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VAMPIRE WEEKEND

Modern Vampires of the City



XL
RECORDINGS

VAMPIRE WEEKEND

Modern Vampires of the City

THE NEW ALBUM



COMING MAY 6TH



BIG INTERVIEW

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Mr Rod Stewart is back with his first LP of original songs in years - and a tale or two to tell



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A special focus on the Christian and Gospel music scene

Friendly fire for Virgin/EMI

MIKE SMITH AND CLIVE CAWLEY'S EMI TO TAKE ON NICK BURGESS' VIRGIN - UNDER ONE ROOF

Virgin/EMI Records won't just be competing with rival labels inside and outside of Universal Music - it will be competing with itself.

Universal UK CEO and chairman David Joseph has told *Music Week* that the split structure of the new label has been modelled on Polydor's successful setup from the Nineties and early Noughties - when the general managers of Polydor UK (PUK) and Polydor Associated Labels (PAL) shared a rivalry with each other.

Both Joseph and his boss Lucian Grainge previously ran Polydor with this structure.

Virgin/EMI Records will sit alongside Island, Polydor and Decca as one of Universal UK's frontline labels, as Mercury essentially becomes an imprint. Virgin and EMI will be internally divided, with separate marketing, A&R and press budgets for both sub-labels.

Former Mercury man Mike Smith has been named EMI president of music, and will bring his A&R team with him. The majority of Mercury staff and artists will be folded into EMI, with Mercury managing director Clive Cawley taking the MD role. Meanwhile, Virgin Records VP of A&R Nick Burgess will head up the Virgin side of the label, bringing his A&R team across from the former EMI building on Wright's Lane. Both Smith and Burgess will report to Ted Cockle, who will lead the Virgin/EMI label.

"That [split] structure really helped Polydor grow to become the UK's No.1 label," Joseph told *Music Week*. "It's a healthy, respectful and fun competition. Mike and Nick will both establish separate cultures within the one company."

Music Week understands that fewer than five Universal employees will leave the company



Nick Burgess (top left) and Mike Smith (top right) will head up Virgin and EMI respectively, reporting into Ted Cockle (bottom right). Clive Cawley (bottom left) becomes EMI MD

as a result of Mercury staff moving to the EMI side of the new label, including Mercury president Jason Iley. However, new staff are also expected to be hired in the coming weeks.

Joseph said the "timing felt right" to fold Mercury into Virgin as "it's always best to make changes when you're strong - [Mercury] is coming out of a good period of domestic A&R".

Virgin/EMI Records will

operate from the fourth floor of Universal Music's London office, which previously housed Mercury, with the Virgin team moving across early next month.

Joseph said he was "delighted" to secure EMI's future as a consumer-facing brand. "It has so much integrity. It's part of the landscape of British music around the world," he explained, adding that he is not keen on dividing Virgin and EMI further

CAPITOL GAINS

Buzz is building around the launch of a new Universal label in the UK - Capitol Records.

David Joseph said to expect more details on the label in a couple of weeks

However, he told *Music Week* that Capitol UK would "initially be smaller" and "differently structured" than other frontline Universal labels, and that it would be based outside of the major's Kensington office.

Recent national newspaper reports suggested that the new label's offices could be based in Abbey Road studios. Joseph said that was "one of a number of options".

into boutique or smaller sub-labels at this stage. Joseph confirmed that there was a "separate plan in place" for EMI jazz label Bluenote, with details to be revealed soon.

Kobalt shoots up to No.2 singles publisher

Kobalt has grabbed its biggest share yet of the UK singles market to rank as Sony/ATV/EMI's closest competitor.

The company claimed 17.6% of the publishing shares of Q4's Top 100 tracks, according to *Music Week* calculations, as it moved above Universal for runner-up spot on the quarterly rankings.

It was the second successive quarter in which Kobalt had produced a personal best score and highlighted yet again its ability to compete with the big

traditional publishers. Sony/ATV/EMI finished out in front with 34.0% of the market, while it also ruled albums with a 33.0% share of the period's Top 50 titles.

Kobalt's success came in a quarter in which it revealed it had built up a war chest of \$100m to spend on advances and new copyrights over the next year. Its success as a music publisher has until now been exclusively about administering copyrights rather than owning

them, highlighted by its big successes at the end of 2012.

Leading the charge was Swedish songwriter Arnthor Birgisson whose song Impossible with P&P-signed Norwegian Ina Wroldsen was the top-selling single of Q4 after being covered by X Factor winner James Arthur. It sold nearly 900,000 copies by the end of December on its way to achieving 1 million domestic sales, according to the Official Charts Company.

The Scandinavian connection

continued for Kobalt in the quarter with Swedish hit songwriters and producers Max Martin and Shellback who co-wrote Maroon 5 and Adam Levine's One More Night with fellow Kobalt writer Savan Kotecha. It was the 14th top single in 2013, while the three Kobalt writers were also represented elsewhere on the quarter-end Top 20. Max Martin and Shellback collaborated with Sony/ATV's Taylor Swift on her We Are Never Ever Getting

Back Together in 17th place, while Kotecha was one of the writers of One Direction's Live While We're Young in 20th.

Kobalt writers were also among the credits on chart-toppers Diamonds by Rihanna and Don't You Worry Child by Swedish House Mafia featuring John Martin, respectively Q4's third and fifth top singles.

Kobalt also claimed a new high of 7.4% of the albums chart market in Q4.

■ See Analysis pages 14 and 15

NEWS

EDITORIAL

EMI's history at Universal's service



VIRGIN/EMI, THEN. ANYONE with any sense of record company romance - an elixir in arguably short supply these past few years - must at least be pleased to know that the EMI Music name will now live on as a relevant, animated entity in some form.

Critics have loudly, repeatedly argued about the 'victims' of Universal's £1.2bn takeover of its rival major over the past year - yet surely nobody would have thought that iconic red block, so symptomatic of the Fab Four and the best of British, would have been one of them.

And yet back in January - when David Joseph was last on our front page laying out Universal's plans for its hefty new acquisition - that's exactly what appeared to be taking place: Virgin Records seemed to be at the centre of UMG's post-buyout plans, led by the much-respected Ted Cocker. There were few whispers of EMI living on as anything other than a legendary, quixotic memento of past record industry success. (Especially while Sir George Martin was publicly castigating Universal's takeover.)

"David Joseph is right to suggest EMI is a historic British brand. But I also wonder what will become of its very modern jewel, Label Services"

Indeed, initially there wasn't really a mention of the blueprint for EMI brand at all from Universal's corner - something of a surprise to those of us who, as with HMV, could spot its integrity and historic brand value a mile off, crying out for the sort of revitalisation that only a web-savvy, wealthy operation could deliver.

'Integrity' and 'historic'. They're both words that were used by Joseph when describing EMI to *Music Week*, as he calmly swatted away any suggestion that Universal's plan to inspire the brand wasn't there all along. They're also both words that must bring a muddling meddle of huge excitement, a little fear, and a lot of responsibility into Mike Smith. (Who started his career, lest we forget, signing a little-fancied act called Blur to MCA Publishing, before departing in 1992 to... EMI Music Publishing, where he re-signed them and plenty of Britpop's golden kids.)

Yet what still niggles as the dust finally settles on an acquisition process with Herculean complications doesn't have much to do with 'historic' notions at all - but one of EMI's greatest successes in its strained, 'mis-managed', modern-day guise: its consistently impressive Label Services division.

According to industry chatter, the Pet Shop Boys wanted in on EMI's *a la carte* option before signing their new deal with Kobalt - but couldn't secure guarantees that specific staff would be working their 2013 LP long-term.

PSB must have known what is hardly an industry secret; that if an established artist gets the likes of Kevin McCabe handling their promotion and Michael Roe pulling the strings of their marketing, sales and distribution, they're in for a good shot of a proper result.

Quite where these and other talented execs who work on what is now (temporarily?) dubbed Parlophone Label Services eventually end up will be of great interest; not least as Universal has just transferred its closest equivalent, Co-Operative Music, to [PIAS] by way of the EC regulators' instructions.

It's not particularly historic, but I wonder if David Joseph thinks 'Universal Label Services' has a certain ring to it.

Tim Ingham, Editor

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

BBC not ruling out web Album Reviews return

BEEB 'VERY SAD' TO SCRAP ONLINE MUSIC CRITIQUE



MEDIA

BY TIM INGHAM

The BBC is hopeful that it may be able to reinstate its popular online Album Reviews section in some form in the future, after the section was axed due to budget cuts.

The Beeb's Audio & Music team has told *Music Week* that it is focusing its resources on streaming and exclusive music content online and on mobile, rather than written editorial.

The group plans to have 95% of all live music from BBC Radio 1 and Radio 2 streamed across online channels later this year.

The critical corner of the BBC's online music coverage, the written Album Reviews have become a victim of budget cuts as the Beeb aims to make savings of £700m a year by 2016/2017. Although existing reviews will remain online, they won't be added to from April 1.

The reviews were edited by respected journalist Mike Diver (pictured, top right), who will leave his position at UBC Media on April 1.

UBC won the tender to provide the BBC reviews in summer 2009 and has continued to contribute them since.

"This decision was about focusing resources to allow music to truly breathe online," head of popular music at BBC A&M Ben Chapman (pictured right, inset) told *Music Week*.

"Our priority is to get music itself to the eyes and ears of our audience, driving licence fee payers to content. That's how we believe that we can best support the music industry."

The BBC Album Reviews news arrives less than a month after popular music freesheet *The Stool Pigeon* announced its closure online and in print.

A former *DrownedInSound* editor and *Clash* magazine online editor, Mike Diver was the only non-freelance writer working on the site. He was backed by a team of critics including Jude Clarke, Daniel Spicer, Laura Barton, Tom Hocknell, Colin Irwin and Fraser McAlpine.

Diver told *Music Week*: "Losing the BBC Album Reviews is, after the closure of *The Stool Pigeon*,

another disappointing chapter in an ongoing saga of dwindling opportunities for music critics. The landscape is changing, not for the better."

Added Chapman: "There's no doubt we're really sad that we've had to make a decision like this. Happily, the content that Mike and others have written over the years will remain on the site.

"And if we can find ways in the future to bring that critical voice back in music, maybe by other means, we'll certainly look at it very seriously.

"We're here to support new British artists. The best way we can do that is to distribute content meaningfully and engage our audience in conversations.

"We're really pleased with the work Mike and others have done, and we're really supportive of him. He's a talented guy and has run a great service for a long time."

BBC Album Reviews write-ups were often re-posted by Amazon.co.uk in its descriptions of recorded music.

GREG COCHRANE LEAVES RADIO 1 FOR NME

One of the BBC's most prominent music news journalism voices is leaving the Beeb for IPC Media's NME. Greg Cochrane, music journalist for both BBC Radio 1 and 1Xtra Newsbeat, has regularly interviewed artists and industry executives for online and radio coverage.

Cochrane has now been appointed as the new editor of NME.com, replacing the outgoing Luke Lewis. NME editor Mike Williams said this week that in Cochrane he had hired "a brilliant new editor". In addition to his Radio 1 and Newsbeat work, Cochrane has penned articles for the BBC's Album Reviews section.

GLASSNOTE STRIKES GLOBAL DEAL WITH MAX LOUSADA AND TEAM FOR LP BANKRUPT!

Atlantic licenses Phoenix album

LABELS

■ BY TIM INGHAM

The much-anticipated new LP from Grammy-winning band Phoenix will be released via Atlantic Records UK after the firm reached a multi-territory licensing deal with the band's US label Glassnote.

Bankrupt! is the fifth LP from the French group, whose previous effort Wolfgang Amadeus Phoenix (2009) picked up the Grammy Award for Best Alternative Music Album in 2010.

Atlantic will now issue both Bankrupt! and its predecessor across Asia, Europe, South America and the UK. Wolfgang Amadeus Phoenix sold over one million copies worldwide, and was certified gold in the US and Platinum in Canada, Australia and France.

Max Lousada, chairman, Atlantic Records UK said, "Phoenix are a fantastic band, they are incredible live performers and they produce brilliant songs.

"We are very much looking forward to working closely with the band, Daniel and everyone at Glassnote to replicate the success Phoenix have experienced in the US in new countries, including the UK."



Atlantic's promotions team, headed up by Damian Christian, can already claim one big result for Phoenix – last week scoring their first ever Radio 1 playlist position for new single Entertainment.

Daniel Glass, founder and chief executive of Glassnote, told *Music Week*: "Bankrupt! is a brilliant album and yet another genuine step forward for this wonderful band. I'm thrilled to be working with such a passionate and talented team at Atlantic. They are a natural fit, especially because their ranks are filled with big fans of

Phoenix – not least Max Lousada, who loves this record. That definitely gets the respect of both me and the band."

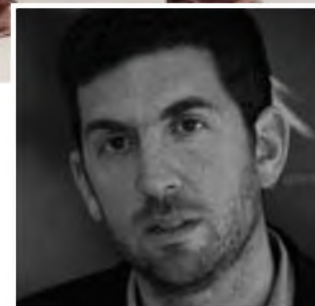
Chris Gentry from Phoenix's management company, United Management, said, "The band are very excited to be working with Max and the team at Atlantic. They respect the success and heritage of the legendary label and look forward to new fans discovering their music."

Bankrupt! will be released in the UK on April 22. Phoenix will be performing a number of festival dates, including headlining Coachella Valley

Music and Arts Festival, Primavera Sound, and an appearance at Beale Street Festival in Memphis. They will also play European festivals such as Reading & Leeds, Optimus Alive!, Rock Werchter, Rock am Ring and Rock im Park.

The deal between Atlantic Records UK and Glassnote excludes Australia, Canada, New Zealand, South Africa and USA.

Phoenix's previous albums – including Wolfgang Amadeus Phoenix – were previously issued in the UK via Co-Operative Music, which was last month sold to [PIAS] for an estimated



"With Glassnote, we will replicate Phoenix's US success in new countries"

MAX LOUSADA, ATLANTIC

£500,000. Co-Op was a divestment from Universal's £1.2bn acquisition of EMI Music last year.

Jean Michel Jarre confirmed for IMS 2013

Synth pioneer Jean Michel Jarre will give the keynote interview at the International Music Summit in Ibiza this year.

Jarre's appearance follows a trend of influential musicians from the early years of electronic music appearing at IMS - disco hero Giorgio Moroder spoke to delegates in 2012.

Meanwhile founding Chic member Nile Rodgers - who broke the news that he was working with Daft Punk at last year's IMS, and is the global ambassador for the Association for Electronic Music (AFEM) - will return to the event in 2013.

Each day of IMS 2013, which takes place between May 22-24 at the Gran Hotel in Ibiza, will culminate in one-off shows with sets from Fatboy Slim, BBC Radio 1 DJ Pete Tong, Sven Vath, Maya Jane Coles and DJ Driis (Idris Elba).

Presentations will include a turn from DJ Yoda, who will be giving a technology demo.

Industry speakers at IMS 2013 will include Tag Strategic's Ted Cohen, The Audience's Oliver Luckett, Ibiza Rocks' Shane Murray and Shazam's Stephen Titmus.

Pete Tong will host the

Summit, while other keynote interviewees will include Paul Van Dyk, Sven Vath, and Idris Elba.

Topics up for discussion at the event will include 'The Changing Face of Ibiza', 'Is The American Style Of Doing Business Killing the Heart of Dance Music?' and a special market focus on Germany.

IMS partner Ben Turner said: "A lot of work has gone into landing Jean Michel Jarre, but we are hugely excited to have his attendance. I interviewed him in 1993 for the *Melody Maker* when electronic DJs like Slam had

remixed his work.

"He is a true pioneer and his understanding of today's scene is quite surprising. His understanding of the challenges facing the business is second to none, and his vision for change is also impressive and inspiring."

Turner added: "Nile set IMS alight last year but it felt like he didn't get to finish his story.

"So welcome back – the man was an inspiration and so much has come from his involvement in IMS 2012.

"He can come back every single year as far as IMS is concerned."



NEWS

NEWS IN BRIEF

■ **MAMA & COMPANY:** The live music firm has acquired East London venue Hoxton Square Bar and Kitchen. The 450-capacity restaurant, bar and live music venue is situated in Shoreditch and has a reputation for hosting up-and-coming acts in the Capital.

■ **STUBHUB:** eBay is to officially retire some of its ticket categories in the UK with sellers instead being able to list secondary tickets for concerts, comedy, theatre and sport on StubHub. The platform is part of the eBay family for secondary ticketing.

■ **SAMSUNG:** 7Digital will be pre-installed on the new Samsung Galaxy S4 this year as the driver behind its Music Hub. The partnership means that over 100 million smartphone devices will ship with 7digital-powered music apps installed during 2013 including the Galaxy S4, BlackBerry Z10 as well as HTC and Windows Phone handsets.

■ **COLUMBIA:** The Sony label has scored a season-long sync deal with F1's Lotus Team. The partnership will see Columbia provide free regular streaming playlists on the new lotusf1team.com website. Bespoke Columbia CDs and vinyl products, as well as music guests and performances throughout the season are also planned.

■ **UMG:** Per Sundin has been appointed senior vice president of the Nordic region for Universal Music Group International. He will report to president of Central Europe Frank Briegmann in the role, which is effective immediately.

■ **FOPP:** Four buyers are reportedly looking to buy music retail chain Fopp from HMV administrators Hilco. The companies that have offered to acquire Fopp are believed to include trade buyers and private equity firms. Despite the offers, Hilco is believed to be close to announcing a deal that will see it take the best of Fopp's nine stores and some HMV sites, releasing them from the insolvency process.

■ **ACM:** The Academy of Contemporary Music is to offer all new performance and production students an Accelerated Learning Programme, to enable them to graduate with a degree aged 19 from September 2013. The move has been launched by the academy to reduce tuition fees and provide a fast track to the music industry.

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MusicWeek.com

VETERAN MUSICIAN GIVES KEYNOTE SPEECH AT SXSW EVENT IN TEXAS

Dave Grohl urges artists to fight for independence

SXSW

■ BY RHIAN JONES

Dave Grohl gave a rousing keynote speech at last week's SXSW in Texas, where he encouraged young artists to fight for independence.

The musician gave a potted history of his career to date, ranging from his first encounter with Edgar Winter track *Frankenstein* to the unexpected success of Nirvana and the formation of Foo Fighters after Kurt Cobain's death.

Grohl discussed his experience within the music industry and stressed how the "musician always comes first." He said: "What matters most is the human element of music. There is no right or wrong there is only your voice. Independence as a musician has been blessed by the advance of technology, making it easier for any inspired young musician to start their own band, write their own songs, make their own record, write and publish their own fanzine, now more than ever you can do this and it can be all yours."



"Who's to say what's a good voice and what's not a good voice? It's your voice, cherish it, respect it, nurture it, challenge it, stretch it and scream it until it's fucking gone because everyone is blessed with at least that and who knows how long it will last."

Turning to the industry today, Grohl used Nirvana's second studio album *Nevermind* as an example of what can be achieved when artists are "left to their own devices". He criticised the modern talent show judging

culture, explaining: "I can truthfully say that Gangnam Style is one of my favourite fucking songs of the past decade. Is it any better or worse than the latest *Atoms For Peace* album? If only we had a celebrity panel of judges to determine that for us - what would J Lo do? Paging *Pita fork* - we need you to determine the value of a song...who fucking cares? I like to think what the world heard in Nirvana's music was three human beings; three personalities on

display, three people that had been left to their own devices - it was honest, pure and real.

"The initial pressing of *Nevermind* was around 35,000 copies - enough by [DGC Records] estimates to last the label a few months. Those were gone within a few weeks. Within a month the album was gold, by Christmas it was platinum and by New Year we were selling 300,000 records a week. Up until that point no one ever told me how to play and what to play and now no one ever would again."

Grohl spoke of feeling "lost" when Cobain died, until he founded Foo Fighters, recording drums, guitar and vocal parts on his own - for a demo to be self-released via Roswell Records.

"The music that I had devoted my life to had now betrayed me - I had no voice," he said, "But eventually that feeling came back - the same feeling that made me feel possessed, empowered, inspired and enraged and so in love with life and music that it had the power to start a revolution, here I was again - left to my own devices."

MMX and K for Breakout March

Monthly industry talent showcase Music Week Breakout will return to London next Wednesday (March 27) at The Barfly venue in Camden.

Headliners on the night will include Oxford band MMX, who specialise in a sound that has been described as 'cinematic indie'.

Other performers will include London-based group K - the act born out of the ashes of Larrikin Love, The Treatment and Marner Brown, whose debut album *Rise* is due for release in the summer.

The Breakout show will also host a performance from 22-year-old vocalist, songwriter and multi-instrumentalist Sid Batham, whose debut EP *Reputation* surfaced online earlier this month.

Richard Judge from band I Dream In Colour will also take the stage for a solo performance, as will 25 year-old singer/songwriter from Stockholm, Linn Oberg.

Music industry executives can get on the guestlist of Breakout and gain entry for free at www.musicweek.com/breakout

Galbraith joins AIF

Kilimanjaro Live CEO Stuart Galbraith has joined the Association of Independent Festivals (AIF) as a board member, adding Wakestock, Sonisphere and Vans Warped Tour to the list of names under the AIF umbrella.

Other new additions to the AIF roster in recent months have included Tramlines, In The Woods Festival, Greenbelt, London Summer Jam, Folk on the Water, Brecon Jazz, Larmer Tree, Festibelly, Imaginadium, Open House Festival, Blissfields and Huw Stevens' SWN Festival.

"We're already enjoying working with the independent entrepreneurs that are driving so



many wonderful festivals throughout the UK, and looking forward to sharing information and experiences with them going forward," said Galbraith, who bought back AEG's share in Kilimanjaro last year.

MusicWeek The Playlist

10 tracks you need to hear...



LULU JAMES
Closer (RCA)
(single, April 8)
Contact: Beth Drake, Toast
Beth@toastpress.com



30 SECONDS TO MARS
Up In The Air (Virgin)
(single, March 19)
Contact: Fred Mellor, MBC PR
fred@mbcpr.com



OFEI
London (unsigned)
(single, TBC)
Contact: Marc Fineman, Fine Management
marc@finemanagement.co.uk



RYAN McDERMOTT FEAT. HIT-BOY
Joy (Mercury)
(free download, out now)
Contact: Lauren Hales
lauren.hales@umusic.com



PARAMORE
Still Into You (Atlantic)
(single, May 20)
Contact: Nienke Klop, All Press
nienke.klop@all-press.co.uk



MAUSI
Move (Loose Lips)
(single, out now)
Contact: Naomi Williams, Totem
naomi@totemlondon.com



ALUNAGEORGE
Attracting Flies (Island)
(single, April 22)
Contact: Beth Drake, Toast
Beth@toastpress.com



THE 1975
Chocolate (Dirty Hit)
(single, out now)
Contact: Jamie Osborne, All On Red Management
jamie@allonred.org



DEPTFORD GOTH
Union (Merok)
(single, out now)
Contact: Jason Edwards, 13 Artists
jason.edwards@13artists.com



FRANK OCEAN
Sweet Life (Mercury)
(single, May 13)
Contact: Lauren Hales
lauren.hales@umusic.com

DATA DIGEST

BREAKOUT



SID BATHAM
22-year-old vocalist, songwriter and multi-instrumentalist Sid Batham released his debut EP Reputation earlier this month. Described as "R&B with strong pop sensibilities and soulful vocals with a rock edge" it's "pop at its biggest and most dramatic." Catch Batham's first ever live show at this month's Breakout event at Barfly in Camden on March 27. Get on the guest list at musicweek.com/breakout



The latest most popular Shazam new release chart:
1 DUKE DUMONT FEAT. A*M*E Need U
2 PINK Just Give Me A Reason
3 RUDIMENTAL Waiting All Night
4 GORGON CITY Real
5 CALVIN HARRIS & ELLIE GOULDING I Need Your Love

GIG OF THE WEEK



Who: Damon Albarn, Noel Gallagher and Graham Coxon
Where: Royal Albert Hall, London
When: March 23
Why: One out of six gigs in aid of Teenage Cancer Trust. This year's events were curated by Noel Gallagher.

SALES STATISTICS



CHART WEEK 11 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,197,170	1,274,886	273,860	1,548,746
PREVIOUS WEEK	3,329,220	1,513,607	410,203	1,923,810
% CHANGE	-4.0%	-15.8%	-33.2%	-19.5%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	38,473,014	15,678,793	3,611,179	19,289,972
PREVIOUS YEAR	37,300,845	14,893,674	3,367,971	19,261,645
% CHANGE	+3.1%	-1.4%	+7.2%	+0.1%

APPOINTMENT TO VIEW



BBC FOUR SESSIONS

Friday, March 22 - BBC4, 10.35pm - 11.40pm
Singer and guitarist Richard Thompson performs a one-off concert at BBC Television Centre's Studio 8. With contributions from Thomson's former Fairport Convention handmate Dave Swarbrick, his daughter Kami, and saxophone player Pete Zorn.

MILES DAVIS LIVE IN GERMANY

Saturday, March 23 - Sky Arts 2, 10pm - 11.15pm
A 1987 concert in Munich by the influential jazz artist, accompanied by saxophonist Kenny Garrett.

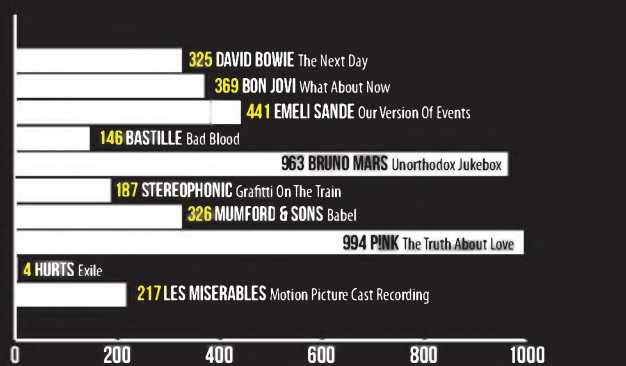
NEVER MIND THE BUZZCOCKS

Monday, March 25 - BBC2, 10pm - 10.30pm
Example takes a turn in the host's chair for another round of the comedy music quiz. Team captains Phil Jupitus and Noel Fielding are joined by Wretch 32, choirmaster Gareth Malone and Lianne La Havas.

PIRATES' BAY



NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON MARCH 18 2013



CRITICAL MASS



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



84
DAVID BOWIE
The Next Day



68
BIFFY CLYRO
Opposites



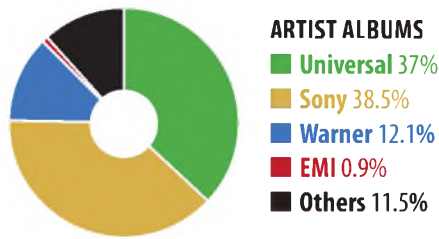
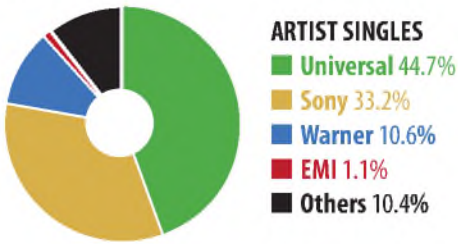
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WILD BELLE
Isles

For daily news visit musicweek.com

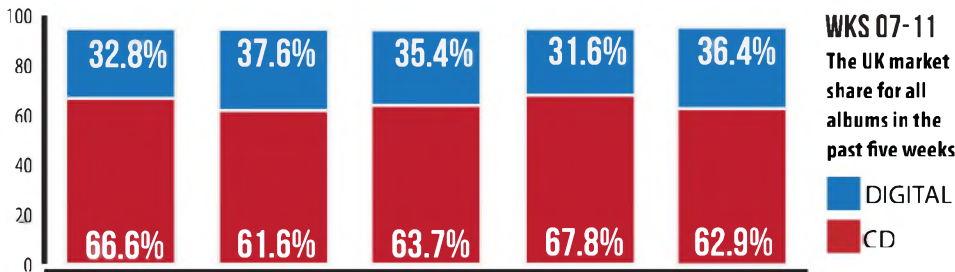
MARKET SHARES BY CORPORATE GROUP



CHART WEEK 11



DIGITAL vs PHYSICAL



TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending March 13

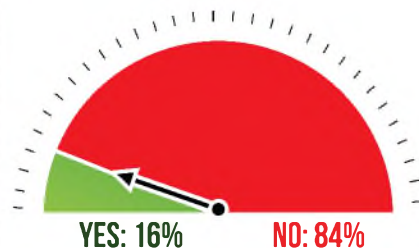
- 01** Pet Shop Boys leave Parlophone - new album confirmed for June *Thursday, March 14*
- 02** BBC Album Reviews to close this month *Wednesday, March 13*
- 03** Artists buying fake online Likes, views and followers - report *Monday, March 18*
- 04** Oasis guitarist Bonehead's album set for release in May *Wednesday, March 13*
- 05** Universal launches Virgin EMI Records, Capitol UK coming next month *Monday, March 18*

MUSIC WEEK POLL

This week we asked...

Should rights-holders expect to pay for sync?

Vote at www.musicweek.com



INK SPOTS

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

On the front of this month's *Songlines* magazine, Malian singer/songwriter/guitarist **Roia Traore** goes



"indie rock" with PJ Harvey's producer John Parish on her new album *Beautiful Africa*.

Inside, the nominees for the *Songlines* Music Awards have been announced. Notable names in the running include UK folk singer **Sam Lee** for Best Newcomer and the late Indian sitar player **Ravi Shankar** for Best Artist. The winners will be announced on April 26.

Elsewhere, a feature on *The Rainforest World Music Festival* finds the event has revitalised culture in Sarawak, Borneo and Simon Broughton discovers how *The Nile Project* in Aswan is bringing communities together through music.

In the review pages, Nigel Williamson awards five stars to **Bob Dylan** release *Folk Singer-Humdingers: Just About As Good As It Gets*, calling it a "compelling and near-definitive portrait of a 20-year-old folk-blues singer on the cusp of greatness". Michael Quinn is equally enamored with *The Dubliners '50 Years'* anniversary release. The compilation album is a "potted but potent digest" of the band's achievements.



THE MAGIC NUMBERS

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

\$8bn

The reported price AEG owner Philip Anschutz was hoping to sell the company for. This week, he scrapped plans for a sale after failing to draw an acceptable bid

9

Months between the last Pet Shop Boys album, *Elysium*, and upcoming June LP *Electric* - to be issued via Kobalt Label Services

40m

Sales of the Galaxy S3 Android phone. The electronics giant - and fierce Apple competitor - revealed its S4 phone last week, complete with a new version of Samsung's Music Hub

\$2.6bn

Worth of revenue that the record industry could be missing out on by not releasing more exclusive and premium content to fans, according to Nielsen research unveiled at SXSW

4

Tabs on a new Twitter Music app due out this month: 'Suggested' recommends songs based on a user's Twitter History; '#Nowplaying' tips artists others are playing; 'Popular' brings in trending tracks and 'Emerging' highlights up-and-coming acts

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST

@theohurts EXILE is currently in the Top 10 in 22 countries. From Taiwan to Finland. Incredible! I'm going to get my stitches taken out to celebrate...
(Theo Hutchcraft) Monday, March 11

@JamesHCherry Morrissey puts the moan in pneumonia. *(James Cherry, Sentric Music) Tuesday, March 12*

@sheesidd Just an FYI: Listening to @blink182 and @nodoubt at the gym is the way to go. *(Sheema, Siddiqi Modest! Management) Tuesday, March 12*

@AnyaStrafford I just thought Sundar Pichai had been declared the new Pope and got really confused. Going home to bed. *(Anya Strafford, Columbia) Wednesday, March 13*

@caramaline Just got papped. *(Caroline Lee, Universal Music) Wednesday, March 13*

@kebabfingers@MusicWeekNews are following me. I can only assume my glockenspiel v xylophone clarification of 2011 has instigated this. *(Dan Smith, Kobalt Music) Wednesday, March 13*

@Alison_Lamb 18 spin classes done and between @chrismuso and I we have burned nearly 17000 cals and cycled 549 miles! <http://charitygiving.co.uk/30spins30days> *(Alison Lamb, Believe Digital) Wednesday, March 13*

@DotComSista So impressed with US Mixers for pushing @LittleMixOffice DNA album up the US chart. The power of all those #MixersMagnets #outstanding *(Genevieve Ampaduh, Sony Music) Wednesday, March 13*

@alistairstant Hello lovely people. I'm running Paris and London Marathons next month. Do you have anything to donate to a charity auction for *(Alistair Tant, Cooking Vinyl/Essential Music) Thursday, March 14*

@jameshurley_msn Mick Jagger, the most underrated lyricist in rock. Discuss. *(James Hurley, MSN UK) Thursday, March 14*

@georgia_la Shouts to the granny in the gym this morning that was going hard on the wave machine at half 8 this morn #idol *(Georgia Anderson, SBTv) Friday, March 15*

@SebMixmag Steffi's Panorama Bar CD is one of those rare, perfect mixes that makes you feel like it's 10am and you're blissfully wasted #vibes *(Seb Wheeler, Mixmag) Friday, March 15*

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DATA DIGEST

PHOTO CREDIT: WWW.ANDREWTIMMS.CO.UK



PICTURE OF THE WEEK

SHE'S A LITTLE BIT COUNTRY...

The O2 Arena, London - March 17
Carrie Underwood takes to the stage in North Greenwich as part of the C2C: Country to Country two-day music festival extravaganza that also featured the likes of Tim McGraw, Darius Rucker, Vince Gill, and LeAnn Rimes.

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



JEREMY ABBOTT MIXMAG

Lemaitre · *Continuum* (Substellar Records)

Continuum is what you get if you combine Daft Punk, Justice and two 20-year-olds from Oslo. Lemaitre have created a synth electro dream with sultry vocals layered on top of majestic chords for a wall-to-wall smasher. This is one for people who don't mind smiling ear to ear and throwing a fist in the air when having a dance.



JACK CRUTE JACKCRUTE.COM

Shockolady · *Hello* (Hot Beat Records)

Hello is filled with infectious vocals and futuristic beats and is panning out to be one of the hottest songs of 2013 so far. Shockolady has mastered the art of being forward-thinking yet still exceptionally current. Ten out of ten!



THERESA MAY FOR FOLK'S SAKE / CLASH

Sparrow & The Workshop · *Shock Shock* (Toad Records)

On Shock Shock, Sparrow and the Workshop have concocted an addictive dose of brazen, post-punk awesomeness. Jill O'Sullivan's vocal is a kick-ass combination of PJ Harvey and Karen O, underpinned by Nick Packer's grungy guitar riffing and the intelligent drumming of Gregor Donaldson. Compelling and exciting.



ROISIN KELLEHER LOUDER THAN WAR

Tears For Annie · *Purple Heart* (Self-release)

Tears for Annie contain an artistic and striking edge to them That's hard to find these days. New EP Purple Heart showcases three tuneful works of beauty which will capture the imagination of anyone who cares to lend their ears and mind for a while. This unique and interesting act will be sure to engage with this debut.



SIGNS O' THE TIMES



Imagem Music has re-signed Grammy Award-winning singer/songwriter **Billy Ocean** to a worldwide publishing contract. The artist originally signed to Imagem (then Zomba) in 1983 for 30 years. The company has represented the majority of his catalogue including the hits Caribbean Queen, and When The Going Gets Tough. Billy Ocean has sold over 30 million records (including singles) over a 35-year career. He has enjoyed success around the world, including three US No.1 singles.

Riverman Management have signed **Wild Beasts** to their roster. The alternative band are working on the follow up to the critically-acclaimed Smother album and the Mercury-nominated Two Dancers and will be released through Domino Records.

Joe McElderry has signed a management and PR contract with **Touchstone Media/Celeb Agents**. David Hahn, Touchstone's group MD said: "Having listened to some of the new material he is writing, the fans are in for a real treat."

SYNC STORY

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



- **Artist** The Hypnotic Eye
- **Track** I Want Candy
- **Composer** Bert Berns, Rob Feldman, Gerald Goldstein and Richard Gottetehrer
- **Publisher** Sloopy II Music, Sony/ATV Music Publishing
- **Client** Zales
- **Campaign** Zales Candy Colored Diamonds
- **Usage** US TV ad
- **Key execs** David Jacob (director of Creative Services, Electric Lady Studios), Susan Stone and Andrea Minze (Tonic Music)

The Hypnotic Eye's version of The Strangeloves' I Want Candy was picked for a TV ad for American diamond store Zales. In the advert, jewelry is packaged in candy wrapping. "The Hypnotic Eye is one of the easier bands I get to pitch to music supervisors," said the Electric Lady Studio's David Jacob. "Their sound is incredibly catchy and their willingness to experiment with cover songs is simply an added bonus. They were added to my roster and, a week later, Tonic presented this opportunity. The next day, the song was recorded. It happened so quickly and seemed like a perfect opportunity for everyone involved."

Susan Stone of Tonic Music (pictured) added: "Covering a loved classic can often be hard to do well. How far do you steer from the original? How original do you make the cover? It's a delicate balance,



to say the least. The Hypnotic Eye delivered on the challenge and created a fantastic recording with their own style.

"We were thrilled when Zales and GSD&M agreed that it's a perfect melding of classic psychedelic rock with a new, modern twist."

ON THE RADAR BEATRICE ELI

Sweden is known for its kooky pop siren exports, and Beatrice Eli comes under that wider categorisation but is bringing her own edge and style. She comes across particularly modest when the comparisons she's had to the late Amy Winehouse are mentioned: "Those references... she's on another level, it's definitely a huge compliment though."

Eli is set to release EP *It's Over* in the UK later this month, building on the previous underground buzz from track *The Conqueror*. She's also currently working on her debut full-length album with Daniel Ledinsky, Saska Becker and Astma

& Rocwell, which is due out towards the end of 2013.

Speaking to *Music Week* during a break from a studio session in sunny but cold Stockholm, Eli said of her forthcoming LP: "I want to make it really perfect. I think there's quite a bit to do on it yet but, at the same time, I think I have a strong foundation so far."

Her influences are mixed and she describes her sound as: "Hard pop, gothic soul."

"Especially on the album, there's a lot of hip hop references but I also love Neil Young. I'm inspired by so many things. I love hip hop - the beats and the honesty in the lyrics,

but you can find that rawness and honesty in other music. So my sound has a bit of a singer-songwriter vibe to it too. I've also been into soul and jazz my whole life so I think the way I sing is quite influenced by that."

In between current recording sessions, the Scandinavian artist has been sporadically gigging in Sweden and Stockholm but has "basically just been really nerdy in the studio getting the music right".

And said nerdiness appears to be paying off as plaudits have come in from many tastemaker outlets including *The Guardian*, *Wonderland*, *Pitchfork* and



Hype Machine.

Eli is signed in Sweden to label Razzia, and EMI. Talking about her label situation, she said: "Stockholm is small and the CEO of Razzia came into contact with my music and believed in me and what she heard. It was an easy decision [to sign with them]."

As for EMI, Eli revealed: "I started working with them around

ESSENTIAL INFO

RELEASES

March 24 EP: *It's Over*
LABEL Sony/ATV EMI Music Publishing
 johnny.tennander@sonyatv.com
MANAGEMENT Aaisha Dadral,
 aaishadadral@me.com
LIVE April 6: Umeå Open, Umeå,
April 19: Famalam Fest Debaser Medis,
 Stockholm

three years ago. I think they had hopes for me to be a writer for other people as well but I've been really egotistic writing for myself"

Looking to the future, she has the US on her hit list: "I wouldn't mind getting out there, that would be amazing" - but for now, Eli is happy scoping out her musical potential closer to home.

HE SAID / SHE SAID



"I'm surprised the record companies that sign these people aren't just going home and making the music themselves. Cut out the middleman."

Deadmau5 aka Joel Zimmerman slates the homogenised EDM scene at SXSW - and comes up with a novel money-saving idea for labels.

TAKE A BOW TEAM FLEETWOOD MAC



Label: Rhino / Warner Brothers

Regional press: Pomona

Managing director: Dan Chalmers

Online press: Heather Swaine

Marketing: Andy Tribe

Online marketing: Olly Walsh

National press: Andy Prevezer

National radio and TV: Richard Wootton

THE LOWDOWN

Album: *Rumours* 35th Anniversary
 Highest chart position: No.3

MUST-SEE MUSIC TICKETING INFORMATION

HITWISE Primary Ticketing Chart		
POS	PREV	EVENT
1	4	One Direction
2	2	V Festival
3	5	Olly Murs
4	6	Bastille
5	19	Stereophonics
6	NEW	Bon Jovi
7	1	Bruno Mars
8	3	Fleetwood Mac
9	NEW	Wireless Festival
10	NEW	Belsonic
11	13	The Script
12	10	Mumford and Sons
13	14	Beyoncé
14	11	Emeli Sandé
15	17	Girls Aloud
16	NEW	Nickelback
17	16	Pink
18	9	Robbie Williams
19	NEW	Rihanna
20	NEW	T4 on the Beach

LATEST SECONDARY TICKETING PRICES



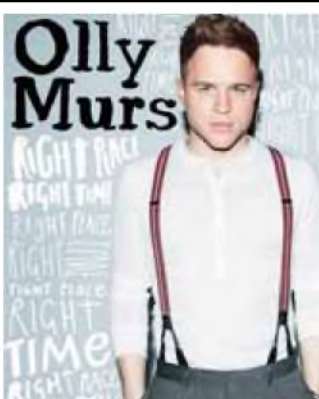
BRUNO MARS
 Manchester Arena, October 5

FACE VALUE £38.50 - £63.50

SEATWAVE £86.50 - £996.00

VIAGOGO £81.92 - £699.99

STUBHUB £85.00 - £1,199.00



OLLY MURS
 Manchester Arena, March 21

FACE VALUE £32.50

SEATWAVE £33.50 - £299.90

VIAGOGO £30.00 - £198.86

STUBHUB £47.00 - £105.00

HALL & NOTES

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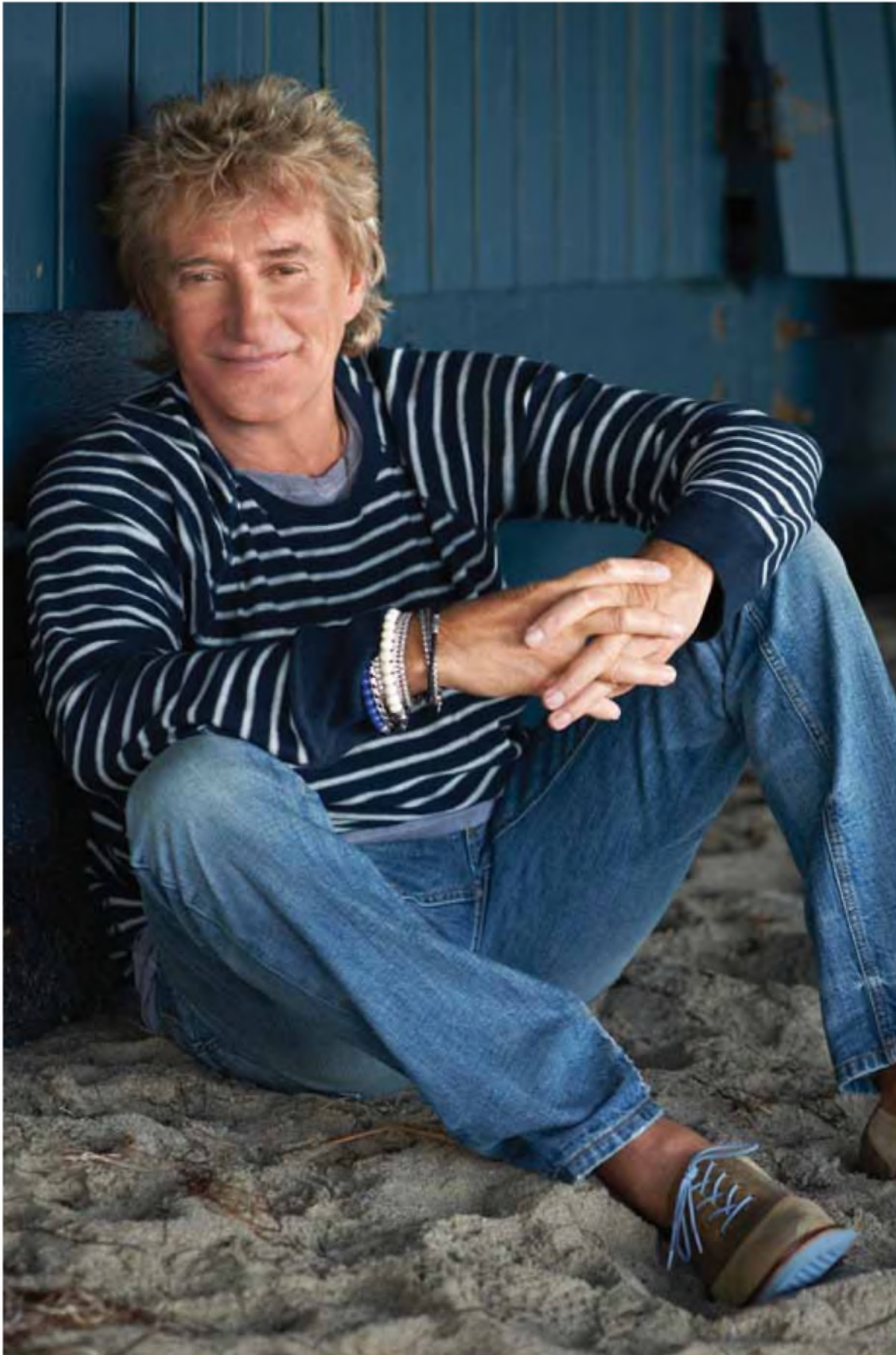
Capacity
 Downstairs
 200-250
 Upstairs
 75-100

Coming up

22/03 Klaxons
 27/03 Faris Badwan
 29/03 Faded Glamour

THE BIG INTERVIEW ROD STEWART**‘I THOUGHT SONGWRITING MAY HAVE DESERTED ME’**

One of Britain's most celebrated artists talks about rediscovering how to pen a melody, his acclaimed recent autobiography and his new album *Time* - which features 11 original songs

**TALENT**

■ BY PAUL WILLIAMS

Only six albums sold more copies worldwide last year than Rod Stewart's first ever festive set *Merry Christmas, Baby*.

With a 2.6 million global tally by year's end, according to the IFPI, it was evidence yet again of the seasoned rocker's commercial pulling power interpreting other people's songs.

Lest we forget, though, Stewart is a master songwriting craftsman himself, having over the years penned such evergreens as *Maggie May*, *You Wear It Well* and tonight's *The Night*, but it is a part of his weaponry he has not fully deployed for two long decades, opting instead for a series of covers albums like the hugely successful *Great American Songbook* franchise.

But that is about to change with *Time*, a brand new album out on Decca on May 6, comprising 11 brand new songs co-written by Stewart – more than any other album previously in his career – and just one cover version.

As Stewart explains to *Music Week* during a visit to London from LA where he resides, it was his long-time musical companion Jim Cregan – who down the years has written countless songs with him such as *Tonight I'm Yours* (*Don't Hurt Me*) and *Forever Young* – who awakened him from this songwriting coma.

The result is an album that is classic Rod and his most personal release yet, coming in the wake of his acclaimed autobiography with a set of songs covering such subjects as his dad, his wife Penny, his kids, divorce and his music career.

This feels like the album your fans have been waiting for you to make for years. What's your take? I'm over the moon with it. I thought the old writing process had left me. One Sunday afternoon a year-and-a-half ago Jim Cregan came round and said, "Come here, you old lazy bastard, let's try and write a song." I said, "No, I can't, it's gone. I've got nothing to write about." He said, "What do you mean you've got nothing to write about? You haven't written a song in 25 years that's any good." So he started strumming and it was after Sunday lunch, I fell asleep. He took the strum home, I'd done a guide vocal on it and sort of produced a little bit and sent it back and it was actually quite nice and that became the song *Brighton Beach*. You get a little bit of confidence. You go, "Maybe that's not bad, let's have a go at something else" and then the floodgates just opened and I churned out – churned out! – about 16 or 17 songs. What I'm more than happy about are the subjects I've dealt with, especially the one about divorce, *It's Over*, which I know about obviously. And then tributes to my

children and a song about when I first started in the business and my dad - not just my dad, my family - were so behind me and so supportive, especially my dad. In those days going into the music business was a complete unknown.

It was like, get a proper job.

Exactly right and I don't think those words were ever said in my house. Those words may have been uttered behind my back; my big brother says my dad said to him, "I'm getting a bit worried about young Roddy. He's not getting anywhere." "Give him time dad, give him time."

It's a very personal album. Because your autobiography was out last year, is this as near as we're going to get to a soundtrack of the book?

Yeah, one spurred on the other I think. When I started putting the book together I realised my recall wasn't as bad as I thought and I had a lot of help from my family. That was another reason why I wanted to write the book, because I'm not getting any younger and neither are they, but it spurred the songs on, especially Can't Stop Me Now.

On that track you sing "I stood up straight and sang for the record company man". Did Lucian Grainge insist you did that when Universal signed you?

[Laughs] He's fabulous. The only downside with him is he's an Arsenal supporter, but I do remember [the referenced record company moment] distinctly. It was for Decca Records, which is the label I've finished up on. It's amazing. I think I was in a band with a bloke called Bobby Shafto and he made it temporarily because he was dead pretty and had blonde hair, but I had this look that was unfathomable as far as they were concerned and the voice didn't cut it.

You mentioned the song It's Over on the album, about divorce. Is that specifically about you and Rachel Hunter or more generic?

No, I suppose there's fragments of it. The songwriting process never ceases to amaze me. Sometimes I'll just get a title and wait until a song comes along or the right chord sequence will be sent to me and I'll put the earphones on and start singing. [sings] "It's over." Directly I sang it's over, it was about divorce. People ask me this question all the time: how does it work? Fucked if I know, it just does. It's a magical thing that just works when you write a song.

And given all that time when you weren't writing, presumably you thought it doesn't work anymore. Yeah, exactly. I really thought it had left me. There was a high flying executive at a record company and every time I turned something in he said, "Fucking hell, I've heard that before", more or less, not those exact words, so I was crushed and thought if he didn't like it I may as well start singing standards.

There's a cast list on the album of people you've worked with over many years, including Jim Cregan and Kevin Savigar [whose previous Stewart collaborations include Young Turks, Every Beat Of My Heart and Forever Young, the latter with Cregan]. Had the likes of Jim been going on about it for years, "Come on write" or was it out of the blue?

Yeah. Jim lives in Somerset and he's passionately in love with his music. I love it, but I don't live and breathe it every day.

I've got other things to do and he always believed in me as a songwriter. He's always been pushing me to do it, thank goodness. Thank goodness he did. I'm taking him on holiday to thank him. We're going yachting in the South of France for a week.

In the book, you mention that when you were writing songs for this album the lyrics came quicker than ever before. Is that because there was 20-odd years of your life you previously hadn't written about so suddenly there were whole chapters you could tap into?

You're right and I had nothing to prove. Let's write some songs and see how they're accepted so nothing

"[In recent years] there was a high-flying executive at a label and every time I turned something in he more or less said: 'I've heard that before.' I was crushed. I thought if he didn't like it, I may as well start singing standards"

ROD STEWART

to prove really. There was no previous album to live up to and it's also I find it somewhat a throwback to Gasoline Alley and Every Picture Tells A Story, especially the songs with the acoustics and the mandolins and the violins.

I hear a mandolin on a Rod record and I'm there. That's a proper Rod album!

I like to think I put the mandolin on the rock 'n' roll road map in 1971. If in doubt, put a mandolin on it.

One big difference between those early albums is they were a mixture of covers and originals and this LP is all but one original song (a cover of Tom Waits' Picture In A Frame the exception).

And that nearly went, too. We were tossing it up. We had a few more songs. Shall we make it all original? No, that Tom Waits song has been with me a long time. I've always wanted to cut it and Tom needs a new roof on his house. After I did Downtown Train, he actually did say, "That's great. I'll be able to put a pool in my backyard for my kids."

How have you got to know Tom?

Never met him! Amazing, isn't it? I'd love to. I'd love to meet Tom and he, too, with me because we have a mutual friend who publishes his songs who's been a lifelong friend of mine, but we've never got together. I'll work on that.

Why do you go back to Tom Waits for song covers more than anybody else?

If it wasn't him it would be Dylan. There's one thing I'm not very good at with my songwriting, I'm not very good at imagery whereas those two guys are. I just tell it black and white, like it is. Tom's imagery is amazing.

We did a song of his called Cold Water. That is amazing. That is all about a tramp off the street getting locked up. Where does that come from, the imagery he creates with that? On the other hand, Picture In A Frame: when Penny and I first met she was living at my house and we had a little bad



ABOVE
Rod Stewart's
Time is out via
Decca on May 6

period she was living in the guest house because I was fragile at that time.

She reminded me the other day, "You remember when you said that we should split for a while, but you said, 'Can you put a picture in a frame over there so I'll always have a reminder of you?'" That song is exactly what happened to us.

And you produced the album yourself as well with Kevin Savigar engineering and mixing.

I used to produce the old albums, although there were producers in the studio, even, Tommy will forgive me - Tommy Dowd - who let me get on with it. If the band got too drunk he'd pull them in. He was like a schoolteacher and so was Lou Reizner on the early albums. Not to take any credit from them, but they were like the headmasters - they would get us out the pubs. [This time] I said, "Fuck it, what have I got to lose again? Let's give it a try." Kevin was wonderful, just wonderful. It was a great experience to stick your chest out and say, "I'm going to do it myself."

Do you think the album came out differently because you produced it yourself, particularly because most of the songs are your songs as well?

I think you live and die by the sword, which is probably a good way to be. If it all goes down the toilet then well, it's all on my shoulders and I've been doing it long enough to know what I want. A great thing about writing your own songs is no one can compare it to anything. They can't say, "It's not as good as that." There's no comparison.

Since the tap was turned on again have you continued writing?

Nice way of putting it! No, I write down titles. I love this album so much and everybody does and I don't know whether I'll be able to heat it, but there's always songs to sing. There are plenty more songs in the old fiddle.

So are there more new songs?

There's only one that's going to be used as an extra bonus track, but I think I can do it again. I hadn't thought about it really. I'm so happy with this bunch of songs and it covers a wide field of emotions.

THE BIG INTERVIEW ROD STEWART



There's a couple of songs about my wife on there. You write about things that are dear to you.

Are you surprised, given how long it is since you had last written how good the songs are?

I am, and I speak in all honesty here: it's probably the only album I've made, then listened back to many, many times and I listen to the lyrics and go, "Fuck, where did that come from? I didn't write that." It just brings me back where we started. Songwriting is just magic.

You've got to be pleased with how the Christmas album did. It was the seventh biggest album globally of last year. Did you know that?

It was? I had good help. Michael Buble, I absolutely adore. We did three shows together. He did two of mine and I did his special, so he was such a great help. He's lovely. He's always got a smile on his face doing anything for anybody - as opposed to some people nowadays they get one hit and that's it - and also Cee Lo Green. I didn't know it was that successful. I knew we did nearly a million in the States and the book was beyond successful. It's really been a great year.

Universal has got to be happy with how it did.

Yeah. I'm confused with all the labels. I know our man's [Lucian Grainge] in charge of them all, but that was Universal. I'm on Capitol now. Universal

ABOVE
Stewart on the modern record company landscape: "I'm confused with all the labels. I know our man [Lucian Grainge] is in charge of them all"

own the whole lot. At one point I was on Verve in America [For Merry Christmas, Baby], now I'm on Decca [UK] and Capitol there. In the old days they were all arch enemies, weren't they? But I've been round the block enough times to know, they're utterly enamoured with this [new album]. They didn't even come back and ask for a remix. A couple of little vocal things they changed. There's one song where they changed one line and said this would be better, but otherwise they've been beyond supportive. It's nice to have a record company that believe in an old soldier.

What kind of reaction have you had to the book from family and people you know?

All positive. There wasn't much revelation there that would shock the world. I think what shocked people was me and Woddy and the drug thing, sticking it up our arseholes, but it was the truth. It's a funny book. It made me laugh the first time I read it all the way through. It just puts a smile on your face.

Did you read other rock biographies before writing it?

No, the last one I read was Sam Cooke. I'm not a great reader to be honest with you. I'm not a book person. I'm a model railroad man! [laughs] It's so not rock 'n' roll. That's why I kept it quiet for so many years. I was embarrassed. I thought 'fuck it'. I'm glad I did now. I get people send me letters, "Rod thank you so much. I've always been

embarrassed about my hobby, but now a rock star is doing it." I tell you who is another big modeller: Roger Daltrey, fanatical. We've emailed each other a couple of times. Jools Holland, we email each other and send photos of our layouts, Frank Sinatra Jr, Neil Young...

And you're out on the road - rather than the rail - for this album?

I will be, doing a little bit now and a lot when I came back. The first show we do is in Nottingham on June 1, then the O2. [Stewart's Arena show then goes to Manchester, Birmingham, Sheffield and Belfast]. We've had bit of a hiccup with this marvellous new arena up in Scotland which they've just said won't be open in time - so we've got the tour planned and you take four nights out in Glasgow you're left with picking your fucking nose, let alone the financial side of it, so we've had to put everything back a couple of weeks.

What about the Great American Songbook franchise? You obviously had huge success. Do you think that's run its course now?

One day I'll tour it. It's something I think about nearly every other day, to be able to go out and sing those songs and go out with a big band and not necessarily make money, just enjoy it, come out and start the show with a Count Basie, big brass. Real, solid nostalgia, Take The "A" Train, big curtains and come out and sing standards and whatever I want for a couple of hours. For a singer those songs are a joy if you can get your chops round them.

You've got a great manager in Arnold Stiefel. That's a long relationship, 30 odd years now.

It is. He's having trouble with his old back at the moment, been carrying too much suet, got to lose a bit of weight, but he's tremendous. I love him. I love annoying him! He's a great manager. I wouldn't have it any other way. I owe so much to him.

What makes a great artist manager?

I think being able to be friends, keep positive through the bad times. Don't blame each other. Just see it through. That's the name of the game, unlike a football manager who gets the elbow straight away when something goes wrong. There's a bloody good comparison!

We talked about Tom Waits. Are there any newer songwriters that you go, "Oh they're good."

Adele's wonderful. She tells it like it is. She's tremendous. I taught her everything she knows, you know.

Your old record company boss at Warner, Rob Dickins, his nephew Jonathan is doing well out of it because he manages her.

He does? Lucky bastard. Didn't he strike it well?

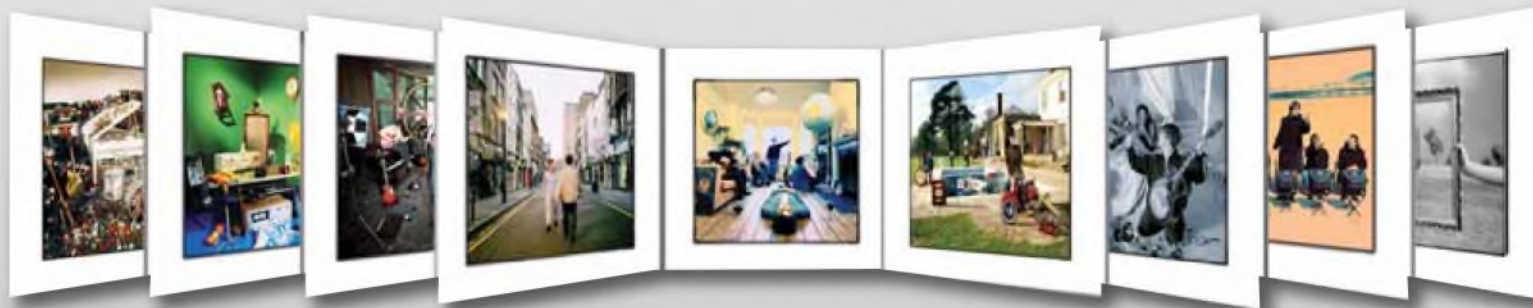
She had a few throat problems last year. How is yours doing?

The Hobson's [Choice - voice]? It's great. My voice was never the problem - it was lower than that. It was the thyroid gland. I was dead lucky, thank the Lord. I'm clear. I have to have it checked every year. That's how close it can be. If I hadn't have gone to the doctor's, who knows? You wouldn't be sitting here and I'd be the wrong side of the flowers.

SPELLBOUND PUBLICATIONS PRESENTS OUT OF THE BLUE - THE OASIS PHOTOGRAPHS

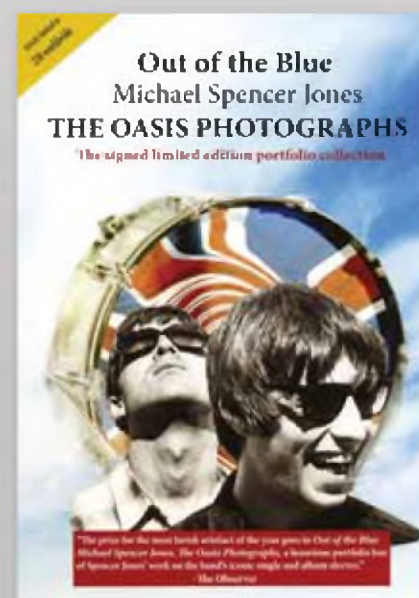
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by Michael Spencer Jones



The culmination of two years work which brings together an important collection of iconic artworks, from the lens of Michel Spencer Jones.

The 20th century witnessed the birth of 'rock'n'roll' and with it the emergence of vinyl and the phenomenon of the record sleeve, where artwork became inextricably linked with music and that of popular culture. It would be difficult to think of albums such as *Abbey Road* without conjuring up an image of The Beatles walking across a zebra crossing. Similarly the album covers of Led Zeppelin and Pink Floyd not only defined the music they represented but that of an entire era. Come the 90's and enter Oasis, a fully formed rock band and with them the iconic photography of Michael Spencer Jones.



Brought together in one bespoke portfolio collection, Michael has for the first time, released ten original signed limited edition photographs of his iconic Oasis covers, including; *Definitely Maybe*, *(What's the Story) Morning Glory?* and *Wonderwall*. All the images have been printed onto archival photographic paper using the original camera negative and are of a quality that have hitherto not been seen in public before.

Michael also travelled extensively with Oasis accumulating a huge unseen archive of over 8,000 images. The very best of this revealing archive has gone into the making of a 195 page large format hardbound book (31cmx26cm) which is included with the portfolio collection.

In a highly collectable edition of only 250 copies worldwide, *Out of the Blue - The Oasis Photographs* presents both art collector and music fan with a unique opportunity to own a collection of original signed artworks that helped define one of the most exciting decades since the sixties.

"The prize for the most lavish artefact of the year goes to Out of the Blue, Michael Spencer Jones, The Oasis Photographs, a luxurious portfolio box of Spencer Jones' work on the band's iconic single and album sleeves" - The Observer



To purchase one of the remaining copies and for more information please visit: www.spellboundpublications.com

BUSINESS ANALYSIS PUBLISHING IN Q4 2012

EDITORIAL

Sony/ATV/EMI matches Rod's Celtic with emphatic victory



Celtic fanatic Rod Stewart was moaning to *Music Week* last week about how Scottish football had been diminished by Old Firm rivals Rangers' demotion to the Third Division after falling into administration. It means, with a number of games still to go, Celtic are virtually uncatchable, lying 15 points ahead at the top of the Premier League and effectively making the season already over.

A similar observation could be made about Stewart's music publishing company Sony/ATV/EMI, which found itself in a comparable position to Celtic in *Music Week's* market shares for Q4, commanding a seemingly unassailable lead as the top singles and albums company.

The same scenario played out during the quarter in the US where on Billboard's own music publishing market shares, = which are based on radio airplay rather than recorded music sales,

"Rod Stewart's publishing company Sony/ATV/EMI found itself in a similar position to Celtic in Q4 with a seemingly unassailable lead"

Sony/ATV/EMI was nearly 10 percentage points ahead of everybody else. Billboard's own assessment of the situation was very clear, noting the emphatic win was "what likely will be a trend for the next few years".

But, while Stewart rightly bemoans the switch of a two-club football monopoly north of the border into a one-club monopoly, in the publishing league there are far more interesting battles going on than simply who happens to be No 1. After all, the scenario of a predictable winner every quarter is hardly anything new. Before Universal bought the old BMG Music Publishing a few years back EMI Music Publishing used to win virtually every quarter, but the rankings still mattered in terms of both how the other big players were doing and to highlight successes for indies big and small. That remains the case, even with an entity as great as Sony/ATV/EMI overshadowing everybody else.

The last three months of 2012 were very much a case in point, providing among other things the clearest evidence yet of how Kobalt is not only competing, but often beating traditional big players when it comes to chart market share. The company finished second on singles in Q4, matching the position it managed on Billboard's airplay table.

There were also some notable achievements across the quarter by some of the smaller publishers, including Notting Hill which was buoyed by its tie-up with Robbie Williams' Farrell Music publishing outfit and Carlin and Peermusic whose rich catalogues paid dividends on three big festive albums.

The market shares remain only a barometer of one part of the activities of music publishing companies, namely how well they are represented among the biggest singles and albums at any given time. But, while the full picture is much broader than that, this is an extremely important part of the market as it does reflect other income streams. The biggest-selling singles, for example, are usually the top airplay hits as well and are the songs more likely to generate sync and other usages. And, unlike realistically with Scottish football, there is always the possibility of an upset during the "season" if somebody puts together a decent enough run.

**Paul Williams,
Head of Business Analysis**

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

SONY/ATV/EMI DOMINATES Q4

Kobalt moves up to No.2 overall singles publisher as Universal share falls

SINGLES

Sony/ATV/EMI emerged as top singles publisher with ease at the end of 2012, but Kobalt rather than usual main rival Universal was pushing it hardest.

In fact, Universal's share of the chart market dropped to just 12.8% in *Music Week's* exclusive figures in Q4, its lowest score since the second quarter of 2006. By contrast Kobalt hit a personal new high with a 17.6% share that included three of the period's top five singles.

In only the second quarter since the takeover of EMI Publishing passed its last regulatory hurdle, Sony/ATV/EMI grabbed a 34.0% control of the quarter's Top 100 singles on which our market shares are based. This was more than two-and-a-half times what Universal managed in third spot, while getting on for double what Kobalt achieved as runner-up.

Six of the quarter's 10 top-selling singles included at least some Sony/ATV/EMI credit, led by PSY's global smash Gangnam Style at No 2. Some 25% of the song is allocated to the publisher in our market shares, although control of the remaining 75% is in dispute so has not been awarded to any company.

The quarter also delivered in Rihanna chart-topper Diamonds another success for Stargate pair Mikkel Eriksen and Tor Erik Hermansen and Titanium and Wild Ones co-writer Sia Furler from the EMI Publishing side of the business as it finished as the period's third top seller.

The period's fourth biggest single Beneath Your Beautiful was an exclusively Sony/ATV/EMI affair having been penned by its two vocalists Labrinth and Emeli Sande with Cooler Than Me hitmaker Mike Posner. Other contributors to Guy Moot and his team's showing included Paul Epworth as co-author of Universal-published Adele's hit Skyfall, the quarter's sixth top single, and Calvin Harris who co-wrote Sweet Nothing with Universal's Florence Welch in 10th position.

Besides Skyfall and Sweet Nothing, Universal's other interests among the quarter's Top 10 included the Swedish House Mafia hit Don't You Worry Child at 5 with a 30% share and 28.3% of eighth-placed Troublemaker through Olly Murs' own writing contribution. Universal's big score

drop in the quarter contrasted sharply to the previous three months when its 18.6% total had been its highest in two years, suggesting what happened in Q4 was a blip.

Ahead of Universal, Kobalt's share of the chart singles market rose for the fourth time in five quarters and included via songwriter Arnthor Birgisson 50% of the period's top seller Impossible by X Factor winner James Arthur.

While Universal suffered a six-and-a-half-year low, fourth-placed Warner/Chappell's 6.2% share of the singles chart market was its worst since Q2 2004 and included a presence on just two of Q4's Top 20 sellers – Troublemaker and the Bruno Mars smash Locked Out Of Heaven.

Mars' hit was also one of BMG Chrysalis' highlights of the quarter, but its 4.2% share of the market was 25.3% down on the year and its lowest score in more than two years. The dip and a strong quarter by Iagem, which claimed a 2.8% share thanks to the likes of The Script and songwriter Steve Robson, closed the gap between the two publishers from 2.9 to just 1.4 percentage points.

ALBUMS

Sony/ATV/EMI romped home as top albums chart publisher in Q4 as Universal recorded its lowest score in three years.

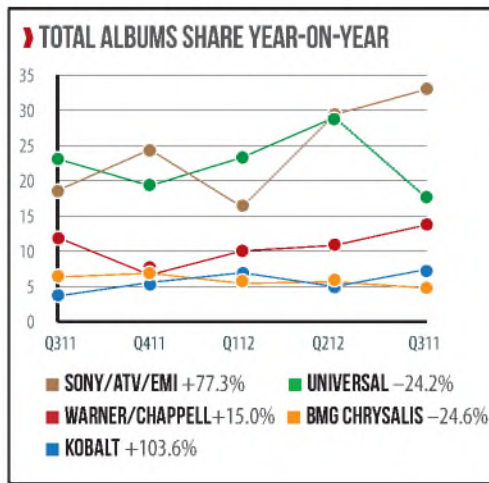
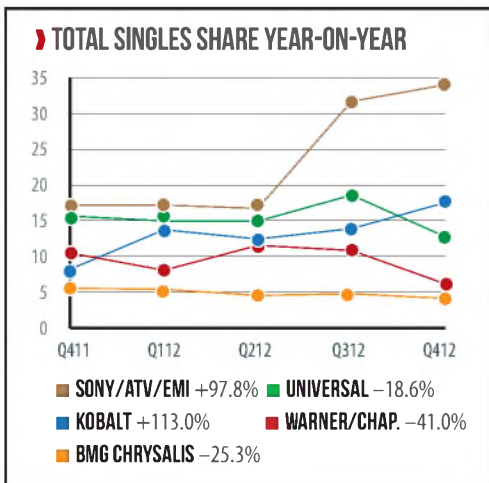
Despite the coming together for the first time of two publishing majors in EMI Publishing and Sony/ATV to create the world's biggest music publisher, the new entity during the previous quarter only managed to pip Universal by less than a percentage point to top *Music Week's* album market shares.

However, there was no such close contest for the last three months of 2012 with Sony/ATV/EMI claiming 33.0% of the market and Universal 15.5 percentage points behind in second place with 17.5%. This was its lowest share since the final quarter of 2009 and came despite the company enjoying more success with signings such as Mumford & Sons whose self-penned Babel was Q4's 10th top seller and Olly Murs whose Right Place Right Time was the period's fourth biggest title. It also handled nearly a third of Robbie Williams' Take The Crown through the star's new songwriting collaborators Tim Metcalfe and Flynn Francis.

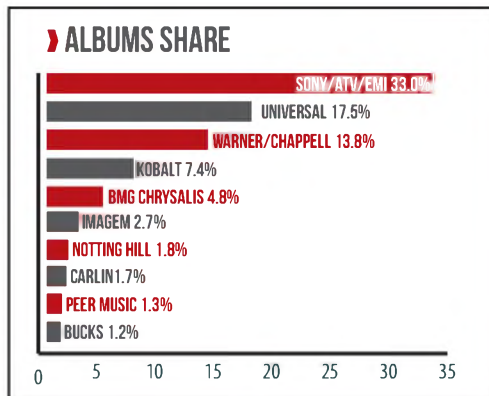
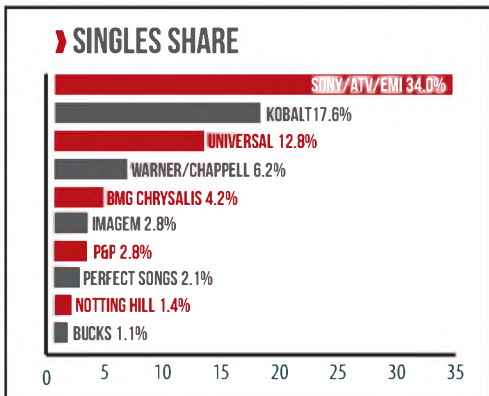
Sony/ATV/EMI's own score naturally included Emeli Sande's Our Version Of Events, which was the quarter's second top seller and was 85.5% controlled by



Source: MusicWeek research



Source: MusicWeek research



Source: Official Charts Company

TOP 10 SINGLES Q4 2012

POS	ARTIST / TITLE / WRITER / PUBLISHER
1	JAMES ARTHUR Impossible <i>Briggsdon, Wroldsen</i> Kobalt 50%, P&P 50%
2	PSY Gangnam Style <i>Park Jae-Sang, Yoo Gun-Hyung</i> Sony/ATV/EMI 25%, disputed 75%
3	RIHANNA Diamonds <i>Furler, Erksen, Hermansen, Levine</i> Sony/ATV/EMI 83.3%, Kobalt 16.7%
4	LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful <i>McKenzie, Sande, Posner</i> Sony/ATV/EMI 100%
5	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child <i>Zitron, Hedfors, Ingrosso, Angello, Martin</i> Kobalt 70%, Universal 30%
6	ADELE Skyfall <i>Adkins, Epworth</i> Sony/ATV/EMI 50%, Universal 50%
7	ROBBIE WILLIAMS Candy <i>Williams, Barlow, Olsen</i> Sony/ATV/EMI 55%, Notting Hill 45%
8	OLLY MURS FEAT. FLO RIDA Troublemaker <i>Murs, Dillard, Robson, Kelly</i> Imagem 28.3%, Universal 28.3%, Warner/Chappell 28.3%, Sony/ATV/EMI 15%
9	BRUNO MARS Locked Out Of Heaven <i>Hernandez, Lawrence, Levine</i> Warner/Chappell 37.5%, Universal 33.3%, BMG Chrysalis 29.2%
10	CALVIN HARRIS Sweet Nothing <i>Harris, Welch, Hull</i> Sony/ATV/EMI 50%, Universal 50%

TOP 10 ALBUMS Q4 2012

POS	ARTIST / TITLE / PUBLISHER
1	VARIOUS ARTISTS Now! 83 <i>Sony/ATV/EMI 32.9%, Universal 15.6%, Kobalt 14.1%, Warner/Chappell 11.8%, BMG Chrysalis 5.3%, Imagem 2.5%, others 17.8%</i>
2	EMELI SANDE Our Version Of Events <i>Sony/ATV/EMI 85.5%, Universal 3.6%, others 10.9%</i>
3	ONE DIRECTION Take Me Home <i>Kobalt 32.7%, Sony/ATV/EMI 22.2%, BMG Chrysalis 9.4%, Imagem 5.8%, 29.9% others</i>
4	OLLY MURS Right Place Right Time <i>Warner/Chappell 27.4%, Sony/ATV/EMI 27.2%, Universal 25.0%, Imagem 7.8%, BMG Chrysalis 4.6%, Kobalt 4.2%, others 3.8%</i>
5	MICHAEL BUBLE Christmas <i>Warner/Chappell 31.8%, Sony/ATV/EMI 15.3%, Peermusic 14.7%, Carlin 12.9%, Universal 11.8%, others 13.5%</i>
6	RIHANNA Unapologetic <i>Sony/ATV/EMI 43.7%, Universal 21.0%, Warner/Chappell 14.0%, Bucks 4.2%, others 17.2%</i>
7	VARIOUS Now That's What I Call Christmas <i>Sony/ATV/EMI 20.2%, Warner/Chappell 19.7%, Universal 13.0%, BMG Chrysalis 4.0%, Imagem 4.0%, others</i>
8	ROBBIE WILLIAMS Take The Crown <i>Notting Hill 49.1%, Universal 29.6%, Sony/ATV/EMI 9.1%, others 12.2%</i>
9	ROD STEWART Merry Christmas, Baby <i>Sony/ATV/EMI 18.0%, Carlin 15.4%, Peermusic 12.8%, Warner/Chappell 11.5%, Universal 7.7%, others 34.6%</i>
10	MUMFORD & SONS Babel <i>Universal 100%</i>

Guy Moot's company. It also handled nearly a third of Now! 83, the quarter's biggest album, and 43.7% of Rihanna's Unapologetic.

Christmas songs played a particularly big part in helping to shape the quarter's market shares, which are compiled from publishing stakes in the Top 50 sellers. Three of the 10 top albums were festive packages with Michael Buble's Christmas at 5, the compilation Now That's What I Call Christmas at 7 and Rod Stewart's Merry Christmas Baby at 9.

With all three albums made up largely of seasonal standards and oldies, publishers' shares of each title reflected how deep or not their catalogues went. Doing particularly well here were Sony/ATV/EMI, Warner/Chappell, Carlin and Peermusic, while Universal benefited from now handling Irving Berlin's catalogue (previously at Warner/Chappell) as his evergreen White Christmas appeared on all three albums. There were also a hat-trick of appearances of Blue Christmas,

Have Yourself A Merry Little Christmas, Santa Claus Is Coming To Town and Silent Night.

Warner/Chappell in third place below Universal contrasted its lowest singles score of the century with its albums share rising to 13.8%, the highest since the opening quarter of 2010. This was partly down to a catalogue of Christmas songs, including When You Wish Upon A Star, George Michael's Last Christmas and new material by Michael Buble whose Christmas album was 31.8% controlled by the major, but also healthy stakes in albums such as Olly Murs' Right Place Right Time (27.4% share).

Although not as dramatic as its runner-up spot on singles, Kobalt moved ahead of BMG Chrysalis to take fourth place on albums with a new personal best score of 7.4%. This included nearly one-third of One Direction's Take Me Home, the quarter's third top seller, while BMG's own market share dropped to 4.8%, its lowest for two years and it failed to claim a 10% or more share of any of the period's 10 biggest albums.

INDEPENDENTS: KOBALT THRIVES TO TOP BMG ON ALBUMS

One Direction helped Kobalt add to its usual victory as top indie singles publisher by ruling the albums market as well.

The company controlled a colossal 40.1% of the chart singles market for independents in Q4, more than the rest of the Top 10 companies combined, but it additionally overcame main rival BMG Chrysalis to head the album rankings.

Kobalt's singles success included sharing with P&P the period's top single with the James Arthur cover of Impossible, while on albums its 20.8% share included nearly one-third of One Direction's Take Me Home, the quarter's third top seller.

BMG Chrysalis dropped to second place in the album rankings with a 13.4% share that included interests in Olly Murs and One Direction's albums, while Bruno Mars (Locked Out Of Heaven) and will.i.am (Scream & Shout and Hall Of Fame) delivered on singles.

Hall Of Fame was also a big success in the quarter for Imagem, which has The Script on its books, and this helped to take it to third place on singles with 6.3%. It held the same position on albums with a 7.6% share.

Handling Robbie Williams' own publishing was the main reason Notting Hill was placed fourth on albums and fifth on singles, while both Carlin and Peermusic benefited enormously from three festive albums in the quarter-end Top 10. Carlin and Peermusic each claimed double-digit shares of Michael Buble and Rod Stewart's Christmas sets, lifting their respective albums market shares to 4.6% and 3.7%. They both also had more minor interests in the Now! Christmas compilation.

Ahead of its 2013 takeover by New York-based publisher Reservoir, P&P was fourth on singles with a 6.3% share headed by songwriter Ina Wroldsen's Impossible co-write, while Perfect Songs was sixth following Gabrielle Aplin's version of Frankie's The Power Of Love.

A cover of the vintage Hollies hit He Ain't Heavy He's My Brother topping the Christmas chart for the Justice Collective took Music Sales to eighth position on singles, while The Rolling Stones' Sixties music publisher Abkco, founded by the band's and former Beatles manager Allen Klein, was the eighth top indie albums publisher thanks to Stones compilation GRRR!

TOP 10 INDEPENDENT SINGLES/ALBUM PUBLISHERS Q4 2012

POS	ALBUMS PUBLISHER SHARE	SINGLES PUBLISHER SHARE
1	KOBALT 20.8%	KOBALT 40.1%
2	BMG CHRYSALIS 13.4%	BMG CHRYSALIS 9.5%
3	IMAGEM 7.6%	IMAGEM 6.3%
4	NOTTING HILL 5.1%	P&P 6.3%
5	CARLIN 4.6%	NOTTING HILL 6.2%
6	PEERMUSIC 3.7%	PERFECT SONGS 4.8%
7	BUCKS 3.4%	BUCKS 2.5%
8	ABKCO 2.2%	MUSIC SALES 2.5%
9	GLOBAL TALENT 2.2%	GLOBAL TALENT 1.6%
10	MPL 1.5%	PEER MUSIC 1.3%

FEATURE BARRY DICKINS

'I'D HATE TO BECOME A STALE OLD FART'

Barry Dickins has headed up the International Talent Booking agency for 35 years, working with many of the biggest names in the world including Aerosmith, Adele, Kiss, Fleetwood Mac, Guns'n'Roses and The Who. Now 66-years-old, he's having far too much fun to retire



LIVE

■ BY RHIAN JONES

After a near 50 years in the live music business, Barry Dickins has seen it all: from hassling The Who as a 17-year-old agent, to witnessing a young Jim Morrison take full advantage of a Californian strip club. It's been an eventful five decades.

Dickins' career in the music business is of course, no accident - the Ilford-born Dickins family are music industry stalwarts. Dad Percy was one of the founders of the NME, while brother Rob was chairman of Warner Music from 1983 - 1998. Barry's son Jonathan manages a little-known pop star called Adele.

The live industry is where Barry specialised and

ABOVE

Barry Dickins: The agent started his career in the live music industry in 1964

he's grown the International Talent Booking Agency alongside business partner Rod MacSween for the last 35 years. Today ITB boasts a roster of more than 200 acts including the likes of Mumford & Sons, Maroon 5, Adele, Aerosmith, Black Sabbath, Kiss, UB40, Soundgarden and Rage Against The Machine.

So is Dickins ready to pass on the reigns? Course not. The agent talks to *Music Week* on his impressive career, the future of the live market and why he's still going strong at 66-years-old...

What made you chose to go into the live industry - rather than the label route like your brother?

I think it was because my first job was at an agency - a small one called Tempest - and it went from there. At one point I was offered a pretty good

marketing and sales job with a major label and it was three times the money I was making as an agent. I was scared that they offered me so much money, I thought I'd get a contract for a year and then they'd go, 'What a tosser, he didn't really understand this business,' and I wanted to learn the business. An old boss said if I took it I wouldn't learn. I could see it was a big corporation and I like being small so I decided not to do it.

Turning to the future of the live market and following last year's various festival disasters, why do you think it was such a bad year?

There's too many festivals for a start and there's not enough real headliners to go round. The most successful festivals around the world - Coachella, Glastonbury, Palio in Switzerland, Pinkpop in the



Netherlands - they've been going for 30/40 years. It seems everybody now goes in and goes, "Ah a festival - that's the way to make money," because they pay artists a flat fee, so people think - "If we get this band, we're going to sell this many tickets". They sell 30,000 in their first year because of the bill, but what happens next year when they don't get that big headliner?

You spoke briefly about secondary ticketing at II.MC last week, why is it such a huge fear for you? What do you think needs to be done to combat it? I hate it; it's never going to go away - it's like prostitution, it's a case of supply and demand. It will always be there but it's ripping people off. They should do the same as they did at the Olympics and the same they do at football games but ultimately, you can make it harder, but I don't think it will ever go away.

What about new technologies, like paperless ticketing - do you think that could help? Yeah, but we haven't really got that down to a fine art yet. We're trying to do stuff but it's not that easy because you go to a venue and each venue has got a different company they deal with - whether it be Ticketmaster or SeeTickets - and you've got deals where the venues probably get a big cheque from the ticket company saying 'we want to sell all your tickets'. We do our deals based on the ticket price and to me that *should be* the ticket price. I'm not trying to deprive anybody of a living, I don't have a problem with the ticket companies as long as they charge the agreed amount. It's when you suddenly see these secondary companies charging double the ticket price and sometimes a lot more.

Is that the biggest problem in today's live market? That and ticket prices generally, the cost of shows have gone up a lot. If you look at a show now compared to 30 years ago they never cost anywhere near as much as some of them get away with charging nowadays.

Why have the prices gone up so much? A lot of it is down to the cost of the production. Production costs a fortune, so someone like the Rolling Stones, U2 or Take That who do their massive tours - they cost millions and millions just to put on. I'm not a production person, I think you should be able to see somebody. To me [the important aspect] is the music - you listen to a show, no-one comes out whistling the lights. Another problem you've got is some older artists -

"You can't replicate a live show on TV - being somewhere is part of the excitement. There will always be live entertainment"

BARRY DICKINS

whose publishing and record royalties are nowhere near what they used to be - they ask for far more money than they are really worth.

What's your opinion on the X Factor culture and reality tours?

We've manufactured bands that have no right to be there in the first place in my opinion, and we do have an awful lot of dross. I hate the reality tours; these people didn't learn their job. We have Mumford & Sons - my daughter [Lucy Dickins] looks after them - they started off playing shit holes, you go and play a pub where no one really give a shit, next time you go back and there's 30 people more, they did all that - that's learning your trade. With the reality shows they get in quick and they're gone quick, it's like, "Hey, let's make as money as we can." JLS are out doing an arena tour every time I pick up a paper but they don't even have a band, they sing to backing tracks - though they actually can sing and they put on a show. I like to see somebody go out with a band. Bruno Mars does so why don't they?

In an industry in decline, do you ever worry about the future of the live market?



ABOVE
Big Bookings: Dickins talent booking agency ITB has represented Aerosmith since 1978. A recent addition to its roster include Mumford & Sons - managed by daughter Lucy Dickins

You can't replicate a live show on TV or even radio, being somewhere, it's part of the excitement. If you listen to it on radio you might know they didn't play well or hear when somebody has played a bum note but when you're at a gig you're into it, it's the whole atmosphere, it's different. I think that's the one thing you can't get ever rid of, there will always be live entertainment.

What are the mistakes you see other agents/record companies/managers making?

Younger acts come out to play too often - it seems like every time I look around The Killers are touring, Kings of Leon seem to be here every year. It's not an event anymore, and it should be. Justin Timberlake is a huge success because people haven't seen him for a while - he's done movies, done all the other stuff and he hasn't played. Bang, tickets sold out in seconds.

My son [Jonathan Dickins] manages Adele - I wish she'd get a new record out, it probably won't be until next year because she's not going to rush - she's like, "Hey I'm not going to put a record out till I'm pleased with it." Too many people don't think that way. If you've got the right artist they are going to come up with the right songs, so why rush them? Now record companies say: "let's get a record out, let's put out a live album, a double album," they are just trying to get their money - if I was a manager I'd say no, you're killing the act because you're doing too much.

How long do you think you'll be doing this for?

I love doing it, I still love music, the great thing about this business for an older person is that it's a young persons' business and because you're involved with young people your mindset is younger. I look at friends of mine that aren't in the music business who have got really fat and bald and their whole demeanor is old. I'd hate to be like that. What I don't want to be is some stale old fart who 'used to be great'. Financially I'm in great shape, I don't have to do it anymore but I still do - because I want to.

VIEWPOINT WICHITA RECORDINGS

KIT AND DETERMINATION

How one indie label's smart decisions and unwavering belief in an unknown Scandinavian duo resulted in a heart-warming international success story for the independent community

LABELS

■ BY MARK BOWEN,

CO-FOUNDER, WICHITA RECORDINGS

In December 2006 I took a detour en route to the Wichita Christmas party in Amsterdam to check out these two sisters calling themselves First Aid Kit in Stockholm.

I'd been sent some demos a few months before by a promoter friend in Sweden with a note informing me they were a sibling duo aged 14 and 16. I became utterly obsessed with their songs' tales of very adult relationships and infidelities and wondered how a teenage girl of 16 writing in her second language could possibly have penned these lyrics. To be honest, I was cynical - I thought that they probably had a ghost writer, something I would have been certain of if I'd realised that these lyrics were mainly credited to the younger 14-year-old sister!

Their voices were gorgeous, but it was the intelligence, perception and wit of the words that had me flying to Sweden. The show was meant to be at a coffee shop but I arrived to a bunch of texts telling me it had been moved. Getting out of the cab, I was confused: this wasn't a venue I'd been to before and to be honest didn't seem to be any kind of venue at all. It turned out to be a hostel for Alcoholics Anonymous and the two girls performed that night with just a guitar to myself, my promoter friend and a couple of residents.

I couldn't believe what I heard: perfect harmonies - unique, it seems, to siblings - that made me think of the Everly and Louvin Brothers. Incredible. The girls hardly said a word that night as I spoke to their dad but beamed when I promised to get their music to Conor Oberst, who they were evidently big fans of. "Stay in school and work hard!" I said, feeling old for the first time in my career...

In their holidays they polished up the demos for release on their neighbour Karin Dreijer's Rabid label. I wanted to wait further still but a YouTube video of Klara and Johanna performing a Fleet Foxes song in their garden went viral and we stepped in to release the Rabid EP (Drunken Trees, 2008) before someone else snapped them up.

Those early days were quite slow as we were restricted to working during school holidays, but we had some nice feedback from media. The girls came to London and played the tiny 12 Bar Club to a small audience of folks with their jaws on the floor.

Their father Benkt painstakingly put together their debut album, *The Big Black and the Blue* (2010) - setting up in different rooms of their house in Stockholm's suburbs and recording during holidays, at weekends and after school. I heard the record for the first time in their kitchen with the entire family (mum and little brother too) and knew they were delivering on their obvious promise.

The record came out to some good press and FAK began to appear on tours and at festivals - always in the smallest room or tent on tiny stages. Yet the feedback was remarkable - early fans like



Radio 1's Huw Stephens returning from these early shows raving about their supernatural voices.

At this time Wichita had an international licence with Universal's Co-Op set up outside the US and Universal's Fontana distribution in the US. We would constantly feed through these fantastic reactions we were getting and the belief that we had something special. But in a world of too many records looking for instant hits we ended the campaign with just under 30,000 sales worldwide.

One of the highlights to that point for FAK had been finally getting to meet and play shows with the aforementioned hero, Conor Oberst. It was at one of these shows in Stockholm that we asked Conor's long-time producer and partner in Bright Eyes, Mike Mogis, if he'd consider producing the second First Aid Kit album. Thankfully he said yes.

Here the story takes a crucial twist: frustrated with our experiences as a very small cog in a large major label wheel, Wichita went to Laura at Ciulla who manages First Aid Kit and said we would like to find new independent partners around the world before we got to the release of the next FAK album. Luckily she put her faith in us to do the right thing.

Outside the USA we moved to [PIAS], one of the most established indie distributors, who had recently had an injection of fresh blood and ideas. They impressed us with their thoughts on the role of the distributor in marketing and positioning, as well as just their sales and distribution operation.

In the US we gave in to the wooing of the guys from Red Eye Distribution in North Carolina, whose focus on independent mom and pop retail building records from the bottom up rang true to us as the way to go forward in this huge market.

Meanwhile the band kept touring, opening for the likes of Lykke Li and Bright Eyes. Most importantly they went to Omaha Nebraska and

ABOVE
Coming to their Aid: Wichita and its partners have helped FAK sell a quarter of a million records worldwide

delivered a flawless second album, *The Lion's Roar*.

We kept acquiring endorsements from huge artists like Jack White, Paul Simon, Patti Smith and Emmylou Harris. This is where our fortunes took a dramatic upwards turn as our new independent partners worldwide stepped up and came good on a huge scale.

Red Eye secured an iTunes Single Of The Week and fantastic placements from Spotify to Starbucks, punching way above our weight. [PIAS] and their partner Border Music landed the band on the cover of Sweden's influential *Sonic* magazine and delivered radio playlists right from the off.

The Lion's Roar has now been out for one year and is fast approaching a remarkable 250,000 sales. The most gratifying thing is that these have been accrued all over the world. The album debuted at No.1 in Sweden, was platinum by Christmas and is still in the Top 10. It has sold tens of thousands in markets from Norway (certified gold) to Australia (sold out Sydney Opera House) and is almost silver in the UK at 55,000. Red Eye has delivered Wichita's biggest ever US sales at over 75,000 total.

The band has played a huge role in all this, obviously - touring the whole world non-stop for 16 months, selling out larger and larger venues each time as word of mouth spreads.

I recently returned to Stockholm for the Swedish Grammys where First Aid Kit won the four major categories a week after winning the Nordic Music Prize, (the Scandinavian Mercury).

For us, this is the story of a small, focused team (Wichita is just four people) working with dedicated, committed independent partners who are still inspired by great music when they hear it and unafraid to go out and work hard in the face of ever-increasing macro-market difficulties.

I think it's a tale of hope for us all.

FEATURE CHRISTIAN AND GOSPEL MUSIC**SONGS OF PRAISE**

Forget the USA, Music Week finds out why Christian and Gospel music is on the up in the UK

**GENRE**

■ BY TOM PAKINKIS

Although booming business in the US, the genre of Christian and Gospel music has never really made much noise on the more secular, stiff-upper-lipped shores of Blighty.

But that could all be about to change. With the launch of the Official Christian & Gospel Albums Chart last week, the Official Charts Company at least thinks that the genre is worth keeping an eye on in the UK.

As much as the new Official Chart is a response to a musical community with potential and credibility, it could also provide a platform for Christian and Gospel music to reach a more mainstream stage.

Integrity Music was the most frequently featured label in the Official Charts Company's first Christian & Gospel Top 20 albums, laying claim to seven LPs, including Bethel Music's *Without Words*, which landed at No.2. Integrity's managing director and president Jonathan Brown alludes to the impact the chart could have on the genre, pointing to the US.

"The main differences between the UK and US market is ultimately scales of economy," he says, adding that the infrastructure across the Pond is also a big contributor, with a chart system at its centre. "SoundScan have actively promoted a chart

"This genre of music is not only economically viable, healthy and growing, but is also crossing into mainstream marketplaces"

ANTHONY WILLIAMS, MVLS MUSIC

for over 15 years and, alongside this, the US market has established a significant infrastructure of radio stations that enable the listener to consume this type of music wherever they are.

"The recent development of the Official Christian & Gospel Albums Chart in the UK will be a major step forward in finding a similar platform here in the UK."

While the point of sheer scale is a significant differentiator when it comes to UK and US comparisons for the Gospel genre – both in terms of population and church-goers – there is also a financial hurdle in Britain.

MVLS Music specialises in signing, developing and promoting writers, artists, musicians and producers through its label, publishing and production divisions. General manager Anthony Williams tells *Music Week* that, while Gospel music has a strong presence in UK churches, it is considerably younger in its establishment over here compared to the US. "This is underlined by the lack of financial support it has," he argues.

ABOVE

Cross-genre | Integrity Music's Rend Collective Experiment (*left*) landed in the Top 10 of the Official Christian & Gospel Albums Chart. Integrity also has Tim (bottom right) Hughes on its books while Time2Shine Gospel Talent Search's season two winner Boma Diri (*top right*) benefits from Black Grape Global management

"In general this is clearly made visible by the lack of product quality and in other areas such as song production, marketing and general promotional exploitation of product, taking its toll and impact on the overall distribution and potential unit sales."

Adetokunbo Oyelola is director of Black Grape Global, a management company which represents specialists artists including the winners of Sky TV talent show Time2Shine Gospel Talent Search. The show was set up with the objective of projecting Gospel talent beyond the church and into the mainstream. Black Grape counts acts such as Divine Divine and Boma Diri, winners of the show's first and second seasons respectively, among its ranks. Now gearing up for its third season, the show will be holding nationwide auditions in Manchester, Birmingham and London.

Oyelola suggests that Gospel music in the UK has struggled to surpass sub-genre status. "It's almost like Christian music and Gospel music have genres within genres like rock, R'n'B, rap and folk.

Echoing points of view on the genre's fiscal strengths, Oyelola says that monetary might can actually differ greatly within Gospel music. "There is a huge disparity in budgets at the disposal of, say, the urban Gospel artist or producer and the more mainstream rock or pop act," he suggests, although adding that 'business' has never been front and centre of the genre's mission statement. "Particularly within the more urban sector, there are no huge

FEATURE CHRISTIAN AND GOSPEL MUSIC



ABOVE

Shining lights | Black Grape Global clients and season one winners of The Time2Shine Gospel Talent Search Divine (left) and Time2Shine Ministry founder Mercy B (left)

dedicated Gospel festivals. With a few exceptions such as GuvnaB, Muiyiwa and Riversongz and Four Kornerz, not many urban artists make it on to the roster of the big mainstream festivals.

"Traditional Gospel music in the style championed in the past by the likes of say Mahalia Jackson has been superseded by the growth in popularity of choir-based performances," he adds. "I am not sure that there is as yet a true UK version of the US Grammy Award-winning Yolanda Adams, who is grounded in Gospel but appeals across the entertainment and communication spectrum to a wider fanbase."

While many of the genre's key players might feel their area of music is underfunded, the community of which they are a part certainly isn't. As far as the business of Christian music is concerned, the church is just as important as any record label.

"Worship artists in the UK are mostly employed by churches to organise the music for their congregation," explains Andy Baker, director at music management and production company Resound Media. "They may then perform at national or international conferences where they can introduce their songs and hope to see people take them home with them to use at their church. This drives the CCLI revenues - the church's equivalent of the PRS for the writer."

Black Grape's Oyelola suggests just how powerful the church could be: "The restrictive nature of the genre inherent in the size of the market and the availability of significant budgets mean that, as a business proposition, [Christian and Gospel music] is quite niche. Having said that, and with particular reference to the 'black' churches, they do have the fiscal power to make a difference."

"Should these churches ever decide to come together on the common purpose of raising the

profile of the genre, investing in building and promoting foot soldiers rooted in Gospel but appealing across the wider community, their power to communicate the word of God would be enhanced to a phenomenal level.

"There has been progress in recent years, but on an individual rather than collective basis," he suggests.

Premier Gospel has supported the genre for almost two decades as a leading Gospel radio station broadcasting on DAB in London. Premier's station director Muiyiwa Olarewaju describes the history of UK Christian and Gospel music as one that has gone through peaks and troughs, recalling an era when the genre's artists were signed to major labels - including CBS, where Richard Branson signed the UK's Lavine Hudson to Virgin Records. It was also a time when Christian TV shows were aired with budgets for 'light entertainment' rather than 'religious programming'.

Olawejaju describes the fallow period that followed as "the silent years" when a lot of Gospel singers and musicians "escaped the drought of the genre" to join the likes of George Michael and Eric Clapton on the road.

"Now it's like the [old] industry again where the independents have taken up the challenge and you have an artist like myself who has had albums that have topped HMV's Jazz & Blues charts and Amazon's World Music Charts," says Olarewaju.

"Rajar figures show Premier radio has been growing its reach and that there is a real demand for Gospel music in the UK."

Absolute Marketing & Distribution is one recognisable name from the wider music industry that has certainly noted the potential the Gospel genre holds. Managing director Henry Semmence agrees that it's a niche market but calls it "a very healthy one and, more importantly, a growing one".



But the key to success when it comes to Christian and Gospel repertoire, according to Semmence, is to relinquish that niche mindset.

"By treating the releases as non-specialist we have managed to broaden the base and allow easier access," he tells *Music Week*. "The demise of the Christian book shops has actually had a positive effect on the genre as it has allowed it to be positioned in a mainstream market place and in doing so exposed it to a wider audience."

Semmence also singles out the genre as particularly strong on digital platforms: "Amazon, iTunes and YouTube do very good business with Christian and Gospel music. Being positioned in these areas generates significant, deep catalogue sales as well as successful front-line sales. The fact that individual retailers can't ignore stocking these titles and that business is driven by demand that can be supplied directly has made a big difference to the levels of sales being achieved."

"I think this is one of the growth areas," he adds. "The more access and engagement is made easier via the online physical and digital retailers, the bigger the market will become."

Hillsong Music's Graham Williams is also positive about the genre's potential growth in the future, and he has every reason to be: the Official UK Christian & Gospel Chart's first top album, *Zion*, came from the Hillsong church's youth ministry Hillsong United.

"This is a growing genre in the UK," he says. "Creative song writing, live events and our partnership with major churches is helping to grow the market. Our music has a message of love and hope which many are finding refreshing and uplifting."

Touching on Semmence's point on how best to utilise the genre, Williams highlights the fact that, regardless of its roots and the influence of the church, the core mechanisms of the Gospel genre are much the same as the rest of the music industry. "We do operate in exactly the same manner as a mainstream music company in terms of our business approach," he explains. "We use the best musicians available, top producers, great studios and creative marketing people. We budget carefully according to our sales projections. We work hard on touring and through the media available to us."

Because of that, the gospel genre is also touched by wider industry trends. "Like the rest of the industry, we have seen a shift towards digital sales and social media," Williams adds. "As Christian and Gospel music continues to provide that message, we anticipate that it will continue to

UK: 'THE CAPITAL OF GOSPEL MUSIC IN EUROPE' WITH INDEPENDENT BACKING

Co-executive of the Gospel Music Industry Alliance (GMIA) Juliet Fletcher says that the Christian and Gospel music genre is benefitting from links with the independent sector in the UK - with the trade body having been made an affiliate member of AIM last year.

Moreover, she believes that Britain is heading a European Gospel genre that could challenge the US as a whole: "Alongside what's happening in mainstream music, I think Gospel music is discovering as well the power of being an independent artist," she says.

"That's why we're very pleased about our relationship with AIM, it's come at the right moment for our sector."

"In the next five years or so, I think Christian and Gospel music will be a much more recognisable part of the fabric of music. In America there's a good relationship between the church and the music business and I think that's going to grow."

"Music is central to the church so it will always have that audience. The church cannot do without music and so in a way it's a captive audience. As that grows and people want to be inspired, I think that Gospel music in the UK and Europe - where it's very strong - will grow as well."

"In some ways the genre is even stronger in Europe. If you pull together all the countries that have really developed Gospel audiences, it might even be bigger than the US. Europe is our United States and the UK is the capital of Gospel music in Europe."

For more information about the GMIA including how to become a member, visit www.GMIA.org.uk

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INTEGRITYMUSIC

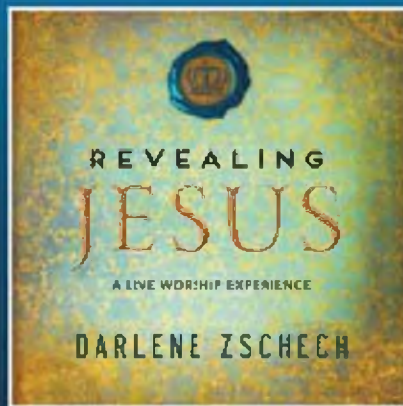
THE SOUND OF WORSHIP

Integrity Music represents a collective of artists and songwriters who in turn form one of the largest contributors to **Christian** and **Gospel Music** globally.

NEW RELEASES



WORSHIP CENTRAL
LET IT BE KNOWN
Street Date 11 March 2013



DARLENE ZSCHECH
REVEALING JESUS
Street Date 18 March 2013



MARTIN SMITH (DELIRIOUS?)
GOD'S GREAT DANCEFLOOR
Street Date 22 APRIL 2013

Distributed in the UK & Republic of Ireland by Absolute via Universal





LEFT
Praise on stage | Worship Central released new LP Let It Be Known this month

increase in its influence as we have seen in other parts of the world."

While the Christian message of the Gospel genre is clearly important to those who work in it - and a real unique selling point - key players in the genre feel that true progress will be made when Gospel artists and repertoire become part of the wider public perception. They want it to be known for great acts with great songs, rather than considered religious music first and foremost.

"[Our] strategy has to be different because the genre isn't widely accepted by mainstream media in the UK, particularly radio," says Malcolm Down, publishing manager of Authentic Media, which focuses on distribution for American Christian labels but with a handful of UK artists on its client list. "On the whole, any music which is described as 'Christian or Gospel' is confined to airplay on religious programmes and Christian radio.

"Also, we don't have the financial resources of the mainstream companies so it's much harder to effectively market the artists we distribute.

"Hopefully, with the launch of the Christian and Gospel Music chart, [the genre's] profile will grow as the artists become more visible in the industry. However our aim is to get to a stage where Christian artists are recognised within the mainstream music industry because of their talent, creativity and contribution to the music industry as a whole, and not simply as Christian or Gospel artists."

Inroads into the mainstream may already be happening. The London Community Gospel Choir

can lay claim to more than a few instances of significant crossover. Positioned at the forefront of Gospel music in the UK for the past 30 years, it has taken the genre out of the British Caribbean churches and into concert halls and festival stages across the UK and Europe. Having performed with the likes of Annie Lennox, George Michael, Madonna, Damon Albarn and most recently Kylie Minogue at Proms In The Park in 2012, organiser of the 30 Choir Festival and director of British Gospel Arts Andrea Encinas dubs it "the choir to sing with the stars."

"More importantly, LCGC has been a successful Gospel artist in its own right," Encinas adds. "It has attracted audiences of 5,000 at London's Royal Albert Hall with Raymond Gubbay's Gospel Christmas for four years, has had a residency at London's Jazz Cafe every Christmas for over a decade, has performed on the Acoustic Stage at Glastonbury for over five years, and has toured from Scandinavia to Japan, Africa to the Caribbean regularly."

Encinas echoes the sentiment of her peers when it comes to taking the genre forward, suggesting that for Christian music to be successful in the mainstream, artists need to present music that is relevant, edgy and speaks the Gospel message in non-church language in order for it to be accessible.

"With the inception of the Official Christian and Gospel Charts, the potential for UK Gospel to have a greater presence is there. However, if local artists don't deliver on product at a high standard,

CHARTING THE WAY FORWARD

The UK's first Christian & Gospel Albums Chart was launched earlier this month in partnership with international Christian child development and advocacy ministry Compassion UK. The initial Top 20 featured on OfficialCharts.com and Christian digital stations Premier Radio and UCB.

The UK's 35,000 churches saw attendance increase by 3% in 2012, which means that 7.6 million adults now visit church each month - 15% of the UK adult population. Teamed with an already thriving live Christian music scene - 600 new albums released in the genre in 2012 - the introduction of an Official Chart will provide support and exposure to this promising genre in 2013 and beyond.

Over in the US, Christian and Gospel music already accounts for 7% of all recorded music sales, with 26 million albums sold in 2012 - more than the sales of classical, blues and jazz combined.

"Having celebrated 60 Years of the Official Singles Chart in November 2012, the launch of the Christian & Gospel Albums Chart reflects the continued growth and development of the UK's Official Charts, as well as the tastes of UK music fans who are accessing Christian & Gospel music via more channels than ever before," said the Official Charts Company.

then chances are that the US market will dominate the UK charts," she warns.

With the new Official Chart as the foundation, what contribution will Christian and Gospel music make to the UK music industry in years to come? MVLS' Anthony Williams sets some pretty high targets: "Although supported by a very small demographic, UK Gospel music is no longer predominantly seen as a genre just for the church. It is rapidly growing to become accepted by the wider music loving population, community in our society generally, who recognise the need for comfort, sense of identification and spiritual guidance in daily life that this music delivers.

"This genre is not only economically viable and growing, but is also crossing into mainstream marketplaces.

"The objective is to make a significant impact in percentage in the UK BPI stats in the next five years. Beyond that, things can only get better."

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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 how you got started...

I started in a market stall about 10 years ago. I was there for three years and it progressed into a shop as we continued to trade. It was a matter of space and the amount of records I had: I needed a bit more room and could fund a new shop through the business I was already getting.

What kind of things do you stock?

It's predominantly secondhand items. In terms of genre, it's across the board really: 60s, 70s rock and roll, Britpop, indie, psychedelic, northern soul, all kinds.

I have started selling new items as well. Vinyl demand is quite good at the moment.

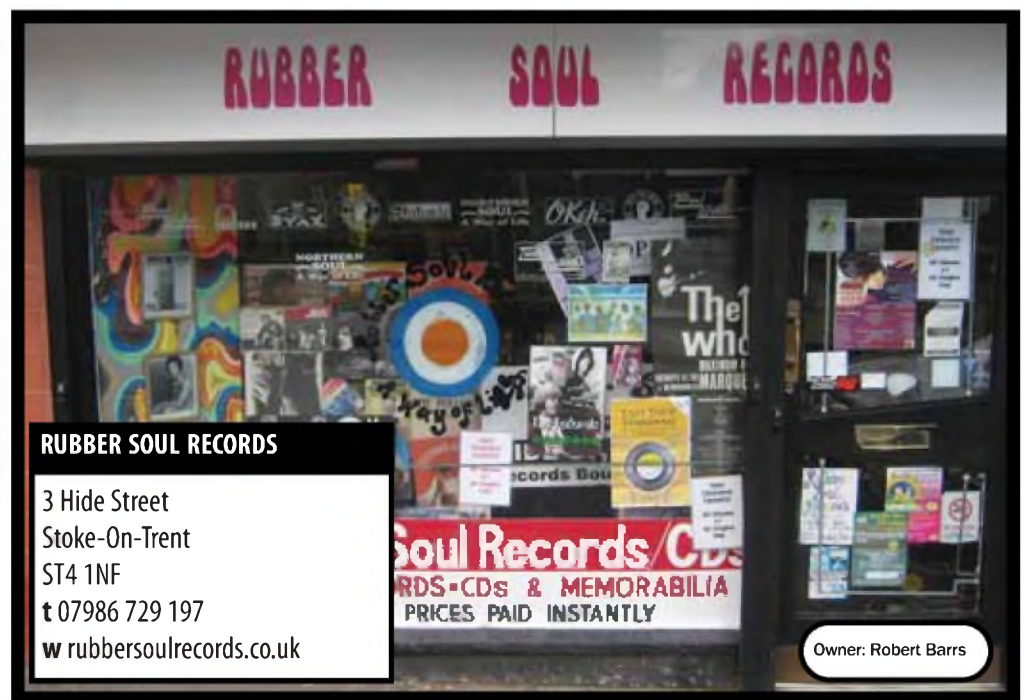
A lot of indie music retailers are seeing a renewed demand for vinyl. Why do you think that is? Everybody is returning to vinyl because they want the original sleeves, artwork and sound.

Personally, I don't sell CDs anymore. I would say 98% of what I sell is vinyl. People that I knew up to a few years ago who would buy CDs or download tracks are all returning to vinyl, which is good. When you ask them why they're coming back to vinyl, it's because it's got something: it's got the sleeve and the inserts, and the sound is superior. If you're playing it on a good, high-end system, there's absolutely no comparison at all. It's got to be vinyl really.

Has business changed much over the years?

I don't sell anything on the internet. I rely purely on people coming into the shop. Because of that, people are prepared to travel. Most of my business either comes from customers who don't live in the city and they even travel from places like Russia and Japan.

I would say that business has increased a little bit. By not



"I don't sell anything on the internet. I rely purely on people coming in the shop... I'm trying to keep it all real"

ROBERT BARRS, RUBBER SOUL RECORDS

selling on the internet, I'm trying to keep it all real. I'm trying to keep it like it was when I was growing up when you went into your independent record shop and bought your music.

I also help local groups. They sell their products through the shop and we put on live gigs as well. It's more than a record shop, it's a community hub in a way.

You've got to diversify. When I was growing up, small independent record shops were

where you used to hang about at a weekend. It was groovy and cool. You used to be excited by a new record coming out.

We've lost that over the years to things like downloading but, as in life, things go around in circles. I do believe that these independent shops that everyone's tried to kill over the last 30 years will have their day again because people want your knowledge and recommendations. You're offering more of a personal service.

How do you find Record Store Day?

It's really good, really positive. You get a queue out the door and around the corner and people want the products.

You're just trying to get

people involved again. We put music on live in-store and it's really good. We're pretty excited about this year's event.

How confident are you about the future?

I'm reasonably confident.

I do believe that if you look after your customers and if you try and get the best products in then you've got half a chance. And if you can keep your prices sensible like I do here... I'm not interested in what price things go for on the internet. You know your customer, you know how much he or she can afford. If you can get a particular item in knowing how much you can afford, you've got a potential sale. If you can do that enough throughout the year, you should be ok.

INTERNET vs HUMAN

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



JAKE BUGG Jake Bugg



MUMFORD & SONS Babel



TIM BUCKLEY Blue Afternoon

THIS WEEK'S RETAIL CHARTS



FOPP Top 10 retail chart

POS	ARTIST	ALBUM
1	DAVID BOWIE	Next Day
2	JOHN GRANT	Pale Green Ghosts
3	NICK CAVE AND THE BAD SEEDS	Push The Sky Away
4	STORNOWAY	Tales From Terra Firma
5	JOHNNY MARR	The Messenger
6	ATOMS FOR PEACE	Amok
7	FOALS	Holy Fire
8	E. HARRIS/R. CROWEL	Old Yellow Moon
9	EMELI SANDÉ	Our Version Of Events
10	SOUND CITY	Real To Reel



iTunes Top 10 retail chart

POS	ARTIST	ALBUM
1	THE SATURDAYS	What About Us
2	BASTILLE	Bad Blood
3	KODALINE	The High Hopes EP
4	EMELI SANDE	Our Version Of Events (special edition)
5	ADELE	21
6	C2C	Tetra
7	IRMA	Letter to the Lord (Edition Collector)
8	WOODKID	The Golden Age
9	VARIOUS ARTISTS	Generation Goldman
10	ASAF AVIDAN	Different Pulses



EMUSIC Top 10 streamed chart

POS	ARTIST	ALBUM
1	WAXAHATCHEE	Cerulean Salt
2	JOHN GRANT	Pale Green Ghost
3	NICK CAVE & THE BAD SEEDS	Push The Sky Away
4	THE MEN	New Moon
5	BAAUER	Harlem Shake
6	LADY	Lady
7	EAST INDIA YOUTH	Hostel EP
8	FOXYGEN	We Are the 21st Century Ambassadors
9	ROBYN HITCHCOCK	Love From London
10	FANTASIA ROMA	Dreamscapes Vol. 2

REISSUE REPACKAGE

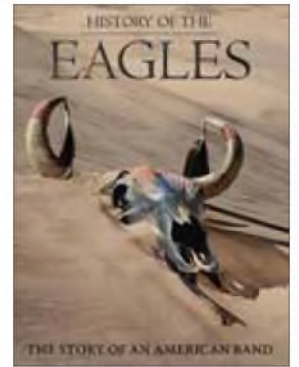
History of the Eagles (DVD/Blu-Ray)
Capitol Records/April 30

This three-disc set from the iconic band comes in three different versions and including History Of The Eagles Part One, History Of The Eagles Part Two, and Eagles Live At The Capital Centre – March 1977, featuring never-before-released performances.

The standard DVD and Blu-Ray products come packaged in a six-panel digipak with accompanying photographic booklet. The Super Deluxe Box Set will be released as a limited edition, with Blu-ray discs; a 40-page casebound book featuring very special photographs and packaging including a foil-stamped and embossed box, with a Native American blanket-inspired liner.

The film features rare archival material, concert footage, and never-before-seen home movies that explore the evolution of one of the world's biggest-selling American bands.

History Of The Eagles recently made its US television broadcast debut, earning the network its highest ratings for a music documentary in eight years, and Part One premiered at the Sundance Film Festival in January to great acclaim.



PRE-RELEASE DEPECHE MODE, NOW 84 STILL POPULAR AT PRE-ORDER

The summits of the pre-order charts remain as last week as Depeche Mode's Delta Machine sits at No.1 at both Amazon and Wow HD, while Now 84 is the most popular once more at Sainsbury's. The compilation whilst is places at No.2 at Amazon and No.4 at Wow HD.

Albums from Michael Buble and The Strokes take second place at Sainsbury's and Wow HD respectively.



This week's highest new entry comes courtesy of Vampire Weekend, whose Modern Vampires Of The City LP lands at No.8 on the Wow HD chart. Other new entries on the chart include Eric Clapton's Old Sock at No.11 with the 15 to 20 spots taken by new offerings from John Fogerty,

Stone Sour, OMD (twice, with standard and deluxe editions of English Electric) and Josh Rouse.

At Sainsbury's the charge of new entries is led by Dr Feelgood's All Through The City (With Wilko 1974-1977) 3CD and DVD set at No.12. Spots 15 to 20 are occupied by new entries here as well, the artists being Seasick Steve, Paramore, OMD, Stone Sour, Agnetha Faltskog, and Graham Parker and the Rumour.



There's a similar pattern of new entries at Amazon to, the highest being Simple Minds' Celebrate: The Greatest Hits at No.13. Numbers 15 to 20 feature fresh appearances from Rudimental, Stone Sour, Fall Out Boy, Yeah Yeah Yeahs, Killswitch Engage and OMD.

AMAZON PRE-RELEASE

POS	ARTIST/ALBUM/LABEL
1	DEPECHE MODE Delta Machine
2	VARIOUS Now That's What I Call...! 84
3	MICHAEL BUBLE To Be Loved
4	DAVID BOWIE The Next Day
5	JOE BONAMASSA An Acoustic Evening...
6	IRON MAIDEN Maiden England '88
7	ERIC CLAPTON Old Sock
8	PARAMORE Paramore
9	THE STROKES Comedown Machine
10	JIMI HENDRIX People, Hell & Angels
11	TOM ODELL Long Way Down
12	IMAGINE DRAGONS Night Visions
13	SIMPLE MINDS Celebrate: The Greatest..
14	GABRIELLE APLIN English Rain
15	RUDIMENTAL Home
16	STONE SOUR House Of Gold & Bones Pt 2
17	FALL OUT BOY Save Rock and Roll
18	YEAH YEAH YEAHS Mosquito
19	KILLSWITCH ENGAGE Disarm The....
20	OMD English Eccentric

SAINSBURY'S PRE-RELEASE

POS	ARTIST/ALBUM/LABEL
1	VARIOUS ARTISTS Now 84
2	MICHAEL BUBLE To Be Loved
3	THE STROKES Comedown Machine
4	IRON MAIDEN Maiden England
5	SIMPLE MINDS Celebrate - Greatest Hits
6	ERIC CLAPTON Old Sock
7	CARO EMERALD The Shocking Miss...
8	VAMPIRE WEEKEND Modern Vampires..
9	JOE BONAMASSA An Acoustic Evening...
10	GABRIELLE APLIN English Rain
11	DAVID BOWIE Aladdin S... (Remastered)
12	DR FEELGOOD All Through The City...
13	THE EAGLES The Studio Albums 1972-79
14	STEPHEN STILLS Carry On (4CD)
15	SEASICK STEVE Hubcap Music
16	PARAMORE Paramore
17	OMD English Electric (Limited CD+DVD)
18	STONE SOUR House Of Gold & Bones Pt 2
19	AGNETHA FALTSKOG A
20	G PARKER..RUMOUR Three Chords Good

WOW HD PRE-RELEASE

POS	ARTIST/ALBUM/LABEL
1	DEPECHE MODE Delta Machine (deluxe)
2	THE STROKES Comedown Machine
3	DEPECHE MODE Delta Machine
4	VARIOUS ARTISTS Now 84
5	THE FLAMING LIPS Terror
6	SUEDE Bloodsports
7	YEAH YEAH YEAHS Mosquito
8	VAMPIRE WEEKEND Modern Vampires...
9	PARAMORE Paramore
10	CLUTCH Earth Rocker
11	ERIC CLAPTON Old Sock
12	SAXON Sacrifice (ltd ed deluxe digibook)
13	FALL OUT BOY Save Rock & Roll
14	PEACE In Love
15	JOHN FOGERTY Wrote A Song For...
16	STONE SOUR House of Gold & Bones Pt 2
17	OMD English Electric
18	ANTHRAX Anthems
19	OMD English Electric (Limited CD+DVD)
20	JOSH ROUSE Happiness Waltz

PEOPLE

PERSONNEL NEW CHAIRMAN FOR LIVE NATION ENTERTAINMENT

■ LIVE NATION ENTERTAINMENT

The live music giant has appointed

GREG MAFFEI as its non-executive chairman of the board.



Maffei is president and CEO of Liberty Media Corporation and has served on the Live Nation Board of Directors since February of 2011.

"Greg brings years of experience and business acumen that will continue to be a valuable asset as our team executes on the three-year plan, driving profitability and shareholder value," said Michael Rapino, president and CEO of Live Nation.

■ BAUER

The media company has appointed Syco marketing director **MARK HARDY** as group digital director for its London lifestyle magazine and

radio brands.

In his role at Syco, Hardy worked on the global launch of One Direction, helping to result in two No.1 albums in the US and a string of chart-topping successes elsewhere. He previously worked as European marketing director at Sony PlayStation and the Walt Disney Company heading UK marketing campaigns for Disney and Pixar home entertainment.

In his new role, Hardy will report into Bauer Media chief executive Paul Keenan who said of the appointment: "Mark's unique experience of marketing branded content globally will be exceptionally valuable to us as we accelerate the digital migration of our world-famous brands. I know that Mark is fascinated and excited by our swiftly changing and ever-challenging consumer landscape, especially the



commercialisation of new and emerging digital formats."

■ PRIMARY WAVE

JUSTIN SHUKAT has been promoted to president of Primary Wave Music Publishing, a division of US independent music publishing, marketing and talent management company US Primary Wave Music.



Shukat is one of the initial founding members of Primary Wave Music and, since 2006 has continued to focus on developing and diversifying the publishing division, following the company's initial purchase of the Kurt Cobain music catalogue.

In addition to this new title, Shukat, appointed by CEO Larry Mestel, will continue to hold his original role as general manager of Primary Wave Music.

He has worked in the music industry for over 18 years. At

Primary Wave he works closely with the company's current roster of songwriters and producers, connecting management and publishing artists with other top creatives in the industry, as well as managing all areas of Primary Wave's synch exploitation.

Prior to Primary Wave Music, Shukat held senior marketing positions at both Epic Records and Arista Records.

Presently, Primary Wave owns over 10,000 copyrights of music from the catalogues of acts such as Steven Tyler, Hall & Oates, Chicago, Def Leppard, John Lennon and more.

■ SONY CORP

Chairman of Sony Corp, **HOWARD STRINGER** is retiring from his role at the company and will step down in June.

Seventy-one year-old Stringer, formerly chief executive and president at Tokyo-based

Sony Corp, said he will continue his role as chairman of the American Film Institute and go on to focus on

'new opportunities' including charity work.

Kazuo Hirai, president and chief executive of Sony, said in a statement that Howard "will be deeply missed" and had an "incomparable ability to inspire and invigorate all of those around him."

Stringer, formerly a journalist and head of CBS, became the first non-Japanese person to be Sony's chief executive in 2005.

He stepped down from the position last April but remained at the company in the role of chairman.



Got any personnel news you'd like to share? Think your big break might inspire others? Send your info to Tina.Hart@intentmedia.co.uk

NEED TO KNOW

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

#71 DAVID MUNNS OBE, Chairman, Nordoff Robbins and Chairman, The Music Industry Trusts Award

David Munns OBE is a senior music industry professional and has served as chairman of Nordoff Robbins since 2010, previously heading up its fundraising committee and being involved with the charity throughout his career.

He joined EMI in 1972 and held a number of senior marketing roles at the label, spending five years at EMI Canada then returning to the UK in 1984 as director of A&R and marketing.

In 1987, Munns joined Polygram as MD of Polydor. In 1991 he was promoted to senior vice resident - pop marketing at Polygram International, where he worked with artists including Bon Jovi, U2, the Bee Gees, Andrew Lloyd Webber and Van Morrison amongst many others.

In 2001, he re-joined EMI as worldwide vice-chairman and CEO of North America and stayed in that role until 2007.



Munns has been chairman of the Music Industry Trusts Award since 1995. To date, the event has raised over £4m for Nordoff Robbins and the BRIT Trust.

In 2011, he was honoured with a surprise MITs Award in recognition of his outstanding contribution to charity and he was also awarded an OBE in the 2013 New Year's Honours list.

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

STUART WHEELLEY, Catalogue Manager, Rhino

"I started my career working in the film industry but in February 2012 I joined Rhino as an intern. I secured a permanent role in July and a few months later I was promoted to catalogue manager.

"My first task was to support the release of Led Zeppelin's long-awaited Celebration Day. I was responsible for the catalogue campaign and we achieved 20% sales increase across the key titles.

"I was most proud to be asked to project manage the 25th anniversary campaign of The Pogues' Fairytale of New York. That included a limited edition 7" vinyl release in December - it went on to have its highest-selling year to date, and I presented the band with a plaque to recognise sales of more than 1 million copies of their biggest hit.

"The end of 2012 also saw my successful box-set campaign, that included Joni Mitchell, Chicago and Atlantic Soul Legends, all featured in MOJO's Christmas Box Set Selection.

"I am very pleased with all that I have achieved in the year that I have spent working for Rhino and look forward to the exciting releases with have coming up in 2013."



TOP TIP

Have an open-minded approach and try as many things as possible. You may not like them, but you'll always learn something useful

28 SINGLES AND ALBUMS

The Next Day by David Bowie gives the artist his ninth No.1 album



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iTUNES CHARTS FROM
AROUND THE WORLD

CHARTS FOCUS



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Bruno Mars enjoys his 16th week atop the airplay chart with his fourth No.1

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Albums by homegrown acts Bastille, Dido and Stereophonics impact on the rest of the world

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Stereophonics album *Graffiti On The Train* sits at the summit of the indie albums Top 20



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Following his Avicii collaboration, Nicky Romero returns to Club chart No. 1 with Nervo collab

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Tom Odell's highly-anticipated forthcoming debut LP is Album of the Week

CHARTS UK SINGLES WEEK 11



For all charts and credits queries email isabelle.nesman@intentmedia.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

Table of UK Singles Chart (positions 1-38). Columns include Rank, Previous Week, Weeks on Chart, Artist, Title, Label, Catalogue Number, Distributor, and Sales Increase indicators.

Table of UK Singles Chart (positions 39-75). Columns include Rank, Previous Week, Weeks on Chart, Artist, Title, Label, Catalogue Number, Distributor, and Sales Increase indicators.

Official Charts Company 2013.

- Key: Platinum (600,000), Gold (400,000), Silver (200,000). List of chart entries with their corresponding sales achievement icons.

CHARTS STREAMING WEEK 11

© Official Charts Company 2013

Official Streaming Chart



OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	BASTILLE Pompeii <i>Virgin</i>
2	2	MACKLEMORE/RYAN LEWIS/WANZ Thrift Shop <i>Macklemore</i>
3	4	JUSTIN TIMBERLAKE Mirrors <i>RCA</i>
4	3	AVICII VS NICKY ROMERO I Could Be The One <i>Positiva/Virgin</i>
5	5	BRUNO MARS When I Was Your Man <i>Atlantic</i>
6	7	DISCLOSURE FT ALUNAGEORGE White Noise <i>Island/PMR</i>
7	6	LUMINEERS Ho Hey <i>Decca</i>
8	9	ONE DIRECTION One Way Or Another (Teenage Kicks) <i>Syco Music</i>
9	14	BASTILLE Bad Blood <i>Virgin</i>
10	23	PINK FT NATE RUESS Just Give Me A Reason <i>RCA</i>
11	8	CALVIN HARRIS FT TINIE TEMPAH Drinking From The Bottle <i>Columbia</i>
12	10	BRUNO MARS Locked Out Of Heaven <i>Atlantic</i>
13	17	BASTILLE Flaws <i>Virgin</i>
14	15	EMELI SANDE Clown <i>Virgin</i>
15	12	WILL.I.AM FT BRITNEY SPEARS Scream & Shout <i>Interscope</i>
16	11	BAAUER Harlem Shake <i>Mad Decent</i>
17	13	FOALS My Number <i>Warner Bros</i>
18	21	MUMFORD & SONS I Will Wait <i>Gentlemen Of The Road/Island</i>
19	19	IMAGINE DRAGONS Radioactive <i>Interscope</i>
20	20	BEN HOWARD Only Love <i>Island</i>
21	18	SWEDISH HOUSE MAFIA/MARTIN Don't You Worry Child <i>Virgin</i>
22	16	RIHANNA Diamonds <i>Def Jam</i>
23	26	ELLIE GOULDING Explosions <i>Polydor</i>
24	27	JUSTIN TIMBERLAKE FT JAY Z Suit & Tie <i>RCA</i>
25	32	BASTILLE Things We Lost In The Fire <i>Virgin</i>
26	22	JAMES ARTHUR Impossible <i>Syco Music</i>
27	25	LABRINTH FT EMELI SANDE Beneath Your Beautiful <i>Syco Music</i>
28	94	BRIDGIT MENDLER Ready Or Not <i>Hollywood</i>
29	29	BASTILLE Overjoyed <i>Virgin</i>
30	24	ONE DIRECTION Kiss You <i>Syco Music</i>
31	31	FALL OUT BOY My Songs Know What You Did In The Dark <i>Def Jam</i>
32	30	CALVIN HARRIS/FLORENCE WELCH Sweet Nothing <i>Columbia</i>
33	33	OLLY MURS FT FLO RIDA Troublemaker <i>Epic</i>
34	28	GABRIELLE APLIN Please Don't Say You Love Me <i>Parlophone</i>
35	37	DRAKE Started From The Bottom <i>Cash Money/Island</i>
36	55	OLLY MURS Army Of Two <i>Epic</i>
37	36	PSY Gangnam Style <i>Island</i>
38	49	WILEY FT CHIP Reload <i>Warner Bros</i>
39	34	DIZZEE RASCAL Bassline Junkie <i>Dirtee Stank</i>
40	38	SCRIPT FT WILL I AM Hall Of Fame <i>Epic/Phonogenic</i>
41	41	BEN HOWARD Keep Your Head Up <i>Island</i>
42	40	DISCLOSURE FT SAM SMITH Latch <i>Island/PMR</i>
43	42	BEN HOWARD Old Pine <i>Island</i>
44	44	OF MONSTERS & MEN Little Talks <i>Republic Records</i>
45	43	JAKE BUGG Lightning Bolt <i>Mercury</i>
46	59	BASTILLE Laura Palmer <i>Virgin</i>
47	35	RITA ORA Radioactive <i>Columbia/Roc Nation</i>
48	45	ONE DIRECTION Little Things <i>Syco Music</i>
49	39	KESHA Die Young <i>Kemosabe/RCA</i>
50	NEW	1975 Chocolate <i>Dirty Hit</i>
51	48	ALT-J Breezeblocks <i>Infectious Music</i>
52	60	BASTILLE These Streets <i>Virgin</i>
53	46	BEN HOWARD The Wolves <i>Island</i>
54	50	JAKE BUGG Seen It All <i>Mercury</i>
55	65	FLEETWOOD MAC Everywhere <i>WEA</i>
56	52	MAROON 5 One More Night <i>A&M/Octone</i>
57	53	JAY-Z & KANYE WEST N****S In Paris <i>Roc-A-Fella</i>
58	63	BASTILLE Icarus <i>Virgin</i>
59	47	LITTLE MIX Change Your Life <i>Syco Music</i>
60	51	FOALS Inhaler <i>Warner Bros</i>
61	56	FUN FT JANELLE MONAE We Are Young <i>Atlantic/Fueled By Ramen</i>
62	57	GOTYE FT KIMBRA Somebody That I Used To Know <i>Island</i>
63	54	ELLIE GOULDING Anything Could Happen <i>Polydor</i>
64	58	FLORENCE & THE MACHINE Spectrum <i>Island</i>
65	67	BASTILLE The Weight Of Living - Pt 2 <i>Virgin</i>
66	71	BASTILLE Oblivion <i>Virgin</i>
67	61	JAKE BUGG Two Fingers <i>Mercury</i>
68	62	TAYLOR SWIFT We Are Never Ever Getting Back Together <i>Mercury</i>
69	66	ZEDD FT FOXES Clarity <i>Interscope</i>
70	85	MACKLEMORE/RYAN LEWIS/DALTON Can't Hold Us <i>Macklemore</i>
71	70	DAVID GUETTA FT SIA Titanium <i>Parlophone</i>
72	79	SKRILLEX FT SIRAH Bangarang <i>Asylum</i>
73	64	JUSTIN BIEBER FT NICKI MINAJ Beauty And A Beat <i>Def Jam</i>
74	116	SCRIPT If You Could See Me Now <i>Epic/Phonogenic</i>
75	74	RIHANNA FT CALVIN HARRIS We Found Love <i>Def Jam</i>



CLIMBER: PINK



CLIMBER: BASTILLE



NON-MOVER: BEN HOWARD



NEW: THE 1975



CLIMBER: THE SCRIPT

CHARTS EU AIRPLAY WEEK 10



PAN-EUROPEAN

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



DENMARK

POS	ARTIST/ALBUM/LABEL
1	SWIFT, TAYLOR I Knew You Were Trouble UNI
2	PANAMAH Boern Af Natten UNI
3	NIK & JAY FEAT. LISA ROWE United CPH
4	LANGER, MADS Elephant SME
5	QUADRON Hey Love SME
6	MACKLEMORE & RYAN LEWIS FEAT. WANZ Thrift Shop WEA
7	MARS, BRUNO When I Was Your Man WEA
8	NABIHA Ask Yourself SME
9	KEY, MARIE Uden Forsvar SME
10	MAROON 5 Daylight UNI



FRANCE

POS	ARTIST/ALBUM/LABEL
1	MACKLEMORE & RYAN LEWIS FEAT. WANZ Thrift Shop WEA
2	RIHANNA FEAT. EKKO, MIKKY Stay UNI
3	RIHANNA FEAT. GUETTA, DAVID Right Now UNI
4	YOUSSEUPHA FEAT. AYN & SKALPOVITCH On Se Connait BLV
5	BINGO PLAYERS FEAT. FAR EAST MOVEMENT Get Up (Rattle) SME
6	LYLLOO & HOUSTON, MATT Tu Y Yo BLV
7	LUMINEERS, THE Ho Hey UNI
8	CONRAD, BRICE Oh La PLA
9	AVICII VS. NICKY ROMERO I Could Be The One UNI
10	SAULE FEAT. WINSTON, CHARLIE Dusty Men PIA



GERMANY

POS	ARTIST/ALBUM/LABEL
1	RIHANNA FEAT. EKKO, MIKKY Stay UID
2	ONE REPUBLIC If I Lose Myself UID
3	PASSENGER Let Her Go EOM
4	SCRIPT, THE FEAT. WILL.I.AM Hall Of Fame SME
5	TIMBERLAKE, JUSTIN Mirrors SME
6	SWIFT, TAYLOR I Knew You Were Trouble UID
7	HURTS Miracle SME
8	GOULDING, ELLIE Lights UID
9	SANDE, EMELI Read All About It (Pt III) EMI
10	PINK Try SME



IRELAND

POS	ARTIST/ALBUM/LABEL
1	PASSENGER Let Her Go NET
2	BASTILLE Pompeii UNI
3	RIHANNA FEAT. EKKO, MIKKY Stay UNI
4	MACKLEMORE & RYAN LEWIS FEAT. WANZ Thrift Shop WEA
5	LUMINEERS, THE Ho Hey UNI
6	MURS, OLLY Army Of Two SME
7	KODALINE High Hopes SME
8	SWIFT, TAYLOR I Knew You Were Trouble UNI
9	PINK FEAT. RUESS, NATE Just Give Me A Reason SME
10	MARS, BRUNO When I Was Your Man WEA



ITALY

POS	ARTIST/ALBUM/LABEL
1	MENCONI, MARCO L'essenziale SME
2	JUTTY RANX I See You SYA
3	LYKKE LI I Follow Rivers WMI
4	GAZZE, MAX Sotto Casa EMI
5	BASTILLE Pompeii EMI
6	AYANE, MALIKA E Se Poi SUG
7	TIMBERLAKE, JUSTIN FEAT. JAY-Z Suit & Tie SME
8	ROSSI, VASCO L'uomo Piu' Semplice EMI
9	CREMONINI, CESARE La Nuova Stella Di Broadway UNI
10	GREEN DAY Stray Heart WMI

NETHERLANDS

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

NORWAY

POS	ARTIST/ALBUM/LABEL
1	SWIFT, TAYLOR I Knew You Were Trouble UNI
2	EVA & THE HEARTMAKER Joanna SME
3	MARS, BRUNO Locked Out Of Heaven WMN
4	RIHANNA Diamonds UNI
5	SCRIPT, THE FEAT. WILL.I.AM Hall Of Fame SME
6	MUMFORD AND SONS I Will Wait UNI
7	ALASKA, JONAS I Saw You Kid SME
8	MARS, BRUNO When I Was Your Man WMN
9	ADELE Skyfall PLY
10	PINK Try SME

SPAIN

POS	ARTIST/ALBUM/LABEL
1	RIHANNA Diamonds UNI
2	MARS, BRUNO Locked Out Of Heaven WMG
3	MELENDI Lagrimas Desordenadas WMG
4	WILL.I.AM FEAT. SPEARS, BRITNEY Scream & Shout UNI
5	ALBORAN, PABLO El Beso EMI
6	ADELE Set Fire To The Rain EVE
7	PINK Try SME
8	SCRIPT, THE FEAT. WILL.I.AM Hall Of Fame SME
9	PITBULL FEAT. AGUILERA, CHRISTINA Feel This Moment SME
10	MURS, OLLY FEAT. FLO RIDA Troublemaker SME

SWEDEN

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

GLOBAL SALES ANALYSIS

BY ALAN JONES

A week after debuting in the top five domestically, the first album by **Bastille** and the latest albums by **Dido** and **Stereophonics** impact on the rest of the world.

Dido's fourth album was the straggler of the three domestically, debuting at No.5 - but globally it gives its opponents a sound beating. Dido's first three albums all topped the chart somewhere, but *Girl Who Got Away* falls just short, with top debuts at No.2 in Germany and Switzerland. It makes the Top 10 in Hungary (3), Austria (6), France (7) and The

Netherlands (8). It also debuts in New Zealand, Taiwan and Wallonia (11), Australia and The Czech Republic (12), Spain (13), Flanders and Ireland (14), Norway (15), Croatia (19), Denmark (23), Italy (24), Finland (45) and Korea (46).

Stereophonics (pictured) have had their share of success internationally over the years but eighth studio album *Graffiti On The Train* - number three here last week - makes the Top 50 only in Ireland (13). It debuts lower in a handful of territories, namely The Netherlands (51), Austria (63),



Spain (69), Flanders (110) and Wallonia (149).

Bastille stormed to the top of the UK chart with *Bad Blood* but they're only now building their international profile, so apart from entering at number five in Ireland, the album makes debuts only in The Netherlands (54), Switzerland (62), Austria (73) and Germany (98).

Matching Dido for number of

debuts (20) but eight places lower in the average chart than her, **Jimi Hendrix's** *People, Hell & Angels* is nevertheless doing pretty well considering Hendrix died more than 42 years ago, and has been the subject of numerous previous posthumous releases. It charges to number two in The USA and The Netherlands, and also beats its UK No.39 debut in Canada (3), Switzerland (7), Hungary (12), Germany (15), Denmark (16), The Czech Republic (18), Italy and Japan (23), Finland (24), Flanders (27), Croatia and Sweden (30).

Porcupine Tree frontman **Steven Wilson's** parallel solo career is beginning to pay dividends for the 45-

year-old from Surrey. His third solo album, *The Raven That Refused To Sing* debuted here at No.28 a fortnight ago. It has since followed through with debuts in Germany (3), The Netherlands (16), Finland (17), Norway (17), Austria (23), Poland (25), Sweden (38), Canada (number 42), France (51), The USA (57), Switzerland (62) and Mexico (84). On its second week on release in Belgium it climbs 140-47 in Wallonia and 87-61 in Flanders.

Mumford & Son's *Babel* charts in 19 territories, with Top 5 placings in The USA (3-4) and Canada (2-4). No.1 in both countries is *Spring Break...Time To Party*, a compilation by country singer **Luke Bryan**.

CHARTS SPOTIFY WEEK 11



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	BRUNO MARS When I Was Your Man
7	BRUNO MARS Locked Out Of Heaven
8	SWEDISH HOUSE MAFIA Don't You Worry Child (Radio Edit)
9	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
10	ROBIN STJERNBERG You
11	THE SCRIPT Hall of Fame
12	CALVIN HARRIS Sweet Nothing
13	BAAUER Harlem Shake
14	RIHANNA Diamonds
15	JUSTIN TIMBERLAKE Mirrors
16	PITBULL Feel This Moment
17	OF MONSTERS AND MEN Little Talks
18	JUSTIN TIMBERLAKE Suit & Tie
19	P!NK Just Give Me A Reason
20	ANTON EWALD Begging

EUROPE

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

AUSTRIA

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



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	WILL.I.AM Scream & Shout
7	KAVINSKY Nightcall
8	RIHANNA Diamonds
9	YOUSSOUPHA On Se Connait
10	CALVIN HARRIS Feel So Close - Radio Edit



GERMANY

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
2	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
3	WILL.I.AM Scream & Shout
4	PASSENGER Let Her Go
5	THE SCRIPT Hall of Fame
6	SIDO Bilder Im Kopf
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	PITBULL Feel This Moment



NETHERLANDS

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
2	P!NK Just Give Me A Reason
3	WILDSTYLEZ Year Of Summer - Radio Edit
4	PASSENGER Let Her Go
5	WILL.I.AM Scream & Shout
6	BRUNO MARS When I Was Your Man
7	RACoon Oceaan
8	KASKADE Lessons In Love - Headhunterz Remix Radio Edit
9	MATT SIMONS With You
10	THE PARTYSQUAD Helemaal Naar De Klote

NORWAY

POS	ARTIST/ ALBUM
1	ADELEN Bombo
2	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
3	IMAGINE DRAGONS Radioactive
4	WILL.I.AM Scream & Shout
5	PITBULL Feel This Moment
6	CIR.CUZ Supernova (feat. Julie Bergan)
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	PITBULL Feel This Moment
4	THE SCRIPT Hall of Fame
5	SWEDISH HOUSE MAFIA Don't You Worry Child (Radio Edit)
6	RIHANNA Diamonds
7	HENRY MENDEZ Mi Reina
8	MELENDI Lágrimas desordenadas
9	THE LUMINEERS Ho Hey
10	OF MONSTERS AND MEN Little Talks

SWEDEN

POS	ARTIST/ ALBUM
1	ROBIN STJERNBERG You
2	ANTON EWALD Begging
3	SEAN BANAN Copacabanana
4	ZARA LARSSON Uncover
5	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
6	PASSENGER Let Her Go
7	ROBIN STJERNBERG You
8	AKI När solen går ner
9	BEHRANG MIRI Jalla dansa sawa
10	WILL.I.AM Scream & Shout

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	JUSTIN TIMBERLAKE Suit & Tie
5	THE LUMINEERS Ho Hey
6	DRAKE Started From the Bottom - Explicit Version
7	A\$AP ROCKY F**kin' Problems
8	CALVIN HARRIS Sweet Nothing
9	WILL.I.AM Scream & Shout
10	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton

CHARTS INDIES/COMPILATIONS WEEK 11



COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | | | | | |
|----|-----|---------|--|----|-----|------------------------|---|
| 1 | 1 | VARIOUS | The Trevor Nelson Collection / Sony RCA (ARV) | 11 | 9 | VARIOUS | Desert Island Discs / Sony Classical (ARV) |
| 2 | 2 | VARIOUS | Call The Midwife - The Album / DMG TV (SDU) | 12 | 13 | VARIOUS | Gubbers Guide 2013 - Mixed By D Howard / MoS (SDU) |
| 3 | 5 | VARIOUS | Saturday Night Club Classics / Ministry (ARV) | 13 | 11 | VARIOUS | Cooking Songs / Sony RCA (ARV) |
| 4 | 4 | VARIOUS | Brit Awards 2013 / UMTV (ARV) | 14 | RE | VARIOUS | Pop Party 10 / Rhina/UMTV (ARV) |
| 5 | 3 | VARIOUS | Dreamboats & Petticoats - Dream Lovers / UMTV/EMI TV (ARV) | 15 | NEW | VARIOUS | R&B - The Collection / Rhina (ARV) |
| 6 | 10 | VARIOUS | Now That's What I Call Music 83 / EMI TV/UMTV (E) | 16 | 15 | VARIOUS | Anthems - Hip Hop 3 / MoS/Sony (ARV) |
| 7 | 6 | VARIOUS | Dermot O'Leary - Saturday Sessions 2013 / Sony/UMTV (ARV) | 17 | RE | ORIGINAL TV SOUNDTRACK | The Music Of Nashville - Season 1 / Big Machine/Decca (ARV) |
| 8 | 8 | VARIOUS | Pop Stars / UMTV/EMI TV (ARV) | 18 | RE | VARIOUS | 100 Hits - 80S Classics / 100 Hits (SDU) |
| 9 | 12 | VARIOUS | Anthems 90S / MoS (SDU) | 19 | RE | VARIOUS | Gubland 22 / AATW/Rhina/UMTV (ARV) |
| 10 | NEW | VARIOUS | Mixmag - The Greatest Dance Tracks / New State | 20 | 13 | VARIOUS | Bbc Radio 1'S Live Lounge 2012 / Sony/UMTV/Rhina (ARV) |

INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | |
|----|-----|--|---------------------------------------|
| 1 | 1 | MACKLEMORE FEAT. RYAN LEWIS & WANZ | Thrift Shop / Macklemore (ADA Arv) |
| 2 | 2 | BAAUER | Harlem Shake / Mad Decent (C) |
| 3 | 4 | THE 1975 | Chocolate / Dirty Hit (ARV) |
| 4 | 3 | ADELE | Skyfall / XL (PIAS) |
| 5 | 5 | STEREOPHONICS | Indian Summer / Stylus/Ignition (E) |
| 6 | 6 | BINGO PLAYERS FEAT. FAR EAST MOVEMENT | Get Up (Rattle) / MoS (SDU) |
| 7 | NEW | GORGON CITY FEAT. YASMIN | Real / Black Butter |
| 8 | 7 | DROIDEKA | Get Hyper / Droideka |
| 9 | 9 | DJ FRESH | Gold Dust / MoS (SDU) |
| 10 | 19 | ZINC FEAT. SASHA KEABLE | Only For Tonight / Rinse (ING) |
| 11 | 20 | SING KING | Need U (100 Percent) / Sing King |
| 12 | NEW | PASSENGER | Let Her Go / Nettwerk (Essential/GEM) |
| 13 | 10 | ADELE | Someone Like You / XL (PIAS) |
| 14 | 8 | EXAMPLE | Perfect Replacement / MoS (SDU) |
| 15 | 18 | ADELE | Make You Feel My Love / XL (PIAS) |
| 16 | 15 | MACKLEMORE & RYAN LEWIS FEAT. MARY LAMBERT | Same Love / Macklemore (ADA Arv) |
| 17 | RE | MACKLEMORE/RYAN LEWIS/DALTON | Can't Hold Us / Macklemore (ADA Arv) |
| 18 | NEW | DAUGHTER | Still / 4AD (PIAS) |
| 19 | 11 | THE XX | Intro / Young Turks (PIAS) |
| 20 | 16 | ADELE | Set Fire To The Rain / XL (PIAS) |



Bauer Indie Singles (2)



Zinc Indie Singles Breakers (2)



John Grant Indie Albums (2)



Macklemore Indie Albums Breakers (2)



Caitlin Rose Indie Albums Breakers (3)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- | | | | |
|----|-----|--|---|
| 1 | 11 | GORGON CITY FEAT. YASMIN | Real / Black Butter (Black Butter) |
| 2 | 4 | ZINC FEAT. SASHA KEABLE | Only For Tonight / Rinse (Rinse) |
| 3 | 5 | SING KING | Need U (100 Percent) / Sing King (Sing King) |
| 4 | 2 | MACKLEMORE & RYAN LEWIS FEAT. MARY LAMBERT | Same Love / Macklemore (Macklemore) |
| 5 | 6 | MACKLEMORE/RYAN LEWIS/DALTON | Can't Hold Us / Macklemore (Macklemore) |
| 6 | 19 | DAUGHTER | Still / 4AD (Xl Beggars) |
| 7 | 3 | JOHNNY VILE | Thrift Shop / Johnny Vile (Johnny Vile) |
| 8 | 9 | JULIO BASHMORE | Au Seve / Broadwalk (Broadwalk) |
| 9 | 10 | TS7 FEAT. TAYLOR FOWLIS | Heartlight (Polygon) / AATW (Universal Music) |
| 10 | 8 | AWOLNATION | Sail / Red Bull (Red Bull) |
| 11 | 12 | DISCLOSURE FEAT. SINEAD HARNETT | Boiling / Greco-Roman (Greco-Roman) |
| 12 | 15 | HIT MAKERS 2012 | What About Us / Hit Makers 2012 (Hit Makers 2012) |
| 13 | NEW | MAJOR LAZER | Watch Out For This (Bumaye) / Because (Because) |
| 14 | NEW | ED DREWETT | Drunk Dial / Baer Music (Baer Music) |
| 15 | 7 | LAUREN AQUILINA | Fools / Lauren Aquilina (Lauren Aquilina) |
| 16 | NEW | FINK | Warm Shadow / Nirja Tune (Nirja Tune) |
| 17 | NEW | AN ESCAPE PLAN | Living Together / The Shipping Forecast (The Shipping Forecast) |
| 18 | NEW | FLIGHT FACILITIES | Crave You / Bang Gang 12Inches (Bang Gang 12Inches) |
| 19 | NEW | YANOU FEAT. DO | Heaven / Robbins Ent (Robbins Ent) |
| 20 | 14 | RUSTIE | Slasherr / Numbers (Numbers) |

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- | | | | |
|----|-----|-----------------------------|---|
| 1 | NEW | WORSHIP CENTRAL | Let It Be Known / Integrity/Absolute (Integrity Music) |
| 2 | 1 | MACKLEMORE & RYAN LEWIS | The Heist / Macklemore (Macklemore) |
| 3 | 5 | CAITLIN ROSE | The Stand-In / Names (Names) |
| 4 | NEW | AMPLIFIER | Echo Street / KScope (Snapper Music) |
| 5 | 7 | HILLSONG UNITED | Zion / Hillsong (Hillsong) |
| 6 | 8 | LPO/PARRY | The 50 Greatest Pieces Of Classical / XS (XS) |
| 7 | NEW | ORIGINAL RUDEBOYS | This Life / Gotta Run (Gotta Run) |
| 8 | 12 | RODRIGUEZ | Coming From Reality / Light In The Attic (Light In The Attic) |
| 9 | 4 | JOSH RITTER | The Beast In Its Tracks / Yep Roc (Yep Roc) |
| 10 | 10 | ORIGINAL BROADWAY CAST | The Book Of Mormon / Ghostlight (Ghostlight) |
| 11 | NEW | MEANY | Henry's Spine / Insuperable (Insuperable) |
| 12 | NEW | FAUSTUS | Broken Down Gentlemen / Navigator (Navigator) |
| 13 | 2 | AUTECHRE | Exai / Warp (Warp) |
| 14 | NEW | R3HAB, NARI & MILANI V MYNC | Miami 2013 / Cr2 (Cr2) |
| 15 | RE | ANDY BURROWS | Company / Play It Again Sam (Pias Recordings) |
| 16 | NEW | JOHN FULLBRIGHT | From The Ground Up / Thirty Tigers (Thirty Tigers) |
| 17 | 6 | SOILWORK | The Living Infinite / Nuclear Blast (Nuclear Blast) |
| 18 | 11 | UNKNOWN MORTAL ORCHESTRA | li / Jagjaguwar (Jagjaguwar) |
| 19 | 3 | TUNDE BAIWEWU | Diamond In A Rock / Waking Dreams (Waking Dreams) |
| 20 | RE | MATTHEW E WHITE | Big Inner / Domino (Domino) |

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | |
|----|-----|---------------------------|--|
| 1 | 1 | STEREOPHONICS | Graffiti On The Train / Stylus (E) |
| 2 | NEW | JOHN GRANT | Pale Green Ghosts / Bella Union (from arv) |
| 3 | 2 | MICHAEL BALL | Both Sides Now / USM Media |
| 4 | NEW | STORNOWAY | Tales From Terra Firma / 4AD (PIAS) |
| 5 | 3 | ADELE | 21 / XL (PIAS) |
| 6 | 6 | ALT-J | An Awesome Wave / Infectious (PIAS) |
| 7 | NEW | WORSHIP CENTRAL | Let It Be Known / Integrity/Absolute (A352/r1c) |
| 8 | 4 | EVA CASSIDY | The Best Of Eva Cassidy / Blix Street (ADA Arv) |
| 9 | 8 | NICK CAVE & THE BAD SEEDS | Push The Sky Away / Bad Seed |
| 10 | 10 | KIRSTY MACCOLL | A New England: The Very Best Of / USM Media |
| 11 | 7 | JUSTIN FLETCHER | The Best Of Friends / Little Demon (SDU) |
| 12 | 5 | ATOMS FOR PEACE | Amok / XL (PIAS) |
| 13 | 11 | THE XX | Coexist / Young Turks (PIAS) |
| 14 | NEW | THE CRIBS | Payola / Wichita (PIAS) |
| 15 | 9 | PALMA VIOLETS | 180 / Rough Trade (PIAS) |
| 16 | 12 | MACKLEMORE & RYAN LEWIS | The Heist / Macklemore (ADA Arv) |
| 17 | NEW | PASSENGER | All The Little Lights / Nettwerk (Essential/GEM) |
| 18 | 16 | JOHN DENVER | Take Me Home / Music Digital (Delta/SonyDADC) |
| 19 | NEW | FM | Rockville / Membran |
| 20 | NEW | BLAKE | Start Over / Music Infinity (Absolute) |

CHARTS CLUB WEEK 11

Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	2	4	NICKY ROMERO & NERVO Like Home / Positiva
2	19	2	SESA FEAT. ERIN In My Life / Do The Hip!
3	1	7	DUKE DUMONT FEAT. A*M*E & MNEK Need U (100%) / MoS/Blas 9cys-Club
4	11	3	SYRON Here / MoS/Black Butter
5	6	3	MILK & SUGAR Stay Around / Mik & Sugar
6	26	3	NOISE FREAKZ & JORDEN MILNES The Edge Of Letting Go / Ruffloaded
7	15	4	THE ASTON SHUFFLE VS TOMMY TRASH Sunrise (Won't Get Lost) / Pojador/Outsiders
8	12	5	A\$AP ROCKY FEAT. SKRILLEX AND BIRDY... Wild For The Night / Polo/RCA/Asap Worldwide
9	17	2	JAKWOB FEAT. MAIDAY Fade / Boom Ting
10	NEW		JOHN DAHLBACK VS. RON CARROLL Don't Be Silent / Embassy Of Music
11	13	9	PORTER ROBINSON & MAT ZO Easy / MoS/Ariana Beats
12	18	4	CHRIS MALINCHAK So Good To Me / MoS
13	14	2	ARLISSA Sticks And Stones / London/Universal
14	NEW		MENINI & VIANI V JACK & JOY Mexican / Adaptor
15	21	2	FERRY CORSTEN FEAT. DUANE HARDEN Love Will / Flashover/New State
16	NEW		MORTEN BREUM AND REBECCA & FIONA Larva (Fly Away) / Disco Wax
17	10	11	AVICII V NICKY ROMERO I Could Be The One / Positiva/Virgin
18	28	2	TORQUX FEAT. LADY LESHURR Blazin' Ep / MIA
19	25	3	MARIEN BAKER FEAT. SHAUN FRANK Unbreakable / EMI
20	32	2	ALEX ROSS-IVER Fire Inside / Alexpop.Com
21	29	2	NICK SKITZ You Got The Love / LMG
22	3	5	CAZZETTE Beam Me Up (Kill-Mode) / At Night
23	NEW		RUDIMENTAL FEAT. ELLA EYRE Waiting All Night / Asylum
24	7	4	DADA LIFE So Young So High / Pojador/So Much Dada
25	NEW		ELLIE GOULDING Explosions / Pojador
26	24	3	RUFF LOADERZ & GROOVETERNAL City Lights / Transmission
27	NEW		CALVIN HARRIS FEAT. ELLIE GOULDING I Need Your Love / Columbia
28	22	11	JES & ANDY DUGUID Before You Go / Magic Muzik
29	16	7	WILEY FEAT. CHIP Reload / Warner Brothers/One More Tune
30	27	4	PLATNUM Love You Tomorrow / All In
31	38	2	YOLANDA BE COOL FEAT. ARAMA MARA Before Midnight / Sweat It Out
32	34	2	THE CATARACS Loud Science Ep / Island
33	20	5	SKY FERREIRA Everything Is Embarrassing / Pojador
34	5	6	MATTEO MARINI FT NUTHIN UNDER A MILLION Take Me Away / Adaptor
35	NEW		TOM PIPER, DANIEL FARLEY, SNOB SORILLA The Jam / Hussle
36	NEW		KADYZ Crashing Down / Fraknwitch
37	NEW		HEREN I Got Angels / Grrt Jugglez
38	36	3	ANDAIN What It's Like / Black Hole
39	NEW		ROBBIE RIVERA FEAT. BLAKE LEWIS All We Are / Black Hole
40	NEW		PAOLO NOISE FEAT. LEROY BELL Miss Me / Ego

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	2	4	NICKY ROMERO & NERVO Like Home / Positiva
2	6	3	ONE DIRECTION One Way Or Another (Teenage Kicks) / Syco
3	1	5	DUKE DUMONT FEAT. A*M*E & MNEK Need U (100%) / MoS/Blas 9cys-Club
4	11	3	MAROON 5 Daylight / A&M/Octone/Pojador
5	13	3	KESHA C'mon / Kemosabe/RCA
6	3	6	OLLY MURS Army Of Two / Epic/Syco
7	15	2	SYRON Here / MoS/Black Butter
8	4	4	FAR EAST MOVEMENT FEAT. FLO-RIDA & SIDNEY... Change Your Life / Interscope
9	5	5	THE SATURDAYS FEAT. SEAN PAUL What About Us / Pojador
10	10	2	ARLISSA Sticks And Stones / London/Universal
11	16	4	VERONICA ROMEO Tastes Like Chocolate / Dauman
12	19	3	DADA LIFE So Young So High / Pojador/So Much Dada
13	NEW		JAKWOB FEAT. MAIDAY Fade / Boom Ting
14	22	3	THE MEND Where Were You / Smith's
15	12	11	AVICII V NICKY ROMERO I Could Be The One / Positiva/Virgin
16	18	2	AMY STEELE FEAT. THE GAME & KEVIN MCCALL They're All The Same / Coleteel
17	NEW		JUSTIN TIMBERLAKE Mirrors / RCA
18	NEW		THE LOVEABLE ROGUES What A Night / Syco
19	NEW		CAHILL FEAT. KIMBERLEY LOCKE Feel The Love / 3 Beat
20	25	3	PLATNUM Love You Tomorrow / All In
21	14	7	NICOLE SCHERZINGER Boomerang / Interscope
22	26	2	FUZZ FEAT. LIL PAP With The Lights On / Freaktone/Go
23	NEW		ANGEL The World / Island
24	8	5	BRIDGIT MENDLER Ready Or Not / Hollywood/Pojador
25	NEW		RUFF LOADERZ & GROOVETERNAL City Lights / Transmission
26	30	2	YOUNG DON FEAT. NY Living The Dream / Hitmakers Ent
27	28	7	PORTER ROBINSON & MAT ZO Easy / MoS/Ariana Beats
28	NEW		TYLER JAMES FT. KANO Worry About You / Island
29	27	8	DIZZEE RASCAL Bassline Junkie / Dirttee Stank/Island
30	NEW		MISHA B Here's To Everything / Relentless



UPFRONT

Nicky Romero



COMMERCIAL POP



Justin Timberlake

URBAN

Nicky Romero teams with Nervo to triumph on Upfront Top 40

ANALYSIS

BY ALAN JONES

Just seven weeks after topping the Upfront and Commercial Pop club charts with his Avicii collaboration I Could Be The One, Dutch DJ Nicky Romero is back at the top of both charts, this time partnering Australian twins Nervo for the big room anthem Like Home.

In mixes by Dannic, Gregor Salto, Dillon Francis and Karetus, it is huge, with a vast 28.23% victory margin over runners-up Sesa feat Erin's In My Life on the Upfront chart and One Direction's One Way Or Another (Teenage Kicks) on the Commercial Pop chart. Romero also topped the Upfront chart last August with Metropolis, on which he was accompanied by David Guetta.

Romero's return to the top of the chart might seem quick but he's a slouch compared to Justin Timberlake, who pockets his second Urban number one in six weeks, with Mirrors shattering its opponents by erupting 10-1, while former chart-topper Suit & Tie (feat. Jay-Z) - which has been in the top five for all of its previous seven weeks of chart life - falling 5-17 as DJs transfer their support.

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	10	2	JUSTIN TIMBERLAKE Mirrors / RCA
2	1	5	STICKY FEAT. LAMAHRA STARR Cutting Shapes / Big Dada/Forbes List
3	16	4	ANGEL The World / Island
4	2	6	ARLISSA Sticks And Stones / London/Universal
5	6	7	A\$AP ROCKY FEAT. SKRILLEX AND BIRDY... Wild For The Night / Polo/RCA/Asap Worldwide
6	8	4	SWAY FEAT. KANO & TIGGER DA AUTHOR Still Sway & Kane / 3 Beat Blue/AATW
7	7	4	THE MEND Where Were You / Smith's
8	20	2	TORQUX FEAT. LADY LESHURR Blazin' Ep / MIA
9	17	4	PLATNUM Love You Tomorrow / All In
10	13	6	DRAKE Started From The Bottom / Cash Money/Island
11	3	7	WILEY FEAT. CHIP Reload / Warner Brothers/One More Tune
12	9	2	DROX FEAT. GEORGIE Cinderella / Helicopta
13	19	9	THE LOVEABLE ROGUES What A Night / Syco
14	NEW		DREAM MCLEAN Sloe Gin / MIA
15	NEW		RUDIMENTAL FEAT. ELLA EYRE Waiting All Night / Asylum
16	18	6	CHARLIE BROWN On My Way / AATW
17	5	8	JUSTIN TIMBERLAKE FEAT. JAY-Z Suit & Tie / RCA
18	NEW		IGGY AZALEA Work / Mercury
19	11	5	MACKLEMORE FEAT. RYAN LEWIS & WANZ Thrift Shop / Macklemore
20	4	7	THE WIDEBOYS Addicted 2 The Bass - The Refix / Worldwide Phonographics
21	24	3	DONAE'O Fire / Zephron
22	23	5	NYANDA Trouble / Thogo
23	NEW		FUNKY TWINZ Entertain You / Funky Twinz
24	NEW		LETHAL BIZZLE FEAT. WILEY They Got It Wrong / Stay Dench
25	NEW		SYRON Here / MoS/Black Butter
26	27	5	TYLER JAMES FT. KANO Worry About You / Island
27	28	5	SPARZ Dreams / White Label
28	21	7	ED DREWETT Drunk Dial / White Label
29	14	14	50 CENT FEAT. EMINEM & ADAM LEVINE My Life / Interscope
30	29	10	SNOOP LION FEAT. MAVADO & POPCAAN Lighters Up / Sony

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	DEPECHE MODE Heaven
2	FELIX DA HOUSECAT Winner/Give Me Body
3	RUDIMENTAL FEAT. ELLA EYRE Waiting All Night
4	CALVIN HARRIS FEAT. ELLIE GOULDING I Need Your Love
5	DEADMAUS & IMOGEN HEAP Telemiscommunications
6	ELLIE GOULDING Explosions
7	KLANGKARUSSEL Sonnentanz
8	FRICTION & SKREAM FEAT. SCRUFIZZER, P MONEY & RIKO DAN Kingpin
9	MARK KNIGHT, UNDERWORLD & SANDER VAN DOORN Ten
10	CAHILL FEAT. KIMBERLEY LOCKE Feel The Love
11	PRIMAL SCREAM 2013
12	TORQUX FEAT. LADY LESHURR Blazin' Ep
13	TRITONAL FEAT. UNDERDOWN Bullet That Saved Me
14	R3HAB V NARI & MILANI V MYNC Miami Backagain
15	REDLIGHT Switch It Off
16	SONNY WHARTON Rainsdance
17	RUSS CHIMES Turn Me Out
18	PHONK D'OR & JESSE VOORN Show Me The Love
19	DADA LIFE So Young So High
20	RICHARD DINSDALE That's Right



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

CHARTS iTUNES SINGLES WEEK 11

BELGIUM	
POS	ARTIST/ ALBUM
11/03/2013 - 17/03/2013	
1	RYAN LEWIS, MACKLEMORE Thrift Shop
2	RIHANNA Stay (feat. Mikky Ekko)
3	PINK Just Give Me a Reason
4	TOM ODELL Another Love
5	BAAUER Harlem Shake
6	WILL.I.AM Scream & Shout
7	ONE DIRECTION One Way or Another
8	BRUNO MARS When I Was Your Man
9	ICONA POP I Love It (feat. Charli XCX)
10	AXELLE RED Rouge ardent

DENMARK	
POS	ARTIST/ ALBUM
04/03/2013 - 11/03/2013	
1	NEPHEW Gå Med Dig (feat. Marie Key)
2	PANAMAH Børn Af Natten
3	PASSENGER Let Her Go
4	RIHANNA Stay (feat. Mikky Ekko)
5	RYAN LEWIS, MACKLEMORE Thrift Shop
6	BRUNO MARS When I Was Your Man
7	MADS LANGER Elephant
8	NIK & JAY United (feat. Lisa Rowe)
9	MARIE KEY Uden Forsvar
10	8BALL Gustav

FRANCE	
POS	ARTIST/ ALBUM
11/03/2013 - 17/03/2013	
1	RYAN LEWIS, MACKLEMORE Thrift Shop
2	RIHANNA Stay (feat. Mikky Ekko)
3	MAÏTRE GIMS J'me tire
4	BAAUER Harlem Shake
5	BRUNO MARS Locked Out of Heaven
6	THE LUMINEERS Ho Hey
7	LES ENFOIRÉS Attention au départ
8	RYAN, MACKLEMORE Can't Hold Us
9	WILL.I.AM Scream and Shout
10	ADELE Skyfall

GERMANY	
POS	ARTIST/ ALBUM
08/03/2013 - 14/03/2013	
1	PASSENGER Let Her Go
2	RYAN LEWIS, MACKLEMORE Thrift Shop
3	JUSTIN TIMBERLAKE Mirrors
4	WILL.I.AM Scream & Shout
5	SIDO Bilder im Kopf
6	RIHANNA Stay (feat. Mikky Ekko)
7	BAAUER Harlem Shake
8	ONEREPUBLIC If I Lose Myself
9	RYAN, MACKLEMORE Can't Hold Us
10	PITBULL Feel This Moment

ITALY	
POS	ARTIST/ ALBUM
07/03/2013 - 13/03/2013	
1	MARCO MENGONI L'essenziale
2	LYKKE LI I Follow Rivers (Remix)
3	WILL.I.AM Scream & Shout
4	BASTILLE Pompeii
5	MAX GAZZÈ Sotto Casa
6	RYAN LEWIS, MACKLEMORE Thrift Shop
7	THE LUMINEERS Ho Hey
8	BAAUER Harlem Shake
9	BEN PEARCE What I Might Do
10	MODÀ Se si potesse non morire



NETHERLANDS	
POS	ARTIST/ ALBUM
08/03/2013 - 14/03/2013	
1	ANOUC Birds
2	KLANGKARUSSELL Sonnentanz
3	PINK Just Give Me a Reason
4	RYAN LEWIS, MACKLEMORE Thrift Shop
5	RIHANNA Stay (feat. Mikky Ekko)
6	BRUNO MARS When I Was Your Man
7	WILL.I.AM Scream & Shout
8	MATT SIMONS With You
9	BAAUER Harlem Shake
10	JUSTIN TIMBERLAKE Mirrors

SPAIN	
POS	ARTIST/ ALBUM
11/03/2013 - 17/03/2013	
1	WILL.I.AM Scream & Shout
2	PINK Try
3	JAMES ARTHUR Impossible
4	CALI Y EL DANDEE No Digas Nada
5	PITBULL Feel This Moment
6	MALUCA El Tigraso
7	THE LUMINEERS Ho Hey
8	BRUNO MARS Locked Out of Heaven
9	HENRY MENDEZ Mi Reina
10	RIHANNA Diamonds

SWEDEN	
POS	ARTIST/ ALBUM
06/03/2013 - 12/03/2013	
1	ROBIN STJERNBERG You
2	ANTON EWALD Begging
3	YOHIO Heartbreak Hotel
4	SEAN BANAN Copacabanana
5	LOUISE HOFFSTEN Only the Dead Fish...
6	BEHRANG MIRI Jalla Dansa Sawa
7	ULRIK MUNTHER Tell the World I'm Here
8	RALF GYLLENHAMMAR Bed On Fire
9	ZARA LARSSON Uncover
10	AGNETHA FÄLTSKOG When You Really...

SWITZERLAND	
POS	ARTIST/ ALBUM
08/03/2013 - 14/03/2013	
1	RYAN LEWIS, MACKLEMORE Thrift Shop
2	PASSENGER Let Her Go
3	RIHANNA Stay (feat. Mikky Ekko)
4	JAMES ARTHUR Impossible
5	SIDO Bilder im Kopf
6	PINK Just Give Me a Reason
7	WILL.I.AM Scream & Shout
8	TAYLOR SWIFT I Knew You Were Trouble
9	JUSTIN TIMBERLAKE Mirrors
10	DJ ANTOINE Bella Vita

UNITED KINGDOM	
POS	ARTIST/ ALBUM
10/03/2013 - 16/03/2013	
1	JUSTIN TIMBERLAKE Mirrors
2	PINK Just Give Me a Reason
3	BRUNO MARS When I Was Your Man
4	ONE DIRECTION One Way or Another
5	NICOLE SCHERZINGER Boomerang
6	BASTILLE Pompeii
7	RYAN LEWIS, MACKLEMORE Thrift Shop
8	BRIDGIT MENDLER Ready or Not
9	NICKY ROMERO, AVICII I Could Be the One
10	DISCLOSURE White Noise

CHARTS iTUNES ALBUMS WEEK 11



BELGIUM

POS ARTIST/ ALBUM

11/03/2013 - 17/03/2013

1	LES ENFOIRÉS	La boîte à musique des...
2	DAVID BOWIE	The Next Day
3	JUSTIN TIMB...	The 20/20 Experience
4	VARIOUS	Maximum Hit Music 2013, V. 1
5	EMELI SANDÉ	Our Version of Events
6	AXELLE RED	Rouge Ardent
7	VARIOUS ARTISTS	MNM Party 2013/1
8	PINK	The Truth About Love
9	BRUNO MARS	Unorthodox Jukebox
10	DIDO	Girl Who Got Away

DENMARK

POS ARTIST/ ALBUM

04/03/2013 - 11/03/2013

1	MADS LANGER	In These Waters
2	NIK & JAY	Copenhagen Pop Cartel - EP
3	RASMUS WALTER	Lige Her Lige Nu
4	LUKAS GRAHAM	Lukas Graham
5	MARIE KEY	De Her Dage
6	VARIOUS ARTISTS	Mgp 2013
7	VARIOUS ARTISTS	Dance Chart 35
8	RHYE	Woman
9	NICK CAVE & THE...	Push the Sky Away
10	MADS LANGER	Behold

FRANCE

POS ARTIST/ ALBUM

11/03/2013 - 17/03/2013

1	LES ENFOIRÉS	La boîte à musique des...
2	DAVID BOWIE	The Next Day
3	VARIOUS ARTISTS	Les petits mouchoirs
4	BRUNO MARS	Unorthodox Jukebox
5	KAVINSKY	Outrun
6	RYAN LEWIS	Macklemore
7	DIDO	Girl Who Got Away
8	SADEK	Les frontières du réel
9	IRMA	Letter to the Lord
10	ASAF AVIDAN	Different Pulses

GERMANY

POS ARTIST/ ALBUM

08/03/2013 - 14/03/2013

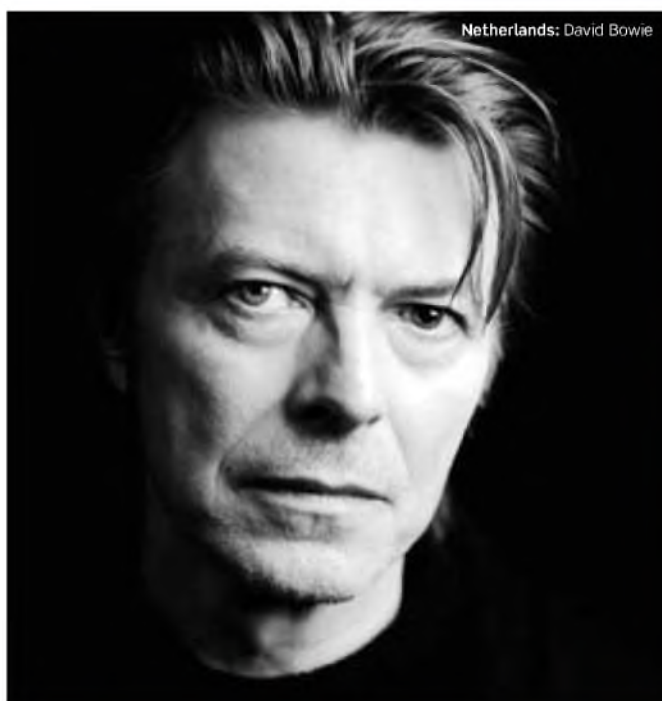
1	DAVID BOWIE	The Next Day
2	BOSSE	Kraniche
3	PASSENGER	All the Little Lights
4	HURTS	Exile
5	CHAKUZA	Magnolia
6	BON JOVI	What About Now
7	VARIOUS	Fit For Fun - Simply Running!
8	VARIOUS	Best of 2013 - Frühlingshits
9	RYAN LEWIS, MACKLEMORE	The Heist
10	JUSTIN...	The 20/20 Experience (Deluxe)

ITALY

POS ARTIST/ ALBUM

07/03/2013 - 13/03/2013

1	FEDEZ	Sig. Brainwash - L'arte di...
2	RENATO ZERO	Amo
3	DAVID BOWIE	The Next Day
4	MODÀ	Gioia
5	LUCIO DALLA	12000 Lune
6	MINISTRI	Per un passato migliore
7	ATOMS FOR PEACE	Amok
8	BABY K	Una seria
9	JOVANOTTI	Backup 1987-2012
10	BON JOVI	What About Now



NETHERLANDS

POS ARTIST/ ALBUM

08/03/2013 - 14/03/2013

1	DAVID BOWIE	The Next Day
2	VARIOUS	Power Vrouwen Top 101
3	VARIOUS ARTISTS	538 Hitzone 64
4	ANOUC	Sad Singalong Songs
5	VARIOUS	Mega Dance Top 50 Winter '13
6	PINK	The Truth About Love
7	ANDRÉ HAZES	Alle 40 Goed
8	KLANGKARUSSELL	Sonnenanz
9	SIMPLY RED	Simply Red - The Greatest...
10	JOSH GROBAN	All That Echoes

SPAIN

POS ARTIST/ ALBUM

11/03/2013 - 17/03/2013

1	DAVID BOWIE	The Next Day
2	BON JOVI	What About Now
3	VARIOUS ARTISTS	Superventas 2013
4	VARIOUS ARTISTS	Europa FM (2013)
5	PABLO ALBORÁN	Pablo Alborán
6	DELAFE Y LAS FLORES AZULES	De Ti Sin...
7	JULIETA VENEGAS	Los Momentos
8	MILLENNIUM...	'70 '80 '90 100 Hits Disco...
9	EROS RAMAZZOTTI	Eros Romántico
10	PINK	The Truth About Love

SWEDEN

POS ARTIST/ ALBUM

06/03/2013 - 12/03/2013

1	DAVID BOWIE	The Next Day
2	VARIOUS	Melodifestivalen 2013
3	RODRIGUEZ	Searching for Sugar Man
4	VARIOUS ARTISTS	Absolute Workout
5	MANDO DIAO	Infruset
6	VARIOUS	Kom ut i kväll! Mauro Scocco...
7	DIDO	Girl Who Got Away
8	RODNEY, EMMYLOU	Old Yellow Moon
9	HURTS	Exile
10	SOUND CITY - REAL TO REEL	Sound City

SWITZERLAND

POS ARTIST/ ALBUM

08/03/2013 - 14/03/2013

1	HURTS	Exile
2	DAVID BOWIE	The Next Day
3	PASSENGER	All the Little Lights
4	BON JOVI	What About Now
5	STRESS	Golden Greats
6	CHAKUZA	Magnolia
7	VARIOUS	House 2013 - Hit Mix (DJ-Mix)
8	JUSTIN...	The 20/20 Experience (Deluxe)
9	DIDO	Girl Who Got Away
10	MUMFORD & SONS	Babel

UNITED KINGDOM

POS ARTIST/ ALBUM

10/03/2013 - 16/03/2013

1	BASTILLE	Bad Blood
2	DAVID BOWIE	The Next Day
3	BRUNO MARS	Unorthodox Jukebox
4	EMELI SANDÉ	Our Version of Events
5	BON JOVI	What About Now
6	PINK	The Truth About Love
7	STEREOPHONICS	Graffiti On the Train
8	JUSTIN T...	The 20/20 Experience
9	MUMFORD & SONS	Babel
10	VARIOUS	The Trevor Nelson Collection

CHARTS ANALYSIS WEEK 11



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



● **SATURDAYS FEAT. SEAN PAUL** *What About Us* Polydor

● **KODALINE** *The High Hopes EP* Sony

● **JAKWOB FEAT. MAIDAY** *Fade Boom Ting*

● **RECONNECTED** *One In A Million*

Bannatyne

● **DEPECHE MODE** *Heaven* Columbia

● **PARAMORE** *Still Into You*

Decaydance/Fueled By Ramen

● **IGGY IZALEA** *Work* Mercury

● **THE SCRIPT** *For The First Time*

Epic/Phonogenic

● **STEREOPHONICS** *Handbags And Gladbags*

Mercury

● **PITBULL FEAT. JR** *Don't Stop The Party*

London

● **SEAN PAUL FEAT. ALEXIS JORDAN** *Got 2 Luv U*

Atlantic/VP

UK ARTIST ALBUMS CHART

● **JUSTIN TIMBERLAKE** *The 20/20*

Experience RCA

● **SUEDE** *Bloodsports* Suede

● **BILLY BRAGG** *Tooth & Nail* Cooking Vinyl

● **DAUGHTER** *If You Leave* 4AD

● **HADOUKEN** *Every Weekend* Surface Noise

● **ALEX DAY** *Epigrams And Interludes*

Blurose

● **BLACK REBEL MOTORCYCLE CLUB** *Specter*

At The Feast V2

● **WOODKID** *The Golden Age* Island

● **STEVE MASON** *Monkey Minds In The*

Devil's Time Double Six

● **CLUTCH** *Earth Rocker* Weathermaker

● **MARTI PELLOW** *Hope* BK

● **LOW** *The Invisible Way* Sub Pop

● **PHOSPHORESCENT** *Muchacho* Dead

Oceans

● **KARL BARTOS** *Off The Record* Bureau B

● **FLEETWOOD MAC** *Greatest Hits* Warner

Bros

● **JAMES** *The Best Of* Fontana

● **SIMON & GARFUNKEL** *Greatest Hits* Sony

● **INSPIRAL CARPETS** *Life* Cow

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

Trailing Nicole Scherzinger's Boomerang on initial midweek sales flashes, Justin Timberlake's Mirrors fought back to extend its leadership of the chart to three weeks. Selling a further 69,240 copies – an increase of 4.01% week-on-week – it also rode out a late resurgence from One Direction's One Way Or Another (Teenage Kicks). The former number one's sales surged 43.63% week-on-week to 66,102.

Boomerang got off to a flying start but declined rapidly as the week progressed, debuting at number six (46,985 sales).

Just Give Me A Reason (feat. Nate Ruess) became Pink's seventh top three hit, climbing 4-3 (58,172 sales sales).

Elsewhere in the Top 10, Bruno Mars' When I Was Your Man fell 2-4 (54,043 sales),



MIDWEEK NO. 1

The Saturdays feat. Sean Paul:
What About Us

Bastille's Pompeii dipped 3-5 (49,215 sales), Macklemore, Ryan Lewis & Wanz's Thrift Shop ebbed 5-7 (39,665 sales), Bridgit Mendler's Ready Or Not fell 7-8 (35,382) and Avicii Vs. Nicky Romero's I Could Be The

One shrank 8-9 (29,685 sales).

White Noise returned to the Top 10 for Disclosure feat. AlunaGeorge after an absence of three weeks. The track sold 28,664 copies last week, its overall tally now stands at 190,178.

Outside the Top 10 there were new peaks for Olly Murs' Army Of Two (13-12, 19,895 sales), The 1975's Chocolate (24-21, 14,070 sales), Maroon 5's Daylight (73-63, 3,903 sales) and Kendrick Lamar's Swimming Pools (Drank), which reached number 63 last October, rebounded 104-59 (4,031 sales).

Nelly hasn't been in the Top 40 since 2010, but his 27th Top 75 entry, Hey Porsche, exploded 111-17 (15,525 sales) on Sunday.

22 is the seventh hit from Taylor Swift's current album Red, and leapt 66-26 (10,590 sales). Calvin Harris' 18 Months album racked up its eighth Top 75 entry, with Ellie Goulding collaboration I Need Your Love debuting at number 75 (3,256 sales). 18 Months held at number 17 (7,253 sales).

Overall singles sales were down 3.97% week-on-week at 3,197,170 – 3.76% above same week 2012 sales of 3,081,319.

ALBUMS

■ BY ALAN JONES

After three weeks atop the singles chart, Justin Timberlake will lose his throne this weekend – but will be more than adequately compensated by scoring his third number one album.

Timberlake's Mirrors will lose out to What About Us by The Saturdays feat. Sean Paul – but he will debut atop the album chart with The 20/20 Experience, his first album since 2007. What About Us sold upwards of 50,000 copies by midnight on Monday to lead Mirrors by a margin of more than two to one in Tuesday's midweek sales flashes. Timberlake can find solace in the almost equally excellent start made by The 20/20 Experience, which sold nearly 45,000 copies in the same timeframe – more than four times as many copies as any other album. Its runner-up will be David Bowie's new album, The Next Day.

It will dethrone The Next Day – David Bowie's 27th studio album, which debuted in pole position on sales of 94,048 copies last Sunday, racking up the highest weekly sale of any album in any week so far in 2013, and delivering Bowie his ninth number one album.

Bowie replaced fellow Londoners Bastille at number one – their debut album Bad



MIDWEEK NO. 1

Justin Timberlake:
The 20/20 Experience

Blood slipped to number four (24,113 sales) and his return to active duty was a blow for Bon Jovi who debuted at number two with their new album, What About Now (37,684 sales). Never having had a number two album before, they have now reached the position with seven out of eight releases since 2001, with only This Left Feel Right (number four in 2003) breaking their string.

First single Miracle hasn't yet made the Top 75 (it debuted at number 120 on Sunday after selling 1,908 copies) but Hurts secured their second straight Top 10 album, debuting at number nine (12,124 sales) with Exile. Their 2010 debut album, Happiness, debuted and peaked

at number four, recording first week sales of 25,493 copies. It went on to sell 169,710 copies, and spun-off five Top 75 singles, though none made the Top 20.

American singer/songwriter John Grant's – formerly of The Czars – 2010 debut solo set Queen Of Denmark reached only number 59. Follow-up Pale Green Ghosts – which includes three duets with Sinead O'Connor – made a much better first showing, debuting at number 16 (7,477 sales).

Dave Grohl's documentary film homage to the legendary Los Angeles recording studio Sound City also spawned a soundtrack album, Sound City: Real To Reel. Featuring contributions from Paul McCartney, Stevie Nicks,

Rick Springfield and Trent Reznor, the album debuted at number 19 (6,884 sales) – and is included as an artist album as Grohl appears on every track, and is therefore the unifying artist.

Oxfordshire band Stornoway seems to have lost some of the impetus that carried their 2010 debut Reachcomber's Windowsill to a number 14 debut on sales of 11,602 copies. Follow-up Tales From Terra Firma debuted at number 26 (4,929 sales).

Albums in the Top 10 not mentioned elsewhere: Emeli Sande's Our Version Of Events fell 2-3 (26,064 sales), Bruno Mars' Unorthodox Jukebox slipped 4-5 (19,895 sales), Stereophonics' Graffiti On The Train declined 3-6 (14,900 sales), Mumford & Sons' Babel rose 8-7 (12,475 sales), Pink's The Truth About Love climbed 10-8 (12,279 sales) and the original motion picture cast recording of Les Misérables dipped 8-10 (10,678 sales).

The Trevor Nelson Collection snared its sixth week at number one (and second in a row) on the compilation chart, selling 14,872 copies.

Overall album sales were down 19.50% week-on-week at 1,548,745 – 21.34% below same week 2012 sales of 1,968,853, a total buoyed by the fact that the day after the end of the survey period was Mother's Day.

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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

May 2
Liverpool Sound City 2013
Various, Liverpool
LiverpoolSoundCity.co.uk

16
Ivor Novello Awards, London
TheIvors.com

16-18
Great Escape, Brighton
EscapeGreat.com

June 5-6
GoNorth
Inverness, Scotland
GoNorthfestival.co.uk

13
Isle of Wight Festival
Seacliffe Park
IsleofWightfestival.com

13-15
Sonar Festival
MACBA and CCCB/Plaça de las Drassanes, Barcelona
Sonar.es

14-16
Download Festival
Donington Park, Leicestershire
Downloadfestival.co.uk

26
Glastonbury Festival
Worthy Farm, Somerset
Glastonburyfestivals.co.uk

FORTHCOMING FEATURES



After a successful 2012 with a string of sold-out dates from the likes of Rolling Stones, Robbie Williams and Nicki Minaj, 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 or Rob.Baker@intentmedia.co.uk or telephone 020 7226 7246.

PRODUCT KEY RELEASES



▶ DEPECHE MODE Delta Machine 25.03



▶ SARAH BLASKO I Awake 08.04

MARCH 25

SINGLES

- ANGEL In Between Time (Island)
- BALSAMO DEIGHTON Sky Blue And Black (Ghost Horse)
- BIG DEAL In Your Cat (Mute)
- BLAKE Start Over (Music Infinity)
- CHARLIE BOYER & THE VOYEURS Things Will Be (Heavenly)
- CHVRCHES Recover (Virgin Records)
- DAYTONA LIGHTS Midnight Beach (Hukris)
- DIAMOND VERSION Ep 4 (Mute Artists)
- DIRTY DUBSTERS Fire It Up!!! (Irish Mass)
- EVE Make It Out This Town (Polydat)
- F.U.R.S Striptease (Loose Lips)
- KENDRICK LAMAR Swimming Pools (Drank) (Interscope/J.Fiermath)
- THE LEISURE SOCIETY Fight For Everyone (Full Time Hobby)

- LINDI ORTEGA The Day You Die (Last Gang)
- LITTLE GREEN CARS Big Red Dragon (Island/Glassnote)
- WILLY MASON Pickup Truck (Fiction)
- THE MEND Where Were You (Smith's)
- NICO VEGA Beast (Eleven Seven)
- CAITLIN ROSE Only A Clown (Names)
- SOPHIE GARNER Working (Too Big Music)
- CHARLENE SORAIA Ghost (Peacefrog)
- SOUTH LONDON ORDNANCE Revolver (Hotflush)
- TAYLOR SWIFT 22/State Of Grace (Mercury)
- SYRON Here (Mos/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 (Pavane)
- JENN BOSTIC Iepainus (Jenn Bostic)
- ERIC CLAPTON Old Sock (Polydat)
- EDWYN COLLINS Understated (Lea)
- 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 (XL)
- THE JAMES HUNTER SIX Minute By Minute (Fantasy)
- LAPALUX Nostalgic (Brainfeeder)
- THE MOSTAR DIVING CLUB Triumph Of Hope (Lucky Sixteen/Bmg Rights)
- ADRIAN MUNSEY Full Circle (Infinity)

- ONE REPUBLIC Native (Polydat)
- PEACE In Love (Columbia)
- SIMPLE MINDS Celebrate - Greatest Hits (Virgin)
- STEPHEN STILLS Carry On (Rhino)
- THE STROKES Comedown Machine (Rough Trade)
- DAVID SYLVIAN Blemish (Sanctus Spiritus)
- 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 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)

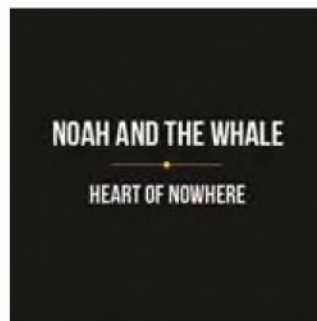
APRIL 1

SINGLES

- JUSTIN BIEBER All Around The World (Def Jam)
- BIFFY CLYRO Biblical (14th Floor)
- BIN WEEVILS Bin Tunes (Sony)
- 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 (Polydat)
- FILTHY BOY Waiting On The Doorstep/Mental Conditions (Stranger)
- HAIM Falling (Polydat)
- K TOO YOUNG TO DIE (K Music)
- LUCY ROSE Shiver (Columbia)
- ALISON MOYET When I Was Your Girl (Cooking Vinyl)
- TOM ODELL Hold Me (Kca)
- POLLY SCATTERGOOD Wanderlust (Mute)
- STATE OF PLAY Sequel To A Bad Movie (The)
- 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 (Rea)
- BRITISH SEA POWER Machineries Of Joy (Rough Trade)
- FILTHY BOY Smile That Won't Go Down (Stranger)

▶ **ANGEL** About Time 15.04▶ **ALESSI'S ARK** The Still Life 15.04▶ **BO BRUCE** Before I Sleep 29.04▶ **NOAH & THE WHALE** Heart Of Nowhere 06.05▶ **GABRIELLE APLIN** English Rain 13.05

- **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 (*Nkoti*)
- **THE SHEEPDOGS** The Sheepdogs (*Atlantic*)
- **HARPER SIMON** Division Street (*Pias*)
- **SPARKS** Two Hands One Mouth Live In Europe (*Lil Beethoven*)
- **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*)
- **DBX** Light Years Away (*Obx*)
- **DROWNING POOL** Resilience (*Eleven Seven/Emi*)
- **FRIGHTENED RABBIT** Backyard Skulls (*Atlantic*)
- **I AM KLOOT** Some Better Day (*Shepherd Moon/Emi*)
- **IGGY AZALEA** Work (*Mercury*)
- **LULU JAMES** Closer (*Sony*)
- **THE JOY FORMIDABLE** Little Blimp (*Carwash/Atlantic*)
- **JOSH KUMRA** The Answer (*Rca*)
- **NINA NESBITT** Stay Out (*Island*)
- **PHOENIX** Entertainment (*Glassnote/Atlantic*)
- **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 (*Domino*)
- **YADI** The Blow (*Warner Brothers*)

ALBUMS

- **JAMES BLAKE** Overgrown (*Atlas*)
- **SARAH BLASKO** I Awake (*Dramatica*)
- **COUNTING CROWS** Echoes Of The Outlaw Roadshow (*Cooking Vinyl*)
- **CHRISTOPHER CROSS** A Night In Paris (*Earmusic*)
- **DEVICE** Device (*Warner*)
- **DROWNING POOL** Resilience (*Eleven*)

Seven/Emi

- **GHOST** Infestissumam (*Island*)
- **LOW SEA** Remote Viewing (*Dellorso*)
- **OMD** English Electric (*100 Percent*)
- **PARAMORE** Paramore (*Atlantic/Fueled By Famen*)
- **THE POSTAL SERVICE** Give Up (Deluxe 10th Anniversary Edition) (*Sub Pop*)
- **ROKIA TRAORE** Beautiful Africa (*Nonesuch*)
- **RICKY ROSS** Trouble Came Looking (*Edsel Demon*)
- **TODD RUNDGREN** State (*Esoteric Intenna/Cherry Red*)
- **BILL RYDER-JONES** A Bad Wind Blows In My Heart (*Domino*)
- **TYGA** Hotel California (*Cash Money/Island*)
- **KURT VILE** Walking On A Pretty Day (*Matador*)
- **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*)
- **CALL** Fatally Yours (*New Classic*)
- **GAMU** Shake The Room (*Gsnaun*)
- **LAUREL CANYONS** Youth Blood (*Wire Sound*)
- **GEORGE MAPLE** Fixed (*Tullum*)
- **MOYA** A Little More Love (*Four To One/Absolute*)
- **BETH ORTON** Dawn Chorus (*Anti*)
- **PLATNUM** Love You Tomorrow (*All In*)
- **RASCALS FEAT. PROFESSOR GREEN** Fire Blaze (*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*)
- **CHARLI XCX** True Romance (*Asylum*)
- **COMMON TONGUES** Tether & Twine (*Dbm/Zimbalem*)
- **FALL OUT BOY** Save Rock And Roll (*Def Jam*)
- **IRON & WINE** Ghost On Ghost (*4A*)
- **PAUL KELLY** Spring And Fall (*Dramatica*)
- **KILLING JOKE** The Singles Collection 1979-2012 (*Spinearm/Universal*)
- **JOSH KUMRA** Good Things Come To Those Who Don't Wait (*Rca*)
- **IAN MCCULLOCH** Holy Ghosts (*Edsel Demon*)
- **BILLY OCEAN** Here You Are (*Aqua Music*)
- **TOM ODELL** Long Way Down (*Columbia*)
- **SACRED MOTHER TONGUE** Out Of The

Darkness (Transer.a)

- **SIMIAN MOBILE DISCO** Live (*Delicacies*)
- **SULK** Graceless (*Perfect Sound*)
- **TRIGGERFINGER** All This Dancin' Around (*Dramatica*)

APRIL 22

SINGLES

- **BENGA FT. KANO** Forefather (*Columbia*)
- **DON BROCO** Whole Truth (*Search And Destroy/Rca*)
- **CHICANE & FERRY CORSTEN FEAT. CHRISTIAN BURNS** One Thousand Suns (*Enzo*)
- **CLEAN BANDIT** Mozart's House (*Atlantic*)
- **JAMIE N COMMONS** The Desperation Ep (*Fiction*)
- **JOYRIDE** Headrush (*Fabulous Brothers*)
- **LETHAL BIZZLE FEAT. WILEY** They Got It Wrong (*Stay Danc*)
- **RAE MORRIS** From Above (*Atlantic*)
- **RIHANNA** Pour It Up (*Def Jam*)
- **NICKY ROMERO & NERVO** Like Home (*Virgin*)

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*)
- **CASPA** Alpha Omega (*Dub Police*)
- **CHICKENFOOT** Lv (*Earmusic*)
- **DEAD CAN DANCE** Anastasis (Deluxe Live Edition) (*Pias*)
- **DEAD CAN DANCE** In Concert (*Pias*)
- **KARL HYDE** Edgeland (*Universal*)
- **I AM KLOOT** Natural History - Remastered (*Wall Of Sound*)
- **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*)
- **THE RAMONA FLOWERS** Lust And Lies (*Distiller*)
- **RON SEXSMITH** Nowhere To Go (*Cooking Vinyl*)
- **THE STAVES** Facing West Ep (*Atlantic*)

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*)
- **RUDIMENTAL** Home (*Asylum/Atlantic*)
- **STREETLIGHT MANIFESTO** The Hands That Thieve (*Victory*)
- **THE ZOMBIES** Live In The UK (*Red House*)

MAY 6

SINGLES

- **ATLAS GENIUS** Symptoms (*Warner Bros*)
- **GABRIELLE APLIN** Panic Cord (*Parlophone*)
- **HOT NATURED** Reverse Skydiving (*Hot Creations/Fire/Warner*)
- **JAI MCDOWALL** Got To Let Go (*Wiz*)
- **NAUGHTY BOY** La La La (Feat. Sam Smith) (*Virgin*)
- **SUB FOCUS** Endorphins (*Ram*)

ALBUMS

- **BENGA** Chapter II (*Columbia*)
- **THE BLOW MONKEYS** Feels Like A New Morning (*Blow Monkey Music*)
- **CARO EMERALD** The Shocking Miss Emerald (*Dramatica/Graa Mana*)
- **THE FLOWERS OF HELL** Odes (*Optical Sounds*)
- **GHOSTPOET** Some Say I So I Say Light (*Pias*)
- **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*)
- **TRACER** El Pistolero (*Tbc*)
- **VALERIE JUNE** Pushin' Against A Stone (*Sunday Best*)

MAY 13

SINGLES

- **AMPLIFY DOT** I'm Good (*Virgin Records*)
- **BASTILLE** Laura Palmer (*Believe Digital*)

- **JOSH GROBAN** I Believe (When I Fall In Love It Will Be Forever) (*Reprise/143*)
- **FRANK OCEAN** Sweet Life (*Def Jam*)
- **PARACHUTE YOUTH** Can't Get Better Than This (*Sweat It Out*)
- **DOT ROTTEN** Free (*Mercury*)
- **STOOSHE** Slip (*Future Cut/Quark/Warner Brothers*)
- **WOODKID** I Love You (*Island*)
- **WRETCH 32 FEAT. SHAKKA** Blackout (*Mos/Level5*)

ALBUMS

- **ATLAS GENIUS** When It Was Now (*Warner Bros*)
- **GABRIELLE APLIN** English Rain (*Parlophone*)
- **STACEY JACKSON** Live It Up (*3876*)
- **MARK LANEGAN & DUKE GARWOOD** Black Pudding (*Heavenly/Consequence*)
- **PATTY GRIFFIN** American Kid (*Columbia*)
- **PJ MORTON** New Orleans (*Island*)
- **PRIMAL SCREAM** More Light (*1st International*)
- **SHE & HIM** Volume 3 (*Double 6/Domino*)
- **TEXAS** The Conversation (*Pias*)
- **MARQUES TOLIVER** Land Of Canaan (*Bella Union*)
- **WAMPIRE** Curiosity (*Polyvinyl*)

MAY 20

SINGLES

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

ALBUMS

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

MAY 26

ALBUMS

- **THE STRANGLERS** Feel It Live (*Coursegaaa*)

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

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

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

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



TOM ODELL Long Way Down



(ITNO/Columbia)
April 15

Tom Odell will release his debut album *Long Way Down* on April 15, to be preceded by debut single *Hold Me* on April 1.

The 22-year-old from Chichester was recently crowned as BRITs Critics' Choice Award - the first male ever to win the award. At the turn of this year, he was also featured in the BBC Sound of 2013 and MTV Brand New for 2013 shortlists.

Signed by Lily Rose Cooper to her label In The Name Of (ITNO), 2012 also saw Odell make his TV debut on *Later* with Jools Holland, performing acclaimed track *Another Love*.

He recently completed his first-ever headline tour this month, which was upgraded to bigger venues and culminated at London Dingwalls on March 12.

He'll return to London to play two sold out dates at the Electric Ballroom on May 23 and May 28.

Odell said of his forthcoming record: "I hope the album feels human and real and that there are some flaws - because the flaws help make it what it is. Really, I'd love to live in a time when music felt uncontrived and imperfect and gave people a real sense of elevation.

"When it's sad I want it to be really sad. When it's happy I want it to feel euphoric...I suppose I want the record to express the heightened feelings and emotions we all get in our lives."

TRACK OF THE WEEK



BIFFY CLYRO Biblical



(14th Floor Records)
April 1

Biffy Clyro recently topped the Official UK Albums Chart with album *Opposites*, which also achieved Top 10 status in five key European territories.

The band, confirmed as headliners at this year's Reading and Leeds festivals will now release single *Biblical* from their No.1 album.

Produced by GGGarth Richardson (Rage Against The Machine), the iTunes release of *Biblical* will be backed with three new tracks from the *Opposites* sessions: *Fingerhut*, *Watch* and *Euphoria*.

The band will also mark this year's Record Store Day with the release of an exclusive 7" single which features Modern Magic Formula recorded live at Freizeitzentrum West, and another previously unreleased B-side *City of Dreadful Night*.

The band are currently on a European Arena tour.

INCOMING ALBUMS

GOO GOO DOLLS *Magnetic*

(Warner Bros.)



Multi-platinum, Grammy-nominated band Goo Goo Dolls are set to release their tenth album,

Magnetic, in May.

Band member John Rzeznik said of the record: "This album was really upbeat and fun. I don't think we've made a record like this in a while."

The 11-track collection was recorded with Gregg Wattenberg (Train), Rob Cavallo (Green Day), John Shanks (Bon Jovi) and Greg Wells (Katy Perry).

The album is said to be "bursting with a spirit of renewal" and teaser track *Rebel Beat* is now on YouTube.

Goo Goo Dolls have sold over 10 million albums worldwide, with 14 Top 10 Radio hits, more than any other artist in the history of the Hot AC format.

A deluxe version of the album, including extra live tracks, will be made available.

MAY 6

LAURA MARLING *Once I Was An Eagle*

(Virgin)



Laura Marling returns this May with the follow up to 2011's *A Creature I Don't Know* - fourth studio album,

Once I Was An Eagle.

It was recorded at the Three Crows studio of regular producer Ethan Johns (Kings of Leon, Ryan Adams, Vaccines), Dom Monks on engineering duties and Marling's lifelong friend Ruth de Turberville on cello.

It's been described as "a hugely ambitious record that reflects the dark themes of *A Creature I Don't Know*".

Album track *Where Can I Go?* is currently available to stream on SoundCloud.

Twenty-three-year-old Marling was crowned Best British Female Solo Artist at the 2011 BRIT Awards, has garnered two Mercury Music Prize nominations, since her 2007 debut *Alas I Cannot Swim*.

MAY 27

AGNETHA FALTSKOG *A*

(UMG)



Abba's Agnetha Fältskog is making a musical comeback with new solo album, *A*, due in May. It is

preceded by track *When You Really Loved Someone*, out now.

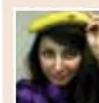
Fältskog has been working with Grammy-nominated songwriter/producer Jorgen Elofsson (Britney Spears, Kelly Clarkson) and acclaimed producer/arranger Peter Nordahl, among others.

Elofsson said: "We wanted to make this as if Agnetha hadn't entered Abba. We were interested in what she would have sounded like if she hadn't been in the group. And yet it's important that she comes across as we remember her to be."

The record, which features 10 tracks, including Gary Barlow duet *I Should've Followed You Home*, and *I Keep Them On The Floor Beside My Bed*, one of her first co-writes in many years.

MAY 13

STAFF PICK: KARMA BERTELSEN, SUBSCRIPTION SALES EXECUTIVE



STORNOWAY

Tales From Terra Firma
(4AD)

For all you Folk fanatics and followers of this recent genre trend hitting the mainstream at the moment, Stornoway have released their second studio album

Tales From Terra Firma this month.

Self-recorded in their very own HQ 'Stornostudios', located in an Oxford garage, the production of this album is also sticking to a recent band fad of DIY

music, that's not to say they haven't done it competently.

The voyage starts with a crescendo drumbeat soon followed by joyous piano from Jon Quin and strumming in *You Take Me As I Am*. Brian Briggs' voice is full of cheer and hopefulness whilst he sings of love and marriage.

The next song is by far my favourite on the album, *Farewell Appalachia*, pounding the imagination with nature and atmospheric chimes and trinkets. The Steadman brothers Oli and Rob play complementing palpitations through their instruments.

Single *Knock Me On The Head*

is musically charming and hopeful, yet containing lyrics of a dark nature that hide amongst attractively-placed lyrics.

November Song is located at the stern of the album but is one of the

oldest tracks, written in 2009 - preceding the release of their first album *Beachcomber's Windowsill*. It's a lullaby of a song that refers to the calm comings of change. Undoubtedly a sweet simplistic tune which lays the album to sleep.

OUT NOW



NEW REISSUES / CATALOGUE ALBUMS

MORRISSEY - Kill Uncle*(Parlophone/EMI CDPCSX 7375)*

Not generally regarded as his finest work, Kill Uncle was Morrissey's second solo

album, reaching number eight in 1991. That's the lowest position of any of his nine post-Smiths studio efforts. But while it is lacking in big songs - its only singles, Our Frank and Sing Your Life, peaked at number 26 and number 33 respectively - it has a pleasing, jangly quality, which make it innocuously pleasant rather than cuttingly relevant despite Morrissey's engaging, witty and literate lyrics. Despite his more immoderate outbursts, he remains a cult figure, and fans will doubtless snap up this newly-remastered edition of the album, which is housed in a gatefold digipack with completely redesigned artwork. Like the 2012 reissue of Viva Hate, Morrissey has revised the album's contents, substituting the US EP version of the infamous There's A Place In Hell For Me And My

Friends, for the original album cut. With a playing time of less than 38 minutes, surely it would have been better to include both.

NANCY WILSON - Can't Take My Eyes Off You/Now I'm A Woman*(Soul Music SMCR 25087)*

Soul Music's fifth excavation of Nancy Wilson's Capitol catalogue crams digitally-remastered

editions of her 1970 album Can't Take My Eyes Off You and 1971's Now I'm A Woman onto a single disc and adds a trio of bonus tracks. A supreme but unpredictable song stylist, Wilson often takes a different route through the melody of songs than lesser vocalists which, when married to inventive arrangements, breathe new life into old favourites. Can't Take My Eyes Off You includes a sweetly soulful slowed down supper club take on the title track, a quirky version of Jimmy Webb's much-recorded Mixed Up Girl that the writer himself regards as definitive, and a skillful

remodelling of Leonard Cohen's dirge Suzanne, which emerges as compelling and bewitching. Now I'm A Woman continues in much the same vein, with a rousing trip down The Beatles' Long & Winding Road, and Wilson even comes out of an encounter with Bridge Over Troubled Water unscathed.

CLIMAX BLUES BAND - Climax Chicago Blues Band*(Esoteric ECLBC 2373)***Plays On (ECLBC 2374)****A Lot Of Bottle (ECLBC 2375)**

Eventually becoming a major AOR act with US Top 10 singles Couldn't Get It Right and I Love

You, Climax Blues Band were initially major players in the British blues boom of the late 1960s, and released their first album in 1969 under the name Climax Chicago Blues Band. It was littered with authentic traditional genre style songs from the Stafford band, who wrote most of their own songs but threw in tried and tested blues

warhorses by Sonny Roy Williamson and Big Bill Broonzy. By the time Plays On was released the later the same year, they had dropped Chicago from their name, and added a rockier edge to their music. It was immediately more successful for them, with the album gaining a foothold on the US charts, though it failed to register back home. The band's frenetic workrate continued, with A Lot Of Bottle being released in 1970. It was largely high-octane too, but less focused and accordingly less successful. All three albums have now been digitally remastered and expanded, with restored artwork and new essays

SHEENA EASTON - You Could Have Been With Me/Madness, Money And Music*(Edsel EDSK 7027)***A Private Heaven/Do You***(EDSK 7028)*

A little over 30 years after Sheena Easton was selected to star in the BBC documentary The

Big Time - which both documented and was largely responsible for her rise to fame - four of her subsequent albums are returned to availability in 2x2CD editions on the Edsel label which is owned by the corporation. Originally released by EMI, they plot Easton's move from fresh-faced pop singer on the first pairing, to sultry vixen on the latter You Could Have Been With Me (1981) includes the soaring ballad of the same name, and a collection of similarly well-crafted undemanding ditties, as did Madness, Money And Music (1982). The Bond theme For Your Eyes only is one of several bonus tracks. Easton rang the changes for A Private Heaven, which saw her take on a more provocative persona, personified by the suggestive hit single Sugar Walls, which was a gift from pal Prince. The album failed to chart here but was Easton's biggest hit and a million seller in America. Do You heads off in yet another direction - the dancefloor, with Chic's Nile Rodgers calling the shots and drawing some excellent performances from Easton though her remake of Martha & The Vandellas hit Jimmy Mack was ill-advised.

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Manager Wanted

The six-piece purveyors of pop known as Hero & Leander just signed to Tapete, Germany's largest indie label. Their first album, Tumble, is released in May, preceded by two singles. They have sparkly tunes, three singers, a live show that's like a can of Fanta shaken and opened, a pianist and drums and guitars - they even have a song about a particle accelerator - but they don't have a manager. Enter... you? They are based in London, and need someone to get the most out of their first release, and the tours and gigs surrounding it.

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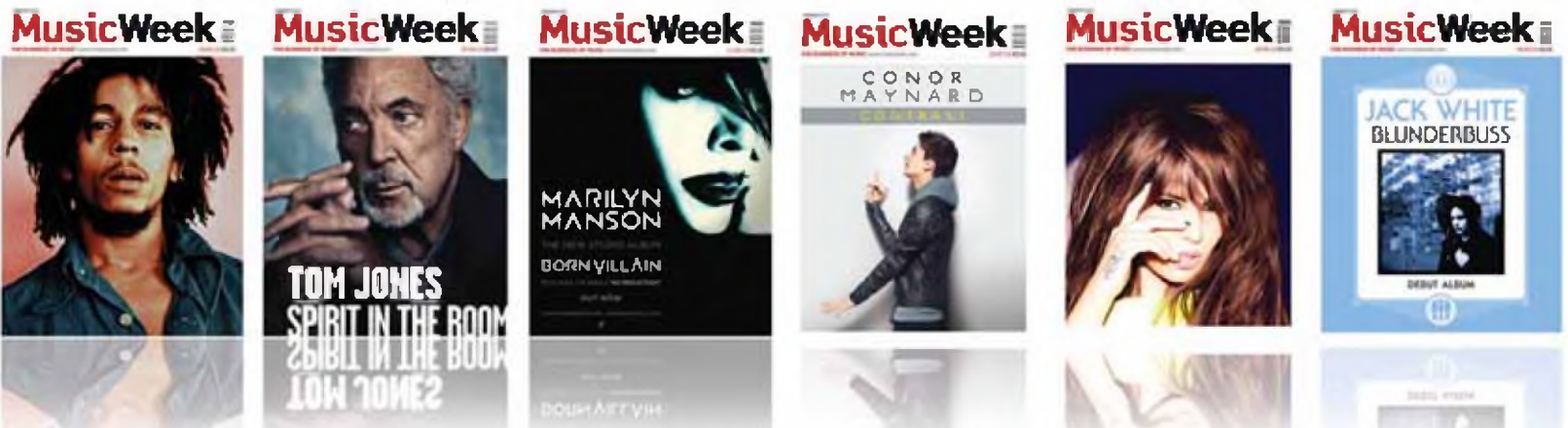
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▶ **HERE'S LOOKING AT WOODKID**

Music Week travelled off to Berlin with Island Records earlier this month to check out a cinematic live performance from Woodkid, aka Yoann Lemoine - the film-director-turned-recording-artist who has previously created promo videos for the likes of Lana Del Rey, Drake and Katy Perry. Backed by booming dual drummers, laser lighting and reams of his own refined filmic footage, the bearded maestro had the German city's artsy cinema venue Kino Babylon on its feet in no time - not least the Island Records UK crew, who turned out en masse in support. [L-R] Michael Pickard (radio, Island), Tom Thorogood (The Sun), Monique Wallace (press, Island), David Hawkes (commercial director, Island), Sam Lunn (product manager, Island), Woodkid, Pierre le Ny (artist manager), Glenn Cooper (director of digital, Island), Aaron Child (Microsoft).



◀ **GRINNIN' FROM EAR TO EAR**

Bucks Music Group has teamed up with fellow publisher Grinnin' to launch new signing Anouck. The Hackney-born singer-songwriter has recently been gracing the London live industry circuit, fusing her French and Lao roots for a fresh sound. Her new EP No Small Talk is due for release in May. Standing beside a proudly merged Bucks and Grinnin' logo to the left (smiling, appropriately enough) are [L-R]: Andrew Asamoah (Grinnin'), Jimmy Smith (A&R manager, Bucks), Anouck, Sarah Iversedge (A&R director, Bucks), Jonathan Tester (head of creative sync, Bucks), Harri Davies (A&R, Bucks) and Lindsey Smith (Bucks, sync co-ordinator).

KEY SONGS IN THE LIFE OF Jonathan Morrish



Director Of PR & Corporate Comms, PPL

What was the first record you remember buying?
Hippy Hippy Shake - The Swinging Blue Jeans. Its simple raucousness appealed to a 13-year-old incarcerated in a boarding prep school.

Which song was (or would be) the 'first dance' at your wedding?
Would be Wanna Be Startin' Somethin' - Michael Jackson. How can anyone not be swept up by its joyful exuberance?



Which track would you like played at your funeral?
Goin' Back - Dusty Springfield. Dusty had it played at her funeral. Anything that's good enough for her is good enough for me.

What's your karaoke speciality?
My Way. Because once up on stage, with a microphone, I do it, well, my way.

What was the best artist meeting of your life?
They have all been great but meeting Nelson Mandela at his home with Michael Jackson was pretty special...

Recommend a track Music Week readers may not have heard...
Something Better - Marianne Faithful. An extraordinary song from a woman who lived it.

What's your favourite single/track of all time?
Surf's Up - The Beach Boys. A truly gorgeous melody and lyrics are important to me.

ARCHIVE

MUSIC WEEK March 25 1972

Fleet Street newspapers have once again speculated that EMI is subject to a takeover bid. *The Daily Express* and *The Daily Mail* both insinuated that EMI shares on the stock market were a prelude to the company "engaged in a battle for their independence"...**The Greater London Council** has cracked down on strobe lighting saying that it can "induce fainting and epileptic fits." There has been no official medical inquiry but the GLC, with doctors' backing, is certain that's the cause. All licensed premises planning to use strobe lighting must now limit them to eight flashes per second...**Radio Luxembourg** will air two, two-hour shows without sponsors for the first time. The station will be broadcast to an estimated 12 million listeners for live concerts from **The Beach Boys** and **Grateful Dead**. They "will lose a potential £6,000 advertising revenue" for the uninterrupted performances at the Concert Hall, Villa Louvigny...**Polydor** is strengthening their soul catalogue after signing a three-year licensing deal in Britain with the American **Dakar** label.



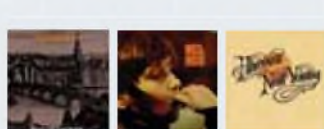
SINGLES TOP 5 25.03.72

POS	ARTIST	SINGLE
1	NILSSON	Without You
2	NEW SEEKERS	Beg, Steal or Borrow
3	DON MCLEAN	American Pie
4	GILBERT O'SULLIVAN	Alone Again (Naturally)
5	LINDISFARN	Meet Me On The Corner



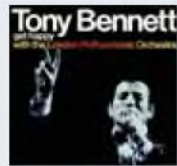
ALBUMS TOP 5 25.03.72

POS	ARTIST	ALBUM
1	LINDISFARNE	Fog On The Tyne
2	NEIL REID	Neil Reid
3	NEIL YOUNG	Harvest
4	NILSSON SCHMILSSON	Nilsson
5	PAUL SIMON	Paul Simon



NEW RELEASES RECOMMENDED 25.03.72

MILES DAVIS Live Evil
TONY BENNETT Get Happy with the London Philharmonic Orchestra
Miles Davis' double-album Live Evil is a major musical event with "some of the most convincing music in contemporary jazz". Collaborators also include Chick Corea, Herbie Hancock, Ron Carter and Jack DeJohnette among others. Tony Bennett and the London Philharmonic Orchestra's live album Get Happy is the product of Bennett's Royal Albert Hall performance in aid of the orchestra. The concert recording is set to do well as "judging by the album it was an exciting and emotional evening".





◀ HONoured TO MEET YOU

To ORE or not to ORE? That was the question when PPL hosted a little soiree at London's Cinnamon Club last week to celebrate, on the day of his investiture, Chairman Fran Nevkla's well-deserved New Year's Honour. About 70 guests in all attended from a wide range of music industry bodies, including AIM, RPI, Equity, MPG, the MU, PRS for Music, and UK Music. Other guests included MPs, Lords and a range of other PPL 'friends' including the CBI, IPO, BSKyB and others - as well as members of Fran's family. Here's a photo from the day which proves that you're not likely to squeeze many more industry 'BEs' in one room than Fran did anytime soon. [L-R]: Rob Dickins CBE, John Craig OBE, Alison Wenham OBE, Maggie Crowe OBE, Fran Nevkla OBE, Andy Heath MBE, Robin Millar CBE, John Whittingdale OBE MP, Tony Wadsworth CBE.



Picture: Mark McNulty



Picture: Mark McNulty

▲ IN A CITY THAT NEVER SLEEPS

The popular Liverpool Sound City returns on May 2-4, but its cousin over in New York is swiftly becoming the sort of event you don't want to miss, either. Taking place earlier this month, the keynote interview (left) saw punk pioneer Danny Fields (Velvets, Ramones, Stooges) grill former Rolling Stones manager/producer Andrew Loog Oldham. The Sound City likely lads were also snapped (right) during a bit of down time at the event's cocktail reception: [L-R] Andrew Loog Oldham, Danny Fields and Sound City CEO Dave Pichilingi.

FABLED LABELS

I.R.S. RECORDS

Key Artists: R.E.M., The Cramps, Fine Young Cannibals

I.R.S. Records was launched in the United States in 1979 by Miles Copeland III along with Jay Boberg and Carl Grasso. The title stands for International Record Syndicate (Inc.) and was the sister label of Copeland's Illegal Records (UK).

I.R.S. releases were distributed by A&M Records until 1985 when Copeland brokered a deal to switch the label's distributor to MCA Records. Under the agreement, A&M continued to release the label's pre-1985 catalogue. The MCA deal ran until 1990 when EMI took over distribution.

Faulty Products was the UK holding company for I.R.S. Records and umbrella group for record labels also set up by Copeland. It included Illegal Records, Deptford Fun City Records and others. Faulty Products was also an American independent record label - and distribution company for other indie labels - between 1980 and 1982. It handled artists that didn't go through I.R.S.' distribution deal with A&M Records.

From 1983 to 1987, I.R.S. sponsored a monthly MTV show called I.R.S. Records Presents The Cutting Edge, hosted by Peter Zarella of The Fleshtones. The series focused heavily on bands that recorded for the label.

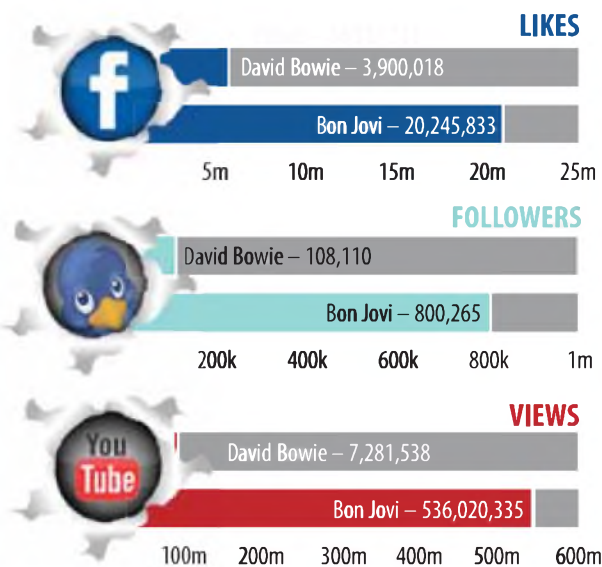
The label eventually folded in 1996.

I.R.S. re-launched in 2011 as a joint venture between Crush Management and EMI. Foxy Shazam and Chiddy Bang were its first new signings.

Did You Know? The last I.R.S. release before its initial folding was the 1996 Buzzcocks CD All Set.



SOCIAL STANDING Official fan pages go head-to-head



DAVID BOWIE VS BON JOVI

Editorial and sales 020 7226 7246

Music Week is published 50 times a year by Intent Media London, 1st Floor, Suncourt House, 18-26 Essex Road, London, N1 8LN, England

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Printed by Pensord Press Ltd, Tram Road, Pontllanfraith, Blackwood, Gwent NP12 2YA

Subscription hotline 020 7226 7246
Email craig.swan@intentmedia.co.uk

To manage your subscription online visit www.subscriptions.co.uk/musicweek and click on **Manage My Subscription**.

UK £235; Europe £275;
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Rest of World Airmail (2) £390.
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*"It's a God awful small affair/
To the girl with the mousy hair"*



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