



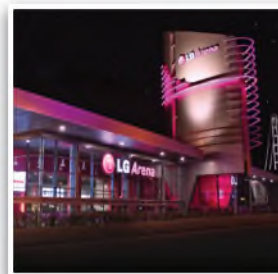
BIG INTERVIEW

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Absolute COO Clive Dickens on leaving his beloved station and the general state of UK radio



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Music Week reviews the best UK A&R performers from 2012, including Island and RCA



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A look at the state of the UK's arenas and their relationship with music

The forgotten industry

'CREATIVE' FIRMS GIVEN ANOTHER £10M BY OSBORNE - WHERE'S MUSIC'S HANDOUT?

POLITICS

BY TIM INGHAM

After ignoring the UK music business in a £6 million handout for 'creative industries' last year, the UK Government has now earmarked a further £10 million for the sector - once again leaving music out in the cold.

Announced in Chancellor George Osborne's Budget last week, the money will be pumped into skills development over the next two years for over 5,000 individuals working in film, high-end TV, animation, video games and VFX (Special Visual Effects) - but not the British music trade.

Creative Skillset will manage the Government's £16m total investment, which will be matched by the chosen industries - leading to a total skills funding of £32m to provide entry and professional level training.

Although music companies have been frozen out of the

investment, there is more hopeful news elsewhere: Creative & Cultural Skills - the licensed Sector Skills Council for music and other industries - has teamed with UK Music to bid for investment from the Employer Ownership of Skills fund.

CC Skills chairman and Live Nation COO International, Paul Latham, told *Music Week*: "This Budget announcement reminds us of the work we have to do in the music industry to win recognition for our contribution to Gross Domestic Product figures. I believe things are changing and we are beginning to gain traction in the corridors of power.

"The proof will soon come in the pudding that is the Employer Ownership of Skills funding. This represents an amalgamation of the UK Music members and employers seeking the resource to prime the pump of recruitment of paid interns and apprenticeships across our respective skills.

"It would be good to see



George Osborne's £16m investment in 'creative industries' begins in April

positive affirmation of the work we are doing."

The Department for Culture, Media and Sport denied deliberately depriving music of its position within Government as a 'creative industry', pointing to non-industry-specific funding schemes as potential sources of state investment for labels, live companies and publishers.

"The Government certainly does consider the music business

as a creative industry," said a DCMS spokesperson. "It's represented on the Creative Industries Council and the sector can benefit from initiatives like the Seed Enterprise Investment Scheme, the StartUp Loan Scheme and the Business Finance Partnership.

"We are also reforming copyright law to create real opportunities for artists, and the Live Music Act we introduced last year has made it much easier to organise live music events.

"On top of this, Arts Council England provides indirect Government funding to the industry through a range of programmes.

"Tax reliefs for high-end TV, animation and video games will boost production in these sectors, and the additional funding announced in last week's Budget is specifically aimed at ensuring there is a highly-skilled workforce in place to cope with increased demand for these services."

NOT ALL BAD NEWS

Despite specific Government investment for music companies being thin on the ground, Arts Council England is at least stumping up for artists.

The body, which distributes National Lottery funding, last year announced a £500,000 fund for the development of talent between April 2013 and March 2015. This is being distributed by PRS For Music Foundation. Meanwhile, the Government this week committed to £150,000 funding for a new Copyright Hub designed to make it easier for those looking to use music to get information about rights, ownership and copyright licences - although IP industries will be expected to fund its operation long-term.

Among the 12 companies that form the first wave of backers are the BBC, PPL and PRS For Music.

Christian Tattersfield named new BRITs Chairman

Warner Music UK CEO Christian Tattersfield has been appointed as the new chairman of the BRITs Committee.

Tattersfield, who is also chairman of Warner Bros Records UK, takes over the role from Universal Music CEO & chairman David Joseph.

The BRITs Committee is responsible for the creative direction of the show and management of the Voting

Academy, award categories, artist bookings and the digital and media strategy.

Tattersfield (*pictured*) said: "To lead the BRITs committee would be an honour at any time, but I feel especially fortunate to take the reins at a point where British artists are enjoying such incredible success, both at home and around the world.

"I am indebted to David for leaving the show in such

fantastic shape and look forward to working with the Committee to find new opportunities to showcase the talent, creativity and originality that makes the UK music scene great."

Joseph held the position for the last three years, implementing changes to the BRITs including the relocation to The O2 Arena in London, the introduction of artists to the Voting Academy, the BRIT

statue makeover by leading British creatives (Dame Vivienne Westwood, Sir Peter Blake and Damien Hirst) and filling the show with more live music than ever before.

BPI chairman Tony Wadsworth said: "David's contribution to the BRITs has been immense. We are equally excited to see what Christian will do as chairman. His involvement on the committee in recent years



has been vital to the ongoing successes of The BRITs."

NEWS

EDITORIAL

The best things in life are free. They just need money



NUMBERS. YOU CAN USUALLY GAUGE the activity levels of the music business by how many of them have flashed past your eyes in any given week. And there have been so many in the past few days, this column was nearly written in binary.

There was the news that the acquisition of Co-Op Music by [PIAS] had been waved through by EC regulators (complete with its approximate £500,000 pricetag).

Then the US giant-in-waiting Concord Music - home to an artist roster including Sir Paul McCartney, Paul Simon and Carole King and a catalogue flushed with the likes of Miles Davis and Ray Charles - went to Wood Creek Capital for well in excess of \$100m. Apparently, Simon Fuller had been kicking its tyres around a valuation of \$125m before Wood Creek swooped.

Elsewhere, Spotify launched a \$10m television advertising blitz in the US to reach "broad mainstream audiences", in what might be streaming music's most aggressive punt yet. It appears that the platform has realised that as impressive as six million paying subscribers is, it's still some way from Apple's reported 400 million-strong iTunes customer base. Time to catch up?

Sadly, other figures were less exciting for the business. The German recorded market's 3.2% annual decline in 2012, reported

"George Osborne has now found another £10m down the back of the sofa to go with those covetable tax breaks of debatable justification"

by the country's Music Industry Association, was a stark reminder that while the IFPI's recent positive global figures are worthy of celebration, it is the emerging economies that bring the most cheer to labels and publishers. Even more galling was the fact that in 2011, the German market grew 0.1%.

And then there's today's *Music Week* front page. Not content with giving the 'Creative Industries' £6m to snare the best employees in the UK in his August Statement, George Osborne has now found another £10m down the back of the sofa for businesses who already enjoy covetable tax breaks of debatable justification.

Ask the DCMS, and they'll tell you, rather confusingly, that music *really is* still considered a creative industry; it's just that these other sectors - amazingly, I quote - need "a highly skilled workforce in place to cope with increased demand for their services".

Increased demand for movies and animation - 'high-end television'! SFX! - but not music? I'm getting tired of the argument, but I fear someone must soon sit George down and explain the very concept of popularity. (Shorthand: It's what Boris Johnson has, and our Prime Minister desperately needs.)

Our Government has become so entranced by the beat of technology's drum, it literally seems to think that anything involving bedazzling graphics and chipset creativity is its friend. (Quick - someone take the PM to a Kraftwerk gig! If you can find tickets...)

The fact remains that, proportionally, this country's most successful creative export by a gigantic margin is also its most instantaneously affecting, least technologically demanding artform.

The Government is bang on if it thinks that the birth of that artform requires peanuts. But Osborne *et al* must wake up to the fact it needs a big ol' number to succeed on an international scale.

Tim Ingham,
Editor

Because UK staffs up, eyes global successes

INDIE GROUP HIRES BROCKLEHURST, PROMOTES THIRD

LABELS

■ BY TIM INGHAM

Indie label Because Music UK has added to its key staff as it aims to break more new acts on a global level in 2013.

Former Co-Operative Music label manager Johnny Brocklehurst has joined the London office as head of marketing, while head of A&R, creative and marketing Jane Third steps up to become VP of Because Music UK.

Because UK scored two consecutive Mercury nominations in 2011 (Metronomy) and 2012 (Django Django). Its release schedule this year includes material from new signings Major Lazer and Little Dragon. It will also join together with Erol Alkan's Phantasy label for Daniel Avery and Connan Mockasin releases, and put out material from Ed Red X and Justice (Live) in tandem with French label Ed Banger Records.

"Both Django Django and Metronomy albums were global success stories and we hope to use the reputation Because has built up as a foundation to break new artists at an international level," Third told *Music Week*.

Johnny Brocklehurst and Jane Third



"Being independent brings many advantages," she added. "We are lucky in the UK that the biggest radio network is publicly owned and the biggest digital provider (iTunes) operates a solely editorial policy, and importantly believes in promoting new artists. The UK independent scene is growing more and more important and influential on a cultural level in the face of major label mergers and attempts to monopolise."

London-based Because Music UK was established in 2006. Added Third: "Creatively we love to work with artists who push boundaries, who create their own sound. We tend to stay away from anything too hip and from anything revivalist, purely

because there are established labels who do that job so brilliantly and we have no desire to compete with them."

Brocklehurst said: "Jane has done an exceptional job positioning the label and building the brand so that Because has not only carved its own definitive space within the indie sector but also proved with Metronomy and Django Django that it can be a big player within it. My aim will be to raise the profile of the label even further."

Metronomy are due to release their new album in early 2014. Band founder Joseph Mount is currently recording at the Toe Rag studios in London "making the most of the beautiful analogue tape equipment".

Horseman in as MD of Coda

Coda Music Agency has appointed Claire Horseman as its managing director.

Horseman, who will be based at the firm's London HQ, will report directly to the board of partners of Coda. She has more than 20 years of experience in the music industry having started on reception at Profile Records, before making her way through the ranks at Edel, BMG and Sony. She launched her own consultancy, Strutt, two years ago. Her career highlights have included launching the Jive and Deconstruction imprints, overseeing the marketing department at Columbia Records



New Coda Music Agency managing director Claire Horseman (centre) with Coda partners (left to right) Rob Challice, Alex Hardee, James Whitting and Tom Schroeder

UK and playing a role in breaking artists such as Calvin Harris, Mark Ronson and Faithless.

Horseman said: "I am delighted to be joining the team at Coda, who are one of the most exciting and forward thinking

companies in the music industry today. I am really looking forward to being part of an amazing and dynamic team of people and working alongside the partners to further develop and enhance their long-term strategy."

SIX-FIGURE MARKETING CAMPAIGN LOCKED IN BY POLYDOR FOR TAPE DECK HEART IN UK

Platinum push for Frank Turner

TALENT

■ BY TIM INGHAM

Polydor is backing Frank Turner's fifth studio album with one of the biggest marketing campaigns of its year so far, as it teams with British indie Xtra Mile.

Turner's *Tape Deck Heart* is released on April 22. It will be issued by Polydor in the UK via a licence deal with Xtra Mile, Turner's long-term indie label. Similar deals have been set with Universal Germany and Interscope in the US.

Polydor president Ferdy Unger-Hamilton told *Music Week* that the record would be given a "genuinely global launch plan", including a six-figure UK marketing push. He added that the domestic sales ambition for the album was "platinum and beyond". Unger-Hamilton signed Turner to the deal in conjunction with Polydor MD Joe Munns and A&R Richard O'Donovan, who has worked with the artist in the studio. Turner's previous album, *England Keep My Bones* - which was released by Xtra Mile via [PIAS] in 2011 - is on course to hit gold status in the next few weeks. It missed out on scoring Turner's first ever Top 10 Chart spot by a whisker, peaking at No. 12.



Frank Turner's *Tape Deck Heart* (left) will be released via Polydor. (Inset below left) Ferdy Unger-Hamilton

"We are dead set on *Tape Deck Heart* being the biggest album of Frank's career and have put a marketing plan in place to match that," said Unger-Hamilton. "Promotionally, we are off to a great start."

Speaking to *Music Week*, Turner explained that he was committed to Xtra Mile long-term, but was already seeing the fruits of Polydor's investment: "My relationship with Xtra Mile feels more like a family thing than a business thing now,

"Polydor have a deep well of resources and a great team. They're also very respectful of my work with Xtra Mile and the overall tone of the way I do business"

FRANK TURNER

they've been with me since day one and I couldn't imagine working without them at this point. One of the great things about the relationship is that everyone is fighting the same corner, so when opportunities for licence deals and so on have come, it's never really been a

difficult decision, we're all on the same page - everyone just wants the records to succeed."

When asked if he had already noticed the impact of working with Polydor, Turner said: "Very much so. They have a deep well of resources and a great team who have already really started to

move things forward. They're also very respectful of the work done to this point with Xtra Mile and the overall tone of the way I do my business, which is important to me."

Turner played the two biggest gigs of his life in 2012: headlining at Wembley Arena in April and introducing the Olympic Opening Ceremony in July. Turner told *Music Week* he was "pretty optimistic" that *Tape Deck Heart* could help increase the size of his audience yet again.

Xtra Mile founder Charlie Caplowe, who also manages Turner, added: "After all the conversations [with labels and prospective release partners] we realised what's been missing was a really brilliant A&R person in the process - Frank has made great records, but we had never worked with someone who had that dedicated A&R background."

"It was a really painstaking decision-making process - we'd worked really closely with [PIAS] previously, who were really supportive of Frank's career. But Richard O'Donovan at Polydor and Frank got on really well, and now we're working with dream people in the studio - [album producer] Rich Costey was literally at the top of our list."

■ **Xtra Mile turns 10 years old in April - turn to page 15 for more**

Time for Capitol US debut album release

Rod Stewart's forthcoming album is to be the first big Capitol Records release in the US under Universal ownership after the intervention of the singer's manager.

Time, the first new album containing mainly self-penned songs from Stewart this century, will be released on May 6 in the UK on Decca, which handled his first Universal release *Merry Christmas, Baby* last year.

However, in the States, where the festive set was issued by Universal's Verve, the new album will appear on Capitol following a personal request by Stewart's

manager of three decades Arnold Stiefel to Universal chairman and CEO Lucian Grainge. This followed Grainge having signed a deal for three Stewart albums and plans for the Christmas album put in place.

Stiefel (pictured) told *Music Week* the takeover deal for Capitol's parent company EMI then completed and he heard Columbia Records chairman Steve Barnett had been recruited to become Capitol Music Group chairman & CEO.

"He really is who you want to be leading the cavalry for you as far as I'm concerned," said



Stiefel. "We found out that Capitol weren't going to be able to keep all their artists because of the way it had to be apportioned off. I said to Lucian, 'Please send the record to Steve Barnett' and I

said, 'How would you feel if he wanted to do it?' and Lucian said, 'I would be fine with it.'

"I got a call from Steve Barnett who said releasing the album would mean so much. It would be their pride, their most important thing. It would be their big spring release."

In the UK, the new album is led off by the single *It's Over*, a very personal Stewart co-written song about the break-up of a marriage, while the US campaign begins with the more up-tempo *She Makes Me Happy*. *It's Over* debuted on Chris Evans' Radio 2 breakfast

show last Tuesday (March 19), the same day as playbacks of the new album took place at Abbey Road Studios.

"It's really bold and just courageous of the folks at Decca to say we're going with *It's Over* as the first single," said Stiefel.

"I think it will turn out to be one of the career songs he is remembered for when they talk about the Rod milestones."

Stewart was recently in the UK for promotion and will return in May before a tour in June, taking in dates at Nottingham's Capital FM Arena, London's O2 Arena and Manchester Arena.

NEWS

NEWS IN BRIEF

■ **BMG:** New publishing firm Big Deal Music has signed an administration deal with BMG for North America and parts of Europe. Big Deal is made up of a number of industry executives including Chrysalis Music colleagues Kenny MacPherson, Dave Ayers and James Cerreta with artist manager Michael McDonald and publisher Pete Robinson.

■ **UNIVERSAL:** Universal Music and audio hardware manufacturer Bang & Olufsen have partnered for a number of joint activities geared towards 'premium sound quality'. B&O Play will present at Universal Music's next Yellow Lounge London event on April 8 in Shoreditch's Fabric.

■ **FIERCE PANDA:** The story of the much-loved indie label will be told in a new movie released via PledgeMusic. Created by Document Films, *Endangered: the story of Fierce Panda Records*, will be released in February 2014 to tie in with the 20th birthday celebrations of the label.

■ **PIRACY:** Major UK ISPs have brought the shutters down on three more pirate websites following a High Court order imposed at the end of last month. BT, Virgin Media, O2 and Be There have all started to block access to BitTorrent sites KickassTorrents, H33T and Fenopy.

■ **NOW!:** The story of the *Now! That's What I Call Music* compilation series is to be made into a one-hour documentary, due to air this summer. ITV has commissioned Reef Television to produce the show, which will explore how the compilation series grew to sell more than 100 million records in the UK.

For all of the latest Music Industry news, bookmark

MusicWeek.com

SOUNDNET TO HOST OFFICIAL MUSIC CONTENT IN 12,500 UK VENUES

Jukebox deal for Charts

MEDIA

■ BY TIM INGHAM

The Official Charts Company has signed an exclusive new partnership with the UK's leading jukebox company, Soundnet.

The new deal will see the branded Official UK Singles Chart appear on jukeboxes in 12,500 venues across the United Kingdom – and establish Soundnet as the only jukebox music company in the UK providing the chart.

Established in 2000, Soundnet is the exclusive content provider to the Sound Leisure range of digital jukeboxes. Operating throughout the UK and Europe, Soundnet is a leading supplier of audio and visual content to bars, clubs and other venues, with clients



The Official Chart Company's Giles Jones (left) and Soundnet's Simon Davis

including Arcadia Group, Mitchells & Butlers, Greene King and Marston's.

Soundnet MD Simon Davis said: "At Soundnet, we have recognised the importance of the Official UK Chart since first offering their charts on our boxes back in 2006. This latest deal ensures we emphasise the importance of the latest Official

Singles Chart hits, as the vast majority of tracks chosen by consumers are chart and new releases. The Official Charts Company is fully committed to expanding its reach of the chart and other key opportunities – this will only benefit our customers and the income in the jukeboxes."

Official Charts Company head of commercial Giles Jones said:

"We are delighted to renew and exclusively extend our agreement with Soundnet and significantly increase the reach of the Official Singles Chart to the consumer through this partnership.

"For many music fans, an evening out wouldn't be the same without the UK's latest hits as a soundtrack – and this new deal cements that direct connection between the Official Singles Chart and a great night out."

A number of new features are to be launched by Soundnet over the coming months highlighting content and initiatives from the Official Charts Company.

Soundnet's jukebox data for 2012 revealed that 80% of jukebox income is derived from chart based new releases, with the 'Chart & New Releases' category accounting for over a third of all searches.

Vintage TV signs key Virgin Media deal in UK

Vintage TV will be available in an extra 3.75 million homes after Easter following a broadcast deal with Virgin Media.

The heritage music channel is presently only accessible to Sky and Freesat viewers, but this will change next Tuesday (April 2) after a two-and-a-half-year push to secure a platform on Virgin.

Vintage founder and CEO David Pick said the deal was a "game-changer" and "transformational" as it instantly increased the channel's universe

by one-third. Vintage is one of the top half-dozen watched TV music channels according to BARB, but Pick said the addition of Virgin subscribers would push it into the top three.

He added: "When we launch on Virgin we will be on the basic package, which is the least expensive with the fewest music channels. We are very excited."

According to Pick, demand had strongly been building from Virgin viewers for Vintage, which features classic pop music

from across the 20th Century to an audience of more than 1 million people each week.

Vintage's flagship Janice Long Review Show is now in its third series, this season featuring the likes of Jethro Tull's Ian Anderson, Steve Harley and Beth Orton. *The Telegraph's* Neil McCormack is fronting a new series on the channel in which he interviews artists, including Jools Holland, OMD and Ron Sexsmith.

Vintage has also linked up again with the annual Rewind

festivals of Eighties music in Henley-on-Thames and Perth in Scotland, while for the first time will be covering the Combury Festival taking place between July 5 and 7. It has also joined forces with Combury backer Caffe Nero to promote Vintage in its outlets.

Vintage's website now offers tickets for more than 100 tours by acts, while Pick is eyeing Canada, France, Israel, South Africa and Turkey to be among the first territories to carry a version of the station outside the UK.

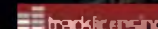
THE EARTH HAS MUSIC FOR THOSE WHO LISTEN

TABU RECORDS
RE-BORN 01/04/13

For more information, go to www.facebook.com/TabuRecordsOfficial



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THANK YOU

**TIM MCGRAW, CARRIE UNDERWOOD,
VINCE GILL, LITTLE BIG TOWN, KRISTIAN BUSH
DARIUS RUCKER, LEANN RIMES, BRANTLEY GILBERT**

**CAA & WME, THE ARTISTS' MANAGERS,
BBC RADIO 2 AND THE COUNTRY MUSIC ASSOCIATION**

**FOR HELPING TO MAKE THE INAUGURAL
COUNTRY TO COUNTRY AT THE O2
A HUGE SUCCESS**

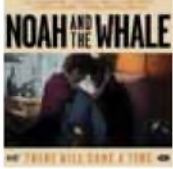
LOOKING FORWARD TO NEXT YEAR!

The O₂

**S.J.M.
CONCERTS**

MusicWeek The Playlist

10 tracks you need to hear...



NOAH AND THE WHALE

There will Come a Time
(Mercury)
(single, May 6)
Contact: Rachel Hendry
rachel@rachelhendry.com



VAMPIRE WEEKEND

Diane Young (XL)
(single, available now)
Contact: Jon Wilkinson, Technique PR
jon@technique-pr.com



SAVAGES

She Will (Matador/Pop Noire)
(from album, May 6)
Contact: Jon Wilkinson, Technique PR
jon@technique-pr.com



IMAGINE DRAGONS

It's Time (Polydor)
(single, April 1)
Contact: Morad Khokar, Polydor
morad.khokar@umusic.com



SWISS LIPS

U Got The Power (Epic)
(single, April 29)
Contact: Chloe Melick, Inside Out
chloe@insideslashout.com



MONSTA

Messiah (OWSLA/Polydor)
(single, May 6)
Contact: Morad Khokar
morad.khokar@umusic.com



PULP

After You (Soulwax remix)
(Rough Trade)
(12" single, April 20)
Contact: Steve Phillips, Big Mouth
steve@bigmouthpublicity.co.uk



JOSEF SALVAT

This Life (Unsigned)
(single, April 1)
Contact: Beth Brookfield, Purple PR
beth@purplepr.com



SPLASHH

Sun Kissed Bliss (LuvLuvLuv)
(free download, available now)
Contact: Beth Drake, Toast
beth@toastpress.com



SIGUR ROS

Brennisteinn (XL)
(from album, June 17)
Contact: Jon Wilkinson, Technique PR
jon@technique-pr.com

DATA DIGEST

BREAKOUT



JOHN AINSWORTH

The Manchester born singer/song-writer describes his classical based music as "heavy dark rock like blues". Inspired by Radiohead, Jeff Buckley, Martin Grech and Muse, Ainsworth's style ranges from acoustic 12 string guitar with rock vocals to folky classical guitar with expressive dynamic melodies. After releasing his debut EP *Mind Explosion* late last year, he'll play Breakout at Camden's Barfly on April 17. Get on the guest list at musicweek.com/breakout



The latest most popular Shazam new release chart:

- 1 PINK Just Give Me A Reason
- 2 DUKE DUMONT Need U
- 3 NELLY Hey Porsche
- 4 PITBULL Feel This Moment
- 5 GORGON CITY Real

GIG OF THE WEEK



Who: One Direction
Where: The O2 arena, London
When: April 1 - 6
Why: The five-piece boy band return to one of the UK's biggest venues for a sold-out, six-date run of their *Take Me Home* world tour.

SALES STATISTICS



CHART WEEK 12 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,366,121	1,266,819	257,007	1,523,826
PREVIOUS WEEK	3,197,170	1,274,886	273,860	1,548,746
% CHANGE	+5.3%	-0.6%	-6.2%	-1.6%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	41,839,136	16,945,612	3,868,186	20,813,798
PREVIOUS YEAR	40,404,188	17,111,279	3,647,110	20,758,389
% CHANGE	+3.6%	-1.0%	+6.1%	+0.3%

APPOINTMENT TO VIEW



THE VOICE UK

Saturday, March 30 - BBC1, 7pm - 8.35pm
The singing contest returns for a second series. Coaches Tom Jones, Jessie J, Will.i.am and Danny O'Donoghue are all back to find the hottest new artist in a newly revised show.

BACH A PASSIONATE LIFE

Saturday, March 30 - BBC2, 8pm - 9.30pm
Conductor John Eliot Gardiner undertakes a tour of Germany to examine the life of the 18th-century German composer.

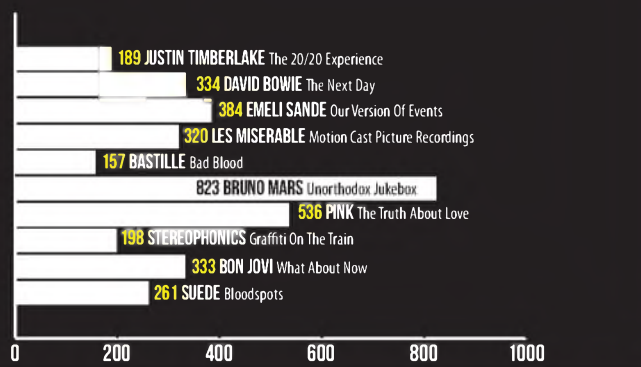
ANDREW LLOYD WEBBER: 40 MUSICAL YEARS

Sunday, March 31 - ITV, 6.30pm - 8pm
Entertainment special featuring live music, one-off collaborations and insights from the composer himself to mark his 40th year in the West End. Expect performances from Nicole Scherzinger, Kimberley Walsh, Melanie C, Myleene Klass, Tim Minchin, Il Divo and Chris Moyles.

PIRATES' BAY



NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON MARCH 25 2013



CRITICAL MASS



metacritic
Keeping score of entertainment.

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

www.metacritic.com



77

THE STAVES
Dead & Born & Grown



75

JUSTIN TIMBERLAKE
The 20/20 Experience



74

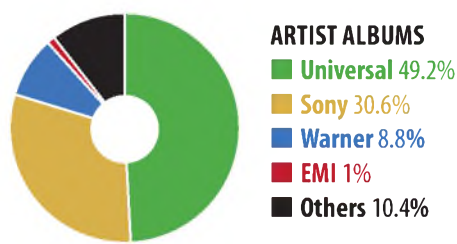
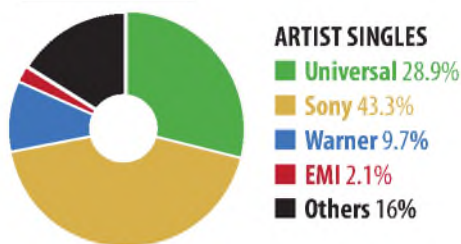
PALMA VIOLETS
180

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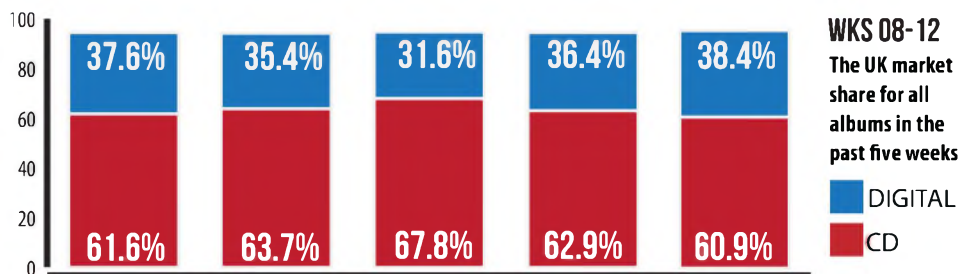
MARKET SHARES BY CORPORATE GROUP



CHART WEEK 12



DIGITAL vs PHYSICAL



TOP 5 STORIES ON MUSICWEEK.COM

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

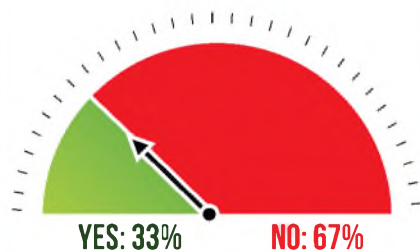
- 01** Piracy 'doesn't harm' legal digital music sales - EU Commission study *Monday, March 18*
- 02** Parliamentary Jazz Awards 2013 nominations revealed *Tuesday, March 19*
- 03** Amazon talking to labels about subscription streaming service - report *Wednesday, March 20*
- 04** Jean Michel Jarre confirmed for IMS 2013 keynote *Thursday, March 21*
- 05** Now That's What I Call Music documentary commissioned *Thursday, March 21*

MUSIC WEEK POLL

This week we asked...

YouTube has a billion users a month - but is it paying rights-holders a fair wage?

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 *Prog* magazine

The Moody Blues "take a trip through a far-out career".

Brand new interviews with every band member promise tales of "decadent, extraordinary madness".

Inside *King Crimson* front man Greg Lake talks about living in a 15-bedroom palace with its own horse-jumping arena in the band's Seventies heyday, whilst *song-writer/guitarist* Richard Thompson says he still plans on "dying young" despite his 63-years of age.

Elsewhere, veteran engineer Alan Parsons explains how making £35 a week working on records by *Wings* and *Pink Floyd* inspired him to start making his own music, while the *Von Herten Brothers* have dreams of playing the Royal Albert Hall ahead of their fifth studio album release *Nine Lives*.

In the reviews pages, *Everything Everything* are "today's answer to Yes" with second record *Arc*. They are named a "fiercely inventive, fertile group that regard perceived boundaries as somewhere to push beyond". *Long Distance Calling's* fourth album *The Flood Inside* is simply "the sound of a great band coming together," says Dom Lawson.



THE MAGIC NUMBERS

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

1bn

Unique monthly users and YouTube reports that nearly one out of every two people on the internet visits the video streaming site

2

Artists confirmed to feature on the new Fall Out Boy album *Save Rock and Roll* to be released on April 15 - Courtney Love and Elton John

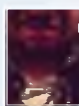
£49,014.50

Donations taken by PPL for Comic Relief at their charity call centre on March 15. Manning the phones for the fourth year in a row they answered almost 1,500 calls during the evening

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



@MaximLutkin The new Strokes album isn't very good, is it. I did at least give it a go. (*Maxim Lutkin, Atlantic*) *Tuesday, March 19*



@thomdenson Sat next to awful musical comedy troupe *The Midnight Beast* at the Louis CK show tonight. Hope they got inspired to give up. (*Thom Denson, Warner*) *Wednesday, March 20*



@ChrisLoco_ If you're more concerned with what you're wearing on stage than what your music sounds like then sorry but you've come to the wrong party (*Chris Loco, Sony ATv/EMI*) *Thursday, March 21*



@professorgreen i love how political beyonce saying bitch is (*Professor Green*) *Tuesday, March 19*



@crablin I think realistically in 2013, getting in the @MusicWeekNews tweets of the week is as close as most of us will come to a platinum record. (*Colin Roberts, Big Life Management*) *Thursday, March 21*



@laurenlaverne Lisa @TheKenlock just accidentally tagged Bon Jovi in a 6Music Facebook post about Bon Iver. #Awkward #NonIver (*Lauren Laverne*) *Friday, March 22*



@Johnny_Marr Hey journos who are stuck comparing everything to 30 years ago, stop it. You're annoying to everyone who likes the new stuff too. You dicks. (*Johnny Marr*) *Tuesday, March 19*



@MissKateDavies So the new *Thirty Seconds to Mars* album sounds ridiculously incredible... #justsaying #marsiscoming (*Kate Davies, Universal Music UK*) *Thursday, March 21*



@emmawrightPR Love #TheVoice but Ricky Martin hype is grating. I just hope he sings livin la vida loca at some point to redeem himself (*Emma Wright, Saunders & Co PR*) *Friday, March 22*



@HagenMark This new Hugh Laurie album is really good (hides) (*Mark Hagen, Radio 2*) *Wednesday, March 2*



@will_mills_ Wow: Britney, Taio Cruz and Mary J's teams/mgmt all passed on "Umbrella". This #ClassicTracks book is essential reading (*Will Mills, Shazam*) *Thursday, March 21*



@Vicky_MaryLou We've established that the pronunciation of @macklemore is Mack-Le-More, but Macklemore, Macklemere & Michael Moore were strong contenders (*Vicky Dias, Universal*) *Friday, March 22*

50%+

Of UK music revenues will be digital this year according to BPI chairman Tony Wadsworth. Speaking at the Radiodays Europe 2013 conference he said the "ten-year market decline" will reverse with the industry embracing the roll-out of 4G, networked devices and digital service integration in the car industry

£4.5m

Worth of funding made available to 108 music organisations to help fund new opportunities for children and young people from UK charity Youth Music

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DATA DIGEST

PHOTO: © ITV

PICTURE OF THE WEEK



TAKE IT AWAY, LADS

Ant and Dec re-live their PJ and Duncan days with a performance of the 1994 No.9 classic *Let's Get Ready to Rhumble* on their ITV show *Saturday Night Takeaway*. Will the track be No.1 this weekend?

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



JAMES PEARSON RONNIE SCOTT'S
Holly & The Wolf • Bonfire's Mark (Movie Queen Music)

Young Hearts will appeal to all hearts. There are many memorable tunes in this superb and well-crafted album (Bonfire's Mark). Dearden and Holly & The Wolf continues to flourish as a performer and songwriter.



JOHN ROGERS PROJEKTA
Mice Parade • Candela (FatCat Records)

Mice Parade records are always an adventure. Their trademark lush production and complex melodies communicate a mournful resignation and abiding optimism. New LP Candela splices the high-life and post-rock influences of their previous records into an intoxicating album that's like being guided through an exotic dream-space.



LISA-MARIE FERLA THE ARTS DESK/LAST YEAR'S GIRL
Mike Doughty • The Flip Is Another Honey (Snack Bar/Hornblow Recordings)

Those who doubt Doughty's commitment to reinvention can't have been paying attention, but a laid-back rap based around John Denver's Sunshine would have been a surprise to anyone. His first covers compilation takes beautiful and funky inspiration from musicals, classic rock and a poignant reworking of Red House Painters' Mistress.



ANDY FYFE MOJO/Q
Old Man Luedecke • Tender Is The Night (True North Records)

Who doesn't like a well-plucked banjo? Few pluck them with more aplomb, or sing more touching stories, than Juno-winning Canadian Old Man Luedecke. Usually a solo act, a Nashville band fleshes out Luedecke's songs for the first time on this jaunty fourth album, keeping the flames of Woody Guthrie and Pete Seeger alive.



SYNC STORY

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



- Artist Kasabian
- Track Switchblade Smiles
- Composer Sergio Pizzorno
- Publisher Sony ATV
- Client Grey London
- Campaign Hugo Boss Red
- Usage 1 year, across all media, worldwide excluding the US
- Key execs Arnold Hattingh & Dominic Bastyra (music supervision, Platinum Rye), Andrew Tansey (creative sync manager) and Ian Neil (director of sync) at Sony Music

The face of Hugo Boss' new fragrance Hugo Red, is actor, director, producer and musician Jared Leto. He stars in a dramatic new TV ad for the brand's 'daring' new fragrance for men, soundtracked by Kasabian.



Dominic Bastyra (pictured) and Arnold Hattingh Platinum Rye said of matching the music with the ad: Dominic Bastyra (pictured) and Arnold Hattingh Platinum Rye said: "Hugo Boss is synonymous with massive songs. Stylistically, it is always a particular type of track that works best on these commercials. Kasabian fits that bill perfectly, and in fact has often been branded as a reference point in the early stages of the creative process."

"We were mulling over ideas during the first search when Andy and Ian from Sony Music suggested that we try and go for Kasabian, needless to say – it worked extremely well and we are very thankful to all of the rights holders in helping us deliver the track."

Angela Harding and Dean Francolini, creatives at Grey London commented: "The track needed to be big. It needed weight, intensity and edge but to still appeal to a worldwide audience. Switchblade Smiles had it all. Sometimes we can go through hundreds of tracks, with lots of back and forth, but we knew right away that it was the one."

SIGNS O' THE TIMES



BDi Music has signed singer-songwriter, **Sam McCarthy** (pictured). He's written for Eliza Doolittle and two songs from his album, Home and Cherry Tree feature in the BBC sitcom series, Gavin & Stacey. McCarthy is managed by Metropolis Management and his recent writing credits include songs with Harry Styles (One Direction), The Kooks, Asha, Pepper and singer-songwriter, Amy Wadge [Ed Sheeran/Josh Kumra/Lewis Watson] and his own new band Burning Beaches.

Producer and DJ **Afrojack** has signed an exclusive worldwide deal with **Island Records** and Universal Music Group (UMG), through his label Wall Recordings. Internationally, his track As Your Friend (featuring Chris Brown) will be released by Wall, Island UK and UMG's PM:AM Recordings.

Ninja Tune has signed electronic music producer **Machinedrum** to a four-album deal. The artist, real name Travis Stewart, is known for his recent association with the work of Azealia Banks.

ON THE RADAR FLUME

Not content with keeping One Direction from the No.1 spot in the Australian iTunes chart and being Platinum-certified, Flume (real name Harley Streten) is currently on tour in the US, following the "seriously hectic" SXSW, where he played eight shows in four days.

On the 1D chart battle, he tells *Music Week*: "In my mind there was never even a possibility of it happening, so when it did it was pretty surreal. My favourite part about it was the tweets saying, 'Who the fuck is Flume and why the fuck is he No.1?'"

All this for an artist who's not even 22 yet but Flume (named after the Bon Iver track) has been

making music since he was 13 years old.

After finding a promotional production programme called Andrew G's Music Maker in a box of Nutri-Grain, a young Streten spent his teenage years "writing all kinds of different genres of music", which he says: "helped me to eventually craft my own sound."

Now, in his own words, he makes "experimental electronica with a strong hip-hop influence and lots of catchy melodies". His self-titled debut was released in the UK through label Transgressive back in February, and he'll be back in July to headline London's Heaven.

Of Transgressive, Streten says: "My manager and I went back and forth with a whole bunch of labels, and we felt Transgressive was the right fit. We like to work with people who are down to earth and get what we are about. We didn't want Flume to be seen as a DJ/club thing. Transgressive do a lot of electronic/indie band stuff and that's what we liked."

To avoid being 'just another DJ', he likes to take things up a notch when playing live. "I have a bunch of live versions [of tracks] and I can manipulate these as I please. If something's going great I can go into extended versions with new



parts and different build-ups. I also have a bunch of new unreleased material in [his live set] at the moment.

"Right now we are working on a big light show to take around the world with us. It should be pretty crazy."

And, if you didn't think the Sydney-based producer sounded busy enough, he also reveals that work on his second album is

ESSENTIAL INFO

RELEASES

Out now Debut album: Flume
April 29 Single: Hold In On
LABEL
 Tim Dellow, Transgressive Records
 tim@transgressiverecords.co.uk
MANAGEMENT
 Nathan Mclay at Future Classic
LIVE
 July 4 - Heaven, London

underway, with planned "time off soon to really get stuck into it".

But, despite his whirlwind success, Streten remains grounded with the highlight of his career so far having been "getting to meet and play shows with some of my biggest idols. Support for The xx round Australia was pretty awesome too."

HE SAID / SHE SAID



"We see the end of music downloads as coming this year, not in terms of volumes but in terms of the concept... I have no prediction about the timing of the shift... So many big interests are involved."

In an interview with *The Guardian*, CEO of streaming giant Deezer, Axel Dauchez, reveals his thoughts about the shift in consumption patterns for music downloads

TAKE A BOW TEAM LAURA MVULA



Label: RCA, Sony Music

President: Colin Barlow

General Manager: Ricardo Fernandez, RCA, Sony Music

Manager: Kwame Kwaten, ATC

Marketing: Nadine Persaud, RCA, Sony Music

THE LOWDOWN

Album: Sing To The Moon
 Highest chart position: No.9

National and regional press: Laura Sinclair, DawBell PR

Online press: Rhian Emmanuel, Big Mouth PR

National radio: Neil Hughes & Nick Goree, RCA, Sony Music

Regional radio: Lynn Swindlehurst and Lee Morrison, Escalate Promotions

TV: Pippa Evers, DawBell PR

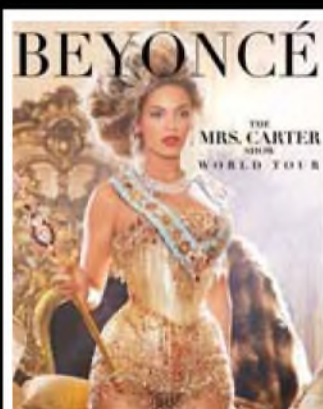
MUST-SEE MUSIC TICKETING INFORMATION

HITWISE

Primary Ticketing Chart

POS	PREV	EVENT
1	1	One Direction
2	5	Stereophonics
3	NEW	Madness
4	2	V Festival
5	4	Bastille
6	3	Olly Murs
7	7	Bruno Mars
8	18	Robbie Williams
9	8	Fleetwood Mac
10	14	Emeli Sandé
11	13	Beyoncé
12	NEW	Simple Minds
13	11	The Script
14	17	Pink
15	NEW	Ben Howard
16	12	Mumford and Sons
17	NEW	Michael Bublé
18	NEW	Deacon Blue
19	20	T4 on the Beach
20	NEW	Kiss

LATEST SECONDARY TICKETING PRICES



BEYONCÉ
 Manchester Arena, May 7

FACE VALUE £55.00 - £85.00

SEATWAVE £100.00 - £1098.00

VIAGOGO £166.19 - £999.99

STUBHUB £198.99 - £999.99



ROBBIE WILLIAMS
 Etihad Stadium, Jun 18

FACE VALUE £59.00 - 95.00

SEATWAVE £115.00 - £1098.00

VIAGOGO £79.99 - £1135.23

STUBHUB £88.99 - £1098.00

HALL & NOTES

THE BEST LIVE VENUES IN THE UK



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Bands contact
 ben@kasbahnightclub.com

Coming up

05/04 La Roux
 10/04 King Charles
 13/04 Jazzy Jeff
 15/04 The Good Natured
 19/04 We Are The Ocean
 20/04 Missing Andy
 26/04 Gaz Coombes

THE BIG INTERVIEW CLIVE DICKENS

THE ABSOLUTE TRUTH

Absolute Radio COO Clive Dickens is upping sticks to Australia after successfully growing the popular station – but not without telling Music Week what he really thinks about UK radio

MEDIA

■ BY PAUL WILLIAMS

Clive Dickens headed off with his family to a new life in Australia last week, but not before predicting a huge shake-up of UK commercial radio.

In a last interview prior to exiting his role as Absolute Radio COO and joining Sydney-based broadcaster Southern Cross Austereo as digital and innovation director, the highly-respected executive forecast another redrawing of the radio map, leaving just the BBC and two commercial players.

With what he calls “a high level of disruption” to UK commercial radio over the last few years from a mixture of the global financial crisis, the growing digital economy and competition from the BBC, he suggests the sector can now only support two groups broadcasting over the air.

“We are going to consolidate to two profitable groups with great brands,” he says. “Now below the line via IP only we can have hundreds of really interesting, unique, community local stations of interest, passionate services, but over the air businesses it’s going to come down to two.”

Dickens notes there is already a legislative framework to allow this, a so-called two plus one approach – the one being the BBC – which is why he questions the “unhelpful scrutinising” currently going on of Global Radio’s attempts to buy the Smooth and Real Radio brands.

At present the bulk of commercial radio in the UK is made up of Global, whose brands include Capital, Heart, XFM and Classic FM, Bauer Media with assets such as Magic, Kiss and a string of regional stations, Absolute Radio, TalkSport owner UTV and the Smooth and Real Radio stations previously operating under GMG Radio and now subject to a Global takeover.

His prediction therefore prompts the question as to who the two owners might be and what that means for his now former employer Absolute, currently under the ownership of The Times of India and The Economic Times as TIML Radio but part of recent press speculation that Bauer Media will make a play for it. However, he says he does not want to make any forecasts about where Absolute could end up.

“It’s not about Absolute Radio’s future ownership,” argues Dickens who has spent the last 30 years of his life working in UK commercial radio, including for a number of years at Capital where he rose to group head of programmes under Richard Park.

“It’s about the fact the economic structure of commercial radio will come under the ownership of two companies. I wouldn’t even today predict who those two companies will be. The Boston Consulting Group or anyone who looked at this industry with those three pillars of intervention would say there’s only room for two above the air companies and maybe splitting the brands 50/50. Whether it’s TalkSport, Kiss, Capital, Heart,



ABOVE
Dickens:
Outgoing
Absolute COO
says he will
remain “very
committed” to
UK radio

Absolute, we could see brands shift from one owner to another, particularly when the owners are trying to deal with a difficult regulatory environment relating to competition and one company growing faster than the other."

However things ultimately materialise, one thing is for sure: UK commercial radio has been through the mill this side of the millennium and, according to Dickens, some of this is its own fault. Whoever is to blame it has resulted in share of listening going from once 50/50 with the BBC to the Beeb now commanding about 55% to the commercial sector's 45%.

"How have [the BBC] achieved that? They've partly achieved that because commercial radio dropped the ball," he says. "We had some very confusing periods as an industry with confusing brands and offerings and the BBC didn't.

"We had lots of changes of ownership in the last decade which effectively meant that the industry was focusing on the shareholder structure and the capital structure and the debt and the balance sheet rather than the content.

"We also spent way too much time fighting over whether digital radio was going to happen and now digital radio is happening."

The digital radio battle within commercial radio is one that particularly irks Dickens, especially now around a third of all radio listening in the UK happens outside of FM or AM. However, back in 2008 Global Radio predecessor GCap Media's then chief executive Fru Hazlitt pulled the group out of digital radio, axing digital-only services TheJazz and Planet Rock (the latter ultimately sold) and selling its 63% stake in commercial digital radio's national broadcasting platform Digital One. She argued DAB was not "an economically viable platform".

"The BBC has partly achieved [its 55% share of the radio market] because commercial radio dropped the ball. We had some very confusing periods"

CLIVE DICKENS, ABSOLUTE RADIO

"It was an unbelievably crazy fight," he says. "Over a third of all listening and over 50% of the population are listening to digital radio. It's so over as a debate and the BBC stepped out of that debate for the first couple of years and then finally realised they wanted to bring diversity to digital radio, too, via 5 Live Sports Extra, 1Xtra, Radio 4 Extra and, of course, 6 Music and look what has happened.

"All of those stations have unbelievable content and merit and I always felt there was an irony at the potential darkest moment of the digital radio debate when 6 Music was potentially going to be closed."

Despite then reluctance from some of his commercial radio colleagues, Dickens pressed ahead with pushing the digital agenda by rolling out a series of digital-only stations at Absolute to sit alongside the main service.

These included decade services such as Absolute 80s, which helped to take Absolute's overall audience to a 12-year high in the Q4 2012 Rajars, while the main station hit a five-year high. At the same time he believes the commercial sector is doing a lot better overall in the digital market via both digital-only services such as Planet Rock and Jazz FM and analogue stations additionally operating digitally.

Such are the improving fortunes now of Absolute, which Dickens joined nearly five years

ago ahead of its transformation from Virgin Radio, he believes his work there "is done".

"I said I would do five years," he notes, describing his time at Absolute as "the most incredible five years of my career". "I've done the five years bar a couple of weeks and the other thing is my wife is from Sydney and she's lived away from Sydney for 24 years so that's the best place in the world for me to be, the best company for me to work for over the next few years and the added bonus it's where my family want to be as well."

The company he has joined Southern Cross Austereo is the largest radio broadcaster based on revenue terms outside North America, and in his new role as director of digital and innovation he will be responsible for all aspects of digital from mobile to desktop to IP to digital broadcasting as well as handling business development.

Despite now being on the other side of the world, he points out he will remain "very committed" to UK radio, including staying on as a non-executive director of ARI, which he co-founded and which holds the management contract of Absolute Radio. ARI is also the majority owner of Jack FM and Glide FM in Oxford. So it really is not goodbye from him.

"I have economic and emotional and historical connections with UK radio," he says. "It's in my best interests the industry continues to thrive and survive. We're not emigrating. We're keeping our business interests here and a whole chunk of our personal life here, but we're just spending the next three to five years in the world's fastest growing region."

'COMMERCIAL RADIO INVESTS £50M A YEAR IN LABELS AND PUBLISHERS'

Clive Dickens believes the music industry's relationship with commercial industry has strengthened since the landscape changed to bigger, fewer brands.

While once the sector was largely made up of a variety of regional and local players, it is now dominated by the likes of Global-owned Capital and Heart, Bauer's Kiss and Magic and Dickens' old home of Absolute Radio broadcasting nationally digitally and in parts of the UK on FM.

"The music industry's relationship [with commercial radio] is better than it was as there are now fewer brands," says Dickens. "This makes it easier to develop relationships and understand commercial radio when you've got fewer owners and brands.

"When there were hundreds of regional stations it was quite expensive and very confusing to understand what a strategy of a radio station outside of London was and the industry's relationship has improved through the simplification of the brands and ownership."

He reckons commercial radio's role in supporting music and the industry is equally as healthy as labels recognise the continuing strength of the sector.

"People understand that radio is not going anywhere," he says. "Curated, broadcast radio with live content from talent, programmed and positioned in the way that it is, is an incredibly robust way of promoting new music. The only possible change in consumption in the last 10 years is a tiny

decrease in time spent listening among the young, but overall the reach of radio has actually gone up because radio more than most industries has embraced all forms of technology - every phone, every device can pick up a radio station."

He notes UK commercial stations also significantly contribute to music industry coffers via PPL and PRS.

"The commercial radio industry invests millions in music rights, over £30m a year into publishing, over £20m a year into recording, so over £50m a year goes from commercial radio in cash into quite rightly the pockets of the rights holders, the highest in the G20 economy in terms of percentage and we pay on time with no bad debts. And that 50-odd million a year goes into promoting music.

"The last time I looked commercial radio for PPL was one of their biggest contributors of revenue. On top of that we have a great relationship to promote content as well. The average person in the street probably thinks the rights holders pay us to play the songs."

While Dickens does not question these payments, he takes issue at the music industry taking to task stations about what they play: "When someone says, 'I don't think you play enough British music' or 'You don't pay this music as much' I say, 'You do realise we pay £50m a year for the privilege of not being told what we should do with our business? We lease that music and we work with you, but don't tell us of what we should or shouldn't pay unless you want to relieve us of the £50m obligation.'"

**Absolute
Radio** 

SHAZAM: 'RECORD LABELS WEREN'T INTERESTED'

As an early advisor and still small shareholder in Shazam Clive Dickens is naturally thrilled the music discovery service's active user base globally has now surpassed 300 million.

However, he believes record companies missed a golden opportunity to be among the first investors in what he describes as "an amazing British success story". Back in 2000 he did the rounds himself of the labels and got absolutely zero response.

"I took that proposition to every single record label and I said, 'Guys, you haven't invested in music radio, the industry that drives value out of your repertoire (with the possible exception of EMI having a stake in Classic FM which they sold). You haven't invested in music television because you sold your interest to Viacom and that's generated billions out of your repertoire. You haven't at this point in time embraced the digital economy and here's a chance to take a stake in something for a very small amount of money that is going to be right at the beginning when people get emotional about music' and every single chief executive passed and said, 'Clive that's really interesting, but that is not for us.'"

To Dickens, passing on the chance to have invested in Shazam was "in 2000 the equivalent of missing the digital Beatles".

"Every single executive sat in front of me and said, 'Clive, I don't get it' and, of course, back in 2000 their meetings were interrupted by how many CDs they had sold to Our Price or Woolworths."

BUSINESS ANALYSIS UK A&R PERFORMANCE IN 2012**EDITORIAL**

Universal towers over rivals as landscape shifts



In many ways 2012 provided a perfect snapshot of the current domestic A&R make-up of the UK recorded music industry.

Even prior to its acquisition of EMI, Universal last year towered head and shoulders above the opposition for UK talent, especially when it came to successful breakthroughs with its 2012 new roll-call including Ben Howard, Jake Bugg and Maverick Sabre.

As for its main rival Sony, its still heavy reliance on acts from the reality conveyor belt was plain to see as sales generated across the year by UK artists were largely down to a combination of X Factor and Britain's Got Talent faces. However, a strong-performing second album from Paloma Faith showed what it could do outside this circle, as did the launch as an albums artist of Labrinth, an all-too-rare, non-reality signing for Syco.

"Universal Music will surely have a point to prove with its EMI purchases, while Warner has a golden opportunity to build its roster of career artists to the next level"

Below the big two Warner continued to demonstrate the qualities of a tight-knit, carefully-nurtured UK roster, although with obvious exceptions Muse and Plan B had a quiet year with its big hitters on the release front and enjoyed no significant album breakthroughs with new UK-signed talent.

The year also clearly illustrated the A&R strengths and shortcomings of EMI prior to its takeover by Universal and eventual split. In Emeli Sande it had the most successful artist of the year overall, the latest in an impressive run of quality new artists from a company that faced all sorts of difficult challenges, economic and otherwise, before the buyout.

But apart from Sande EMI's only new UK act to sell albums in anything approaching reasonable numbers last year was Conor Maynard, showing that while its staff still had the ability to properly break acts, the lack of resources meant it could only back a select few.

Among the independents, breakthroughs with new acts to commercially rival those from the majors remain very rare. This is not least because many of the labels that could once deliver this have either disappeared or been snapped up. Yet the success of Infectious's Alt-J showed what is still possible as band and label defied both the corporate and musical landscape.

The split of EMI's UK assets between Universal and Warner (regulatory approval permitting) means there will now be even fewer big repertoire owners to discover and nurture new domestic acts. Universal, though, will clearly have a point to prove with its purchases, especially after having to let go of Parlophone, while Warner has a golden opportunity to take its sterling work of patiently building up a domestic roster of career artists to the next level after acquiring the label home of Coldplay and Tinie Tempah alongside other EMI assets.

Remarkably, the ever-shrinking number of label owners of scale has not dented the fortunes of UK music internationally.

Globally, it is in its healthiest state for years, quite an achievement given all the downsizing that has hit the business in recent times.

Paul Williams,
Head of Business Analysis

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

HOME IS WHERE THE ART IS FOR RCA

Sony label was most successful with UK-signed albums last year, as Island Records ruled singles

**ALBUMS**

BY PAUL WILLIAMS

RCA pipped Island Records as 2012's most successful record company for sales of UK-originated albums.

The Sony operation controlled 16.7% of the sales of the 100 biggest non-catalogue albums of the year domestically by UK-signed or A&R'd acts, according to exclusive Music Week research. Island was just behind with a 16.5% share, getting on for double the score of Virgin in third place.

RCA's victory saw it leap from third place on 2011's rankings and reflected a year in which One Direction sold nearly 1 million albums in the UK, Paloma Faith made a successful switch from sister Sony company Epic and Labrinth was launched as an albums artist.

However, the make-up of its win reveals just how reliant RCA specifically – and Sony UK generally – was last year on acts discovered via reality TV shows. It is a concern that was highlighted by the major's chairman and CEO Nick Gatfield back in February to the CBI as he noted Sony had "a phenomenal pipeline of talent coming through the TV formats" but it had "relied on it too much".

Twelve of RCA's 15 biggest-selling albums by UK-signed or A&R'd acts in 2012 were from artists

emerging from TV ventures, according to Official Charts Company data, while across the whole of Sony 12 of its Top 20 domestically-sourced albums of the year were by reality TV signings.

For *Music Week's* A&R rankings for the year this meant that 62.0% of Sony's score was down to reality acts, rising to 75.6% for RCA and 73.5% for Epic but just 4.8% for Columbia, while on singles it was a similar story with 54.4% of Sony's share of the year's 100 top sellers by UK-signed or A&R'd acts coming from its roster of reality artists.

For RCA reality acts contributed 61.8% of its singles share, whilst for Epic it was 66.2% – although it was zero for Columbia.

EXECUTIVE SUMMARY

- **RCA squeezes past Island as 2012's top albums company with UK repertoire, but positions are reversed on singles**
- Universal claims 38.8% sales share of year's 100 biggest non-catalogue UK-sourced albums and 35.2% on equivalent singles chart
- **14 of year's 100 top artist albums come from breakthrough acts signed to UK, down from 18 in 2011 but up from 11 in 2009 and 10 in 2010**
- Emeli Sande is year's top new UK artist with nearly 1.4 million albums sold
- **Pop responsible for 22 of the 50 biggest breakthrough album acts of the year, up from 17 in 2011**

Among the exceptions were Paloma Faith whose RCA set *Fall To Grace* sold nearly 450,000 copies in the year and was a hugely significant release in managing director Colin Barlow's own efforts to widen his company's roster. Meanwhile, Labrinth, a rare non-reality Syco signing, shifted more than 200,000 copies of album debut *Electronic Earth*, while across on Epic a line-up led by *X Factor* 2009 runner-up Olly Murs also included UK-signed Irish trio *The Script* whose album #3 had shifted around 330,000 copies by year's end.

Second on the 2011 A&R table to an Adele-charged XL, Island was unlucky to have to settle for silver position again a year later after being behind half a dozen albums by UK-signed or A&R'd acts to sell more than 200,000 copies in the year. These were led by *Gentlemen Of The Road's* Mumford & Sons with second album *Babel*, but also included Robbie Williams, Jessie J (A&R'd jointly by the UK and US), Ben Howard, Florence + The Machine and Rizzle Kicks.

In a year in which it changed ownership to Universal Music, Virgin Records took third place on the A&R chart for albums largely thanks to Emeli Sande's *Our Version Of Sales*, 2012's runaway top seller with nearly 1.4 million copies sold. Nowhere in the Top 10 A&R companies for 2011, Virgin claimed an 8.8% market share 12 months later to finish just ahead of now sister Universal operation Polydor whose own 8.4% score was led by Lana Del Rey's *Born To Die*.

Epic occupied fifth position with a 7.6% share headed by Olly Murs albums *Right Place Right Time* and *In Case You Didn't Know*, while Atlantic's 6.8% score in sixth place was led by its top 2011 seller + by Ed Sheeran, but also included the addition of Plan B's *Ill Manors* soundtrack.

XL was never ever realistically going to come near to matching its unrivalled A&R albums market share of 17.4% in 2011, a year in which Adele broke countless sales records, but the continuing popularity of 21 plus a chart-topping

success for The xx's second album *Coexist* secured it a credible eighth place a year later with 5.4%. Sales of Adele's first album *19* are not part of our calculations as we only include domestic albums less than two years old when the year began, while best ofs and other retrospectives do not figure either.

Mercury's last full year as a separate entity saw it retain ninth place in the A&R rankings but with its share increasing from 4.5% to 5.0% as it enjoyed breakthroughs by Maverick Sabre and Jake Bugg and more success for Amy Macdonald. Mercury finished just one-tenth of a percentage point ahead of 10th-placed Decca whose 4.9% share included two *Military Wives* albums, Alfie Boe's *Storyteller* and Gary Barlow's *Diamond Jubilee* souvenir *Sing*.

Universal's sales share of the 100 top UK-sourced albums rose from 33.2% in 2011 to 38.8% in 12 months, an improvement partly down to its acquisition of EMI but even without this its score would have still grown (34.9%). For our calculations we have awarded sales achieved during the first nine months of the year by EMI acts staying with Universal, such as Emeli Sande, to an entity billed as Parlophone Label Group (PLG)/EMI, while Universal has been awarded sales for the last three months of the year when the takeover had won full regulatory approval.

Sony narrowed the gap on Universal after claiming a 29.7% market share, while Warner's share in third position dropped from 13.1% to 10.3%. Its score would have been 14.9% with repertoire such as Coldplay's *Mylo Xyloto* it will acquire if the £487m takeover of PLG goes through.

In its last year listed separately EMI/PLG was fourth with 9.5%, while the independents collectively had 11.7%, led by XL Beggars. This compared to 24.2% in 2012 with the drop mainly explained by Adele and fewer big UK-sourced indie titles in the year, although those producing the goods included *Sour Mash's* self-titled Noel Gallagher's *High Flying Birds* album with nearly a quarter of a million copies shifted in 2012.

SINGLES

Jessie J ensured history repeated itself as she led Island to the accolade of top record company for UK-sourced singles for another year.

In 2011 the Brit School graduate, who is signed out of the States but jointly A&R'd in the UK and US, delivered Island's top-selling track of the year with nearly a million sales of *Price Tag*. That helped the Universal operation head Music Week's annual league table of the top record companies based on sales of the year's 100 biggest-selling non-catalogue tracks by UK-signed or A&R'd acts.

Twelve months later she was back again with her *Domino* finishing as Island's highest-selling domestically-sourced track of the year and the record company once again topped the annual rankings for singles success with UK-originated repertoire.

Island controlled 20.2% of the sales of the top 100 UK-sourced sellers, just ahead of RCA (18.3%). Besides Jessie J, its other big successes came from acts including Rizzle Kicks, Alex Clare, Florence + The Machine and Robbie Williams.

As in 2011, RCA had to settle for second place again, although its sales share of the year's top 100 UK-originated tracks leapt up by 6.5 percentage points to put clear water between it and third-placed Virgin. *X Factor* 2012 winner James Arthur delivered its biggest UK-sourced seller with *Impossible*, while Syco colleague Labrinth was a huge contributor to RCA's score.

Virgin's UK A&R fortunes with albums largely rested with Emeli Sande and she played a big part on singles, too, but the company was also boosted by UK-signed Swedish House Mafia as it commanded a 10.4% market share.

Rudimental featuring John Newman's chart-topping *Feel The Love*, issued via Asylum/Black Butter, was Atlantic's top-selling UK track of the year as it finished fourth on the A&R rankings with 8.5%, while Polydor's 8.0% for fifth position included releases by Cheryl and Lana Del Rey.

Hits by Coldplay and Conor Maynard and Gabrielle Aplin's chart-topping *The Power Of Love* helped Parlophone secure sixth position with 6.8%, while Warner Bros in seventh place was the only company in the A&R Top 10 not to have figured in

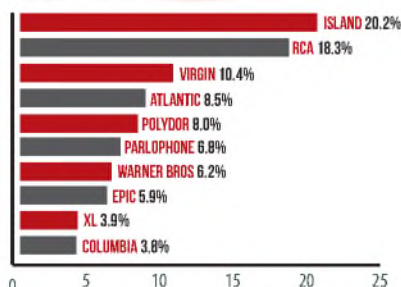
NON-CATALOGUE UK-SOURCED SINGLES 2012

POS	ARTIST/TITLE / LABEL
1	JAMES ARTHUR <i>Impossible</i> Syco
2	JESSIE J <i>Domino</i> Island/Lava
3	LABRINTH FEAT. EMELI SANDE <i>Beneath Your Beautiful</i> Syco
4	SWEDISH HOUSE MAFIA/MARTIN <i>Don't You Worry Child</i> Virgin
5	EMELI SANDE <i>Next To Me</i> Virgin
6	RUDIMENTAL/NEWMAN... <i>Feel The Love</i> Asylum/Black Butter
7	RIZZLE KICKS <i>Mama Do The Hump</i> Island
8	ALEX CLARE <i>Too Close</i> Island
9	FLORENCE + THE MACHINE <i>Spectrum</i> Island
10	ADELE <i>Skyfall</i> XL

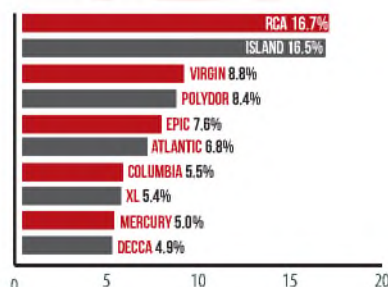
NON-CATALOGUE UK-SOURCED ALBUMS 2012

POS	ARTIST/TITLE / LABEL
1	EMELI SANDE <i>Our Version Of Events</i> Virgin
2	ADELE <i>21</i> XL
3	ED SHEERAN <i>+</i> Asylum
4	LANA DEL REY <i>Born To Die</i> Polydor
5	ONE DIRECTION <i>Take Me Home</i> Syco
6	MUMFORD & SONS <i>Babel</i> Gentlemen Of The Road/Island
7	OLLY MURS <i>Right Place Right Time</i> Epic
8	COLDPLAY <i>Mylo Xyloto</i> Parlophone
9	PALOMA FAITH <i>Fall To Grace</i> RCA
10	ROBBIE WILLIAMS <i>Take The Crown</i> Island

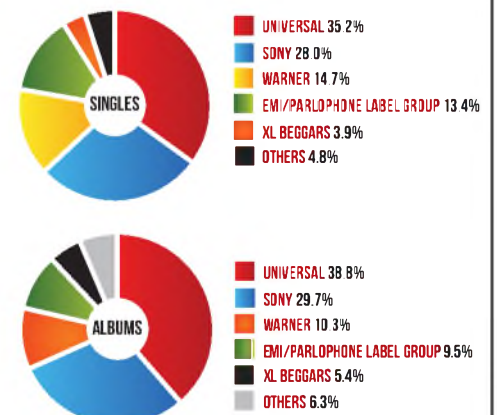
2012 TOP 10 SINGLES COMPANIES BASED ON UK SIGNINGS/A&R'D ACTS



2012 TOP 10 ALBUMS COMPANIES BASED ON UK SIGNINGS/A&R'D ACTS



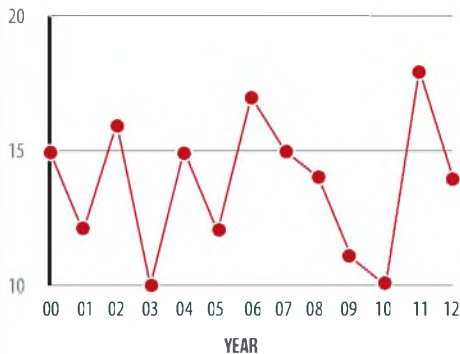
2012 UK A&R PERFORMANCE BY CORPORATE GROUP



A&R market shares are compiled from Top 100 charts of the year's biggest-selling non-catalogue singles and artists albums by UK-signed or A&R'd artists. Catalogue covers all retrospectives or albums two or more years old when the year began. The EMI/PLG market share figures include sales of Virgin releases for the first nine months of the year and Universal's share includes Virgin releases for the last three months of the year after the takeover of EMI had won full regulatory approval.

BUSINESS ANALYSIS UK A&R PERFORMANCE IN 2012

UK-SIGNED BREAKTHROUGH ACTS IN TOP 100 ALBUMS OF THE YEAR

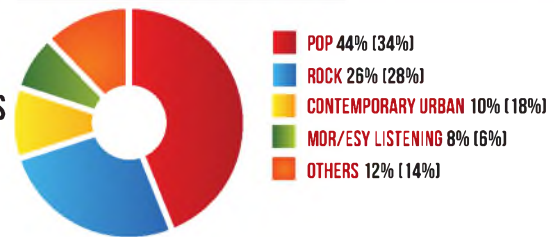


The above shows the number of UK-signed breakthrough acts each year in the Official Charts Company's Top 100 artist albums of the year. Breakthrough is defined as acts who previously had not had an album reach the equivalent of gold status or higher prior to the year in question.

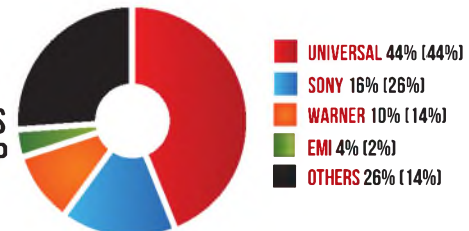
Source: Official Charts Company/Music Week research

2011. Its appearance with a 6.2% share included Stooshe's *Black Heart* via Future Cut/QWorks, Wiley's *Heatwave* through One More Tune and Sam and The Womp's *Bom Bom* through One More Tune/Stiff. The Script and Olly Murs were Epic's top UK-signed singles performers as it finished eighth with 5.9%, while *Skyfall* and continuing demand for Adele's *21* cuts placed XL ninth with 3.9%. Columbia was just behind with a 3.8% share resting heavily on Calvin Harris.

2012 BREAKTHROUGH ACTS BY GENRE



2012 BREAKTHROUGH ACTS BY CORPORATE GROUP



The above two charts are based on the year's top 50 albums by acts of all nationalities who had not had an album reach the equivalent of gold status or higher prior to 2012. Figures for 2011 are in brackets.

Source: Official Charts Company/Music Week research

Universal controlled 35.2% of the sales of 2012's 100 biggest UK-sourced singles, although this would have been 31.4% without the contribution of EMI-acquired repertoire during the last three months of the year (see main story).

Sony was not too far behind with 28.0% and Warner third with 14.7%, while its share would have jumped to 21.5% had it last year owned Parlophone Label Group (PLG).

The combination of PLG and sales of other

EMI repertoire from the first nine months of the year when Universal did not own it commanded a 13.4% market share, while the indies controlled 8.7% of the sales of the biggest UK-sourced singles of 2012. Nearly half of this was down to XL Beggars, while other contributors included Ministry of Sound (DJ Fresh, Example) and Metropolis Recordings whose Justice Collective charity cover of He Ain't Heavy He's My Brother sold 360,000 copies by year's end.

COMING THROUGH: UNIVERSAL CLAIMS MORE THAN HALF OF ALL LEADING UK BREAKTHROUGH ACTS

Universal was behind more than 60% of the big domestic breakthroughs of 2012, even before getting its hands on Emeli Sande.

Fourteen UK-signed acts who prior to the start of the year had not achieved the sales equivalent of gold status (100,000 units) or better with an album turned up in the Official Charts Company's Top 100 artist albums chart of the year. This was down on the Century-high of 18 in 2011, but a notable improvement on 2009 and 2010 when there were respectively 11 and 10 reaching the acquired status.

Sande was easily the year's most successful album artist breakthrough with her debut *Our Version Of Events* – released by Virgin Records prior to Universal's takeover of EMI – finishing as 2012's top seller overall with nearly 1.4 million copies sold. Not including Sande, Universal was responsible for eight of the 14 UK-signed breaking acts in the year's Top 100 sellers, a list that included pure British artists such as Ben Howard, Jake Bugg (both pictured right), Military Wives and Maverick Sabre, but also overseas artists signed globally or for parts of the world to the UK company – Lana Del Rey, Gotye and The Lumineers.

Universal's domination of the new talent pool also spread to *Music Week's* analysis of the top album breakthroughs of the year by acts of all nationalities. Our study looked at the 50 artists, according to Official Charts Company data, who ranked the highest in the year-end albums chart and who had not prior to 2012 had an album achieving the equivalent of gold sales status (100,000 copies sold) or higher.

Twenty-two of these 50 acts came from Universal with 15 of them UK-signed artists, led by Polydor's Lana Del Rey, while its total would rise to 23 if now Universal-owned Virgin's Emeli Sande were included. The major's breakthroughs with overseas acts during the year took in the likes of Icelandic band Of Monsters and Men whose Island-handled *My Head Is An Animal* sold more than 120,000 copies and US urban act Frank Ocean with nearly 100,000 sales last year of his Def Jam/Mercury album *Channel Orange*.



Sony was responsible for three of the 14 new UK-signed acts in the Top 100 sellers, all Syco artists: (in album sales order) Little Mix, Labrinth and Jonathan & Charlotte. Londoner Rita Ora is not included as she is signed out of the US. However, her Columbia/Roc Nation debut *Ora* was the year's 35th top artist seller, making it Sony's biggest breakthrough album overall of 2012 and the artist herself was one of eight the major had among 2012's 50 top breakthroughs. Four of these eight artists came via The X Factor or Britain's Got Talent.

Although it had continuing success with its big 2011 UK

breakthrough Ed Sheeran, Warner failed to place any new UK-signed artists in the following year's Top 100 album sellers. In the year before Sheeran was joined by both The Overtones and Hugh Laurie. In 2012 the major's highest-ranked new UK artist was Birdy whose *14th Floor*/Atlantic self-titled debut had sold just under 60,000 copies in 2011 and then a similar amount in 2012 to finish as the year's 179th top artist album seller. She was one of five Warner names among the year's top 50 breakthrough acts, led by New York City band fun thanks to their Atlantic/Fueled By Ramen platinum-certified *Some Nights*.

In its last year prior to takeover and subsequent split, EMI was behind the year's biggest breakthrough album artist with Emeli Sande, but the only other act it placed in our chart of 2012's 50 top new artists was Conor Maynard whose Parlophone debut *Contrast* had sold around 65,000 copies by year's end.

Infectious's Alt-J provided the only independent breakthrough by a UK-signed act within the year's Top 100 albums with their Mercury-winning *An Awesome Wave* in 61st place with around 157,000 copies sold. Including artists of all nationalities, 13 of the 50 top album breakthroughs of the year came from the independents – a total second only to Universal and including XL Beggars' Jack White (his debut as a solo act) and Alabama Shakes, Demon's Justin Fletcher, Red Bull's Twin Atlantic, Because's Django Django and Wichita's *First Aid Kit*.

Based on Official Charts Company genre allocations, pop was by far responsible for more of the year's album artist breakthroughs than any other genre. Twenty-two of 2012's 50 leading breakthroughs acts were pop, led by Emeli Sande and Lana Del Rey and up from 17 in 2011.

Rock provided 13 of the 50 top new acts, headed by Island's Ben Howard and Mercury's Jake Bugg and a drop from 14 in 2011. Just five of the 50 artists were contemporary urban, down from nine in 2011 and putting the genre just behind MOR/easy listening whose four acts included Decca's *Military Wives*.

FEATURE XTRA MILE

WHO GIVES YOU XTRA?

Charlie Caplowe, that's who - the founder of a much-cherished, 10-year-old British indie label



LABELS

■ BY TIM INGHAM

So you're running the PR for the unsigned band you love, but despite your unwavering evangelism, they just can't snag that vital label deal. Your sympathetic media contacts can only write a limited number of live reviews without an album to critique. It's all looking a bit end of days.

What's your next move? Sit them down and explain this whole 'make a living from music' dream isn't really working out? Give up on them and take a wad of cash for your skills from a bigger act instead?

Nah. If you're Charlie Caplowe, you take a mighty deep breath, cross your fingers and do the decent thing: set up your own record company, and release their music yourself. Historically, this story should end in endearing disaster: near-miss chart moments, back-of-a-fag-packet accountancy, crushing financial reality and back to square one. Only it doesn't. It ends in a sell-out gig at Wembley Arena, major labels super-keen to do business with you, and a decade of very proud history.

Xtra Mile is so-called because back in 2003, Caplowe made a vow to push himself and his staff to the max for every artist they signed. The first of these was Million Dead - London hardcore punks anointed as saviours of the scene by their entranced fanbase. Alas, success didn't quite bubble over for the band, but they set the scene for Xtra Mile's ethos: artists aren't products, but part of the family, expected to work their nuts off on the road and love every second. Million Dead also spawned a rather

significant solo artist - lead singer Frank Turner, who skillfully transferred his visceral punk wailing to a biting acoustic sound. After Million Dead put pen to paper, Caplowe signed another act he adored, the tastefully unhinged three-piece Reuben (whose fans were so vociferous, they still bombard Xtra Mile with despairing emails four years after the three-piece declared an 'indefinite hiatus').

"No-one in the industry was really signing anything back then," recalls Caplowe, now on the verge of releasing Turner's fifth solo album, *Tape Deck Heart*. "We'd done press for many years, on many bands. Some sold three records, some sold millions, but you got your fee, and that was the end of your involvement. I always found it interesting to think about becoming part of the whole process."

The label continued to "tick away" in the background of Caplowe's work as a publicist-for-hire until Turner's second solo album, *Love, Ire & Song* (2008) exploded. Caplowe and his small team - including Dani Cotter (PR, marketing) Anthea Thomas (tour marketing, webstore, regional/online press) and Greg Nolan (creative) - tasted nationwide triumph for the first time, and Xtra Mile became a 24/7 concern.

"The label never felt like much more than a fun sideline before *Love, Ire & Song*," says Caplowe, who also manages Turner. "The press was great, the reviews were amazing, Radio 1 started playing songs off it. From that point, like-minded people who loved Frank started coming to our other shows. I started to believe Xtra Mile might have legs."

Love, Ire & Song went on to comfortably hit

**XTRA
MILE
RECORDINGS**

LEFT
Frank O-Phile: Charlie Caplowe founded Xtra Mile in 2003, signing Frank Turner band Million Dead. Turner's fourth album, *England, Keep My Bones*, is on the cusp of gold status (100,000 sales) in the UK

silver sales status, as Turner's stock grew massively. It gave Xtra Mile the clout to sign semi-established artists, including politicised Welsh rockers Future Of The Left (FOTL), Florida punks Against Me! and Scottish 'distorted pop' smashers The Xcerts. Turner's new album, *Tape Deck Heart*, has been licensed to Polydor by Xtra Mile in the UK, with expectations high for a smash hit.

"Our acts might look different on paper, but I think you can draw a line from one to the other," says Caplowe. "I'm proud that people say: 'I've bought three Xtra Mile albums and liked them all, so I'm going to buy the next one, whoever it might be.'"

There's little need to ask Caplowe to pinpoint the highlight of Xtra Mile's story so far: Turner's sell-out gig at Wembley Arena last year, followed by his pinch-me turn launching the Olympic Opening Ceremony, placed both the act and label on an altogether higher plane. The fact Turner has never stopped recommending fellow Xtra Mile acts - or entertained a conversation about signing elsewhere - is testament to the bond between the two. "Frank has been hugely supportive from day one," says Caplowe. "It's worked brilliantly and I hope it does for many more years. We were able to help him develop almost off the radar. If he'd been signed [elsewhere] and the first record didn't do well, it could possibly have hurt his career. With Xtra Mile, he made small steps to greatness, and he really grafted. As well as being a star, now he's also probably the best A&R person we could have - he's always travelling the world pushing things our way."

As it celebrates its 10th birthday in April, ambitions for Xtra Mile are starting to grow in the US, where acts such as Jim Lockey & The Solemn Sun and FOTL - not to mention Turner himself - are making real headway. Anniversary celebrations will include special releases, a dedicated Xtra Mile stage at 2000 Trees Festival in July and a 'Label Of The Month' campaign on Amazon throughout April, helping boost the profile of an indie that has etched out an active fan community - not just for each of its artists, but for its own enviably credible brand.

"We might not have the marketing budgets of a major, but we do have the passion and enthusiasm to work really hard on your behalf," says Caplowe. "We pride ourselves on allowing our artists to tour, both in Europe and eventually the US. Xtra Mile puts its faith in hard-working bands early on, and trusts that they will eventually repay that support."

Faith and trust: the very sincere, human principles on which Xtra Mile was founded ten years ago - and the very same on which it now thrives.

MILES OF POTENTIAL: THREE PROMISING XTRA MILE ACTS TO LOOK OUT FOR IN 2013

Jim Lockey & The Solemn Sun

JL&TSS released sophomore LP *Death* last year. They've just supported Dropkick Murphys in North America and will be taken out by Frank Turner in the territory later this year.

Sonic Boom Six

Caplowe says this Manchester five-piece are at the

"poppier, dancier end" of Xtra Mile's roster, with some big UK festival appearances lined up this summer.

Larry & His Flask

Described by Caplowe as "a mad bluegrass punk band", this party act from Oregon, US (pictured) formed in 2003 and currently have six members.



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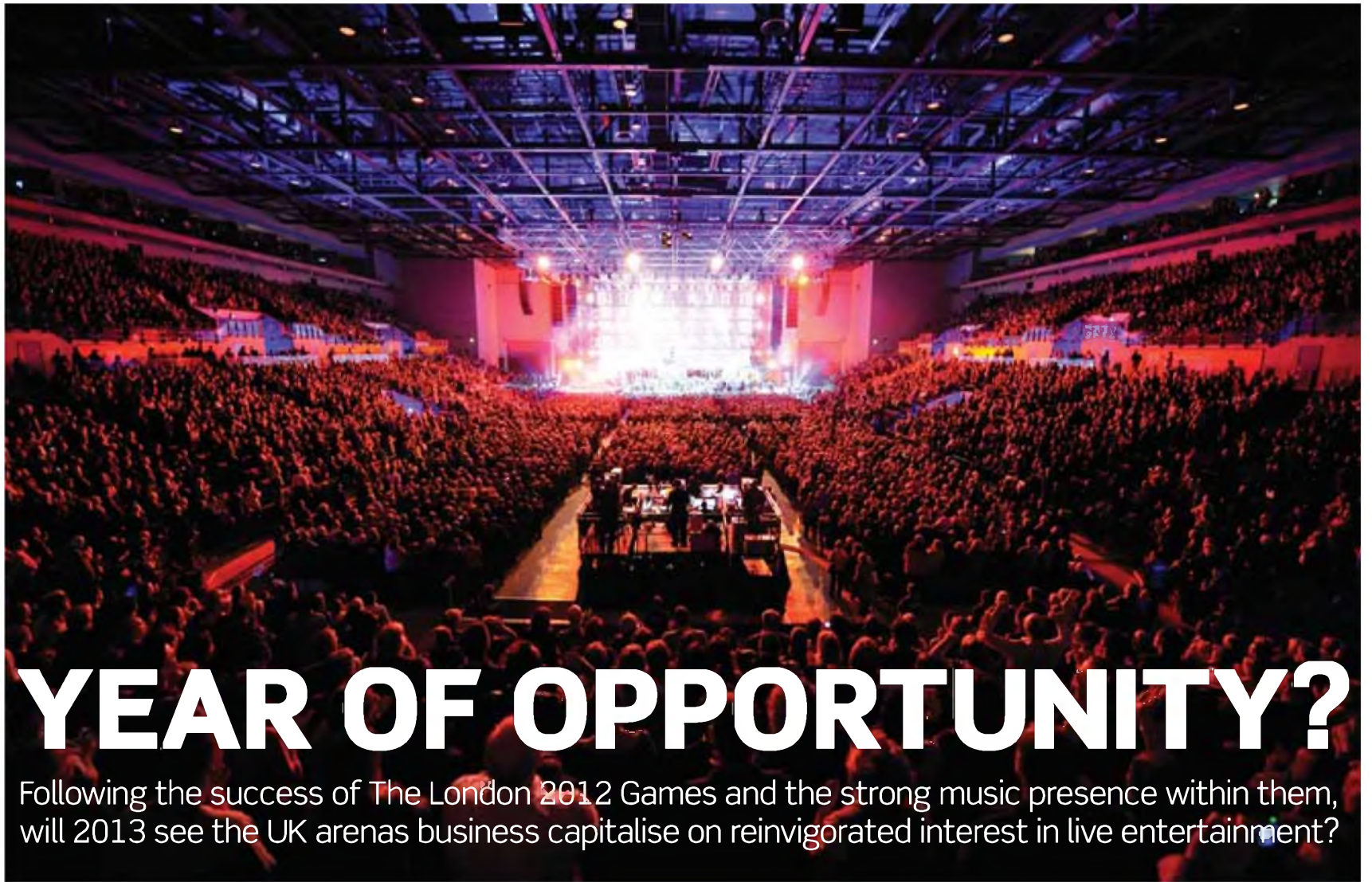


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FEATURE ARENAS



YEAR OF OPPORTUNITY?

Following the success of The London 2012 Games and the strong music presence within them, will 2013 see the UK arenas business capitalise on reinvigorated interest in live entertainment?

LIVE

BY TINA HART

It's a milestone for the biggest stars and a rite of passage for enthusiastic live music consumers. Whatever side you're on, the first time you have an arena experience is likely to be a memorable one.

Whilst purse strings have been tightened in recent times for both businesses and punters alike, the many arenas around the UK are generally still doing a roaring trade as music, comedy and sports-lovers flock in their thousands to spend hard-earned cash at some of the biggest and best indoor venues in the country - despite average ticket prices for music concerts rising from £39.05 to £43.71 in 2011.

That's according to the latest annual National Arenas Association report, covering the calendar year 2012. The report flags up a few more reasons for arena bosses to be cautious in 2013, revealing that there was a 4.8% reduction in event performances last year compared to 2011 and, whilst 10,971,093 customers attended events across the 20 venues in the NAA sample in 2012, there was a 9.2% reduction in attendance on the previous year.

Music Week caught up with some of the leading figures on the UK arenas circuit to discuss the highs and lows of the business in recent times, along with the competition and challenges they face in 2013.

Of course, 2012 was particularly significant for large-capacity live venues up and down the country with one of the biggest world events arriving in London: the Olympic Games saw a



IAN CONGDON, ARENA SALES MANAGER, ECHO ARENA LIVERPOOL

"The Opening Ceremony helped re-launch artists that otherwise may not have undertaken arena tours in 2012"

transformation for the UK's capital in particular. A wonderful spectacle and boost to the UK economy in general, the global sporting showcase was deemed a big success.

But how did millions of consumers flocking to dedicated venues on the Stratford site affect the usual running of arena business during the summer? And, with so much of the public's time, money and energy put into the Games, was there a lull to follow the sporting extravaganza?

Phil Mead, managing director of NEC Group Arenas based in Birmingham, which counts both the National Indoor Arena and LG Arena as its assets, said that "business remained strong" for his company, bucking the wider trend following the Games. He added that the invigorated interest from the public in our homegrown athletes predictably pushed business in a positive direction on the sporting side.

"We did not see an adverse effect from the Olympics, as many venues did," he said.

"We also saw significant uplift post-Olympics in sports events featuring some of the heroes from the Games."

At the heart of the occasion, Wembley Arena's

ABOVE
Raise the roof | Liverpool's Echo Arena was host to the likes of Madness and Elbow in 2012 following their Olympic Games performances

general manager, John Drury notes that the event was "a bonus" for what was one of London 2012's official venues. Building on the legacy created, 2013 will see more sports claiming slots on the Wembley calendar. Furthermore, forthcoming changes to the complex are also set to boost interest. "The opening of London's only designer retail outlet this Autumn, will make us much more of a destination," he said.

Further north in Liverpool, Echo Arena sales manager Ian Congdon notes the impact the Olympics had on music, with interest in new acts after the Games heightened due to the strong music element woven throughout the Opening and Closing ceremonies.

"In pure financial terms, thankfully we have not experienced a significantly negative Olympic effect," he told *Music Week*.

"[In terms of music], the Opening Ceremony in particular helped launch or re-launch artists that otherwise may not have undertaken arena tours in 2012. Madness and Elbow are two examples of acts that directly benefitted from their involvement in the Games, who went on to play the arena venue in 2012."

Head of sales for Scotland's AECC Arena Louise Lonie flags up contrasting concerns, however, suggesting that the UK's live music scene could have been affected by the Games indirectly by hampering the availability of music, which she says "may have a knock on effect on touring shows."

Geoff Huckstep, CEO, Capital FM Arena Nottingham and NAA chairman adds to the

FEATURE ARENAS



point, saying that while 2012 may have been down in terms of the number of live music events at the arena level, any rescheduling has meant that 2013 will be all the richer as a result. "Shows were either brought forward or delayed until the Games were over," he explains. "Most venues are already seeing a strong line up of events in 2013 across the different genres and this bodes well for the short to medium-term future." The scheduling impact Huckstep refers to is shown in the NAA report figures, as Q4 2012 saw the highest proportion of music events for the year – accounting for 36% of event performances and 38% of attendance across the sample.

Now, with the first quarter of 2013 almost behind us, the arena sector's key players are anticipating the year ahead. Adaptation, audience engagement and bringing some services in-house appear to be key strategies in their approach.

AECC's Lonie points to the trend of overall ticket prices rising while the number of performances across all entertainment sectors has fallen. "This drop in business means that the arenas have to be more clever and proactive in making profit," she says.

The NAA's chairman Huckstep adds: "There will unquestionably be concern within the live music industry if the prevailing economic climate continues throughout 2013 – and this looks increasingly to be the case.

"For the venues, this impacts on secondary sales in the key areas of bars and catering, hospitality, and VIP packages. However, the venues have adapted extremely well to the downturn in the economy by investing in improving the facilities and services and/or by 'packaging' offers to improve value for money to the customer."

Wembley's Drury says that shared exposure

ABOVE
Invest for the best | The LG Arena in Birmingham went through a £29 million redevelopment, while sister venue NIA is set to benefit from its own £20.9 million upgrade

may help in tough times: "Maybe the climate now is a little more risk averse, which has meant that we will sometimes need to look at sharing the exposure from time to time, and including more than we usually would in a rental, to help bring more business our way."

Whilst Birmingham's Mead admits to tough times, he says "indications for 2013 are positive" with the aid of "really great content" and, in the case of his city, major redevelopment plans for the NIA, following the £29 million invested in the LG Arena.

Manchester Arena general manager James Allen also has reasons to be optimistic in 2013, with a calendar of forthcoming events which he calls "exceptionally strong". Indeed, there are over 30 events already on sale for the arena, including multiple nights by Beyonce, Rod Stewart and Rihanna, plus the only indoor UK shows of 2013 by Kings of Leon and Roger Waters.

Echo Arena's Congdon goes as far to say that the concert business has bucked the recent negative economic trend as people still want to go out and have a good time. But he suggests that punters have also become cautious about how they spend their money, which is something that arena operators need to keep in mind.

"We have noticed that customers have been more selective in recent years, choosing to go to one or two events rather than three or four per year, so there is only so much you can ask of your audience," he argues.

As much as promoters are trying to hit their stride immediately with big names lined up in 2013, they're also streamlining operations. Examples of strategies aimed at maximising efficiency this year include various teams stepping into content syndication, taking a proactive approach to engaging with customers through



GEOFF HUCKSTEP, CEO, CAPITAL FM ARENA NOTTINGHAM & NAA CHAIRMAN

"Venues have adapted well to the downturn in the economy by investing in improving facilities, services and packaging offers to improve value to the customer"

social media, leveraging local media partnerships and continually hunting for best services deals or opting to take them in-house altogether.

For many arenas, however, attracting those big name acts is a logistical challenge in itself as they tussle with evermore complicated tour schedules and competition from all angles.

Mead and Congdon point to the allure of venues on either side of arenas for artists. At one end of the scale, bigger music acts are moving on to stadium tours, whilst others choose to play multiple cities with smaller-capacity venues. Mead admits, that while this is a challenge for arena bosses to deal with, it does make for a healthy live industry on the whole: "All sizes of venues are vital for artist development and, to a large degree, we feed each other."

Huckstep also alludes to inter-sector competition, particularly with new Leeds and Glasgow-based arenas due to open later this year: "From the outset we are in a competitive environment with each other in terms of attracting top quality shows as it is extremely rare for an act to play all venues," he says. "This will increase when the Leeds Arena opens in September.

"Given this fact, it is essential the venue management builds a strong relationship with the

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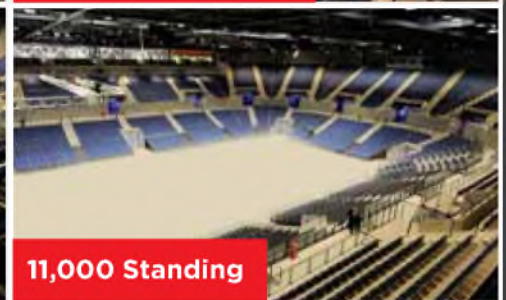
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FEATURE ARENAS



promoters through areas such as marketing support, customer service both pre and post shows, and show production.”

Congdon suggests that the live sector is creating its own competition of a different kind. He flags up the danger of alienating those evermore selective fans, warning, “sometimes the business itself sets too high a ticket price for individual events.”

Still, there’s good news for the wider music industry as its product is still very much the dominant entertainment form in our arenas. This year’s NAA report stats show that music accounted for just under half of all event performances (47%) and 58% of total attendance, with family events, comedy, sport and dance in

ABOVE
Seeing things clearly | Homegrown act The View take to the stage at Scotland’s AECC Arena where music is the dominant business for the venue



“Music at arena level will always be king. We sell more tickets for music than any other sector”

LOUISE LONIE, HEAD OF SALES, ABERDEEN EXHIBITION AND CONFERENCE CENTRE (AECC)

tow. But, following the Olympic Games, there has been a significant rise in sporting interest, and comedy is pinpointed as a continual growth area as well.

Lonie enthuses that “music at arena level has, and will always be, king. However, over the past few years other sectors such as comedy and family shows have really pushed the market. We definitely sell more tickets for music than any other sector and I can’t see this ever changing.”

Rebecca Kane, general manager of The O2 Arena, London adds: “Music is the bread and butter of arena content and is one of the most popular pastimes for people around the globe. Most leading brands all want to associate themselves with music, and in particular live performances. They realise that this is the best way to resonate with their audiences, while artistes understand that this is the best and most lucrative way for them to engage.”

Huckstep also points to live music’s “dynamism that other entertainment sectors cannot match”.

However, Mead warns against complacency, saying that comedy, sport, family entertainment, and new concepts are “hot on music’s heels” due to “fantastic growth in these sectors.”

So, with the music industry facing competition as the leader in the arenas sector, how can the industry be of help?

Congdon says that nurturing new talent and managing their careers to ensure longevity is important, with ticket pricing a key factor in that.

“There are too many ‘here today, gone tomorrow’ acts coming through the live music industry that may burn brightly for a short while,” he says. “The music industry needs more artists to develop lifelong careers and relationships with their fans.”

“Ensuring realistic ticket pricing and artist fee demands will not only help ensure the longevity of the individual artist and the wider live music industry, but also make more money available in the pockets of fans to buy more records or merchandise, support smaller shows by up-and-coming artists and spread out the limited public spend across more beneficiaries.”

He notes the role arena venues play in relation to developing all artists, not just major acts: “Over the last few years Lady Gaga supported The Pussycat Dolls, Haim supported The Killers, The Vaccines supported Arctic Monkeys - all have since gone on to be successful to varying degrees in their own right.”



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ANYTHING IS POSSIBLE AT CAPITAL FM ARENA NOTTINGHAM

"The arena network offers extremely valuable access to audiences that artists wouldn't normally have at a critical development stage. Perhaps we can all take a look at how we can get more people into shows earlier so they can enjoy the next big thing, and celebrate the fact that arenas also do our bit to help develop the industry."

Identifying and facing challenges of the arena business, our experts say that meeting and exceeding customer expectations in every area, is a high priority.

The O2's Kane admits: "It is during these times of austerity that some of the most creative ideas are born. For most arenas it is crucial to develop their offerings and meet the demands of a constantly changing audience. This includes providing entertainment before and after events in the arena via our restaurants and bars, the British Music Experience and Up at The O2."

"The customer expects more from the whole experience," adds Mead. "We need to make sure that they enjoys every element of their experience with us."

He flags up data as important in identifying consumer demands. "Arenas need it, promoters need it, ticket agents need it and customers are that much savvier about giving it up," he says. "In order to keep growing, selling out shows and giving customers exactly what they want - and things they didn't even realise they wanted - everyone in our industry needs to be aware of the importance of data."



"The customer expects more from the whole experience. To keep growing and giving customers what they want, everyone in our industry

needs to be aware of the importance of data"

PHIL MEAD, MANAGING DIRECTOR, NEC GROUP ARENAS

Huckstep points to prospective significant increases over the next two to three years in energy costs, business rates, and insurance costs as another problem looming, while "ticket prices remain a major concern."

Meanwhile, Drury recognises challenges but says "the future looks bright, with arenas like ourselves offering a better range of events and facilities than ever before to the public and promoters."

Huckstep says that despite concerns, arena venues' innovation is positive: "Most venues are finding innovative ways of overcoming some of the issues facing the economy in general by taking strategic decisions on the key revenue streams such as ticketing, bars and catering, and the merchandise operation."

"I would add that 2012 witnessed a number of acts breaking through to become arena acts such as Florence and the Machine, Ed Sheeran and Mumford & Sons.



ABOVE
Top customer service | From seats to food and drinks, improving the all-round arena experience is crucial

"There are great hopes for other artists such as Jake Bugg and The Foals will follow suit in 2013."

And that's the core of the matter: regardless of economics, competition and consumer trends, the key to an arena's success will always be its ability showcase strings of exciting acts from one night to the next. "We try to continually improve our services to all our customers and the paying public so that the experience is a wholly positive one," says Liverpool Echo Arena's Congdon. "We are only ever as good as our last show."

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the LG Arena is going to get a 'building boost' over coming years. Right on the LG Arena's doorstep, a brand new development is currently taking shape and early 2015 will see the opening of the UK's first integrated destination leisure complex - Resorts World Birmingham

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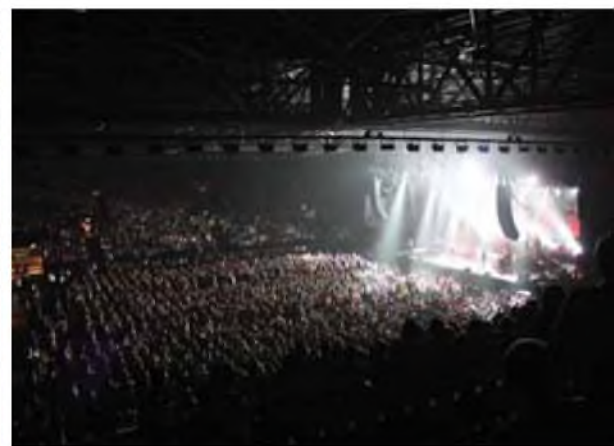
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PROFILE BILLY BRAGG**GIMME SOME TOOTH**

Tooth & Nail is Billy Bragg's first studio album for five years. It was recorded from start to finish in five days, and entered the Official Chart last week at No 15. The singer/songwriter talks to Music Week about a new way of making music, and how the industry has changed in the three decades since the release of his debut LP *Life's A Riot With Spy Vs Spy*

TALENT

■ BY DAVE ROBERTS

When you look up to see Billy Bragg sat next to Olivia Newton John on *The One Show*, a few questions (after the obvious, 'Who spiked my cuppa?') flash through your mind: Hugely unlikely remake of *Grease* on the cards? Can that plastic surgeon be licensed? And since when did the Bard of Barking go teatime?

Thankfully, *Grease 3* ain't happening; worryingly, *Neutron Bomb* seems perfectly happy to become a waxwork effigy of her former self; and encouragingly, Bragg is riding the sofas because he's made what he calls a proper record again, wants people to hear it, and has decided that, actually, this music business thing might be worth another shot; there might be a place for him.

Previously, he had his doubts. "Since the last album [*Mr Love and Justice*], I've put out a 7" vinyl single, I've made three tracks available for download direct from my website, I've put out a six-track CD of songs I did for a play, so I've been putting stuff out there. But it's almost like T-shirts. You don't review my T-shirts, do you? We make them and we sell them through the website. It's like merch.

"The process of making a record that gets the attention of SXSW, that reaches you, that reaches the Australian journalists I was talking to this morning, that's something different; that's something that involves a promotional campaign, it involves a proper label like *Cooking Vinyl*.

"The stuff I put on my website just doesn't generate that interest. It doesn't get a 5-star review in *Mojo* like *Tooth & Nail* has done, that takes a real commitment.

"And the question is this: at my age, when people aren't knocking on the door all the time saying 'let's have a new album', is it worth it? Is it something I want to engage with?"

'Engage' is a word that Bragg uses many times during a fairly brief chat. It's central to what he does and why he does it.

"This record was inspired by that urge to get on with it, to engage again," he explains.

"I've come to the conclusion over the last 10 years that the real enemy is cynicism: not capitalism, not conservatism, but cynicism. And to me the antithesis of cynicism is to engage.

"And so I'm going back to the record industry saying, 'You know what, I think I do live here after all, so move over, because I'm going to find myself a space'."

He has, however, re-entered the game on his own terms, at least partially, and thanks largely to Joe Henry, an old friend of Bragg's and a producer who has worked with *Elvis Costello*, *Loudon Wainwright III* and *Solomon Burke*.



ABOVE
Bragg: "This is the first album of my 50s, so what do I write about? How does this work?"

“Joe said, We can do this in five days, it’ll cost you this much money and you’ll walk away with a finished record. Just turn up with some songs.

“I hadn’t even met the musicians on the record until day one.”

Day one of five, remember. Intense stuff.

“I taught the songs to the band and we went for a take, no messing. And we recorded the vocals at the same time. I’m not a technically great singer, I need a few run-ups at it, so usually I would record a guide vocal for the backing track and then come back a few weeks later, but not with this record.

“The whole process was nerve-wracking and I needed that. I needed to focus and challenge myself. It was my dollar on the line, because if you want to own your own records you have to do that. And I just trusted Joe implicitly, even more so after we recorded the first song. I heard it and just thought, ‘Great, I don’t have to do nothing now except what he tells me’. And that is definitely not how I usually work in the studio.”

The whole process clearly reinvigorated Bragg after a period during which he has said he became disillusioned with the music industry. “I did say that, but I’m not sure that’s entirely the right word. I just wasn’t sure where I fitted in. I still enjoy making music and I could probably carry on making a decent living doing gigs until I’m 65, but where do I fit in terms of the record-making process?

“This is the first album of my 50s, so what do I write about? What do I sound like? How does this work? I’d lost a little bit of confidence in terms of my place in the industry.

“But I didn’t want to be arm’s length anymore, I wanted to properly engage with the whole machinery of it, because that’s what you have to do if you want your record next to David Bowie’s. You have to engage fully. That’s why I think the age of the record company isn’t over.

“Like I say, I spoke to three journalists in Australia this morning. Now I don’t know those people, I don’t have that contacts book. That happened because this is a ‘proper’ record being put out by a proper record company, Cooking Vinyl. The reach a label like that is important, not necessarily in terms of getting into the charts, but about connecting you and your record with the right people, with more people.”

When Bragg started, almost exactly 30 years ago, his motivation to make music and release records was just as personal, but far less complicated: “I didn’t want to work in a car factory, which is what everyone else I went to school with ended up doing. That was my main motivation if I’m honest.

“I also had a firm belief in the Do It Yourself ethic. That’s what got me on stage, that’s what got my records out – and I guess it’s also what led me to Joe’s basement.

“I remember waiting for the next Clash to come along and instead I saw Spandau Ballet on Top of the Pops dressed in their mums’ curtains and I thought, ‘Fuck this, no one’s going to write the song I want to hear, I’ll have to write it myself’.

“These days I’m concerned about people from my background being able to do that and get into the mainstream. It does seem to be a bit more about who you know rather than what you know.

“I’ve got nothing against people who go to private school, that’s their parents’ business and I’m sure they act from the best intentions, but only six



“What I’ve come to realise over the last 10 years is that the real enemy is cynicism; not capitalism, not conservatism, but cynicism”

BILLY BRAGG

or seven per cent of people go to private school and their representation in the cabinet, in the major professions, and in the charts, is a lot higher than it should be.

“I see that as a failure. It’s not their fault, these privately educated kids, and it’s certainly not their problem, but the inability of state school-educated kids from working class backgrounds to make a career like I’ve done... I worry about that. Because to do the thing you always wanted to do and make a living from it, it’s such a huge, huge privilege, and I would prefer it if it was possible for more people.”

As ever with Bragg, the dynamic between the personal and the political is played out within *Tooth and Nail* – and in this case Mr Love probably wins the arm wrestle with Mr Justice.

A couple of years ago, through his Twitter account, Bragg became aware of someone describing him as ‘The Sherpa of Heartbreak’, and he liked the image.

“The idea of my songs helping someone with the heavy-lifting of a relationship appealed to me, and those songs are undoubtedly as important as then ones that people manning the barricades.

“A lot of the songs on this record are about the

ABOVE
Tooth & Nail Billy Bragg’s new album is out now. It has been released via a global services deal with Cooking Vinyl, which allows Bragg to maintain ownership of the masters to the record

struggle to maintain a long-term relationship. I’ve been with my partner 20 years and I’m very proud of that, but it’s had its ups and downs, like every relationship, and I want to reflect that. I’m interested in those bits where sparks fly rather than those lovely pastoral afternoons where we sit down and eat cucumber sandwiches gazing into each other’s eyes. Not a great song, that.”

There are though, of course, hints of politics. “I can’t avoid it”, says Bragg, “it’s never one or the other.” But this is not party politics, more paeans to fairness and hope and will. “It’s about fighting cynicism. When I was writing overtly political songs in the ‘80s there was a framework around the debate which everyone understood; it was about left and right, the cold war, the unions, communism, Thatcher... that’s all gone.

“There’s no point in me writing in those ideological terms anymore, and yet those issues that Marx was trying to get a handle on have still not been resolved, so we have to keep trying to inspire people.”

Keep trying, it’s a basic but heartfelt piece of advice that applies to the motivation behind making the record as much as the lyrical content within the record. It’s what Bragg does, with passion, with humour and with a guitar.

Tooth and Nail has its melancholy moments, of course, it drags the emotions in more than *One Direction*. It is, after all, about growing older, about faults and failure, but it is also, ultimately, about continuing to try, to hope and to engage.

FEATURE THE LUMINEERS**HO HEY, LET'S GO**

Music Week speaks to cellist Neyla Pekarek of The Lumineers and top Universal Music Group label execs about the band's whirlwind rise to mainstream attention, their international smash hit single and plans to spread the word of their music across the globe



RIGHT
The Lumineers:
[Left to right]
Neyla Pekarek,
Wesley Schultz,
Jeremiah Fraites

TALENT

■ BY TINA HART

All the venues booked for The Lumineers' recent 11-date UK and Ireland tour were upgraded and sold out.

Two nights at the 5,000-capacity Brixton Academy beckon at the time we talk to band member Neyla Pekarek – now a long way from the gigs to 450 people at Hoxton Square's Bar and Kitchen in September 2012.

And the live arena isn't the only area in which the Denver-established band are clocking up impressive stats. To date, The Lumineers' eponymous debut album has sold 193,000 copies in the UK, breakout single *Ho Hey* has shifted 450,000 units and both products have reached the Top 10 on the Official UK Chart.

Across the Pond, there's a recent Grammy performance and two nominations (Best New Artist and Best Americana Album) to speak of.

But there's still much more to come for this album campaign: Universal Music Group SVP of international marketing UK, Hassan Choudhury, reveals that the smash hit single is "just part of the cake. We have the icing and cherry on top still to go and that could take us to 2014".

The night before we interview Pekarek, the Germans are singing Lumineers songs back to the band word-for-word at a gig. She says that this vocal reaction was a pleasant surprise considering the language barrier – but how have the world-conquering folk outfit been digesting the entirety of their swift rise to industry-classified success?

"We've been staying very busy [during touring] but the shows have been incredible," she tells *Music*

Week. "It's crazy to have come so far from home and have people know the record and sing along at the shows, it's been great."

Since single *Ho Hey* came to prominence through an abundance of radio play and high-profile sync placements [E.On and Sky Sports], it has firmly established itself as the little single that just keeps on going.

Accolades the track has built up include being one of the largest downloads in the history of iTunes' Single of the Week last November and No.1 placings on Shazam and Spotify. The related music promo video has garnered 55 million views of The Lumineers' dedicated YouTube channel's 62 million total, and the band have definitely felt the knock-on effects, despite being in what Pekarek describes as a "touring bubble".

"You're a little bit isolated in some ways, just



hanging out with your band mates," she says. "But I definitely have felt it - even just at the shows or walking around and getting recognised. It's been pretty surreal.

"I'm a really big Jack White fan and I read an article recently where he was praising the folk scene in general but we were sort of name-dropped. I was really excited to see that, he's a pretty tough critic."

Decca label president Dickon Stainer says that before *Ho Hey* exploded, the basic focus of The Lumineers' campaign strategy was focused around "spreading word about the band, their extraordinary live appeal and the speed of their journey from Denver to mainstream US success". He adds that the Lumineers' early popularity reinforced the label's belief in *Ho Hey* "and showed [them] that the band's audience was an album buying one".

"Great songwriting has proven itself as the ultimate determining factor of success," he says. "The longevity of *Ho Hey* in the US and Europe has been extraordinary."

UMG's Choudhury adds that establishing the song at radio was vitally important. That approach has proved very successful, with *Ho Hey* being one of the biggest radio hits in Europe.

UK support on the airwaves has been long-lasting with Absolute and XFM playlist spots still going from last October and November, in addition to great placings on Heart, NME and Q.

The band are signed to Nashville-based label Dualtone and distributed by Decca worldwide excluding North America and Australasia.

Pekarek joined The Lumineers around three years ago after founding members Wesley Schultz and Jeremiah Fraites put out an advert for a cellist, having created most of the LP's material prior to her recruitment.

They've been touring consistently for about a year since the album first dropped last April and



"The live side of The Lumineers' business is incredible, which has helped sell them to media"

HASSAN CHOUDHURY, UNIVERSAL

have since been joined full-time by Stelth Ulvang (piano), and Ben Wahamaki (bass).

Asked about their label's ethos and creativity control, Pekarek reveals that the band were left much to their own devices: "[The album] was already done before we found the label which was nice. We actually recorded the record on our own with help from some management - but even that was full control. I think a lot of artists don't really have that freedom. I believe the [final version of the album] was completely as it was initially presented.

"Honestly, I don't know if we would have wanted to go with a label who wanted to change it."

Fiercely proud of Dualtone's independent status, Pekarek reveals: "We were approached by a whole variety of labels, big and small, and essentially Dualtone just had the fairest deal. A lot of these major label deals, you're getting into for seven or sometimes more records with them. That's a really big commitment if you think about just going on a date, one date with a person and they're like, 'Well let's get into 13 years of marriage together.'

"It's really cool for us to see the global charts and see that we're one of the only people at the top on an independent label. Just the whole feel of it, that being in the studio and not having a lot of other people's input, I think goes for our whole career. At Dualtone there were a lot of people in the same mind frame we were in: young and hungry and ready to embark on this project. [Signing with them] just felt really right."

As the band from the Nashville indie continue

LEFT
British success

The Lumineers' self-titled debut album (pictured right) has contributed to double-platinum record sales in the UK. Pictured left are Kieran Thurgood (senior product manager), The Lumineers, and Sophie Hilton (senior product manager)



with a phenomenal run of live touring statistics, Pekarek remains modest when quizzed about the secret to success in the live arena: "I think we're still trying to figure that out, it's a work in progress - we're still so new to it.

"The [recent European] shows have been really great. I can't believe we've sold out as many as we have just being as new as we are. The live shows are really why we do what we do."

Label exec Choudhury has been hugely impressed at how quick the band's popularity is growing outside the US: "The live side of their business is incredible, proving how amazingly talented this band are. This has certainly helped sell them to media... once they see the level of audience The Lumineers are reaching they want in!"

Commenting on the constant need to keep upgrading tour venues, Stainer says: "These are the difficulties one likes to have. It has meant that [the band's] time is more precious and we have to be selective in how we use it."

Reflecting on all that's happened, Pekarek said: "I think we all had the common goal that we wanted to make music. At the time [the band got together] we were all working numerous side jobs to just make do. The success has been the icing on the cake in a big way, it has been really neat but I don't think any of us had plans to be at the level that we're at. It's really been quite a shock... We're grateful for it. At the end of the day we just wanted to be musicians who were able to make music without working side jobs to do it.

"I think it's important to just continue to remember who we are and stay happy in this lifestyle. I'm working hard to really appreciate what's happening because at the end of the day we're still working a job and days can get long and we can get cranky sometimes and [it's important to remember] that we really do have the best job in the world."

As for the future from a label perspective, a continued push worldwide in 2014 is in the pipeline, and Choudhury's confidence in the band's potential is riding high: "They certainly can be one of the biggest acts on the planet both from a live and recording side," he enthuses.

"It is a pleasure to share the vision, drive and ambition that both the band and management have on a global scale."

Decca president Stainer's confidence is equally as strong. He simply tips The Lumineers to be "one of the biggest bands in the world."

"The band's success just goes to show that it is possible to go from 100-seater rooms to stadium gigs in nine months - if the quality of the music is exceptional."

SPELLBOUND PUBLICATIONS PRESENTS OUT OF THE BLUE - THE OASIS PHOTOGRAPHS

The signed limited edition portfolio collection

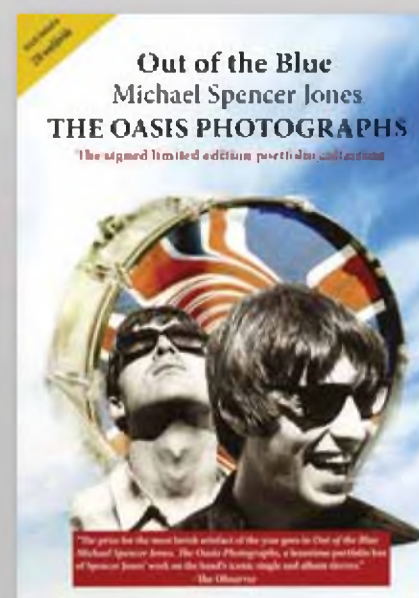
by Michael Spencer Jones



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

FEATURE MUSIC GATEWAY

GATEWAY TO THE WORLD

With a 26 year career as a dance music DJ, producer and label owner behind him, Jon Skinner's latest venture draws on his experience in a bid to connect talent on a global scale

DIGITAL

■ BY TOM PAKINKIS

The relationship between the music industry and the internet has been love/hate for a long time. But as artists and execs become increasingly savvy with the wealth of tech at their fingertips, the world wide web is now proving to be far more enabling than anything else.

While much has been achieved in distribution, marketing and communication online, artist, DJ, producer and record label owner Jon Skinner wants to empower the music industry at a much earlier stage in the process with his new venture Music Gateway.

Inspired by a range of successful online solutions including social networks and file transfer mechanisms, Music Gateway is a business network for artists, producers and more. It's a place where individuals can find each other, advertise jobs from session work to mastering and even pay fees remotely with a range of collaborative tools. We sat down with Skinner to find out more...

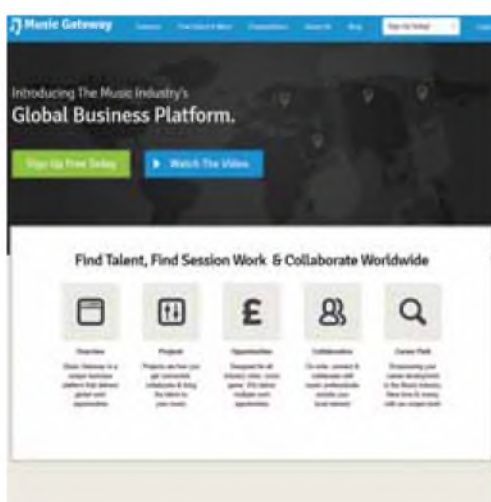
Tell us what Music Gateway is all about...

It's a business platform that allows people to find talent, find session work and collaborate worldwide. That's the main purpose.

It's done on a project by project basis. If you're a producer, you can get work and do production or a remix or whatever it is that you offer. We are a one-stop solution for collaboration with three currencies – Euros, US Dollars and Pounds – and people can make transactions via an internal account.

Rather than having to worry about going off and using third-party sites to pay people and there being issues, it offers protection via an online process. We can then act if there is an issue as a non-biased intermediary party.

The music industry is embracing new technology more than ever. Do you think working remotely could become commonplace in the future?



“The world is such a small place now. We're trying to encourage people to think a little bit bigger... We can save time and money getting people connected to the right talent”

JON SKINNER, MUSIC GATEWAY

Absolutely. We're not trying to put off people from working locally – there are some great benefits to being in the same room together – but, once people are connected, we share their information, so that they can then go away and start using tools. They can obviously use our tools, but there are other tools out there as well. These days, you can be in a different country and even jam using online tools.

The world is such a small place now. We're trying to encourage people to think a little bit bigger. If you're a session musician or a session singer, there's no reason why you can't be working with someone in France, in Europe, in Russia, or LA. It doesn't make a difference.

You don't have to jump on a plane anymore. You can work very effectively remotely, and still have those close relationships with people, with these communication tools.

So yes, absolutely I think this is going to be commonplace, and technology is going to give us even better tools in years to come, which will make it even easier. Hopefully we will be part of that as we develop Music Gateway.

Is this just a connector for artists or could industry executives find it valuable as well...

We want publishers and artist management on board, as an example, because you could be on Music Gateway and represent a roster.

One of our project types is for mastering and

ABOVE
Gatekeeper: Jon Skinner (above) and his business platform (below left) through which talent can advertise jobs, communicate, exchange files and transfer payments.



studios, so we're connecting anyone that's looking to get something mastered or needs a studio for a particular use. Rather than getting on Google and searching, you can actually use this. And because there's a tender process, you can really review what studios match your needs. From the studio's perspective, we're providing them with work.

We really want people to get in contact with us, we're looking to get more partners on board. We're really putting ourselves out there to try to make a difference to the industry.

But it's not just about supporting the industry, it's about actually physically doing things together in a very proactive way. While you can share and promote your profile, you're not just making random connections like you might do on a social network, which can be frustrating.

What's the message to the rest of the industry at this point?

The site is live and we've partnered with a number of different industry people and organisations. What we're looking to do now is really work in conjunction with a lot of labels, because we feel that we have a platform that can help them from an A&R perspective to really develop their own artists and tap into other talent that's out there. So, if you're a Bristol label, you don't have to confine yourself to the southwest of England.

Hospital Records have come on board and are a prime example: they've got some artists in Europe, they've got some artists in the UK. They get inundated with demos, most of which are either not good enough or not relevant. With Music Gateway, we can save time and money targeted at getting people connected to the right talent.

RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

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

The shop was initially established in 1991 but I bought it and it became 101 Collector's Records in 2002.

I specialise in secondhand vinyl but I also do new vinyl, CDs and reissues. I get very involved with Record Store Day as well.

How has business changed over the years?

Since 2008 it's been much harder. The first five or six years of being in business were okay but, since the High Street and banking crash, you have to work a lot harder to earn not as much money.

That said, I'm a one-man band, I like to think that I work very hard and we keep going.

How have you had to adapt to those changing conditions?

You have to do longer hours and you have to chase the things that you want to buy a

bit harder. It's all about optimising your time to create the best possible advantage.

You try and expand the online side of things but at the same time

I'm very conscious that I want a face-to-face experience with the people who come into the store.

Where other shops might be doing 50% of their business on the internet I do the vast majority of mine with the people who come in. I certainly use the internet - it's a very helpful tool, especially on the collectable side of things - but I don't want people to think that if they come into the shop, the online stuff isn't here.

People have got to understand that the customer in the shop comes first, and it's the people who support you day-in, day-out that you have to look after. I probably do 90% of my business in the shop.

Have you been getting more



101 COLLECTOR'S RECORDS
101 West Street
Surrey
GU9 7EN
t 01252 734409
w 101collectorsrecords.co.uk

Owner: Andy Hibberd

"Record Store Day is a marvellous thing. It's a good media story and anything that gets people talking about independent stores can only help"

ANDY HIBBERD, 101 COLLECTOR'S RECORDS

new vinyl recently?

Absolutely, yes. Probably every week for the last 12 years somebody has told me that vinyl is coming back - no, it never went away. But, in fairness to the people that think that, certainly there's more vinyl being released.

I've got the new Suede album in my racks, the Johnny Marr album, the Sound City soundtrack, The Hurts... All of this wouldn't have necessarily

come out on vinyl 10 years ago. There were always artists like Oasis and Blur in the Nineties who stayed true to vinyl but now it's almost a surprise if there isn't a vinyl version of an album from the non-mainstream chart acts.

How do you find Record Store Day?

I've participated in every Record Store Day that's been held in the UK and it's gone from having half a dozen people waiting for me to open in the first year that I did it to having more than 75 people queuing the last time I did it - with the first people queuing at 3 am. Some of them are people that you only see once a year but there are other people who you do see every week that

make the effort.

It's a marvellous thing. It's a very good media story and anything that gets the situation of independent stores out there and gets the likes of the BBC talking about indie shops can only help.

How confident are you about the future?

The harder I work, if my rents don't go up, if my business rates are sensible - which they aren't - if I stay healthy... I'm a one-man band, I think there's a future for independent shops. I think as the high streets become identical there is a backlash against that.

I used to be able to think in two-year chunks but now I just think in six-month chunks.

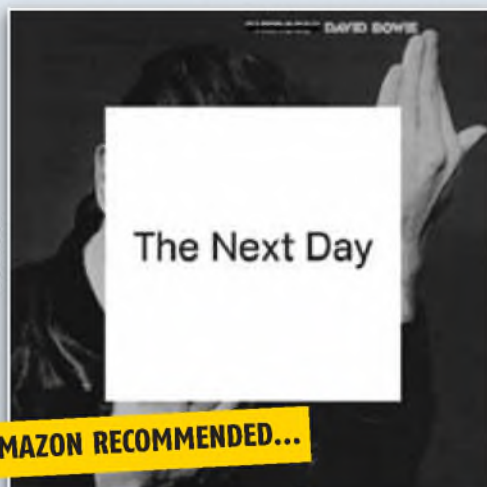
INTERNET vs HUMAN

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



WE SAID WE LIKED...

NICK CAVE... Push The Sky Away



AMAZON RECOMMENDED...

DAVID BOWIE The Next Day



ANDY RECOMMENDED...

STEVEN WILSON The Raven That...

THIS WEEK'S RETAIL CHARTS



FOPP Top 10 retail chart

POS	ARTIST	ALBUM
1	DAVID BOWIE	The Next Day
2	SUEDE	Bloodsports
3	STEVE MASON	Monkey Minds In The Devil's Time
4	LOW	Invisible Way
5	BLACK REBEL MOTORCYCLE CLUB	Specter At The Feast
6	NICK CAVE AND THE BAD SEEDS	Push The Sky Away
7	BILLY BRAGG	Tooth & Nail
8	PHOSPHORESCENT	Muchacho
9	DAUGHTER	If You Leave
10	JOHN GRANT	Pale Green Ghosts



iTunes Top 10 retail chart

POS	ARTIST	ALBUM
1	VARIOUS ARTISTS	Now That's What I Call Music! 84
2	JUSTIN TIMBERLAKE	The 20/20 Experience (deluxe)
3	DEPECHE MODE	Delta Machine
4	BASTILLE	Bad Blood
5	THE STROKES	Comedown Machine
6	ANT & DEC	Ant & Dec: The Essential Collection
7	EMELI SANDE	Our Version Of Events (special edition)
8	THE LUMINEERS	The Lumineers
9	BLUE	Best Of Blue
10	DAVID BOWIE	The Next Day (deluxe)



EMUSIC Top 10 streamed chart

POS	ARTIST	ALBUM
1	PHOSPHORESCENT	Muchacho
2	BILLY BRAGG	Tooth & Nail
3	NICK CAVE & THE BAD SEEDS	Push the Sky Away
4	MARNIE STERN	The Chronicles of Marnia
5	LOW	The Invisible Way
6	JOHN GRANT	Pale Green Ghosts
7	BONOBO	The North Borders
8	WAXAHATCHEE	Cerulean Salt
9	BAAUER	Harlem Shake
10	THE MEN	New Moon

REISSUE REPACKAGE

OUI OUI SI SI JA JA DA DA Special edition 4-disc set
Cooking Vinyl / April 15



The Nutty Boys Madness are soon to release a special edition of their recent album *Oui Oui Si Si Ja Ja Da Da*.

The bumper edition includes an instant download, in the form of a recording from the House of Fun Weekender 2012, amongst many other things.

The physical product offerings include 3 CDs, 1 DVD and 70 tracks, including nine exclusive band demos.

The DVD houses the first-ever live performance of the album, plus there's seven exclusive new album tracks and four exclusive alternate version tracks, a 32-page booklet and *Oui Oui Ouija board game artwork*.

PRE-RELEASE MICHAEL BUBLE BAGS A HAT-TRICK WITH TO BE LOVED

CANADIAN CROONER
Michael Buble has taken the No.1 spot across the board at pre-order this week as his forthcoming album, *To Be Loved*, captures the ground occupied by Depeche Mode and *Now 84* last week.

Other acts making positive moves into Top 5 chart territory include debut placings from Tom Odell at No.2 on the Sainsbury's chart (who also moves up to No.4 at Amazon), and Rod Stewart at No.3. Paramore have moved up at both Amazon and Wow HD where they hit No.3 and No.5 respectively whilst sitting just outside the Top 5 at Sainsbury's at No.6.



Other Top 5 acts this week include OMD, Caro Emerald, Vampire Weekend, The Flaming Lips and Yeah Yeah Yeahs.

The Sainsbury's pre-order chart is abundant with new entries from the likes of Primal Scream (7) and *Imagine Dragons* (9), while spots 11 to 15 are occupied by Laura Marling, Hugh Laurie, Deep Purple, Alison Moyet and *New Kids On The Block*. The latter end of the chart, from No.17 to No.20, sees brand new offerings from Jamie Cullum, Bo Bruce, The Flaming Lips and this year's UK Eurovision entry Bonnie Tyler.

Further new acts appearing this week at pre-order include Deep Purple, Steve Earle & The Dukes (& Duchesses), Madeleine Peyroux, *Bring Me the Horizon*, The Beatles, Agnetha Fältskog, British sea Power, Rob Zombie, Kurt Vile, Willie Nelson, Alison Moyet, Knife and Phoenix.

AMAZON PRE-RELEASE

POS	ARTIST/ ALBUM / LABEL
-----	-----------------------



1	MICHAEL BUBLE <i>To Be Loved</i>
2	DAVID BOWIE <i>The Next Day</i>
3	PARAMORE <i>Paramore</i>
4	TOM ODELL <i>Long Way Down</i>
5	OMD <i>English Electric</i>
6	JIMI HENDRIX <i>People, Hell & Angels</i>
7	IMAGINE DRAGONS <i>Night Visions</i>
8	GABRIELLE APLIN <i>English Rain</i>
9	KILLSWITCH ENGAGE <i>Disarm The...</i>
10	STOOSHE <i>Stooshe</i>
11	STONE SOUR <i>House Of Gold & Bones...</i>
12	RUDIMENTAL <i>Home</i>
13	YEAH YEAH YEAHS <i>Mosquito</i>
14	FALL OUT BOY <i>Save Rock and Roll</i>
15	DEEP PURPLE <i>Now What ?!</i>
16	STEVE EARLE & THE DUKES.. <i>The Low...</i>
17	MADELEINE PEYROUX <i>The Blue Room</i>
18	BRING ME THE HORIZON <i>Sempiternal</i>
19	BEATLES, THE <i>I Saw Her Standing There</i>
20	AGNETHA FÄLTSKOG <i>A</i>

amazon.co.uk

SAINSBURY'S PRE-RELEASE

POS	ARTIST/ ALBUM / LABEL
-----	-----------------------



1	MICHAEL BUBLE <i>To Be Loved</i>
2	TOM ODELL <i>Long Way Down</i>
3	ROD STEWART <i>Time</i>
4	CARO EMERALD <i>The Shocking Miss...</i>
5	VAMPIRE WEEKEND <i>Modern Vampires...</i>
6	PARAMORE <i>Paramore</i>
7	PRIMAL SCREAM <i>More Light</i>
8	DR FEELGOOD <i>All Through The City...</i>
9	IMAGINE DRAGONS <i>Night Visions</i>
10	AGNETHA FÄLTSKOG <i>A</i>
11	LAURA MARLING <i>Once I Was An Eagle</i>
12	HUGH LAURIE <i>Didn't It Rain</i>
13	DEEP PURPLE <i>Now What ?! (Limited Ed)</i>
14	ALISON MOYET <i>The Minutes</i>
15	NEW KIDS ON THE BLOCK <i>10</i>
16	SEASICK STEVE <i>Hubcap Music</i>
17	JAMIE CULLUM <i>Momentum</i>
18	BO BRUCE <i>Before I Sleep</i>
19	THE FLAMING LIPS <i>The Terror</i>
20	BONNIE TYLER <i>Rocks and Honey</i>

Sainsbury's

WOW HD PRE-RELEASE

POS	ARTIST/ ALBUM / LABEL
-----	-----------------------



1	MICHAEL BUBLE <i>To Be Loved</i>
2	THE FLAMING LIPS <i>Terror</i>
3	VAMPIRE WEEKEND <i>Modern Vampires...</i>
4	YEAH YEAH YEAHS <i>Mosquito</i>
5	PARAMORE <i>Paramore</i>
6	FALL OUT BOY <i>Save Rock & Roll</i>
7	STONE SOUR <i>House of Gold & Bones Pt 2</i>
8	JOHN FOGERTY <i>Wrote A Song For...</i>
9	BRITISH SEA POWER <i>Machineries Of Joy</i>
10	AGNETHA FÄLTSKOG <i>A</i>
11	ROB ZOMBIE <i>Venomous Rat...</i>
12	OMD <i>English Electric (Limited CD+DVD)</i>
13	OMD <i>English Electric</i>
14	STEVE EARLE & THE DUKES... <i>Low...</i>
15	KURT VILE <i>Walking On A Pretty Daze</i>
16	WILLIE NELSON <i>Let's Face the Music &...</i>
17	YEAH YEAH YEAHS <i>Mosquito (Deluxe Ed)</i>
18	ALISON MOYET <i>Minutes</i>
19	KNIFE <i>Shaking The Habitual (2CD)</i>
20	PHOENIX <i>Bankrupt! (Deluxe Edition)</i>

WOW HD

PEOPLE

PERSONNEL ANORAK PR CLOSES, FOUNDERS BREAKOUT

■ ANORAK

UK music and brand PR agency Anorak London is to close on April 5. Its director and



co-founder, **EMILY COOPER**, will immediately return to the music industry with new digital creative PR agency Everything Counts.

Fellow Anorak co-founder **LAURA MARTIN** has launched Real Life PR.

Launched in 2003, Anorak's 20-person team worked across divisions in national press, national radio, digital PR and creative social media.

Its clients included artists such as Angel Haze, Basement Jaxx, Ghostpoet, Michael Kiwanuka and Teenage Fanclub, as well as brands including Channel 4 and Pernod Absinthe.

Cooper was the driving force behind the launch of Anorak's digital department in 2008 and managed the team.

She told *Music Week*: "I'm excited about being able to dedicate all of my time to working

with artists and events again as opposed to running a large team – it's the reason I got into the industry in the first place. I'm also a digital geek and this is a natural direction for me to take."

For now, Everything Counts' roster includes Øya Festival, Pitchfork Music Festival: Paris, LIFE, Pascal, and Young Knives.

■ NME

GREG COCHRANE has been appointed editor of NME.com. He joins from his position as music journalist for BBC Radio 1 and 1Xtra Newsbeat.

■ MAGIC

Capital FM's one-time breakfast show co-host **DENISE VAN OUTEN** is



returning to radio to present a series of programmes on Bauer-owned Magic 105.4.

The actress and presenter will begin a 12-week run of shows on Saturday, March 30 from 1 to 3pm

in which she will play some of her favourite songs in addition to listeners' choices.

Magic 105.4 programming director Pete Simmons added: "We are delighted to welcome one of the nation's favourite female entertainers to London's number one commercial radio station. Following Denise's recent fantastic performances on Strictly Come Dancing we are eagerly anticipating her entertaining London every Saturday from 1pm to 3pm."

■ EMUSIC

eMusic has confirmed that its president and CEO **ADAM KLEIN** has left the



position to move into a consultancy role for Media Arc – the result of a new merger between eMusic and e-book distributor K-NFB founded by Blio reader creator Roy Kurzweil.

While eMusic and K-NFB will still exist as a separate operating units, the new Media Arc company said

that it hoped to leverage their combined technologies "to create a consumer-centric interface that makes discovering, interacting with, and purchasing all kinds of media content more accessible and seamless for consumers."

A spokesperson for the digital music service told *Music Week*: "Adam Klein transitioned into a consultant role in conjunction with the merger, and will now act as a senior advisor to Media Arc.

"Klein, who oversaw the restructuring of eMusic's business model, the creation of a new personalised discovery platform and new mobile apps, specialises in media industry turnarounds that allow companies to realise their next incarnation.

"Klein is largely responsible for helping eMusic evolve into the position it is in today, which made it attractive to the investors of Blio, Inc," the spokesperson added.

■ UMG NORDIC

PER SUNDIN has been appointed senior vice president of the Nordic region for Universal Music Group International. He will report to Universal president of Central Europe Frank Briegmann in the role.



Sundin will continue to serve as chairman and CEO of Universal Music Sweden, while taking on additional responsibility for Universal's operations in Denmark, Finland and Norway.

Sundin previously worked at CBS Records (now Sony Music) in Sweden, rising to managing director. In 2001 he became MD of Sony Music Nordic and, after the merger of Sony and BMG, in 2005 he was appointed to head the combined company in Sweden which became the market leader while under him. He left Sony BMG to head Universal Music Sweden in 2008.

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

#72 **PJ BLOOM**,
Music Supervisor /
Partner, Neophonic

PJ Bloom is one of the most-renowned music supervisors in the entertainment industry, having created and produced unique soundtracks for over 50 films, hundreds of television episodes, video games, advertisements and even amusement park rides.

As well as working with a number of high-profile filmmakers and television producers, Bloom's career soundtrack sales total more than 50 million singles and 13 million albums worldwide. As the music supervisor for the entire Glee franchise, his work holds the record for most charted songs by a single act in Billboard Hot 100 chart history, surpassing Elvis Presley, The Beatles and James Brown.

Bloom is also an award-winning music publisher (in 2009 he signed Far East Movement whose No.1 hit single Like A G6 contributed to their 13 million-plus worldwide



single sales) and a partner at Neophonic, one of the largest music supervision firms in the US.

In 2012, he placed at No.80 on *Billboard's* annual Power 100 List and was named music supervisor of the Year by the American Association of Independent Music (A2IM).

He is a two-time BMI Pop Award winner, two-time BMI Urban Award winner, two-time ASCAP Pop Award winner and has received a host of other awards and accolades.

He is also a founding member of the Guild of Music Supervisors (GMS) and has also been a club DJ for over 25 years.

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

RYAN WALTER, Artist Manager, Interlude Artists

"Within weeks of completing my Computer Science post-grad in 2011 I set my sights on approaching a number of key music organisations I'd taken note of over the course of the year.

"Three months later I was fortunate enough to be given an opportunity by Hayley Taylor and Mike Dowuona at Lucid to work on digital campaigns for some of the biggest names in music; this break also led to my first major label experience, working at Sony as part of the digital team at RCA, which was a dream come true.

"Following this, I was welcomed into the fold at Pivotal PR to head up the newly-established online team and work across some incredible campaigns for both independent and major signed artists.

"My hunger to pursue artist management was growing by the day and eventually I took the plunge and set up my own management company Interlude Artists and I've loved every day since!"

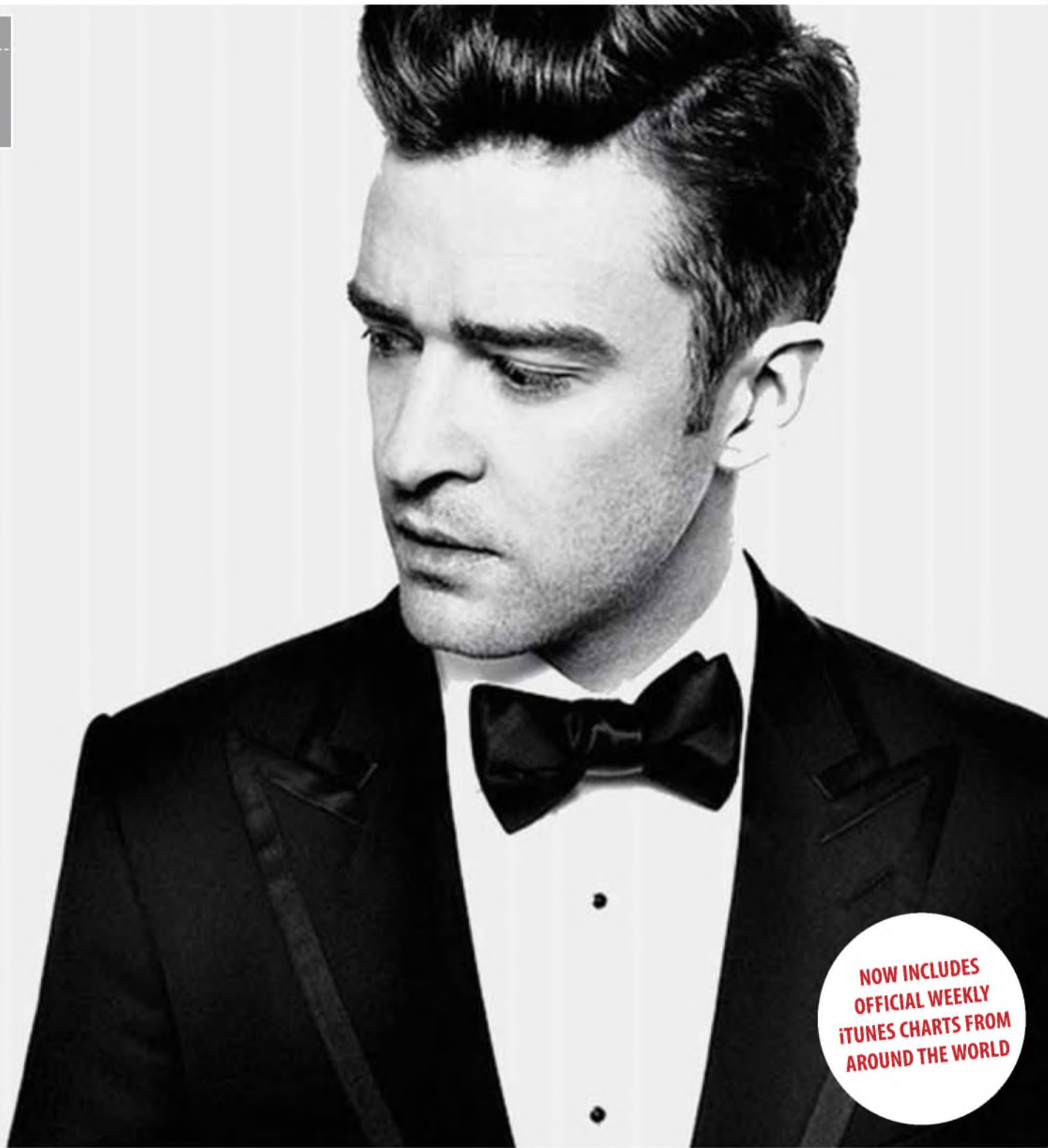


TOP TIP

Listen to every conversation you can, no matter how irrelevant it may seem at the time, and keep notes along the way – they could well prove useful later on.

34 SINGLES AND ALBUMS

The 20/20 Experience by Justin Timberlake is No.1 on the Official UK Albums Chart



NOW INCLUDES
OFFICIAL WEEKLY
iTUNES CHARTS FROM
AROUND THE WORLD

CHARTS FOCUS



36 UK AIRPLAY & STREAMING

Bastille are still No.1 on the UK streaming chart with Pompeii

38 EU AIRPLAY & GLOBAL SALES

David Bowie and Bon Jovi are going head-to-head on the world's album scene

40 COMPILATIONS & INDIES

Pop Party 11 shifts Trevor Nelson off the top spot on the compilation chart



41 CLUB

Nicky Romero tops the club chart again with his latest vs. track featuring Avicii

44 ANALYSIS

Alan Jones crunches the crucial numbers from the Official UK Charts

46 KEY RELEASES & PRODUCT

Rod Stewart's first LP of new material in almost 20 years is Album of the Week

CHARTS UK ALBUMS WEEK 12



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

THE OFFICIAL UK ALBUMS CHART

THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL/CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL/CATALOGUE NUMBER (DISTRIBUTOR)
1	New		JUSTIN TIMBERLAKE The 20/20 Experience RCA 88765478501 (ARV) (Timbaland/Timberlake/Harmon/Knox)	39	75	24	DAVID BOWIE Best Of Bowie EMI 5398212 (E) 1★2★ (Various)
2	1	2	DAVID BOWIE The Next Day RCA 88765461862 (ARV) (Bowie/Voxon/It)	40	38	41	ALT-J An Awesome Wave Infectious INFECT134CD (PIAS) (Andrew)
3	3	58	EMELI SANDE Our Version Of Events Virgin 5099946376725 (E) 6★ (Spencer/Haynie/Naughty Boy/Mojam/Herrnau/Millard/Harrison/Craze/Hoax/Keys/Sander/Slater/Alkins)	41	31	54	BON JOVI Greatest Hits Mercury 2752339 (ARV) 2★1★ (Fairbairn/Boji Jovi/Ebbin/Sambora/Shanks/Rock/Collins/Beison)
4	10	11	MOTION PICTURE CAST RECORDING Les Miserables Polydor 3724585 (ARV) (McCutcheon/Metcalfe)	42	36	113	ADELE 21 XLXCD520 (PIAS) 16★10★ (FT Smith/Rubin/Epworth/Abbiss/Wilson/Adkins)
5	4	3	BASTILLE Bad Blood Virgin CDV3097 (E) (Smith/Crew)	Re-entry			PINK FLOYD The Dark Side Of The Moon EMI 0289552 (E) 9★ (Pink Floyd)
6	5	15	BRUNO MARS Unorthodox Jukebox Atlantic 7567876171 (ARV) (The Smeezingtons/Bhasker/Haynie/Ranson/B.Bianco/Epworth/Chin-Quee/Diplo)	44	New		LOW The Invisible Way Sub Pop SP1030 (PIAS) (Tweedy)
7	8	27	PINK The Truth About Love RCA 88725452422 (ARV) (Kurstin/Bhasker/Walker/Hill/Haynie/Martin/Shellback/Mann/Schuler/D) Khaili/Chin Injeti/Tracklacers/Wilson/bc)	45	42	17	NEIL DIAMOND The Very Best Of Neil Diamond: The Original Studio Recordings Columbia 88765405872 (ARV) (Diamond/Gaudio/Roberson/Catalano/Coghill/Barry/Greenwich/Moman/Rubin)
8	6	3	STEREOPHONICS Graffiti On The Train Stylus STYLUSCD3 (E) (Jones/Lowe)	46	52	13	BLUE Best Of Innocent/Angel (ARV) 1★ (StarGate/Cutfather/Joe/Ruffin/Craigie/The True North/Hoves/Harrington/Jensen/Larsson/Deekay/Bayyan/Guest/Egan/Reid/Padley/Godfrey)
9	2	2	BON JOVI What About Now Mercury 3729825 (ARV) (Boji Jovi/Shanks/Sambora/King)	47	40	44	FUN. Some Nights Atlantic/Fueled By Ramen 7557882528 (ARV) 1★ (Bhasker/Haynie/JakeOne)
10	New		SUEDE Bloodsports Suede SUECDX001 (ACA Arv) (Buller)	48	37	105	BRUNO MARS Doo-Wops & Hooligans Elektra 7557883304 (ARV) 5★2★ (The Smeezingtons/Needlz/The Supa Dups)
11	29	23	THE LUMINEERS The Lumineers Decca 3712589 (ARV) (Haddock)	49	22	4	MICHAEL BALL Both Sides Now USM Media USMT/CO005 (SEM) (Patrick)
12	7	26	MUMFORD & SONS Babel Geffen/Int. Of The Road/Island 0892038002619 (ARV) 2★ (Dravs)	50	New		CLUTCH Earth Rocker Weathermaker WMO27 (Essential/GEM) (Machine/tbc)
13	New		BILLY BRAGG Tooth & Nail Cooking Vinyl COOKCD580 (Essential/GEM) (Henry)	51	16	2	JOHN GRANT Pale Green Ghosts Bella Union BELLACD377 (rom arv) (Veira/Grant)
14	14	23	JAKE BUGG Jake Bugg Mercury 3707053 (ARV) 1★ (Ancher/Crossey/Prime/Hart/Hunt)	52	32	13	ALFIE BOE Storyteller Decca 3710514 (ARV) (Hedges)
15	13	17	OLLY MURS Right Place Right Time Epic/Syco 88725416352 (ARV) 2★ (Future Cut/Robson/Harmony/Kelly/Eion/TMS/Fitzmaurice/Bunetta/Ryan/Secon/The Fearless/Frampton/Kipner/Argyle/Brammer/Prime)	53	47	163	MUMFORD & SONS Sigh No More Gentlemen Of The Road/Island 2722538 (ARV) 4★1★ (Dravs)
16	New		DAUGHTER If You Leave 4AD AD3301 (PIAS) (Hae/fel/McDonald/Thomas)	54	48	18	LITTLE MIX DNA Syco 88591938472 (ARV) (Mac/TMS/Stannard/Powell/Hoves/DAFO/Dean/Higgins/Xenomania/Future Cut/Lewine/Bali/Pegasus)
17	21	19	ONE DIRECTION Take Me Home Syco 88725439642 (ARV) 2★ (Raim/Falk/Gosling/Bunetta/Ryan/Fogelmark/Needer/Shellback/Dr. Luke/KoOol.kO/AK/Cirkut/Robson)	55	41	60	LANA DEL REY Born To Die Polydor/Stranger 278/091 (ARV) 1★ (Haynie/Parker/Berger/Robopop/Bhasker/Daly/Sneddon/Bauer-Mein/Novels/Braids/Shux/Skarbek/Hoves)
18	20	24	ELLIE GOULDING Halcyon Polydor 3714241 (ARV) (Eliot/Goulding/MONSIAR/Spencer/Shellboard/Horris/Parker/Stannard/Harris)	56	44	69	OLLY MURS In Case You Didn't Know Epic/Syco 88591940942 (ARV) 3★ (The Fearless/Argyle/Brammer/Robson/Future Cut/Frampton/Jordan-Patrikios/Smith/Fitzmaurice/Heels/Prime/Metropolitan)
19	18	71	BEN HOWARD Every Kingdom Island 0602527958255 (ARV) 1★ (Bord)	57	New		ALEX DAY Epigrams And Interludes Bluray 0859/09542928 (Tunecore) (Day)
20	12	3	DIDO Girl Who Got Away RCA 88765442322 (ARV) (U Armstrong/R Armstrong/Novels/Kurstin/Harrison)	58	New		PHOSPHORESCENT Muchacho Dead Oceans DDC05CD (PIAS) (Houk)
21	17	21	CALVIN HARRIS 18 Months Columbia/Fly Eye 88697859231 (ARV) (Harris/Romero/Reynolds/Knight/Francis)	59	46	21	EVA CASSIDY The Best Of Eva Cassidy Blix Street 0759341010520 (ADA Arv) (Biondo/Cassidy/Williams)
22	11	4	JOSH GROBAN All That Echoes Reprise 0093624945772 (ARV) (Cavallo/Mendez/Afanassieff)	60	New		MARTI PELLOW Hope BK BRCD1 (Absolute Arvato) (Mitchell)
23	27	22	TAYLOR SWIFT Red Mercury/Big Machine 371/314 (ARV) 1★ (Chapman/Swift/Huff/Wilson/Martin/Shellback/Lakoff/Lee/Bhasker)	61	43	2	TIM MCGRAW Two Lanes Of Freedom Big Machine/Decca 3000795 (ARV) (Callimore/McGraw/tbc)
24	28	28	THE SCRIPT 3 Epic/Phonogenic 88725415472 (ARV) (O'Donoghue/Sheehani/Frampton/Berry/Kipner)	62	19	2	SOUND CITY Sound City - Real To Reel - Ost Columbia 88765449921 (ARV) (N/A)
25	15	3	LAURA MVULA Sing To The Moon RCA 88765421752 (ARV) (Brown)	63	74	85	FLEETWOOD MAC The Very Best Of WSM 8122736352 (Absolute) 4★2★ (Various)
26	30	8	BIFFY CLYRO Opposites 14th Floor 2564654693 (ARV) (G.Garth/Biffy Clyro)	64	63	61	THE BLACK KEYS El Camino Nonesuch 7559795331 (ARV) 1★ (Danger/Mouse/The Black Keys)
27	23	24	FLEETWOOD MAC Rumours Rhino 15992/3132 (ARV) 11★ (Fleetwood Mac/Dashut/Latiff)	65	66	70	PINK Greatest Hits? So Far!!! LaFace 88597807232 (ARV) (Perry/Briggs/Austin/Storch/Armstrong/Fields/Mann/Mahoppycha/Dr. Luke/Martin/Kass. Money/Pink/Danjar/Shellback)
28	39	67	DAVID GUETTA Nothing But The Beat Parlophone P373212 (E) 1★ (Guetta/Vee/Loren/Lunford/Riesterer/Blak Kwaw/Afrokj/Lutrell/Avicii)	66	Re-entry		MACKLEMORE & RYAN LEWIS The Heist Mucklemore 0707541525299 (ADA Arv) (Lewis/tbc)
29	24	18	RIHANNA Unapologetic Def Jam 37220/4 (ARV) 1★ (Naughty Boy/Cuetal/Tunfor/Nishi/StarGate/Bianco/Cawood/Fippa/23/PopWansel/Wike Will Made-It/Ba/Future/Chase & Status/Vike/Romero/Tunfor/Ghile/Casella/Various)	67	54	16	JOOLS HOLLAND & HIS R&B ORCHESTRA The Golden Age Of Song Rhino 2554554342 (ARV) (Latham/Holland/Burrow)
30	33	70	ONE DIRECTION Up All Night Syco 88697843642 (ARV) 2★ (Mac/Falk/Yaccob/Rawling/Meehan/Squire/Solomon/Neerth/Stannard/Hoves/Gad/Robson/RedOne/Bezi/Greek/Jimmy Joker/Rawling/Gudino/Rooney)	68	49	5	NICK CAVE & THE BAD SEEDS Push The Sky Away Bad Seed 85001CD (Kobalt/Praper) (Lounay/Nick Cave & The Bad Seeds)
31	New		BLACK REBEL MOTORCYCLE CLUB Specter At The Feast V2/Cooperative VVR/28503 (rom arv) (Goss/Patterson/Allen/Jodni/Reiss)	69	68	19	THE ROLLING STONES Grrr! Polydor 3710815 (ARV) (Various)
32	9	2	HURTS Exile Major Label Epic 88765433522 (ARV) (Hurts/Duenf/Gresh-Marguerat/Herrmann)	70	26	2	STORNOWAY Tales From Terra Firma 4AD CD3304 (PIAS) (Stornoway)
33	25	43	PALOMA FAITH Fall To Grace RCA 8869195512 (ARV) 2★ (Hooper/Gosling/Al Shux/Arnold)	71	62	25	THE XX Coexist Young Turks Y7080CD (PIAS) (Smith)
34	New		STEVE MASON Monkey Minds In The Devil's Time Double 6/Danimo DSO59CD (PIAS) (Mason/Laney)	72	61	24	FRANK OCEAN Channel Orange Def Jam 5710252 (ARV) (Midi Mafia/Malay/Olean/Taylor/Keith/Kopeau/Tyler, The Creator/Pharrell)
35	New		HADOUKEN! Every Weekend Surface Noise SW103CD (Essential/GEM) (LoadStar/Nosie/Blohead/Aeph/Drummond & Bassline)	73	57	20	ROBBIE WILLIAMS Take The Crown Island 3715804 (ARV) (Jackknife Lee)
36	35	80	ED SHEERAN + Asylum 5249864652 (ARV) 5★1★ (Gosling/Hughall/Sheeran/No 1 U)	74	New		BONOBO The North Borders Nu Ju June 5021592875198 (PIAS) (Green)
37	34	6	FOALS Holy Fire Warner Brothers 2564652224 (ARV) (Flood/Maulder)	75	Re-entry		JUSTIN TIMBERLAKE Justified Jive 9224532 (ARV) 5★ (Farrell/Hugo/The Neptunes/Timbaland/The Underdogs/Thomas/Mason Jr/Storch/McKnight/Haggins/Bariss)
38	New		WOODKID The Golden Age Island 372/626 (ARV) (Woodkid/The Shoes/Sebastian)				

Official Charts Company 2013.

Adele 42
 Alt-J 40
 Ball, Michael 49
 Bastille 5
 Biffy Clyro 26
 Black Keys, The 64
 Black Rebel Motor... 31
 Blue 46
 Bowie, David 39
 Bon Jovi 9
 Bon Jovi 41
 Bonobo 74
 Bonobo, David 2

Bowie, David 39
 Bragg, Billy 13
 Bugg, Jake 14
 Cassidy, Eve 99
 Clutch 50
 Daughter 16
 Day, Alex 57
 Diamond, Neil 45
 Dido 20
 Fleetwood Mac 27
 Fleetwood Mac 63
 Fuals 37
 Fun 47

Goulding, Ellie 18
 Grant, John 51
 Groban, Josh 22
 Guetta, David 48
 Hadouken! 35
 Harris, Calvin 21
 Holland, Jools & His R&B Orchestra 67
 Howard, Ben 19
 Hurts 32
 Laura Mvula 25
 Little Mix 54
 Low 44

Lumineers, The 11
 Macklemore & Ryan Lewis 66
 Mars, Bruno 48
 Mars, Bruno 48
 Mason, Steve 34
 McGraw, Tim 51
 Motion Picture Cast Recording 4
 Mumford & Sons 12
 Mumford & Sons 33
 Murs, Oily 15
 Murs, Oily 56

Nick Cave & The... 68
 Ocean, Frank 72
 One Direction 17
 One Direction 30
 Paloma Faith 33
 Pellow, Marti 60
 Phosphorescent 58
 Pink 7
 Pink 65
 Pink Floyd 43
 Rey, Lana Del 55
 Rihanna 29
 Rolling Stones, The 69

Sande, Emeli 3
 Script, The 24
 Sheeran, Ed 36
 Sound City 62
 Stereophonics 8
 Stornoway 70
 Suede 10
 Swift, Taylor 23
 Timberlake, Justin 1
 Timberlake, Justin 75
 Williams, Robbie 73
 Woodkid 38
 Xx, The 71

Key
 ★ Platinum (300,000)
 ● Gold (100,000)
 ● Silver (50,000)
 ★ European sales

Bill Awards
 Albums
 Josh Groban, All That Echoes (Silver)
 Bastille 3rd Blood (Gold)
 Madness, Oui Oui Si Si Ja Ja Da Da (Gold)
 Emeli Sande, Our Version Of Events (6 x Plat)

CHARTS UK AIRPLAY WEEK 12

Radio playlists are online at www.musicweek.com

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

UK RADIO AIRPLAY CHART TOP 50

POS	LAST	WKS	SALES	CHT	ARTIST / ALBUM / LABEL	TOTAL PLAYS	PLAYS +/-	TOTAL AUD (m)	AUD % +/-
1	1	6	4		BRUNO MARS When I Was Your Man <i>Atlantic</i>	4275	14.12	103.42	14.26
2	2	5	2		JUSTIN TIMBERLAKE Mirrors <i>RCA</i>	4341	7.93	92.33	5.65
3	3	6	18		OLLY MURS Army Of Two <i>Epic/Syco</i>	3475	15.3	85.43	14.24
4	4	4	3		PINK FEAT. NATE RUESS Just Give Me A Reason <i>RCA</i>	3196	23.73	68.19	16.19
5	5	4			MICHAEL BUBLE It's A Beautiful Day <i>Reprise</i>	2137	6.05	58.4	6.43
6	6	23	30		BRUNO MARS Locked Out Of Heaven <i>Elektra</i>	3359	-3.84	56.45	5.59
7	23	5	1		THE SATURDAYS FEAT. SEAN PAUL What About Us <i>Po'ydor</i>	2144	47.35	47.78	56.3
8	7	14	21		RIHANNA FEAT. MIKKY EKKO Stay <i>Def Jam</i>	3257	-0.58	45.78	0.15
9	9	11	22		EMELI SANDE Clown <i>Virgin</i>	3148	-6.09	41.15	-7.76
10	11	17	17		TAYLOR SWIFT I Knew You Were Trouble <i>Mercury/Big Machine</i>	2655	-10.18	40.73	-3.89
11	10	25	37		SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child <i>Virgin</i>	1913	-5.44	39.33	-8.24
12	8	8	7		MACKLEMORE FEAT. RYAN LEWIS & WANZ Thrift Shop <i>Atlantic</i>	1522	-3.37	37.98	-15.41
13	14	7	10		AVICII V NICKY ROMERO I Could Be The One <i>Postiva/Virgin</i>	1395	-5.81	36.69	-6.74
14	16	10	14		JUSTIN TIMBERLAKE FEAT. JAY-Z Suit & Tie <i>RCA</i>	1512	-1.43	36.08	0.7
15	35	2			CARO EMERALD Tangled Up <i>Dramatic/Grand Mono</i>	184	97.85	35.82	54.8
16	22	3	8		BRIDGIT MENDLER Ready Or Not <i>Hollywood/Po'ydor</i>	2358	16.85	34.74	12.1
17	13	7	5		BASTILLE Pompeii <i>Virgin</i>	1965	19.45	34.58	-17.49
18	12	22	58		LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful <i>Syco</i>	2303	-15.11	33.51	-20.82
19	20	28	61		ROBBIE WILLIAMS Candy <i>Island</i>	1930	5.93	33.18	0.48
20	15	24	51		OLLY MURS FEAT. FLO RIDA Troublemaker <i>Epic</i>	2554	-5.96	32.78	-12.31
21	21	7	9		DISCLOSURE FEAT. ALUNAGEORGE White Noise <i>Island/PMR</i>	1078	13.12	32.27	4.03
22	26	2			MICK HUCKNALL Turn Back The Hands Of Time <i>SimplyRed.com</i>	211	108.91	32.05	15
23	41	2	11		TAYLOR SWIFT 22 <i>Mercury/Big Machine</i>	1228	46.71	32	67.28
24	39	3			DUKE DUMONT FEAT. A**M**E & MNEK Need U (100%) <i>MoS/Blas? Bcys Club</i>	1082	51.54	31.75	47.95
25	18	5	6		ONE DIRECTION One Way Or Another (Teenage Kicks) <i>Syco</i>	1503	-3.96	27.67	-17.01
26	33	11	33		CALVIN HARRIS FEAT. TINIE TEMPAH Drinking From The Bottle <i>Columbia</i>	1141	10.45	26.63	9.91
27	28	24	76		MAROON 5 One More Night <i>A&M/Octone/Polydor</i>	1476	-12.56	25.63	-3.03
28	27	6	12		THE LUMINEERS Ho Hey <i>Decca</i>	1411	0.5	24.93	-8.51
29	19	5	73		MAROON 5 Daylight <i>A&M/Octone/Polydor</i>	1291	2.38	23.96	-28.07
30	25	15	28		WILL.I.AM FEAT. BRITNEY SPEARS Scream & Shout <i>Interscope</i>	1471	-10.52	23.93	-15.08
31	29	2			SIMPLE MINDS Broken Glass <i>Park Virgin</i>	96	50	23.76	-6.01
32	17	4			ROBBIE WILLIAMS Be A Boy <i>Island</i>	1678	15.01	23.66	-33.61
33	31	2			ANDY BURROWS If I Had A Heart <i>PIAS</i>	280	145.61	23.2	-7.46
34	36	25	48		RIHANNA Diamonds <i>Def Jam</i>	1254	-4.93	22.7	-0.39
35	37	5	91		ARLISSA Sticks And Stones <i>London/Universal</i>	260	56.63	22.64	0.71
36	30	32	65		THE SCRIPT FEAT. WILL.I.AM Hall Of Fame <i>Epic/Phonogenic</i>	1418	-10.42	22.26	-11.67
37	32	19	52		PINK Try <i>RCA</i>	1425	-13.22	21.9	-12.47
38	24	15	50		JAMES ARTHUR Impossible <i>Syco</i>	1705	-18.96	20.88	-27.85
39	72	1			RUDIMENTAL FEAT. ELLA EYRE Waiting All Night <i>Asylum</i>	576	0	20.08	0
40	48	53			OLLY MURS Dance With Me Tonight <i>Epic/Syco</i>	997	-4.13	19.23	11.28
41	61	1	13		NICOLE SCHERZINGER Boomerang <i>Interscope</i>	1334	0	19.07	0
42	40	5	26		ELLIE GOULDING Explosions <i>Polydor</i>	480	-13.82	18.56	-8.39
43	34	22	99		ALICIA KEYS Girl On Fire <i>RCA</i>	1137	-8.45	18.47	-20.73
44	RE				LADY ANTEBELLUM Need You Now <i>Capitol</i>	1091	0	18.04	0
45	45	2	19		THE 1975 Chocolate <i>Dirty Hit</i>	593	40.86	17.96	2.39
46	43	84			MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger <i>A&M/Octone/Polydor</i>	1092	-1.18	17.58	-2.98
47	RE				ADELE Rolling In The Deep <i>XL</i>	1081	0	17.39	0
48	42	59			GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Island</i>	1066	0.28	17.3	-9.14
49	44	3	23		THE SCRIPT If You Could See Me Now <i>Epic/Phonogenic</i>	1733	20.94	17.13	-2.73
50	RE				CARLY RAE JEPSEN Call Me Maybe <i>Interscope</i>	954	0	16.42	0

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

UK TV AIRPLAY CHART TOP 40

POS	LAST	ARTIST / ALBUM / LABEL	AUDIENCE ('000s)
1	6	NICOLE SCHERZINGER Boomerang / <i>Interscope</i>	3000
2	1	BRIDGIT MENDLER Ready Or Not / <i>Hollywood/Po'ydor</i>	2602
3	11	PINK FEAT. NATE RUESS Just Give Me A Reason / <i>RCA</i>	2386
4	36	TAYLOR SWIFT 22 / <i>Mercury/Big Machine</i>	2368
5	4	MACKLEMORE FEAT. RYAN LEWIS & WANZ Thrift Shop / <i>Atlantic</i>	2365
6	15	NELLY Hey Porsche / <i>Republic/Island</i>	2352
7	3	WILEY FEAT. CHIP Reload / <i>Warner Brothers/One More Tune</i>	2288
8	2	ONE DIRECTION One Way Or Another (Teenage Kicks) / <i>Syco</i>	2235
9	8	RIHANNA FEAT. MIKKY EKKO Stay / <i>Def Jam</i>	2124
10	9	OLLY MURS Army Of Two / <i>Epic/Syco</i>	2124
11	5	BRUNO MARS When I Was Your Man / <i>Atlantic</i>	2104
12	12	DISCLOSURE FEAT. ALUNAGEORGE White Noise / <i>Island/PMR</i>	2103
13	7	AVICII V NICKY ROMERO I Could Be The One / <i>Postiva/Virgin</i>	2079
14	13	BASTILLE Pompeii / <i>Virgin</i>	1781
15	18	JUSTIN TIMBERLAKE FEAT. JAY-Z Suit & Tie / <i>RCA</i>	1684
16	28	AMELIA LILY Party Over / <i>Xenomani/RCA</i>	1683
17	10	THE SATURDAYS FEAT. SEAN PAUL What About Us / <i>Po'ydor</i>	1679
18	14	WILL.I.AM FEAT. BRITNEY SPEARS Scream & Shout / <i>Interscope</i>	1650
19	16	TAYLOR SWIFT I Knew You Were Trouble / <i>Mercury/Big Machine</i>	1327
20	56	JUSTIN TIMBERLAKE Mirrors / <i>RCA</i>	1325
21	23	BRUNO MARS Locked Out Of Heaven / <i>Elektra</i>	1320
22	17	DUKE DUMONT FEAT. A**M**E & MNEK Need U (100%) / <i>MoS/Blas? Bcys Club</i>	1317
23	20	CALVIN HARRIS FEAT. TINIE TEMPAH Drinking From The Bottle / <i>Columbia</i>	1297
24	29	K. KOKE FT. RITA ORA Lay Down Your Weapons / <i>Roc Nation/RCA</i>	1258
25	21	THE SCRIPT If You Could See Me Now / <i>Epic/Phonogenic</i>	1165
26	19	DIZZEE RASCAL Bassline Junkie / <i>Dirtee Stank/Island</i>	1164
27	26	CARLY RAE JEPSEN Tonight I'm Getting Over You / <i>Interscope</i>	1134
28	22	EMELI SANDE Clown / <i>Virgin</i>	961
29	25	ELLIE GOULDING Explosions / <i>Polydor</i>	796
30	27	RIHANNA Diamonds / <i>Def Jam</i>	763
31	NEW	PITBULL FEAT. CHRISTINA AGUILERA Feel This Moment / <i>JMR 30S/Polo Grounds</i>	738
32	32	DRAKE Started From The Bottom / <i>Cash Money/Island</i>	717
33	24	BINGO PLAYERS FEAT. FAR EAST MOVEMENT Get Up (Rattle) / <i>MoS</i>	702
34	31	RIIA ORA Radioactive / <i>Columbia/Roc Nation</i>	645
35	40	THE LUMINEERS Ho Hey / <i>Decca</i>	644
36	33	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child / <i>Virgin</i>	574
37	38	PITBULL FEAT. TJR Don't Stop The Party / <i>London/Universal</i>	562
38	76	IMAGINE DRAGONS It's Time / <i>Interscope</i>	508
39	34	PSY Gangnam Style / <i>Island</i>	500
40	30	LITTLE MIX Change Your Life / <i>Syco</i>	498

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

UK AIRPLAY ANALYSIS

BY ALAN JONES

Bruno Mars' fourth No.1 hit on the radio airplay chart, When I Was Your Man marks its third week at the summit by becoming the first track to secure an audience of more than 100m in a week so far in 2013.

With an increase on 529 plays and 12.91m listeners week-on-week, the track achieves huge totals of 4,275 plays and 103.42m audience impressions.

It is the biggest weekly audience achieved by any Mars (pictured) single to date, and includes contributions of 21 plays from Radio One and 16 plays from Radio Two - the tenth and third best tallies of recordings on the

stations, respectively - which provided a combined 33.05% of the track's audience. 542 plays on the Capital Network generated a further 13.30% share.

Mars' nearest rival remains **Justin Timberlake**, whose Mirrors also had another great week, adding 319 plays and nearly 5m listeners to achieve an audience of nearly 92.34m from 4,341 spins while remaining at No.2.

The songs placed between third and sixth on last week's chart - Army Of Two by **Ollly Murs**, Just Give Me A Reason by **Pink feat Nate Ruess**, It's A Beautiful Day by **Michael Buble**, and Mars' last



Bruno Mars

single, Locked Out Of Heaven - are also non-movers, marking the first freeze of the top six in over a year.

After improving only 24-23 last week, What About Us leaps to No.7 for **The Saturdays (feat. Sean Paul)**. Racking up the week's awards for both biggest increase in plays - up by 689 (57.35%) from 1,455 to 2,144 - and audience, which surged 17.20m (56.25%) to 47.78m - it secured 34.42% of its audience from 24 plays on Radio One, and 28.74% of its audience from 580 plays on the nine stations in the Capital Network each of which aired it between 66 and 63 times by each. Its highest play tally elsewhere was 60 on Smash Hits Radio.

Sliding 6-11 on its second week on the OCC sales chart, **Nicole Scherzinger's** Boomerang

advances 61-41 on the radio airplay chart and, more impressively, explodes 9-1 on the TV airplay chart where it ends a four week run in pole position for **Macklemore & Ryan Lewis's Thrift Shop (feat. Wanz)**.

Boomerang's promotional videoclip secured 714 airings throughout last week - an increase of 145 over the previous frame - including top tallies of 73 plays on Chart Show TV, 71 plays on Capital TV and 56 plays on Chart Show Dance.

The video for **Taylor Swift's** latest single, 22, is the fastest mover on the chart, exploding 50-12, with an almost fivefold increase in plays, from 121 to 535. Its biggest supporters: Capital TV (88 plays), Chart Show TV (83 plays) and Starz (68 plays).

CHARTS STREAMING WEEK 12

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Official Streaming Chart



OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	BASTILLE Pompeii <i>Virgin</i>
2	3	JUSTIN TIMBERLAKE Mirrors <i>RCA</i>
3	2	MACKLEMORE/RYAN LEWIS/WANZ Thrift Shop <i>Macklemore</i>
4	5	BRUNO MARS When I Was Your Man <i>Atlantic</i>
5	4	AVICII VS NICKY ROMERO I Could Be The One <i>Postiva/Virgin</i>
6	10	PINK FT NATE RUESS Just Give Me A Reason <i>RCA</i>
7	6	DISCLOSURE FT ALUNAGEORGE White Noise <i>Island/Pmr</i>
8	7	LUMINEERS Ho Hey <i>Decca</i>
9	8	ONE DIRECTION One Way Or Another (Teenage Kicks) <i>Syco Music</i>
10	24	JUSTIN TIMBERLAKE FT JAY Z Suit & Tie <i>RCA</i>
11	28	BRIDGIT MENDLER Ready Or Not <i>Hollywood</i>
12	11	CALVIN HARRIS FT TINIE TEMPAH Drinking From The Bottle <i>Columbia</i>
13	12	BRUNO MARS Locked Out Of Heaven <i>Atlantic</i>
14	13	BASTILLE Flaws <i>Virgin</i>
15	9	BASTILLE Bad Blood <i>Virgin</i>
16	14	EMELI SANDE Clown <i>Virgin</i>
17	15	WILL I AM FT BRITNEY SPEARS Scream & Shout <i>Interscope</i>
18	18	MUMFORD & SONS I Will Wait <i>Gentlemen Of The Road/Island</i>
19	20	BEN HOWARD Only Love <i>Island</i>
20	19	IMAGINE DRAGONS Radioactive <i>Interscope</i>
21	21	SWEDISH HOUSE MAFIA/MARTIN Don't You Worry Child <i>Virgin</i>
22	16	BAAUER Harlem Shake <i>Mad Decent</i>
23	17	FOALS My Number <i>Warner Bros</i>
24	22	RIHANNA Diamonds <i>Def Jam</i>
25	23	ELLIE GOULDING Explosions <i>Polydor</i>
26	25	BASTILLE Things We Lost In The Fire <i>Virgin</i>
27	50	1975 Chocolate <i>Dirty Hit</i>
28	31	FALL OUT BOY My Songs Know What You Did In The Dark <i>Def Jam</i>
29	38	WILEY FT CHIP Reload <i>One More Tune/Warner Bros</i>
30	36	OLLY MURS Army Of Two <i>Epic</i>
31	27	LABRINTH FT EMELI SANDE Beneath Your Beautiful <i>Syco Music</i>
32	26	JAMES ARTHUR Impossible <i>Syco Music</i>
33	30	ONE DIRECTION Kiss You <i>Syco Music</i>
34	32	CALVIN HARRIS/FLORENCE WELCH Sweet Nothing <i>Columbia</i>
35	29	BASTILLE Overjoyed <i>Virgin</i>
36	33	OLLY MURS FT FLO RIDA Troublemaker <i>Epic</i>
37	NEW	SATURDAYS FT SEAN PAUL What About Us <i>Polydor</i>
38	55	FLEETWOOD MAC Everywhere <i>Wea</i>
39	37	PSY Gangnam Style <i>Republic Records</i>
40	40	SCRIPT FT WILL I AM Hall Of Fame <i>Epic/Phonogenic</i>
41	35	DRAKE Started From The Bottom <i>Cash Money/Republic Records</i>
42	34	GABRIELLE APLIN Please Don't Say You Love Me <i>Parlophone</i>
43	NEW	JUSTIN TIMBERLAKE Pusher Love Girl <i>RCA</i>
44	39	DIZZEE RASCAL Bassline Junkie <i>Dirtee Stank</i>
45	41	BEN HOWARD Keep Your Head Up <i>Island</i>
46	74	SCRIPT If You Could See Me Now <i>Epic/Phonogenic</i>
47	44	OF MONSTERS & MEN Little Talks <i>Republic Records</i>
48	46	BASTILLE Laura Palmer <i>Virgin</i>
49	43	BEN HOWARD Old Pine <i>Island</i>
50	99	NICOLE SCHERZINGER Boomerang <i>Interscope</i>
51	42	DISCLOSURE FT SAM SMITH Latch <i>Island/Pmr</i>
52	48	ONE DIRECTION Little Things <i>Syco Music</i>
53	45	JAKE BUGG Lightning Bolt <i>Mercury</i>
54	52	BASTILLE These Streets <i>Virgin</i>
55	70	MACKLEMORE/RYAN LEWIS/DALTON Can't Hold Us <i>Macklemore</i>
56	NEW	NELLY Hey Porsche <i>Republic Records</i>
57	56	MAROON 5 One More Night <i>A&M/Octone</i>
58	57	JAY-Z & KANYE WEST N****S In Paris <i>Roc-A-Fella</i>
59	58	BASTILLE Icarus <i>Virgin</i>
60	51	ALT-J Breezeblocks <i>Infectious Music</i>
61	NEW	JUSTIN TIMBERLAKE Don't Hold The Wall <i>RCA</i>
62	68	TAYLOR SWIFT We Are Never Ever Getting Back Together <i>Mercury</i>
63	62	GOTYE FT KIMBRA Somebody That I Used To Know <i>Island</i>
64	NEW	JUSTIN TIMBERLAKE Strawberry Bubblegum <i>RCA</i>
65	53	BEN HOWARD The Wolves <i>Island</i>
66	64	FLORENCE & THE MACHINE Spectrum <i>Island</i>
67	49	KESHA Die Young <i>Kemosabe/Rca</i>
68	61	FUN FT JANELLE MONAE We Are Young <i>Atlantic/Fueled By Ramen</i>
69	69	ZEDD FT FOXES Clarity <i>Interscope</i>
70	71	DAVID GUETTA FT SIA Titanium <i>Parlophone</i>
71	78	PINK Try <i>RCA</i>
72	72	SKRILLEX FT SIRAH Bangarang <i>Asylum</i>
73	66	BASTILLE Oblivion <i>Virgin</i>
74	76	LAURA MVULA Green Garden <i>RCA</i>
75	63	ELLIE GOULDING Anything Could Happen <i>Polydor</i>



CLIMBER: BRIDGIT MENDLER



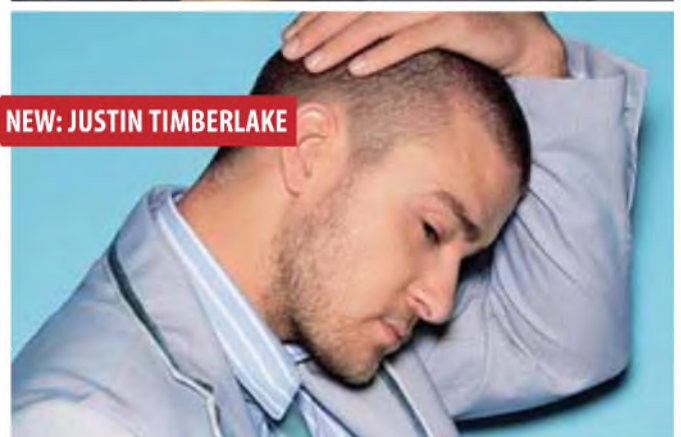
CLIMBER: 1975



NEW: SATURDAYS



NEW: NELLY



NEW: JUSTIN TIMBERLAKE

CHARTS EU AIRPLAY WEEK 11



PAN-EUROPEAN

POS	ARTIST/ALBUM / LABEL
1	MACKLEMORE & RYAN LEWIS FEAT. WANZ Thrift Shop WEA
2	MARS, BRUNO When I Was Your Man WEA
3	MARS, BRUNO Locked Out Of Heaven WEA
4	RIHANNA FEAT. EKKO, MIKKY Stay UNI
5	TIMBERLAKE, JUSTIN Mirrors SME
6	LUMINEERS, THE Ho Hey UNI
7	SWIFT, TAYLOR I Knew You Were Trouble UNI
8	WILL.I.AM FEAT. SPEARS, BRITNEY Scream & Shout UNI
9	RIHANNA Diamonds UNI
10	PINK Try SME

Italy:

Jutty Ranx



DENMARK

POS	ARTIST/ALBUM / LABEL
1	SWIFT, TAYLOR I Knew You Were Trouble UNI
2	NIK & JAY FEAT. LISA ROWE United CPH
3	PANAMAH Boern Af Natten UNI
4	LANGER, MADS Elephant SME
5	MARS, BRUNO When I Was Your Man WEA
6	VOLBEAT Cape Of Our Hero UNI
7	PASSENGER Let Her Go SME
8	MAROON 5 Daylight UNI
9	BURHAN G Din For Evigt CPH
10	KEY, MARIE Uden Forsvar SME



Netherlands:

Pink

FRANCE

POS	ARTIST/ALBUM / LABEL
1	MACKLEMORE & RYAN LEWIS FEAT. WANZ Thrift Shop WEA
2	RIHANNA FEAT. GUETTA, DAVID Right Now UNI
3	YOUSSOUPHA FEAT. AYNA & SKALPOVITCH On Se Connait BLV
4	LUMINEERS, THE Ho Hey UNI
5	BINGO PLAYERS FEAT. FAR EAST MOVEMENT Get Up (Rattle) SME
6	RIHANNA FEAT. EKKO, MIKKY Stay UNI
7	MARS, BRUNO When I Was Your Man WEA
8	CONRAD, BRICE Oh La PLA
9	ARASH FEAT. PAUL, SEAN She Makes Me Go UNI
10	SAULE FEAT. WINSTON, CHARLIE Dusty Men PIA



Norway:

Taylor Swift

GERMANY

POS	ARTIST/ALBUM / LABEL
1	RIHANNA FEAT. EKKO, MIKKY Stay UID
2	TIMBERLAKE, JUSTIN Mirrors SME
3	ONE REPUBLIC If I Lose Myself UID
4	PASSENGER Let Her Go EOM
5	SCRIPT, THE FEAT. WILL.I.AM Hall Of Fame SME
6	GOULDING, ELLIE Lights UID
7	SWIFT, TAYLOR I Knew You Were Trouble UID
8	PITBULL FEAT. AGUILERA, CHRISTINA Feel This Moment SME
9	BIRDY People Help The People WMG
10	PINK Try SME



Spain:

Bruno Mars

IRELAND

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



Sweden:

Passenger

ITALY

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

NETHERLANDS

POS	ARTIST/ALBUM / LABEL
1	PINK FEAT. RUESS, NATE Just Give Me A Reason SME
2	KLANKARUSSELL Nonnantanz UNI
3	MACKLEMORE & RYAN LEWIS FEAT. WANZ Thrift Shop WEA
4	WILL.I.AM FEAT. SPEARS, BRITNEY Scream & Shout UNI
5	MAROON 5 Daylight UNI
6	LOIS, LISA Silhouette SME
7	PASSENGER Let Her Go SME
8	MARS, BRUNO Locked Out Of Heaven WEA
9	RIHANNA FEAT. EKKO, MIKKY Stay UNI
10	WILDSTYLEZ FEAT. GEUZEBROEK, NIELS Year Of Summer BEY

NORWAY

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

SPAIN

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

SWEDEN

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

GLOBAL SALES ANALYSIS

■ BY ALAN JONES

With two such seasoned and popular artists going head-to-head after long layoffs, there was never any doubt that the two biggest albums on the world scene last week were going to be **David Bowie's** first album in 10 years, *The Next Day*, and **Bon Jovi's** first since 2009, *What About Now*. Bon Jovi won the headline battle on their home (US) turf, where *What About Now* delivered their fifth No.1 on sales of 96,000, while Bowie (*pictured*) scored a career best No.2 on sales of 85,000. Bowie trounced them

internationally, registering the higher position in 13 of the 21 territories in which both albums debuted - and scoring 12 number ones to Bon Jovi's five. Bowie's album also debuted in five countries in which Bon Jovi's has yet to chart.

Bowie is No.1 in Croatia, The Czech Republic, Denmark, Finland, Flanders, Germany, Ireland, The Netherlands, New Zealand, Sweden, Switzerland and Wallonia. Bon Jovi are top in Australia, Austria, Canada, Spain and The USA.

Bowie's portfolio is completed



by No.2 debuts in all five of the territories in which Bon Jovi are No.1 plus France and Italy, No.3 debuts in Estonia and Iceland, a No.5 debut in Japan, a No.6 debut in Hungary, a No.11 debut in Norway, a No.18 debut in Greece and a No.55 debut in Korea. Bon Jovi's album also charts in Germany, Japan, The Netherlands and Taiwan (2), Finland, Ireland

and Switzerland (3), Hungary (4), The Czech Republic and Italy (5), Denmark (6), Flanders (8), New Zealand (9), Korea (12), Wallonia (16) and France (46).

Mancunian duo **Hurts** charted widely with 2010 debut *Happiness*, and follow-up *Exile* snared entries in 17 countries last week - even beating Bowie (by a place) in Hungary, where they debuted at No.5. *Exile* also made the Top 10 in Finland and Switzerland (2), Germany (3), Austria (4), The Czech Republic (7), Estonia (8), The Netherlands (20), Spain (25), Sweden (30), Denmark (31), Flanders, Ireland and Italy (all 34), Wallonia (62) and Australia (90).

Dido's *Girl Who Got Away* got off to a great start, charting in 20 countries - but it suffers second week declines in all of them except Taiwan (11-5), Wallonia (11-7), France (7-7) and Norway (15-8), while debuting in Poland at No.5.

Mumford & Sons' Grammy and Brits bounces are largely over, with second album *Babel* now only Top 10 in South Africa (5-5), Austria (12-7), Canada (4-7) and The USA (4-9).

With *Troublemaker* and *Army Of Two* continuing to do well, **Olly Murs'** third album *Right Place Right Time* adds debuts in Germany (28) and Austria (30), re-enters the chart in Australia at No.47 and climbs 24-21 in Ireland.

CHARTS SPOTIFY WEEK 12



GLOBAL

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
2	WILL.I.AM Scream & Shout
3	PASSENGER Let Her Go
4	JUSTIN TIMBERLAKE Mirrors
5	IMAGINE DRAGONS Radioactive
6	BRUNO MARS When I Was Your Man
7	THE LUMINEERS Ho Hey
8	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
9	SWEDISH HOUSE MAFIA Don't You Worry Child (Radio Edit)
10	BRUNO MARS Locked Out Of Heaven
11	JUSTIN TIMBERLAKE Suit & Tie
12	THE SCRIPT Hall of Fame
13	CALVIN HARRIS Sweet Nothing
14	RIHANNA Diamonds
15	PITBULL Feel This Moment
16	BAAUER Harlem Shake
17	OF MONSTERS AND MEN Little Talks
18	PINK Just Give Me A Reason
19	ROBIN STJERNBERG You
20	PINK Try

EUROPE

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

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	JAMES ARTHUR Impossible
9	ALT-J Breezeblocks
10	PASSENGER Let Her Go



FRANCE

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
2	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
3	THE LUMINEERS Ho Hey
4	BRUNO MARS Locked Out Of Heaven
5	WILL.I.AM Scream & Shout
6	KAVINSKY Nightcall
7	RIHANNA Diamonds
8	YOUSOUUPHA On Se Connait
9	SASAF AVIDAN One Day / Reckoning Song (Wankelmut Remix) - Radio Edit
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	PASSENGER Let Her Go
4	WILL.I.AM Scream & Shout
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	JUSTIN TIMBERLAKE Mirrors
10	PITBULL Feel This Moment



NETHERLANDS

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
2	WILDSTYLEZ Year Of Summer - Radio Edit
3	PASSENGER Let Her Go
4	WILL.I.AM Scream & Shout
5	BRUNO MARS When I Was Your Man
6	PINK Just Give Me A Reason
7	JUSTIN TIMBERLAKE Mirrors
8	KLANGKARUSSELL Sonnentanz - Original Version
9	RACoon Ocean
10	MATT SIMONS With You

NORWAY

POS	ARTIST/ ALBUM
1	ADELÉN 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	ZARA LARSSON Uncover
7	CIR.CUZ Supernova (feat. Julie Bergan)
8	PASSENGER Let Her Go
9	LUPE FIASCO Battle Scars
10	MADCON In My Head

SPAIN

POS	ARTIST/ ALBUM
1	WILL.I.AM Scream & Shout
2	HENRY MENDEZ Mi Reina
3	PITBULL Feel This Moment
4	BRUNO MARS Locked Out Of Heaven
5	THE SCRIPT Hall of Fame
6	PINK Try
7	RIHANNA Diamonds
8	OF MONSTERS AND MEN Little Talks
9	SWEDISH HOUSE MAFIA Don't You Worry Child (Radio Edit)
10	THE LUMINEERS Ho Hey

SWEDEN

POS	ARTIST/ ALBUM
1	ROBIN STJERNBERG You
2	ANTON EWALD Begging
3	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
4	PASSENGER Let Her Go
5	ZARA LARSSON Uncover
6	SEAN BANAN Copacabana
7	AKI När Solen Går Ner
8	BEHRANG MIRI Jalla Dansa Dawa
9	WILL.I.AM Scream & Shout
10	HÅKAN HELLSTRÖM Det Kommer Aldrig Va Över För Mig

UNITED STATES

POS	ARTIST/ ALBUM
1	JUSTIN TIMBERLAKE Suit & Tie
2	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
3	IMAGINE DRAGONS Radioactive
4	JUSTIN TIMBERLAKE Mirrors
5	BRUNO MARS When I Was Your Man
6	THE LUMINEERS Ho Hey
7	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
8	JUSTIN TIMBERLAKE Pusher Love Girl
9	A\$AP ROCKY F**kin' Problems
10	CALVIN HARRIS Sweet Nothing



CHARTS INDIES/COMPILATIONS WEEK 12



COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | | | | | |
|----|-----|---------|---|----|-----|------------------------|---|
| 1 | NEW | VARIOUS | Pop Party 11 / Sony/UMTV (ARV) | 11 | 5 | VARIOUS | Dreamboats & Petticoats - Dream Lovers / UMTV/EMI TV (ARV) |
| 2 | 1 | VARIOUS | The Trevor Nelson Collection / Sony RCA (ARV) | 12 | 17 | ORIGINAL TV SOUNDTRACK | The Music Of Nashville - Season 1 / Big Machine/Decca (ARV) |
| 3 | NEW | VARIOUS | Clubland X-Treme Hardcore 9 / AATW/UMTV (ARV) | 13 | 8 | VARIOUS | Pop Stars / UMTV/EMI TV (ARV) |
| 4 | 2 | VARIOUS | Call The Midwife - The Album / DMG TV (SDU) | 14 | 12 | VARIOUS | Clubbers Guide 2013 - Mixed By D Howard / MoS (SDU) |
| 5 | 6 | VARIOUS | Now That's What I Call Music 83 / EMI TV/UMTV (E) | 15 | 14 | VARIOUS | Pop Party 10 / Rhina/UMTV (ARV) |
| 6 | NEW | VARIOUS | Sasha - Involver 3 / MoS (SDU) | 16 | NEW | VARIOUS | All Gone Pete Tong Skream - Miami 2013 / In The House |
| 7 | 4 | VARIOUS | Brit Awards 2013 / UMTV (ARV) | 17 | 13 | VARIOUS | 100 Hits - 80S Classics / 100 Hits (SDU) |
| 8 | 7 | VARIOUS | Dermot O'leary - Saturday Sessions 2013 / Sony/UMTV (ARV) | 18 | 13 | VARIOUS | Cooking Songs / Sony RCA (ARV) |
| 9 | 3 | VARIOUS | Saturday Night Club Classics / Ministry (ARV) | 19 | 10 | VARIOUS | Mixmag - The Greatest Dance Tracks / New State |
| 10 | 9 | VARIOUS | Anthems 90S / MoS (SDU) | 20 | 11 | VARIOUS | Desert Island Discs / Sony Classical (ARV) |

INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | |
|----|-----|--|---|
| 1 | 1 | MACKLEMORE FEAT. RYAN LEWIS & WANZ | Thrift Shop / Macklemore (ADA Arv) |
| 2 | 3 | THE 1975 | Chocolate / Dirty Hit (ARV) |
| 3 | 2 | BAAUER | Harlem Shake / Mad Decent (C) |
| 4 | NEW | RECONNECTED | One In A Million / Bannatyne |
| 5 | NEW | JAKWOB FEAT. MAIDAY | Fade / Boom Ting (PIAS) |
| 6 | 4 | ADELE | Skyfall / XL (PIAS) |
| 7 | 5 | STEREOPHONICS | Indian Summer / Stylus/Ignition (E) |
| 8 | 7 | GORGON CITY FEAT. YASMIN | Real / Black Butter |
| 9 | 17 | MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON | Can't Hold Us / Macklemore (ADA Arv) |
| 10 | 6 | BINGO PLAYERS FEAT. FAR EAST MOVEMENT | Get Up (Rattle) / MoS (SDU) |
| 11 | 8 | DROIDEKA | Get Hyper / Droideka |
| 12 | 10 | ZINC FEAT. SASHA KEABLE | Only For Tonight / Rinse (ING) |
| 13 | NEW | LONDON GRAMMAR | Metal & Dust / Metal & Dust |
| 14 | 9 | DJ FRESH | Gold Dust / MoS (SDU) |
| 15 | 11 | SING KING | Need U (100 Percent) / Sing King |
| 16 | 12 | PASSENGER | Let Her Go / Nettwerk (Essential/GEM) |
| 17 | NEW | RYAN LAWRIE | You're Free / Ryan Lawrie |
| 18 | NEW | CARO EMERALD | Tangled Up / Dramatica/Grand Mono (ACA Arv) |
| 19 | 13 | DAUGHTER | Still / 4AD (PIAS) |
| 20 | RE | PUBLIC ENEMY | Harder Than You Think / Slam Jamz |



The 1975 Indie Singles (2)



Macklemore Indie Singles Breakers (2)



Suede Indie Albums (2)



Clutch Indie Albums Breakers (2)



Phosphorescent Indie Albums Breakers (3)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- | | | | |
|----|-----|--|--|
| 1 | 1 | GORGON CITY FEAT. YASMIN | Real / Black Butter (Black Butter) |
| 2 | 5 | MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON | Can't Hold Us / Macklemore (Macklemore) |
| 3 | 2 | ZINC FEAT. SASHA KEABLE | Only For Tonight / Rinse (Rinse) |
| 4 | RE | LONDON GRAMMAR | Metal & Dust / Metal & Dust (Metal & Dust) |
| 5 | 3 | SING KING | Need U (100 Percent) / Sing King (Sing King) |
| 6 | NEW | RYAN LAWRIE | You're Free / Ryan Lawrie (Ryan Lawrie) |
| 7 | 4 | MACKLEMORE & RYAN LEWIS FEAT. MARY LAMBERT | Same Love / Macklemore (Macklemore) |
| 8 | NEW | KRADDY | Android Porn / Glitch Mob Unlimited (Glitch Mob Unlimited) |
| 9 | 8 | JULIO BASHMORE | Au Seve / Broadwalk (Broadwalk) |
| 10 | NEW | PERFECT TWO | Perfect Two / Perfect Two (Perfect Two) |
| 11 | 10 | AWOLNATION | Sail / Red Bull (Red Bull) |
| 12 | 13 | MAJOR LAZER | Watch Out For This (Bumaye) / Because (Because) |
| 13 | 9 | TS7 FEAT. TAYLOR FOWLIS | Heartlight (Polygon) / AATW (Universal Music) |
| 14 | 7 | JOHNNY VILE | Thrift Shop / Johnny Vile (Johnny Vile) |
| 15 | 11 | DISCLOSURE FEAT. SINEAD HARNETT | Boiling / Greco-Roman (Greco-Roman) |
| 16 | NEW | JON COZART | After Ever After / Jon Cozart (Jon Cozart) |
| 17 | NEW | TENORS OF ROCK | Brothers In Arms / Tenors Of Rock (Tenors Of Rock) |
| 18 | 16 | FINK | Warm Shadow / Nirja Tune (Nirja Tune) |
| 19 | RE | JOHN MURPHY | In The House - In A Heartbeat / XL (Xi Beggars) |
| 20 | NEW | SING KING | Waiting All Night / Sing King (Sing King) |

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- | | | | |
|----|-----|-------------------------|---|
| 1 | NEW | LOW | The Invisible Way / Sub Pop (Sub Pop) |
| 2 | NEW | CLUTCH | Earth Rocker / Weathermaker (Weathermaker) |
| 3 | NEW | PHOSPHORESCENT | Muchacho / Dead Oceans (Dead Oceans) |
| 4 | 2 | MACKLEMORE & RYAN LEWIS | The Heist / Macklemore (Macklemore) |
| 5 | NEW | BONOBO | The North Borders / Nirja Tune (Nirja Tune) |
| 6 | NEW | KARL BARTOS | Off The Record / Bureau B (Bureau B) |
| 7 | NEW | DAVID FORD | Charge / The Magnolia Label (The Magnolia Label) |
| 8 | 1 | WORSHIP CENTRAL | Let It Be Known / Integrity/Absolute (Integrity Music) |
| 9 | 7 | ORIGINAL RUDEBOYS | This Life / Gotta Run (Gotta Run) |
| 10 | NEW | JOSH ROUSE | The Happiness Waltz / Yep Roc (Yep Roc) |
| 11 | RE | JACK SAVORETTI | Before The Storm / Fullfill (Fullfill Records) |
| 12 | NEW | LAGAN | Where's Your Messiah Now / Banquet (Banquet!) |
| 13 | 6 | LPO/PARRY | The 50 Greatest Pieces Of Classical / XS (XS) |
| 14 | 3 | CAITLIN ROSE | The Stand-In / Names (Names) |
| 15 | 15 | ANDY BURROWS | Company / Play It Again Sam (Pias Recordings) |
| 16 | 5 | HILLSONG UNITED | Zion / Hillsong (Hillsong) |
| 17 | NEW | JACKIE OATES | Lullabies / ECC (ECC) |
| 18 | 8 | RODRIGUEZ | Coming From Reality / Light In The Attic (Light In The Attic) |
| 19 | NEW | YOUTH LAGOON | Wondrous Bughouse / Fat Possum (Fat Possum) |
| 20 | 10 | ORIGINAL BROADWAY CAST | The Book Of Mormon / Ghostlight (Ghostlight) |

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | |
|----|-----|---------------------------|---|
| 1 | 1 | STEREOPHONICS | Graffiti On The Train / Stylus (E) |
| 2 | NEW | SUEDE | Bloodsports / Suede (ACA Arv) |
| 3 | NEW | BILLY BRAGG | Tooth & Nail / Cooking Vinyl (Essential/GEM) |
| 4 | NEW | DAUGHTER | If You Leave / 4AD (PIAS) |
| 5 | NEW | STEVE MASON | Monkey Minds In The Devil's Time / Double G/Domino (PIAS) |
| 6 | NEW | HADOUKEN! | Every Weekend / Surface Noise (Essential/GEM) |
| 7 | 6 | ALT-J | An Awesome Wave / Infectious (PIAS) |
| 8 | 5 | ADELE | 21 / XL (PIAS) |
| 9 | NEW | LOW | The Invisible Way / Sub Pop (Sub Pop) |
| 10 | 3 | MICHAEL BALL | Both Sides Now / USM Media |
| 11 | NEW | CLUTCH | Earth Rocker / Weathermaker (Essential/GEM) |
| 12 | 2 | JOHN GRANT | Pale Green Ghosts / B2/1's Union (ram arv) |
| 13 | NEW | ALEX DAY | Epigrams And Interludes / Blurise (Tunecore) |
| 14 | NEW | PHOSPHORESCENT | Muchacho / Dead Oceans (PIAS) |
| 15 | 8 | EVA CASSIDY | The Best Of Eva Cassidy / Bix Street (ACA Arv) |
| 16 | NEW | MARTI PELLOW | Hope / BK (Absolute Arvata) |
| 17 | 16 | MACKLEMORE & RYAN LEWIS | The Heist / Macklemore (ADA Arv) |
| 18 | 9 | NICK CAVE & THE BAD SEEDS | Push The Sky Away / Bad Seed |
| 19 | 4 | STORNOWAY | Tales From Terra Firma / 4AD (PIAS) |
| 20 | 13 | THE XX | Coexist / Young Turks (PIAS) |

CHARTS CLUB WEEK 12

Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	17	12	AVICII V NICKY ROMERO I Could Be The One / Positiva/Virgin
2	5	4	MILK & SUGAR Stay Around / Mik & Sugar
3	2	3	SESA FEAT. ERIN In My Life / Do The Hip!
4	9	3	JAKWOB FEAT. MAIDAY Fade / Boom Ting
5	13	3	ARLISSA Sticks And Stones / London/Universal
6	7	5	THE ASTON SHUFFLE VS TOMMY TRASH Sunrise (Won't Get Lost) / Polydor/Outsiders
7	3	8	DUKE DUMONT FEAT. A*M*E & MNEK Need U (100%) / MoS/BloS? Bcys Club
8	15	3	FERRY CORSTEN FEAT. DUANE HARDEN Love Will / Flashover/New State
9	14	2	MENINI & VIANI V JACK & JOY Mexican /Adaptor
10	23	2	RUDIMENTAL FEAT. ELLA EYRE Waiting All Night / Asylum
11	16	2	MORTEN BREUM AND REBECCA & FIONA Larva (Fly Away) / Disco Wax
12	19	4	MARIEN BAKER FEAT. SHAUN FRANK Unbreakable / EMI
13	12	5	CHRIS MALINCHAK So Good To Me / MoS
14	1	5	NICKY ROMERO & NERVO Like Home / Positiva
15	21	3	NICK SKITZ You Got The Love / LNG
16	18	3	TORQUX FEAT. LADY LESHURR Blazin' / MIA
17	20	3	ALEX ROSS-IVER Fire Inside / Alexpop.Com
18	27	2	CALVIN HARRIS FEAT. ELLIE GOULDING I Need Your Love / Columbia
19	NEW		RUSS CHIMES Turn Me Out / Deconstruction/Columbia
20	4	4	SYRON Here / MoS/Black Butter
21	30	5	PLATNUM Love You Tomorrow / All In
22	26	4	RUFF LOADERZ & GROOVETERNAL City Lights / Transmission
23	11	10	PORTER ROBINSON & MAT ZO Easy / MoS/Ariana Beats
24	31	3	YOLANDA BE COOL FEAT. ARAMA MARA Before Midnight / Sweat It Out
25	32	3	THE CATARACS Loud Science Ep / Island
26	25	2	ELLIE GOULDING Explosions / Polydor
27	40	2	PAOLO NOISE FEAT. LEROY BELL Miss Me / Ego
28	39	2	ROBBIE RIVERA FEAT. BLAKE LEWIS All We Are / Black Hole
29	37	2	HEREN I Got Angels / Dirt Jugglez
30	36	2	KADY Z Crashing Down / Fraknwitch
31	NEW		BETSIIE LARKIN & FERRY CORSTEN Stars / Premier
32	28	12	JES & ANDY DUGUID Before You Go / Magik Musik
33	35	2	TOM PIPER, DANIEL FARLEY, SNOB SORILLA The Jam / Hussle
34	24	5	DADA LIFE So Young So High / Polydor/So Much Dada
35	NEW		CAHILL FEAT. KIMBERLEY LOCKE Feel The Love / 3 Beat
36	38	4	ANDAIN What It's Like / Black Hole
37	NEW		DEPECHE MODE Heaven / Columbia
38	29	8	WILEY FEAT. CHIP Reload / Warner/One More Tune
39	6	4	NOISE FREAKZ & JORDEN MILNES Edge Of Letting Go / Ruffloaded
40	NEW		SCHILLER Sleepless / Sleeping Room

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	2	4	ONE DIRECTION One Way Or Another (Teenage Kicks) / Syco
2	10	3	ARLISSA Sticks And Stones / London/Universal
3	5	4	KESHA C'mon / Kemosabe/RCA
4	13	2	JAKWOB FEAT. MAIDAY Fade / Boom Ting
5	19	2	CAHILL FEAT. KIMBERLEY LOCKE Feel The Love / 3 Beat
6	17	2	JUSTIN TIMBERLAKE Mirrors / RCA
7	3	6	DUKE DUMONT FEAT. A*M*E & MNEK Need U (100%) / MoS/BloS? Bcys Club
8	12	4	DADA LIFE So Young So High / Polydor/So Much Dada
9	14	4	THE MEND Where Were You / Smith's
10	22	3	FUZZ FEAT. LIL PIP With The Lights On / Freaktone/Go
11	23	2	ANGEL The World / Island
12	4	4	MAROON 5 Daylight / ABM/Octone/Polydor
13	20	4	PLATNUM Love You Tomorrow / All In
14	9	6	THE SATURDAYS FEAT. SEAN PAUL What About Us / Polydor
15	1	5	NICKY ROMERO & NERVO Like Home / Positiva
16	26	3	YOUNG DON FEAT. NY Living The Dream / Hitmakers Ent
17	NEW		AMELIA LILY Party Over / Xenonania/RCA
18	18	2	THE LOVEABLE ROGUES What A Night / Syco
19	8	5	FAR EAST MOVEMENT FEAT. FLO-RIDA & SIDNEY... Change Your Life / Interscope
20	NEW		RUDIMENTAL FEAT. ELLA EYRE Waiting All Night / Asylum
21	25	2	RUFF LOADERZ & GROOVETERNAL City Lights / Transmission
22	6	7	OLLY MURS Army Of Two / Epic/Syco
23	15	12	AVICII V NICKY ROMERO I Could Be The One / Positiva/Virgin
24	30	2	MISHA B Here's To Everything / Relentless
25	28	2	TYLER JAMES FT. KANO Worry About You / Island
26	NEW		ELLIE GOULDING Explosions / Polydor
27	NEW		PSY Gangnam Style Remix / Republic/Island
28	NEW		KADY Z Crashing Down / Fraknwitch
29	NEW		BOWIE JANE Luv Bomb / BME
30	NEW		STACEY JACKSON Pointing Fingers / 381G

© Music Week. Compiled by DJ feedback and data collected from the following stores, online sites and distributors: BMR Records, CD Paul, Know How, Phonica, Pure Groove, Itax (Londori), Eastern Bloc (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Bradford), Cash (Leeds), Global Groove (Stoke), Catapult (Cardiff), Hard To Find (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Bradford) Xanua (Middlesbrough) Bossdivision (Belfast), Beatport, Juno, Unique & Dynamic.



UPFRONT



COMMERCIAL POP



URBAN

Avicii & Romero rule Upfront

ANALYSIS

BY ALAN JONES

Number one last week with Like Home, his collaboration with Australia's Nervo, Dutch DJ Nicky Romero now tops the Upfront club chart with I Could Be The One, on which he is partnered by Sweden's Avicii. Squeezing out a small advantage over German duo Milk & Sugar's Stay Around - which moves 5-2 - Romero & Avicii's song was previously No.1 eight weeks ago, and its dramatic 17-1 leap this week was facilitated by a fourth set of promotional mixes,

specifically those by Dub Vision, Dank and Bent Collective. I Could Be The One also reached No.1 on the OCC sales chart, and has thus far spent 12 weeks in the Top 40 of the Upfront club chart, 10 of them in the Top 10. The only other track in the current Top 40 with as long a chart career is something of a sleeper hit - Before You Go by Jes & Andy Duguid which falls 28-32 on its 12th week in the Top 40, without ever having climbed higher than No. 22. It has been in the Top 100 even longer - since last November - clocking up 20 weeks in the

longer version of the chart, and takes over the title for longest running hit in the Top 100 from the Bingo Players Vs. Far East Movement hit Get Up (Rattle) which finally checks out this week after 41 straight weeks.

Arlissa topped the Urban chart three weeks ago with Sticks & Stones, and now comes within an ace of repeating the feat on the Commercial Pop chart. Her failure to do so, by a margin of less than 2%, allows One Direction to score their second number one in March, as Justin Timberlake remains No.1 on the Urban chart with Mirror.

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	1	3	JUSTIN TIMBERLAKE Mirrors / RCA
2	18	2	IGGY AZALEA Work / Mercury
3	8	3	TORQUX FEAT. LADY LESHURR Blazin' / MIA
4	NEW		RIHANNA Pour It Up / Def Jam
5	2	6	STICKY FEAT. LAMAHRA STARR Cutting Shapes / Big Dada/Forbes List
6	3	5	ANGEL The World / Island
7	4	7	ARLISSA Sticks And Stones / London/Universal
8	14	2	DREAM MCLEAN Sloe Gin / MIA
9	6	5	SWAY FEAT. KANO & TIGGER DA AUTHOR Still Sway & Kane / 3 Beat/Blue/AATW
10	15	2	RUDIMENTAL FEAT. ELLA EYRE Waiting All Night / Asylum
11	NEW		NELLY Hey Porsche / Republic/Island
12	9	5	PLATNUM Love You Tomorrow / All In
13	23	2	FUNKY TWINZ Entertain You / Funky Twinz
14	16	7	CHARLIE BROWN On My Way / AATW
15	13	3	THE LOVEABLE ROGUES What A Night / Syco
16	10	7	DRAKE Started From The Bottom / Cash Money/Island
17	7	5	THE MEND Where Were You / Smith's
18	11	8	WILEY FEAT. CHIP Reload / Warner/One More Tune
19	19	6	MACKLEMORE FEAT. RYAN LEWIS & WANZ Thrift Shop / Macklemore
20	5	8	ASAP ROCKY FEAT. SKRILLEX AND BIRDY... Wild For The Night / Polo/RCA/Asap Worldwide
21	17	9	JUSTIN TIMBERLAKE FEAT. JAY-Z Suit & Tie / RCA
22	20	8	THE WIDEBOYS Addicted 2 The Bass - The Refix / Worldwide Phonographics
23	25	2	SYRON Here / MoS/Black Butter
24	NEW		WRETCH 32 FEAT. SHAKKA Blackout / MoS/Levels
25	NEW		PSY Gangnam Style Remix / Republic/Island
26	22	6	NYANDA Trouble / Thoga
27	24	2	LETHAL BIZZLE FEAT. WILEY They Got It Wrong / Stay Dench
28	29	15	50 CENT FEAT. EMINEM & ADAM LEVINE My Life / Interscope
29	26	6	TYLER JAMES FT. KANO Worry About You / Island
30	12	10	DROX FEAT. GEORGIE Cinderella / Haliconta

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	CALVIN HARRIS FEAT. ELLIE GOULDING I Need Your Love
2	SUB FOCUS FEAT. ALEX CLARE Endorphins
3	KLANGKARUSSEL Sonnentanz
4	RUDIMENTAL FEAT. ELLA EYRE Waiting All Night
5	DEPECHE MODE Heaven
6	CAHILL FEAT. KIMBERLEY LOCKE Feel The Love
7	DRUMSOUND & BASSLINE SMITH FEAT. FLEUR One In A Million
8	DEADMAU5 & IMOGEN HEAP Telecommunications
9	PRYDA Power Drive
10	PRIMAL SCREAM 2013
11	ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE This Is What It Feels Like
12	RUSS CHIMES Turn Me Out
13	MAJOR LAZER Watch Out For This (Burnaye)
14	TRITONAL FEAT. UNDERDOWN Bullet That Saved Me
15	DEHASSE Sick In The Octave
16	FEDE LE GRAND & SULTAN & NED SHEPHERD Long Way From Home
17	MONSTA Messiah
19	ALUNAGEORGE Attracting Flies
19	SHARAM & ANOUSHEH On & On
20	RIVAZ Colors



Listen to the Cool Cuts with Avicii & Justin Timberlake every Friday night from midnight across the Capital FM Network www.capitalfm.com/andri

CHARTS iTUNES SINGLES WEEK 12**BELGIUM**

POS ARTIST/ ALBUM

18/03/2013 - 24/03/2013

- 1 RYAN LEWIS, MACKLEMORE Thrift Shop
- 2 RIHANNA Stay (feat. Mikky Ekko)
- 3 TOM ODELL Another Love
- 4 PINK Just Give Me a Reason
- 5 ICONA POP I Love It (feat. Charli XCX)
- 6 ONE DIRECTION One Way or Another
- 7 JAMES ARTHUR Impossible
- 8 WILL.I.AM Scream & Shout
- 9 BAAUER Harlem Shake
- 10 BRUNO MARS When I Was Your Man

DENMARK

POS ARTIST/ ALBUM

19/03/2013 - 25/03/2013

- 1 PASSENGER Let Her Go
- 2 BURHAN G Din for evigt
- 3 PANAMAH Børn Af Natten
- 4 MAD S LANGER Elephant
- 5 MARIE KEY Uden Forsvar
- 6 RASMUS WALTER Endeløst
- 7 NIK & JAY United (feat. Lisa Rowe)
- 8 CHRESTEN Let Go
- 9 RIHANNA Stay (feat. Mikky Ekko)
- 10 BRUNO MARS When I Was Your Man

FRANCE

POS ARTIST/ ALBUM

18/03/2013 - 24/03/2013

- 1 MAÏTRE GIMS J'me tire
- 2 RYAN LEWIS, MACKLEMORE Thrift Shop
- 3 RIHANNA Stay (feat. Mikky Ekko)
- 4 BRUNO MARS Locked Out of Heaven
- 5 THE LUMINEERS Ho Hey
- 6 LES ENFOIRÉS Attention au départ
- 7 RYAN, MACKLEMORE Can't Hold Us
- 8 BAAUER Harlem Shake
- 9 PINK Just Give Me a Reason
- 10 CHRISTOPHE MAË Tombé sous le...

GERMANY

POS ARTIST/ ALBUM

15/03/2013 - 21/03/2013

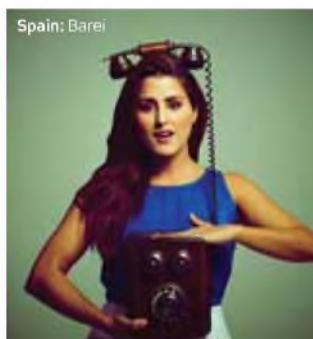
- 1 PASSENGER Let Her Go
- 2 RYAN LEWIS, MACKLEMORE Thrift Shop
- 3 ARASH She Makes Me Go
- 4 WILL.I.AM Scream & Shout
- 5 THE SCRIPT Hall of Fame (feat. will.i.am)
- 6 ELLIE GOULDING Lights
- 7 RYAN, MACKLEMORE Can't Hold Us
- 8 THE LUMINEERS Ho Hey
- 9 SIDO Bilder im Kopf
- 10 PINK Just Give Me a Reason

ITALY

POS ARTIST/ ALBUM

14/03/2013 - 20/03/2013

- 1 MARCO MENGONI L'essenziale
- 2 LYKKE LI I Follow Rivers (Remix)
- 3 BASTILLE Pompeii
- 4 RYAN, MACKLEMORE Thrift Shop
- 5 WILL.I.AM Scream & Shout
- 6 MAX GAZZÈ Sotto Casa
- 7 JUTTY RANX I See You (Radio Edit)
- 8 THE LUMINEERS Ho Hey
- 9 PINK Just Give Me a Reason
- 10 CESARE CREMONINI La nuova stella...

**NETHERLANDS**

POS ARTIST/ ALBUM

15/03/2013 - 21/03/2013

- 1 ANOUK Birds
- 2 KLANGKARUSSELL Sonnentanz
- 3 RYAN LEWIS, MACKLEMORE Thrift Shop
- 4 PINK Just Give Me a Reason
- 5 RIHANNA Stay (feat. Mikky Ekko)
- 6 THE LUMINEERS Ho Hey
- 7 BRUNO MARS When I Was Your Man
- 8 RACoon Ocean
- 9 ALAIN CLARK Back In My World
- 10 WILL.I.AM Scream & Shout

SPAIN

POS ARTIST/ ALBUM

18/03/2013 - 24/03/2013

- 1 BAREI Another's Life
- 2 PINK Try
- 3 WILL.I.AM Scream & Shout
- 4 BRUNO MARS Count On Me
- 5 PITBULL Feel This Moment
- 6 JAMES ARTHUR Impossible
- 7 BRUNO MARS Locked Out of Heaven
- 8 THE LUMINEERS Ho Hey
- 9 RIHANNA Stay (feat. Mikky Ekko)
- 10 CALI Y EL DANDEE No Digas Nada...

SWEDEN

POS ARTIST/ ALBUM

13/03/2013 - 19/03/2013

- 1 HÅKAN HELLSTRÖM Det kommer....
- 2 ROBIN STJERNBERG You
- 3 ANTON EWALD Begging
- 4 AGNETHA FÄLTSKOG When You Really...
- 5 YOHO Heartbreak Hotel
- 6 SEAN BANAN Copacabanana
- 7 ZARA LARSSON Uncover
- 8 GYLLENE TIDER Man blir yr
- 9 WILL.I.AM Scream & Shout
- 10 BEHRANG MIRI Jalla Dansa Sawa

SWITZERLAND

POS ARTIST/ ALBUM

15/03/2013 - 21/03/2013

- 1 PASSENGER Let Her Go
- 2 RYAN LEWIS, MACKLEMORE Thrift Shop
- 3 PINK Just Give Me a Reason
- 4 NICOLE BERNEGGER No Matter
- 5 RIHANNA Stay (feat. Mikky Ekko)
- 6 SIDO Bilder im Kopf
- 7 WILL.I.AM Scream & Shout
- 8 JAMES ARTHUR Impossible
- 9 TAYLOR SWIFT I Knew You Were Trouble
- 10 SARAH QUARTETTO I Shatter

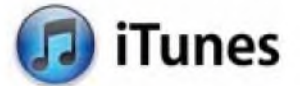
UNITED KINGDOM

POS ARTIST/ ALBUM

17/03/2013 - 23/03/2013

- 1 THE SATURDAYS What About Us
- 2 PINK Just Give Me a Reason
- 3 JUSTIN TIMBERLAKE Mirrors
- 4 BRUNO MARS When I Was Your Man
- 5 BASTILLE Pompeii
- 6 RYAN LEWIS Thrift Shop (feat. Wanz)
- 7 ONE DIRECTION One Way or Another
- 8 BRIDGIT MENDLER Ready or Not
- 9 DISCLOSURE White Noise
- 10 NICKY ROMERO I Could Be the One...

CHARTS iTUNES ALBUMS WEEK 12



BELGIUM	
POS	ARTIST/ ALBUM
18/03/2013 - 24/03/2013	
1	DEPECHE MODE Delta Machine
2	ZAZIE Cyclo
3	JUSTIN TIMBER... The 20/20 Experience
4	LES ENFOIRÉS La boîte à musique des...
5	MELANIE DE BIASIO No Deal
6	DAVID BOWIE The Next Day
7	WOODKID The Golden Age
8	VARIOUS Maximum Hit Music 2013
9	BENT VAN LOOY Round the Bend
10	DAFT PUNK Random Access Memories

DENMARK	
POS	ARTIST/ ALBUM
19/03/2013 - 25/03/2013	
1	JUSTIN TIMBER... The 20/20 Experience
2	KASHMIR E.A.R
3	VARIOUS ARTISTS More Music 7
4	MADS LANGER In These Waters
5	MARIE KEY De Her Dage
6	DAVID BOWIE The Next Day
7	RASMUS WALTER Lige Her Lige Nu
8	PASSENGER All the Little Lights
9	RASMUS SEEBACH Mer' end kærlighed
10	NIK & JAY Copenhagen Pop Cartel - EP

FRANCE	
POS	ARTIST/ ALBUM
18/03/2013 - 24/03/2013	
1	WOODKID The Golden Age
2	JUSTIN TIMBER... The 20/20 Experience
3	LES ENFOIRÉS La boîte à musique des...
4	ZAZIE Cyclo
5	DAFT PUNK Random Access Memories
6	SAEZ MIAMI
7	BRUNO MARS Unorthodox Jukebox
8	DAVID BOWIE The Next Day
9	RYAN LEWIS, MACKELMORE The Heist
10	KAVINSKY Outrun

GERMANY	
POS	ARTIST/ ALBUM
15/03/2013 - 21/03/2013	
1	JUSTIN T...The 20/20 Exp... (Deluxe)
2	VARIOUS Kontor Top of the Clubs 2013
3	PASSENGER All the Little Lights
4	WOODKID The Golden Age
5	RYAN LEWIS,MACKLEMORE The Heist
6	DEPECHE MODE Delta Machine (Deluxe)
7	CRO Raop (Deluxe Edition)
8	DAVID BOWIE The Next Day
9	VARIOUS ARTISTS The Dome, Vol. 65
10	VARIOUS Fit For Fun - Simply Running!...

ITALY	
POS	ARTIST/ ALBUM
14/03/2013 - 20/03/2013	
1	MARCO MENGONI #PRONTOACORRERE
2	RENATO ZERO Amo (Deluxe Edition)
3	DAVID BOWIE The Next Day
4	FEDEZ Sig. Brainwash - L'arte di...
5	JUSTIN T... The 20/20 Exp... (Deluxe)
6	MODÀ Gioia
7	DEPECHE MODE Delta Machine (Deluxe)
8	BON JOVI What About Now
9	CESARE CREMONINI La teoria dei colori
10	JOVANNOTI Backup 1987-2012



NETHERLANDS	
POS	ARTIST/ ALBUM
15/03/2013 - 21/03/2013	
1	JUSTIN TIMBER... The 20/20 Experience
2	RACoon The Singles Collection
3	VARIOUS 538 Dance Smash 2013-01
4	DAVID BOWIE The Next Day
5	VARIOUS ARTISTS 538 Hitzone 64
6	THE LUMINEERS The Lumineers
7	ANDRÉ HAZES Alle 40 Goed
8	VARIOUS ARTISTS De Zwarte Lijst
9	PINK The Truth About Love
10	GUUS MEEUWIS Het Beste Van Guus...

SPAIN	
POS	ARTIST/ ALBUM
18/03/2013 - 24/03/2013	
1	LORI MEYERS Impronta
2	JUSTIN TIMBER... The 20/20 Experience
3	VARIOUS ARTISTS Europa FM (2013)
4	DAVID BOWIE The Next Day
5	PABLO ALBORÁN Pablo Alborán
6	VARIOUS ARTISTS Superventas 2013
7	DAVID GUETTA Nothing But the Beat...
8	EROS RAMAZZOTTI Eros Romántico
9	MILLENNIUM DANCE 70 '80 '90 100 Hits...
10	BRUCE SPRINGSTEEN Bruce Springsteen...

SWEDEN	
POS	ARTIST/ ALBUM
13/03/2013 - 19/03/2013	
1	JUSTIN ... The 20/20 Experience (Deluxe)
2	DAVID BOWIE The Next Day
3	VARIOUS Melodifestivalen 2013
4	VARIOUS Absolute Dance Spring 2013
5	HÅKAN HELLSTRÖM Det kommer aldrig...
6	VARIOUS ARTISTS Absolute Workout
7	AGNETHA FÄLTSKOG A for Agnetha
8	BON JOVI What About Now
9	DEPECHE MODE Delta Machine
10	RODRIGUEZ Searching for Sugar Man

SWITZERLAND	
POS	ARTIST/ ALBUM
15/03/2013 - 21/03/2013	
1	JUSTIN TIMBER... The 20/20 Experience
2	LES ENFOIRÉS La boîte à musique des...
3	VARIOUS Kontor Top of the Clubs 13.02
4	WOODKID The Golden Age
5	PASSENGER All the Little Lights
6	PHILIPP FANKHAUSER Plays Montreux...
7	STEFANIE HEINZMANN Stefanie...
8	DAVID BOWIE The Next Day
9	DEPECHE MODE Delta Machine (Deluxe)
10	PINK The Truth About Love

UNITED KINGDOM	
POS	ARTIST/ ALBUM
17/03/2013 - 23/03/2013	
1	JUSTIN TIMBER... The 20/20 Experience
2	BASTILLE Bad Blood
3	DAVID BOWIE The Next Day
4	BRUNO MARS Unorthodox Jukebox
5	PINK The Truth About Love
6	EMELI SANDÉ Our Version of Events
7	THE LUMINEERS The Lumineers
8	STEREOPHONICS Graffiti On the Train
9	MUMFORD & SONS Babel
10	DAUGHTER If You Leave

CHARTS ANALYSIS WEEK 12



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



- **PJ & DUNCAN** *Let's Get Ready To Rumble* **The Red Box**
- **CHARLIE BROWN** *On My Way All Around The World*
- **MEND** *Where Were You Smiths*
- **KINGS OF LEON** *Use Somebody Hand Me Down*
- **CHVRCHES** *Recover Virgin*
- **JUSTIN TIMBERLAKE** *SexyBack Jive*
- **KESHA** *Die Young Kemosabe/RCA*
- **ALICIA KEYS** *Girl On Fire RCA*
- **TAYLOR SWIFT** *We Are Never Ever Getting Back Together Mercury*

UK ARTIST ALBUMS CHART

- **DEPECHE MODE** *Delta Machine Columbia*
- **THE STROKES** *Comedown Machine Rough Trade*
- **JOE BONAMASSA** *An Acoustic Evening At The Vienna Opera Prologue*
- **PEACE** *In Love Columbia*
- **ERIC CLAPTON** *Old Sock Polydor*
- **IRON MAIDEN** *Maiden England '88 EMI*
- **SIMPLE MINDS** *Celebrate - The Greatest Hits Virgin*
- **ONEREPUBLIC** *Native Interscope*
- **BOBBY WOMACK** *The Bravest Man In The Universe XL Recordings*
- **LIL WAYNE** *I Am Not A Human Being 2 Cash Money/Republic Records*
- **KVELERTAK** *Meir Roadrunner*
- **MADNESS** *Oui Oui Si Si Ja Ja Da Da Cooking Vinyl*
- **EDWYN COLLINS** *Understated AED*
- **MADNESS** *Complete Madness Union Square Music*
- **PLAN B III** *Manors - OST 679/Atlantic*
- **KATY PERRY** *Teenage Dream Virgin*
- **EVERYTHING EVERYTHING** *Arc RCA*
- **OF MONSTERS AND MEN** *My Head Is An Animal Republic Records*

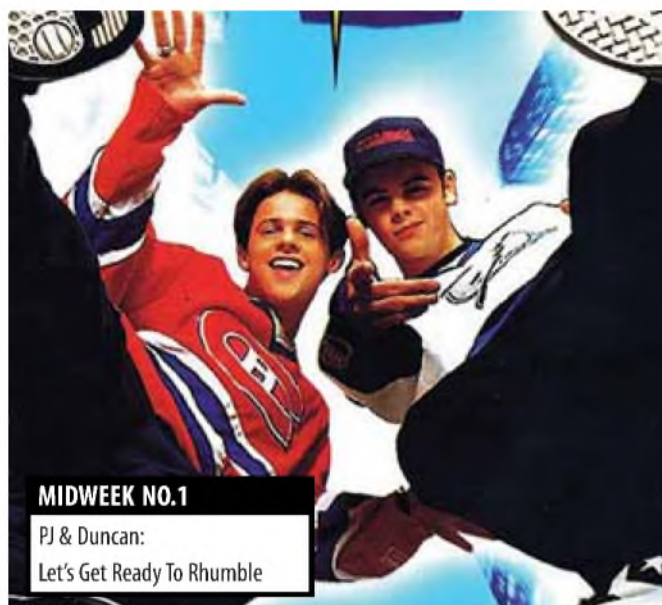
The new Official Charts Company UK sales charts and Nielsen airplay charts are available from every Sunday evening at musicweek.com.

Source: Official Charts Company

SINGLES

BY ALAN JONES

The immediacy of the digital age means the chart reacts more quickly than ever before to a plethora of stimuli, as is vividly illustrated by the fact that Let's Get Ready To Rumble - a number nine hit in 1994, credited to Ant & Dec's Byker Grove alter-egos **PJ & Duncan** - has suddenly re-emerged, following the pair's revival of the track on their highly-rated ITV show, Saturday Night Takeaway. Tuesday's sales flashes show the track surging to the summit, with a 33.35% lead over former incumbent What About Us by The Saturdays feat. **Sean Paul**. The first single from the girl band's upcoming fourth album debuted at number one last Sunday on sales of 114,259 copies last week. That's the highest weekly sale of any single thus far in 2013, beating the previous best 112,616 copies that **One Direction's** One Way Or Another (Teenage Kicks) sold on



MIDWEEK NO.1

PJ & Duncan:
Let's Get Ready To Rumble

its debut four weeks earlier.

After climbing for five straight weeks, **Pink's** Just Give Me A Reason paused. Although remaining at number three, its sales expanded a further 9.42% to 63,653, marking the eighth week in a row they have increased. Just Give Me A Reason was one of five stationary tracks in the Top

10. The others - all of which suffered declining sales: **Bruno Mars's** When I Was Your Man (number four, 47,778 sales), **Bastille's** Pompeii (number five, 45,498 sales), **Macklemore & Ryan Lewis's** Thrift Shop (feat. Wanz, number seven, 34,249 sales) and **Bridgit Mendler's** Ready Or Not (number eight,

33,086 sales). The Top 10 was completed by **One Direction's** One Way Or Another (Teenage Kicks) (2-6, 35,182 sales) and position swappers **White Noise** by **Disclosure** feat. **AlunaGeorge** (10-9, 28,802 sales) and **I Could Be The One** by **Avicii** feat. **Nicky Romero** (9-10, 26,178 sales).

22 climbed 26-11 (24,199 sales) to become **Taylor Swift's** third Top 20 hit from current album *Red*.

Six months after Dublin band **Kodaline** scraped a chart debut with *All I Want*, which reached number 74, they enjoyed a much bigger debut with follow-up *High Hopes* (number 16, 18,437 sales). There were also Top 40 debuts for *Feel This Moment* by **Pitbull** feat. **Christina Aguilera** (number 27, 10,273 sales), *One In A Million* by **Reconnected** (number 32, 8,757 sales) and *Fade* by **Jakob** feat. **Maiday** (number 35, 7,414 sales).

Overall singles sales were up 5.28% week-on-week at 3,366,121 - 8.47% above same week 2012 sales of 3,103,342.

ALBUMS

BY ALAN JONES

Justin Timberlake sealed an enormously successful return to active duty, with third solo album *The 20/20 Experience* debuting at number one, and recording the highest weekly sale of any album thus far in 2013 last Sunday - 105,888. It looks set to remain number one for Easter Sunday, with Tuesday's midweek sales flashes showing it 9% ahead of its nearest challenger, **Depeche Mode's** *Delta Machine*.

Timberlake toppled RCA labelmate **David Bowie's** *The Next Day*, which slipped to number two, selling a further 55,671 copies.

The *20/20 Experience* is Timberlake's third number one album from as many solo releases. It secured his best yet opening tally, easily beating the 38,842 copies that introductory 2002 set *Justified* sold debuting at number six in 2002, and the 90,985 copies that follow-up album *FutureSex/LoveSounds* sold in 2006.

The *20/20 Experience's* debut coincided with second single *Mirrors* vacating the singles chart throne after three weeks, despite increasing sales week-on-week. It



MIDWEEK NO.1

Justin Timberlake:
The 20/20 Experience

sold 73,767 copies, slipping to number two, while the album's first single *Suit & Tie* (feat. **Jay-Z**) rallied 20-14 (21,793 sales). The seventh album to sell more than 50,000 copies in a week in digital format, *The 20/20 Experience* is the first to do so in more than a year, with a tally of 54,260 sales representing 51.24% of its overall total.

Number one for four weeks earlier in the year, the motion picture cast recording of *Les Miserables* jumped 10-4, with sales up 70.50% to 18,211, after being released in a deluxe edition featuring 22 additional tracks. **Suede's** first album in 11 years,

Bloodsports debuted at number 10 (10,435 sales).

Elsewhere in the Top 10: **Emeli Sande's** *Our Version Of Events* held at number three (19,204 sales), **Bastille's** *Bad Blood* fell 4-5 (17,755 sales), **Bruno Mars's** *Unorthodox Jukebox* fell 5-6 (16,566 sales), **Pink's** *The Truth About Love* improved 8-7 (14,361 sales), **Stereophonics's** *Graffiti On The Train* ebbed 6-8 (14,336 sales) and **Bon Jovi's** *What About Now* plunged 2-9 (10,990 sales).

Billy Bragg delivered *Tooth & Nail* - his first full length studio album for five years - last week, and was rewarded with a number

13 debut (9,013 sales), making it his highest charting album since 1991, when *Don't Try This At Home* reached number eight.

London trio **Daughter's** debut album *If You Leave* entered at number 16 (6,750 sales), while Leeds quintet **Hadouken!'s** third album, *Every Weekend*, debuted at number 35 (3,399 sales), starting more slowly than either their 2008 debut *Music For An Accelerated Culture* and *For The Masses*, which debuted and peaked at number 12 and number 19, respectively, on first week sales of 9,720 and 8,339.

Also new to the Top 40: *Specter At The Feast* (number 31, 3,766 sales) by **Black Rebel Motorcycle Club**, *Monkey Minds In The Devils Time* by **Steve Mason** (number 34, 3,459 sales) and the first album from **Woodkid** *The Golden Age* (number 38, 3,258 sales).

Pop Party 11 debuted atop the compilation chart on sales of 12,977. It is the eighth regular numbered album in the series to reach number one. The three others reached number two, while **Pop Party Presents School Of Pop** got to number three.

Overall album sales were down 1.61% week-on-week at 1,523,826 - 1.81% above same week 2012 sales of 1,496,743.



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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
Seaclose 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



Live streaming

Not everyone can make it through the doors of a sold-out gig by their favourite artist. Music Week will look at the growing popularity of live music streaming, and how much it is contributing to rights-holders' bottom line in a special feature on April 5. We'll be asking leading companies in the sector about the tricky prospect of clearing rights, and the big question: will consumers pay to watch a gig on their laptop?

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



▶ WILEY The Ascent 01.04



▶ SARAH BLASKO I Awake 08.04

APRIL 1

SINGLES

- ANGEL In Between Time (*Island*)
- JUSTIN BIEBER All Around The World (*Def Jam*)

- BIFFY CLYRO Biblical (*14th Floor*)
- ANDY BURROWS If I Had A Heart (*Pias*)
- DEEP PURPLE All The Time In The World/Hell To Pay (*Earmusic*)

- DOG IS DEAD Do The Right Thing (*Atlantic*)
- DUMB Dive (*One Beat*)
- ESCAPE THE FATE You're Insane (*Polydor*)

- FILTHY BOY Waiting On The Doorstep/Mental Conditions (*Stranger*)
- FRIGHTENED RABBIT Backyard Skulls (*Atlantic*)
- HAIM Falling (*Polydor*)

- K TOO YOUNG TO DIE (*K Music*)
- LITTLE GREEN CARS Big Red Dragon (*Island/Glassnote*)

- LUCY ROSE Shiver (*Columbia*)
- ALISON MOYET When I Was Your Girl (*Cooking Vinyl*)

- NKOTB Remix (I Like The) (*Nkoteb*)
- TOM ODELL Hold Me (*Rca*)
- POLLY SCATTERGOOD Wanderlust (*Mute*)

- JAY SEAN Where You Are (*Island*)
- STATE OF PLAY Sequel To A Bad Movie (*Tbc*)
- TAYLOR SWIFT 22/State Of Grace (*Mercury*)

- SYMPHONIC PICTURES Symphonic Pictures Ep (*Cottage Industries*)
- TYLER THE CREATOR Dome 32 (*Sony*)

ALBUMS

- BAY CITY ROLLERS Original Album Classics (*Sony*)
- BOMBINO Nomad (*Nonesuch*)
- BONOBO The North Borders (*Nirja Tune*)

- TONI BRAXTON Original Album Classics (*Sony*)
- BRING ME THE HORIZON Sempiternal (*Rca*)
- BRITISH SEA POWER Machineries Of Joy (*Rough Trade*)

- FILTHY BOY Smile That Won't Go Down (*Stranger*)
- THE FLAMING LIPS The Terror (*Bella Union*)
- 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 (*The Black/Boston*)
- 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*)
- SARAH BLASKO I Awake (*Dramatica*)
- MICHAEL BUBLE It Had Better Be Tonight (*Reprise*)

- DBX Light Years Away (*Dbx*)
- DROWNING POOL Resilience (*Eleven Seven/Emu*)
- I AM KLOOT Some Better Day (*Shepherd Moon/Emu*)

- IGGY AZALEA Work (*Mercury*)
- LULU JAMES Closer (*Sony*)
- THE JOY FORMIDABLE Little Blimp (*Canvasback/Atlantic*)

- LAURA MARLING Master Hunter (*Virgin*)
- NINA NESBITT Stay Out (*Island*)
- PHOENIX Entertainment (*Glassnote/Atlantic*)

- SACRED MOTHER TONGUE A Light Will Shine (*Emu*)
- HARPER SIMON 99 (*Pias*)
- TRIBES Dance Hall (*Island*)

- TRIGGERFINGER Let It Ride (*Dramatica*)
- VALENTINE Love Like (*Integrity*)
- VILLAGERS The Bell (*Damina*)
- YADI The Blow (*Warner Brothers*)

ALBUMS

- JAMES BLAKE Overgrown (*Atlas*)
- SARAH BLASKO I Awake (*Dramatica*)
- BRAINSTORM Stormin' (*Tabu*)
- CHERELLE Fragile (*Tabu*)

- COUNTING CROWS Echoes Of The Outlaw Roadshow (*Cooking Vinyl*)
- CHRISTOPHER CROSS A Night In Paris (*Karmusic*)
- DEVICE Device (*Warner*)

- DROWNING POOL Resilience (*Eleven Seven/Emu*)
- GHOST Infestissumam (*Island*)
- LOW SEA Remote Viewing (*Dellbriso*)

- ALEXANDER O'NEAL Alexander O'Neal (*Tabu*)
- OMD English Electric (*100 Percent*)
- PARAMORE Paramore (*Fueled By Hamen/Atlantic*)
- THE POSTAL SERVICE Give Up (Deluxe 10th Anniversary Edition) (*Sub Pop*)
- ROKIA TRAORE Beautiful Africa (*Nonesuch*)
- RICKY ROSS Trouble Came Looking (*Label Demon*)
- TODD RUNDGREN State (*Esoteric*)

▶ **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

/Intenna/Cherry Red

- **BILL RYDER-JONES** A Bad Wind Blows In My Heart (Domino)
- **S.O.S. BAND III** (Tabu)
- **TYGA** Hotel California (Cash Money/Island)
- **KURT VILE** Walking On A Pretty Daze (Matador)
- **WILLY MOON** Here's Willy Moon (Island)

APRIL 15

SINGLES

- **A\$AP ROCKY** Goldie (Rca)
- **BAT FOR LASHES** Lilies (Parlophone)
- **JENN BOSTIC** Not Yet (Jenn Bostic)
- **THE BRAND NEW HEAVIES** Sunlight (Heavy Tone)
- **CALI** Fatally Yours (New Classic)
- **CLEAN BANDIT** Mozart's House (Atlantic)
- **DISCLOSURE** You & Me (Island)
- **GAMU** Shake The Room (Gsound)
- **HURTS** Blind (Rca)
- **JOSH KUMRA** The Answer (Rca)
- **LAUREL CANYONS** Youth Blood (Wire Sound)
- **GEORGE MAPLE** Fixed (Tuluum)
- **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)
- **JESSIE WARE** Imagine It Was Us (Island/Pmi)

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)
- **FUTUREBIRDS** Baba Yaga (Fat Possum/Turnstile)
- **IRON & WINE** Ghost On Ghost (4A)
- **PAUL KELLY** Spring And Fall (Dramatic)
- **KILLING JOKE** The Singles Collection 1979-2012 (Spinefarm/Universal)
- **IAN MCCULLOCH** Holy Ghosts (Edel Demon)
- **BILLY OCEAN** Here You Are (Aqua Music)
- **TOM ODELL** Long Way Down (Columbia)
- **PARQUET COURTS** Light Up Gold (Mum+Pop/What's Your Rupture)
- **SACRED MOTHER TONGUE** Out Of The Darkness (Transcena)
- **SIMIEN MOBILE DISCO** Live (Delicacies)
- **SULK** Graceless (Perfect Sound)
- **TRIGGERFINGER** All This Dancin' Around

(Dramatic)

- **YEAH YEAH YEAHS** Mosquito (Polydor)

APRIL 22

SINGLES

- **BENGA FT. KANO** Forefather (Columbia)
- **BLUE** Hurt Lovers (Blueworld)
- **DON BROCO** Whole Truth (Search And Destroy/Rca)
- **CHICANE & FERRY CORSTEN FEAT. CHRISTIAN BURNS** One Thousand Suns (Enza)
- **DIAMOND VERSION** Ep 4 (Mute Artists)
- **FLETCHER** Don't Breathe A Word (Dramatic)
- **JAMIE N COMMONS** The Desperation Ep (Friction)
- **JOYWRITE** Headrush (Fabulous Brothers)
- **LETHAL BIZZLE FEAT. WILEY** They Got It Wrong (Slay Dench)
- **RAE MORRIS** From Above (Atlantic)
- **RIHANNA** Pour It Up (Def Jam)
- **NICKY ROMERO & NERVO** Like Home (Virgin)

ALBUMS

- **AMORPHIS** Circle (Nuclear Blast)
- **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)
- **JOSH KUMRA** Good Things Come To Those Who Don't Wait (Rca)
- **THE NEIGHBOURHOOD** I Love You (Columbia)
- **SILVER SHIELDS** Silver Shields (Pow R. Tac H.)
- **SNOOP LION** Reincarnated (Sony)
- **TATE STEVENS** late Stevens (Sony)

APRIL 29

SINGLES

- **AMELIA LILY** Party Over (Xenonuma/Rca)
- **AMPLIFY DOT** Kurt Cobain (Virgin Records)
- **ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE** This Is What It Feels Like (Virgin)
- **BENGA & KANO** Forefather (Sony)
- **KIRSTY BERTARELLI AND RONAN**

KEATING Send Out A Message (To The World)

- **SARAH BLASKO** God Fearing (Dramatic)
- **BO BRUCE** Save Me (Mercury)
- **CITIZEN** So Submissive (Madtech)
- **BRUCE FOXTON** Don't Waste My Time (Bass Tone)
- **EMILIA MITIKU** You're Breaking My Heart (Warner Music Entertainment)
- **PITBULL FEAT. CHRISTINA AGUILERA** Feel This Moment (Mr 305/Polo Grounds)
- **THE RAMONA FLOWERS** Lust And Lies (Distiller)
- **RON SEXSMITH** Nowhere To Go (Cooking Vinyl)
- **THE STAVES** Facing West Ep (Atlantic)
- **THE STRYPES** Blue Collar Jane Ep (Mercury)

ALBUMS

- **!!! Thr!!!er** (Warp)
- **AMELIA LILY** Be A Fighter (Xenonuma/Rca)
- **BLUE** Roulette (Blueworld)
- **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)
- **ORCHID** The Mouths Of Madness (Nuclear Blast)
- **THE PIGEON DETECTIVES** We Met At Sea (Cooking Vinyl)
- **PURSON** The Circle And The Blue Door (Hise Above)
- **RUDIMENTAL** Home (Asylum/Antastic)
- **SPARKS** Sparks (Half Nelson) & Woofer In Tweeter's Clothing (Edel Demon)
- **STREETLIGHT MANIFESTO** The Hands That Thieve (Victory)
- **WOLF PEOPLE** Fain (Jac Jaguwar)
- **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/Fri/Warner)
- **JAI MCDOWALL** Gut In Let Go (Nir)
- **NAUGHTY BOY** La La La (Feat. Sam Smith) (Virgin)
- **PRIMAL SCREAM** It's Alright, It's Ok (1st International)
- **RUSS CHIMES** Sugar (Turn Me Up) (Sony)
- **SAN CISCO** Fred Astaire (Columbia)

ALBUMS

- **BENGA** Chapter II (Columbia)
- **THE BLOW MONKEYS** Feels Like A New Morning (Blow Monkey Music)
- **CARO EMERALD** The Shocking Miss Emerald (Dramatic/Grand Mono)
- **THE FLOWERS OF HELL** Odes (Optical Sounds)
- **GHOSTPOET** Some Say I So I Say Light (Pias)
- **GOO GOO DOLLS** Magnetic (Warner Brothers)
- **HUGH LAURIE** Didn't It Rain (Warner Music Entertainment)
- **LITTLE BOOTS** Nocturnes (On Repeat)
- **NATALIE MAYNES** Mother (Sony)
- **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)
- **JOE SATRIANI** Unstoppable Momentum (Epic)
- **SANDIE SHAW** The Very Best Of Sandie Shaw: Long Live Love (Emi)
- **STILL CORNERS** Strange Pleasures (Sub Pop)
- **TRACER** El Pistolero (Mascot)
- **VALERIE JUNE** Pushin' Against A Stone (Sunday Best)
- **WE ARE LOUD WHISPERS** Suchness (Hardly Art)

MAY 13

SINGLES

- **AMPLIFY DOT** I'm Good (Virgin Records)
- **BASTILLE** Laura Palmer (Believe Digital)
- **JAMIE CULLUM** Everything You Didn't Do (Island)
- **JOSH GROBAN** I Believe (When I Fall In Love It Will Be Forever) (Reprise/743)
- **FRANK OCEAN** Sweet Life (Def Jam)
- **PARACHUTE YOUTH** Can't Get Better Than This (Sweet It Out)
- **DOT ROTTEN** Free (Mercury)
- **RUBYLUX** The World Goes Quiet (Luxury-B)
- **STOOSHE** Slip (Future Cut/Quark/Warner Brothers)
- **WOODKID** I Love You (Island)
- **WRETCH 32 FEAT. SHAKKA** Blackout (Mos/Levels)

ALBUMS

- **ATLAS GENIUS** When It Was Now (Warner Bros)
- **EVE** Lip Lock (Eleven Seven)
- **FOUR TET** Rounds (Domino)
- **GABRIELLE APLIN** English Rain (Parlophone)
- **STACEY JACKSON** Live It Up (3BT)
- **MARK LANEGAN & DUKE GARWOOD** Black Pudding (Heavenly/Cooperative)

- **BEN MARWOOD** Back Down (Xtra Mile)
- **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)
- **KAREN RUIMY** Whisper (Karais)
- **SUB FOCUS** Endorphins (Ran/Mercury)
- **PARAMORE** Still Into You (Fueled By Ramen/Atlantic)

ALBUMS

- **CHARLIE BOYER & THE VOYEURS** Clarietta (Heavenly)
- **JAMIE CULLUM** Momentum (Island)
- **THE NATIONAL** Trouble Will Find Me (4A)
- **RICH GANG** Rich Gang (Island)
- **JAY SEAN** Neon (Island)
- **SHINY TOY GUNS III** (Eleven Seven)
- **TRIBES** Wish To Scream (Island)

MAY 27

SINGLES

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

ALBUMS

- **BASTILLE** Bad Blood (Virgin)
- **BRAZOS** Saltwater (Dead Oceans)
- **CRYSTAL FIGHTERS** Cave Rave (Zirkula)
- **FLETCHER** Upon Ayr (Dramatic)
- **GRAHAM KENDRICK** Duets (Integrity)
- **LAURA MARLING** Once I Was An Eagle (Virgin)
- **KAREN RUIMY** Come With Me (Karais)
- **STOOSHE** Stooshe (Warner Brothers/Future Cut)
- **THE WEEKS** Dear Bo Jackson (Columbia)

Some tracks may already feature in the OCC singles chart as downloads, but these listings indicate their official release. Please email any key releases information to isabelle.nesmon@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



ROD STEWART

Time

(Decca)



May 6

Rod Stewart has completed his first album of new material in almost 20 years. Entitled *Time*, the LP marks Stewart's long-awaited return to his songwriting roots and features 12 tracks, 11 of which he wrote and produced.

Stewart's songwriting inspiration was rekindled in 2011 during the period in which he began working on what would become his international best-seller autobiography, *Rod*.

He said: "Something about that process of reviewing my life for the book reconnected me and that was it: I was away. Suddenly ideas for lyrics were piling up in my head. I was getting up in the middle of the night and scrambling for a pen to write things down... it became apparent that I would eventually have a whole album of material."

The album's lead single, *It's Over*, is available to download now.

Stewart is a two-time inductee into the Rock and Roll Hall of Fame, a Grammy Living Legend and in 2007, he was given a CBE.

He has released 27 studio albums and garnered an estimated 150 million in album sales worldwide. Later this year, he's scheduled to kick off his *Live The Life* tour in Europe beginning June 1.

TRACK OF THE WEEK



BLAKE LEWIS

Your Touch

(Islana)



May 6

Singer, songwriter and producer Blake Lewis is set to have his new single, *Your Touch*, impact in May but the track is already making an dent on the UK iTunes chart - debuting at No.38 on its first official week of release.

The song may be familiar to many as it's the accompanying soundtrack to Microsoft's new 'Explorer Touch' worldwide ad campaign for Internet Explorer, which is advertised on TV, online and in cinemas until late summer.

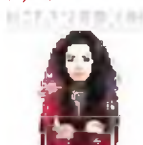
Last year, label-mate Alex Clare's *Too Close* drove the visuals for Microsoft's 'A More Beautiful Web' ad campaign and became a global hit, selling over 4.6 million copies.

Lewis' name may be familiar too - he first rose to prominence on the sixth season of *American Idol* where he was known for his unique vocals, beatboxing and song arrangements. He was runner-up on the show and released his 2007 debut *Audio Day Dream*, which sold over 350,000 copies in the US.

INCOMING ALBUMS

CHARLI XCX *True Romance*

(Asylum)



Twenty-year-old Charli XCX will release her debut album *True Romance* in the UK through Asylum and

through IAMSOUND in the US.

Over the past few years, she's released a series of singles and mixtapes and toured the globe supporting the likes of Coldplay, Santigold, Sleigh Belis and Justice as well as clocking up millions of YouTube views.

Album collaborators on the dark, emotional pop record include Ariel Reichstadt (Usher, Major Lazer, Solange), Patrik Berger (Lana del Rey, Robyn), Blood Diamonds and Jézus Millions.

The artist played a string of dates at SXSW this month and will provide tour support for Marina and the Diamonds in the US and Ellie Goulding across Europe.

She will bring her live show to the UK for three dates around the release of the album in April.

APRIL 15

MILES KANE *Don't Forget Who You Are*

(Columbia Records)



After a busy start to 2013 spent putting the finishing touches to the follow-up to 2011's acclaimed

debut *Colour Of The Trap*, Miles Kane is back with new 11-track collection, *Don't Forget Who You Are*.

Produced by Ian Broudie (The Zutons, Echo and the Bunnymen), the album is said to be "an upbeat, contemporary record, with a nod to glam-rock, driving drumbeats and brimming with fierce riffs". Recent single *Give Up* provided a taster of what's to come.

The title track will be the next single release from the LP and has been described as "an anthemic blast of modern pop".

In 2013, Kane made an impact at the NME Awards ceremony where he performed album track *You're Gonna Get It* with Paul Weller, who he wrote the song with.

LATE SPRING 2013

ARMIN VAN BUUREN *Intense*

(Positiva Records)



Armin van Buuren recently premiered the first single of his upcoming album on

Pete Tong's BBC Radio 1 show. Track *This Is What It Feels Like* (featuring Trevor Guthrie) will be released on April 5.

Album *Intense*, the follow-up to his *Mirage* LP, has been signed to Positiva Records for the UK and Eire territory, and has been two years in the making.

It is the fifth artist album from the No 1 ranked DJ who's won DJ Magazine's Top 100 DJs fan poll a record five times, including four consecutive victories between 2007-2010 and another in 2012.

For his current world tour, *A State Of Trance 600 The Expedition*, van Buuren will be travelling to Kuala Lumpur, Mumbai, Miami, Guatemala, New York and Dan Bosch in the coming weeks.

MAY 3

STAFF PICK: CORAL WILLIAMSON, WORK EXPERIENCE



PYYRAMIDS

Brightest Darkest Day

(Paracade)

Following on from their *Human Beings* EP, duo PYYRAMIDS (yes, there's meant to be a second Y) made up of OK Go's Tim Nordwind and He Say She Say's Drea Smith,

have stepped things up a notch for their debut album, *Brightest Darkest Day*.

While songs like opener and title track *Brightest Darkest Day* (Intro) and *Time* (Interlude) prove that they can make excellent instrumental tunes, it's Smith's vocals that really make the album stand out.

Her sultry, soulful voice is complemented perfectly by the duo's lyrical output. Traditional themes of love and relationships are treated thoughtfully, often with an intimate

sound that just the right combination of words and instruments creates.

Alongside tracks like *Don't Go* and *That Ain't Right*, which were on the earlier *Human Beings* EP, are newer treats like lead single *Do You Think You're Enough*. It's a hard-hitting, fast-paced ride with angry guitar riffs... until it changes half way through and goes a bit acoustic.

But listening to Smith repeat the question, "Do you think you're enough?" over gentle guitars is strangely just as

catchy, and both halves of the song will stick in your mind.

From their most seductive in *Smoke And Mirrors*, to their grunge-inspired *Invisible Scream*, PYYRAMIDS have perfected their dark, brooding electro-pop. Sometimes the most unlikely collaborations are the ones which yield the best results.

APRIL 15

NEW REISSUES / CATALOGUE ALBUMS

VARIOUS - Dance Floor Revolution (Backbeats BACKB 031)
Metropolis Stomp Time

(BACKB 033)(BACKB 035)

Lay Back & Chill (BACKB 035)**Unexploited & Underrated**

(BACKB 036)

Crossover To Soul (BACKB 035)**Detroit Gold** (BACKB 041)

Previous releases on Harmless' low price imprint have generated sales of more than

140,000 albums, and these new additions - the fourth series - enhance the range. All pushing the 80-minute maximum playing time of CDs, they each address a black music niche or genre, and contain anything from 18 songs (Unexploited & Underrated, a soulful set spanning 25 years) to 31 songs (Metropolis Stomp Time, a more frenetic celebration of Northern Soul contenders). Dance Floor Revolution is a particularly

edifying selection of 1970s soul stunners that includes Gwen McCrae's Lead Me On and Earth Wind & Fire's Happy Feelin'; Lay Back & Chill ups the ante with sublime sensuous tracks from Luther Vandross, Dionne Warwick and Glenn Jones; Detroit Gold revisits the Motor City in the '70s, with a generous helping of recordings from Holland/Dozier/Holland's Invictus/Hot Wax imprints; and Crossover To Soul goes deep, with Aretha Franklin, Esther Phillips and Major Lance demonstrating their considerable class.

SANDIE SHAW - Long Live Love - The Very Best Of (Salvo SALVOCD 05)

One of Britain's formidable quintet of 1960s female vocalists, Sandie Shaw

continues to command a considerable following, and ahead

of releasing expanded new editions of six of her albums, Salvo has indulged in this interesting cherry-picking exercise. All three of Shaw's number ones (Always Something There To Remind Me, Long Live Love and Puppet On A String) are present and correct - but only 11 of her 20 hits find a place among the 26 tracks here, presumably because Shaw, who owns and licenses her own catalogue, decreed it should be so. Whoever made the decision was brave but it works, with pleasing but lesser known cuts like As Long As You're Happy Baby and Magic Village replacing more mundane hits like You've Not Changed and Today. Shaw famously claims to hate Puppet On A String so it is initially a surprise to find two versions of it on the album - but the second, styled as Puppet (No Strings), is a stunning 2007 remake produced by Howard Jones, who takes away the gimmicks and sets it in a contemporary and pleasing ambient soundscape.

DONOVAN - Breezes Of Patchouli (His Studio Recordings 1966-1965) (EMI 9286052)

Britain's pre-eminent folk singer of the 1960s. Donovan excited

comparisons with Bob Dylan but this terrific new box set - which collects together six digitally remastered albums across four CDs (adding a substantial amount of bonus material) shows him to be a unique and talented artist in his own right. Altogether more rooted in medieval British music, Donovan's songs were informed by his interest in mythology, philosophy and socialism, coloured by his association with the summer of love, and shot through the prism of his innate pop sensibilities. Commercial highlights include Sunshine Superman, Mellow Yellow, Jennifer Juniper, The Hurdy Gurdy Man, and Atlantis.

JOHNNY GUITAR WATSON - Ain't That A Bitch/A Real Mother For Ya (Robinsongs/Cherry Red CDBRED 456)

With a recording career spanning more than 40 years and 25 albums - this new

63-minute CD may or may not be singer/songwriter and multi-instrumentalist's Johnny Guitar Watson's finest hour but it is certainly his most commercial and successful. Solely responsible for writing, producing and arranging all 14 tracks, Watson also handled bass, keyboard and vocal duties for these 1976/77 recordings and had clearly hit a rich vein of form. Both albums spawned a hit single - the funky I Need It being the main attraction from Ain't That A Bitch, and the title track emerging from A Real Mother For Ya - but display unexpected strength in depth, with Watson proving adept at funk, soul, pop, rap and scat.

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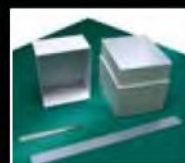
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The six-piece purveyors of pop known as Hero & Leander just signed to Tapete, Germany's largest indie label. Their first album, Tumble, is released in May, preceded by two singles. They have sparkly tunes, three singers, a live show that's like a can 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.

Contact Emily on +44(0)7812 176769
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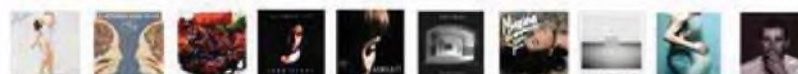
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► **CHEERS TO THAT**

Bedfordshire's Burnaby Arms unveiled some brand new sound equipment last Thursday. The kit was bought with winnings from PRS for Music's Music Makeover award scheme last year. [L-R] Horace Trubridge (Musicians Union), Dave Hodgson (Mayor of Bedford), landlady Lucie and Steve Fuller, PRS chair Guy Fletcher, Naomi Stanford (licensee), Pamela Bates (Beer and Pub Association).



▼ **GOLDEN BOYS**

British pop rock four piece Lawson celebrated their debut album Chapman going gold earlier this month. Currently on a sold out tour of the UK, they were presented the discs by Polydor's Joe Munns and Global Talent's Paul Adam at Shepherds Bush Empire. [L-R] Paul Adam (Global Talent), Joel Peat, Adam Pitts, Ryan Fletcher, Andy Brown (Lawson), Joe Munns (Polydor).



▲ **OCEANS APART NO MORE**

Billy Ocean gets together with Imagem Music UK managing director Kim Frankiewicz above to celebrate his re-signing to the publisher earlier this month, having originally signed to the company when it was Zomba in 1983. Pictured With Frankiewicz and Ocean are SSB Solicitors' David Bloomfield (left) and Ocean's manager John Arniston.



KEY SONGS IN THE LIFE OF

Simon Wills



Director, Absolute Marketing & Distribution

What's the first record you remember buying?

Flying Pickets 'Only You' on 7 inch... Hope the next answers get better...

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

Barbara Streisand & Brian Adams - I Finally Found Someone. I understand if you don't read on.

What's been the best artist meeting of your life so far?

The best meeting on the basis of a great time, David Hasselhoff. Yes, he is a recording artist.

ARCHIVE

MUSIC WEEK March 25 1995

Would-be chart hypers face the prospect of being caught on camera in the battle to keep the charts clean. In conjunction with Epos data, the tapes could pick up unusual sales patterns in High Street retailers. CIN charts director **Catharine Pusey** says: "If we had evidence that there was a buying-in team in operation, we could build up a rogues' gallery"... **Mercury** is launching one of its biggest marketing campaigns to date for **Elton John's** solo album, *Made In England*. The £500,000 campaign includes national TV, newspaper and music press advertising, and billboard hoardings. Mercury managing director **Howard Berman** says, "We think it's the best album he's ever done. We're going out with all guns blazing"... Anti-piracy campaigners have carried out the biggest raid of 1995 so far, swooping on a music and video counterfeiting factory in Gidea Park, Essex. Customs and Excise officers, with the assistance of the BPI's Anti Piracy Unit, seized more than £12,000 worth of audio cassettes and duplicating machines worth around £10,000.



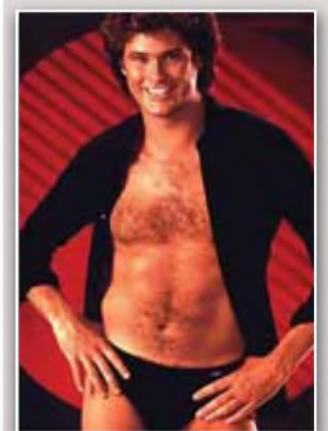
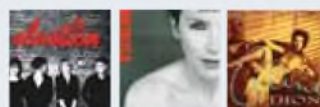
SINGLES TOP 5 25.03.95

POS	ARTIST	SINGLE
1	CHER	Love Can Build A Bridge
2	THE OUTHERE BROTHERS	Don't Stop
3	CELINE DION	Think Twice
4	FREAK POWER	Turn On, Tune In, Cop Out
5	ALEX PARTY	Don't Give Me Your Life



ALBUMS TOP 5 25.03.95

POS	ARTIST	ALBUM
1	ELASTICA	Elastica
2	ANNIE LENNOX	Medusa
3	CELINE DION	The Colour Of My Life
4	BRUCE SPRINGSTEEN	Greatest Hits
5	FAITH NO MORE	King For A Day, Fool For A Lifetime



Which song would you like played at your funeral?

Living In A Box by Living In A Box.

What's your karaoke speciality?
Any instrumental.

Recommend a track that Music Week readers might not have heard...

Citizen Cope - Sideways. A brilliant artist.

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

Too many but if it's just one.. Ian Brown 'F.E.A.R.'

NEW RELEASES RECOMMENDED 25.03.95



HECTOR ZAZOU *Songs From The Cold Seas*

THE WILDHEARTS *I Wanna Go Where The People Go*

Album of the Week is *Songs From The Cold Seas* by French composer and producer Hector Zazou. Featuring vocals from the likes of Bjork, Siouxsie, Suzanne Bega and John Cale, it's "off-beat and quirky" and could "attract an underground following". The Wildhearts' *I Wanna Go Where The People Go* is Single of the Week. A "great pop metal track" with a "fab melody, great guitars and loads of fun".



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▼ **ROUGHING IT**

Record Store Day 2013 was officially launched last Thursday with indie retailers and industry bods mingling at Rough Trade East between in-store performances from Ghostpoet, Tom Odell and Benga. (Clockwise from top left L-R) Ben Edwards (EMI), Esther Tewkesbury (Proper), Sarah Brown (Proper), David Murray (EMI); Spencer Hickman (Record Store Day), Paul Quirk (ERA); Tom Lane (ERA), Steve Roper (Sony Music); Flashback Records' Mark Burgess, Dave Annis and John Patterson; Ben Jones (Warner Music), Milly Swallow (Rough Trade).



FABLED LABELS

RADAR RECORDS

Key Artists: Nick Lowe, Elvis Costello and the Attractions, Yachts

Radar Records was a UK-based record label founded by Martin Davis (previously managing director at United Artists Records), and Andrew Lauder (previous head of A&R at Liberty Records UK and United Artists). The label's first records were released in early 1978.

Radar was distributed in most of the world by WEA Records (now Warner Music Group). In the USA, three Radar artists (The Inmates, Bram Tchaikovsky and Yachts) were signed to Polydor through a licensing deal.

Nick Lowe released both the first Radar single (I Love the Sound of Breaking Glass/They Called It Rock, and its first album Jesus of Cool. Lowe had previously been signed to Stiff Records - as had several other Radar acts including Richard Hell and the Voidoids, and Elvis Costello and the Attractions.

Other early releases included records licensed from independent American labels, Radar reissues of garage rock and psychedelic rock bands from the 1960s and new recordings by The Red Crayola's late 1970s lineup.

Prominent Radar acts included La Düsseldorf, The Pop Group, Loudon Wainwright III, Pere Ubu, Clive Langer and the Boxes, 999, Wayne Kramer, The Soft Boys, Bette Bright and the Illuminations, Tanz Der Youth, Visage and Métal Urbain.

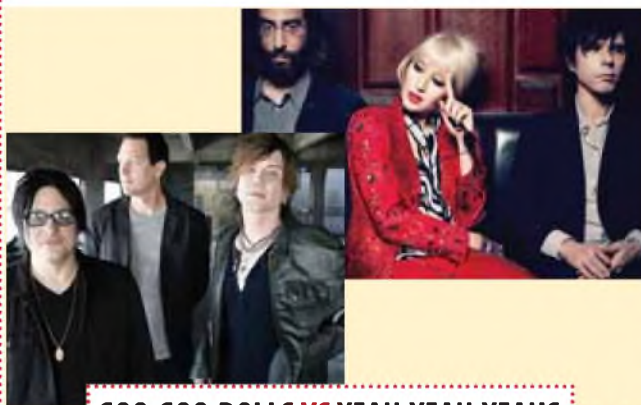
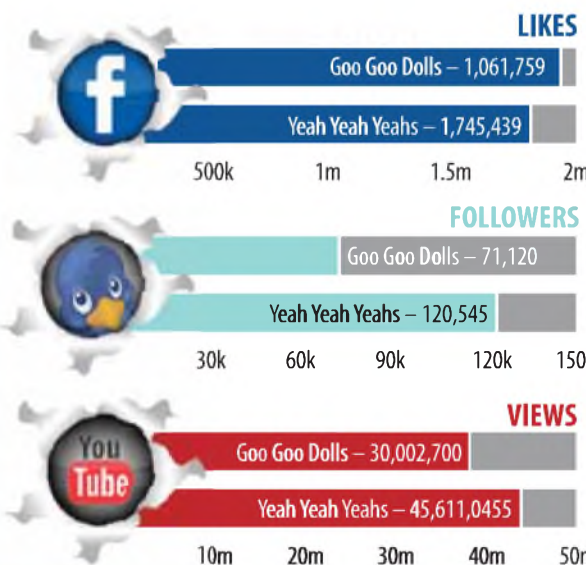
The original Radar label put out its last release in 1981.

Did You Know? Radar Records was revived for a short period between 1995 and 1998. Acts signed during this time included Midget, Prolapse, Acacia, Morning Glories, Heave and Pure Morning.



SOCIAL STANDING

Official fan pages go head-to-head



GOO GOO DOLLS VS YEAH YEAH YEAHS

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"Now I've got you in my space / I won't let go of you"



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CHARLIE IS MY DARLING**

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- Amy Thomson (Manager, Swedish House Mafia) in conversation with Troy Carter (Manager, Lady Gaga)
- Matthew Adell (Beatport) meets Jaron Lanier (Author, You Are Not A Gadget / Who Owns The Future)
- Pete Tong in conversation with Ron Burkle (Yucaipa)
- Skrillex in conversation with Jeff Rosenthal (Summit Series)

And many more...

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