which will be preceded by single release Waiting All Night featuring Ella Eyre.

The forthcoming LP will include hit singles, chart-topper Feel The Love, Not Giving In and the recent online release Hell Could Freeze.

Features on the record consist of an abundance of UK vocal talent, including John Newman, Alex Clare and Emeli Sandé amongst others. Each add their individual vocal prowess over the familiar sounds of Rudimental's signature brass and Hammond organ - with sonic meshing drum 'n' bass beats, soulfulness and big singalong choruses.

The group is heading out on a headline UK tour in April and May, including The Electric in London.

APRIL 29

## STAFF PICK: SERENA DOHERTY, WORK EXPERIENCE



### THE STROKES

Comedown Machine

(Rough Trade Records)

After a five-year wait for Angles and the odd separation of band members during recording, you'd be forgiven for thinking The Strokes' days were numbered. Luckily, you'd be wrong.

The Noughties uber-cool pretty boys have polished off oversized sunglasses and reunited in the studio to bring us their fifth LP Comedown Machine.

For those still sucking on a Marlboro in their thrift shop blazer and ripped skinny jeans, awaiting the return of Is This It roughed-up garage rock, look no further than first single All The Time. It's token fan-servicing at its best. The track is a welcome return to form and will momentarily slake your thirst for

hip-thrusting indie rock.

The Strokes, however, have largely moved on from 70s nostalgia to tackle a new decade. Well, not-new. The album begins as Tap Out harnesses 80s electropop gold that would slide beautifully into indie flick Drive's soundtrack. Similarly, the inexplicably



high vocals of One Way Trigger sound as though Jules is channelling a gaggle of 80s boy bands through his crotch. In a good way.

The Strokes' transition is almost complete and who knows, one day they may be re-birthing their debut sound as an homage to the millennium's early years. Until then, expect catchy tunes, a tighter band and giggles during the humorous cynicism of Welcome To Japan.

MARCH 25



## NEW REISSUES / CATALOGUE ALBUMS

**ELECTRONIC: Electronic**

(EMI 9074312)



Fusing the talents of Manchester mavericks Bernard Sumner (playing hooky from Hooky and the rest of New Order), and Johnny Marr (newly departed from The Smiths), with assistance from The Pet Shop Boys and Kraftwerk's Karl Bartos, Electronic was an alternative supergroup who made an exceptional debut at the end of 1989, when their joyous, pure pop anthem Getting Away With It was a major hit. Lushly orchestrated, informed and infused with melodic sweetening from Neil Tennant & Chris Lowe, it was to be one of only three songs the PSB pair would work on with the group, and when Sumner and Marr completed the album more than a year later, it was with assistance from Bartos, whose presence seemed to render proceedings less lightweight but no less compelling, as the album's No.2 chart placing suggests. Digitally remastered for this special new edition, which also includes a

whole CD of rare and previously-unreleased tracks, alternate versions, edits and instrumentals, it remains a formidable album, with muscular dance beats merging with guitars to form a perfect dance/rock storm. Among the best tracks are follow-up hit Get The Message, a masterful Sumner/Marr composition; the more thoughtful instrumental Soviet - a beautiful, almost classical vignette; and the rap track Feel Every Beat.

**VARIOUS: Radio Gold - Special Bigger In Britain Edition**

(Ace CD/CD 1352)



Five previous volumes of Radio Gold have mined a rich seam of songs which, although radio hits in America, were rather less successful in attracting sales. The latest edition of the series, after a hiatus of more than five years, adds a twist by concentrating its attentions on collecting together recordings by established American recording acts that became much bigger hits in Britain than in their homeland. It

is a telling statistic that while all of them were UK hits reaching at least No.22 - and in many cases much higher - fewer than half of them even made the Hot 100 in America, and none of them got higher than No.29. Freddie Bell's Giddy-Up-A-Ding-Dong, Jimmie Rogers' English Country Garden and Jim Reeves' Welcome To My World are among the tracks with the most starkly contrasting fortunes, reaching four, five and six respectively in the UK while remaining resolutely uncharted in America. For all their UK success, however, most of the 24 tracks here are new to CD, and to further encourage sales a thoroughly-researched, intelligently-annotated and fulsomely-illustrated 24-page booklet completes a perfect package.

**DAVE EDMUNDS: Subtle As A Flying Mallet** (RPM 526)

After proving his guitar virtuosity with Love Sculpture, Dave Edmunds found solo fame and topped the

chart in 1970 with his superb remake of the Fats Domino hit I Hear You Knocking. Three years later, he still hadn't managed to have a follow-up hit, so he went into his own Rockfield studio and came up with Subtle As A Flying Mallet, on which most tracks are sonically superior to - but otherwise faithful recreations of - late 1950s and early 1960s songs. It was a big success for Edmunds, providing back-to-back Top 10 hits in the form of his covers of The Ronettes' Baby I Love You and The Chordettes' less well known Born To Be With You. With Edmunds' full co-operation, the album has now been remastered and expanded, with no fewer than eight bonus tracks, six of which were previously on the number one soundtrack album for the David Essex movie Stardust. Edmunds' authentic adaptations are interrupted only by one contemporary song, the pleasing ballad She's My Baby, written by pal Nick Lowe. Extensive liner notes include informative quotes from Edmunds himself.

**FINE YOUNG CANNIBALS: Fine Young Cannibals** (Edsel EDSK 7021)**The Raw & The Cooked** (EDSK 7022)

Slipped in deluxe double disc editions, with bonus tracks and remixes for reissue, Fine Young Cannibals' eponymous 1985 debut and 1988 follow-up The Raw & The Cooked were both enormously successful albums, and have been unavailable for some time. Formed when singer Roland Gift joined bassist David Steele and guitarist Andy Cox - both previously successful with The Beat - the FYCs had a very distinctive, commercial and appealing sound. Initially veering on high-energy - listen to the hits Johnny Come Home and Suspicious Minds - they honed and polished their technique for The Raw & The Cooked, and scored the first three of the album's six hits with the brilliant and utterly different Buzzcocks remake Ever Fallen In Love With Someone, their own enormously powerful and distinctive She Drives Me Crazy with its big, fat guitar motif, and the faster-paced Good Thing, all of which made the Top 10.

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**JOB SPECIFICATION:**

- Programming across VEVO.com, mobile, Xbox and other platforms
- Operations management at VEVO and YouTube admin
- Monitoring Google Analytics/Chartbeat to help inform programming decisions
- Using all available tools to drive traffic to VEVO
- YouTube Channel management
- Writing and managing copy
- Liaising with labels on scheduled promotions and securing assets (video delivery/images)
- Conceiving programming and playlist features based on current music trends and events
- Creating analytics reports for labels

**KEY ACCOUNTABILITIES:**

Responsible for ensuring website is programmed to high standard - images/copy/titles/links  
Responsible for ensuring traffic drivers are targeted/applied (watchpages/playlists)  
Responsible for ensuring schedules are met and that labels/team members supply assets/make updates (where needed) on time

**COMPETENCE REQUIREMENTS:**

A genuine passion for and understanding of emerging trends in pop culture;  
CMS experience, Google Analytics, basic HTML, proactive and organised.

If you are interested please contact [lucy.holloway@vevo.com](mailto:lucy.holloway@vevo.com) with your CV, covering letter and available start date. We do not accept CV's from recruiters.

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**▲ CLARE WINNERS**

Following a BRITs nomination for Best British Single, Alex Clare and the team at Island are celebrating 4.6 million worldwide sales of Too Close from acclaimed debut album The Lateness Of The Hour. The LP has reached a landmark itself, selling 450,000 across the globe. [L-R] Island MD Jon Turner, Island president Darcus Beese, Alex Clare, Island A&R director Nick Huggett, Island marketing manager Olivia Nunn and Clare's manager Raye Cosbert.



**◀ NORDOFF TO NEW PASTURES**

Nordoff Robbins bid an extremely fond farewell to its outgoing CEO Pauline Etkin at the brand new ME Hotel in London last Tuesday. Pictured [L-R] agent Carl Leighton-Pope, Nordoff Robbins Ambassador Laura Wright, Pauline Etkin OBE, Nordoff Robbins' new CEO Dr Marcus Stephan and Paul Gambaccini.

**▼ DIAMOND DEEZERS**

The UK team at streaming platform Deezer have moved into a swanky new office in Shepherd's Bush – and held a wee shindig last week to celebrate. [L-R] MD Mark Foster, international PR director Julie Harari-West and PPL comms boss Jonathan Morrish.



# KEY SONGS IN THE LIFE OF

**Jon Moon**



*Producer/  
Engineer,  
Sensible Music  
Group*

**What's the first record you remember buying?**

Sparks - No.1 Song In Heaven (blue vinyl 12"). I Loved the emergence of analogue synths. Also Tonic For the Troops by The Boomtown Rats – a cool school boy record.

**Which song was (or would be) the 'first dance' at your wedding?**

Once In A Lifetime, Talking Heads - sweet irony.

**Which track would you like played at your funeral?**

Come Into my Life - Jimmy Cliff. It spreads love and life.

**What's your karaoke speciality?**

That's got to be Lovely Day by Bill Withers. I've spent many a time going blue in the face achieving the long note at the end.

**What was the best artist meeting of your life?**

I've been privileged to meet and work with some really amazingly talented and personally inspirational artists over the years, but I have to say Amy Winehouse changed my life - we had a connection.



**Recommend a track Music Week readers may not have heard...**  
She Cries Real Tears by Kristian Marr & the Spring Heeled Jacks.

**What's your favourite single/track of all time?**

There are so many! Maybe as a flipsided 7", Rappers Delight by the Sugar Hill Gang...

# ARCHIVE

**MUSIC WEEK March 10 1984**

A new pop chart based on the views of record buyers is being planned for a Channel 4 music-based magazine programme called **Ear-Say**. Editor **Mick Watts** says the show intends to "hit more buttons than any other TV pop programme"... Virgin chairman **Richard Branson** is to put airline tickets on sale in his record shops when his proposed new transatlantic service gets off the ground. The new cut-price airline was announced in a blaze of publicity last week when Branson revealed his investment in the project is in excess of £1m – "Just over one month's profits for the Virgin Group"... **Boots** and **Woolworths** have confirmed industry rumours that they are considering entering the pre-recorded video cassette market, apparently spurred by the sales, rather than rental, possibilities of music videos in general and the enormous interest in the **Making Of Michael Jackson's Thriller** in particular...Talking of which, Jackson cleaned up at the **Grammy Awards** - taking home eight gongs for the Thriller album and one for his role as narrator of a children's story recording of ET.



**SINGLES TOP 5 10.03.84**

POS	ARTIST	SINGLE
1	NENA	99 Red Balloons
2	KOOL & THE GANG	Joanna/Tonight
3	FRANKIE GOES TO HOLLYWOOD	Relax
4	NIK KERSHAW	Wouldn't It Be Good
5	BREAK MACHINE	Street Dance



**ALBUMS TOP 5 10.03.84**

POS	ARTIST	ALBUM
1	THOMPSON TWINS	Into The Gap
2	QUEEN	The Works
3	BILLY JOEL	An Innocent Man
4	MICHAEL JACKSON	Thriller
5	THE SMITHS	The Smiths

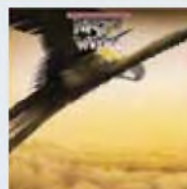


**NEW RELEASES RECOMMENDED 10.03.84**



**CHRIS REA** I Don't Know What It Is But I Love It  
**NIGHTWING** My Kingdom Come

I Don't Know What It Is But I Love It by Chris Rea is a "rockish up-tempo single with a useful title line hook". An "attractive opening and intelligent overall arrangement" could take it to the lower end of the chart says Tony Jasper. The latest album from heavy metal act Nightwing, My Kingdom Come is a "very strong comeback". Keyboard man Kenny Newton is put to "excellent use", promoting the band into the "welcome realms of pomp rock".





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▼ **SYNCING A FEW**

With plenty to talk about after AIM's sync licensing conference in London at the end of last month, indie record execs mingled with music supervisors for a quick drink and maybe even some enquiries about what might be popping up in the TV guide in months to come.

1. Fraser Davidson (Synch Tank); Serena Benedict (Just Music); Matt Harris (Rough Trade Publishing).
2. Halina Wielogorska (AEI Media); PJ Bloom (Neophonic); Marianne Frederick (Buzzin' Fly); Simon Raymonde (Bella Union).
3. Iain Cooke (music supervisor); Theo Seffusati (Warp).
4. Karis Beckingham (Cooking Vinyl); Matt Bristow (Cherry Red Records); David McGinnis (Mute).
5. Richard Snow, Matt King (Skint Records); Marcus Scott (Hyperdub).



## FABLED LABELS

### RAK RECORDS

Key Artists: Suzi Quatro, Racey, Hot Chocolate

Rak Records was launched in London in 1969 by the late record producer Mickie Most. The label encompasses Rak Publishing and Rak Management, the latter of which was run alongside Peter Grant who went on to manage Led Zeppelin.

RAK had a fairly constant stream of hits throughout the Seventies and early to mid Eighties. In 1973 fourteen out of 18 of the label's releases were Top 30 hits or better. Notable artists included Suzi Quatro, Hot Chocolate, Steve Harley & The Cockney Rebel, Smokie, Racey and Kim Wilde. Records were distributed via a licensing deal with EMI, which bought the company and its master recordings from Most in 1986. Most carried on managing the publishing catalogue and the label's recording studios in St Johns Wood until he died in May 2003, aged 64.

RAK Publishing continued to be successful many years after the copyrights' original releases. Hot Chocolate's You Sexy Thing featured in the worldwide hit movie The Full Monty, Joan Jett and the Blackhearts I Love Rock 'n' Roll was covered by Britney Spears and Steve Harley's Make Me Smile was re-released twice and used in a Marks and Spencer's TV campaign. RAK Publishing continues to sign new artists and writers.

Did You Know? Racey's hit Lay Your Love On Me became RAK records' biggest selling single after shifting more than 800,000 units and was penned by label mates and Smokie members, Chris Norman and Pete Spencer.

## SOCIAL STANDING

Official fan pages go head-to-head

Platform	Artist	Count
Facebook (LIKES)	Bastille	109,991
	Disclosure	136,764
Twitter (FOLLOWERS)	Bastille	63,145
	Disclosure	75,831
YouTube (VIEWS)	Bastille	8,561,653
	Disclosure	12,513,368

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*'Johnny's in the basement / Mixing up the medicine'*



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