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MusicWeek



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THE LEGEND CONTINUES!

FOR HIS 28TH STUDIO ALBUM, ROD STEWART RETURNS TO SONGWRITING AFTER NEARLY TWO DECADES...



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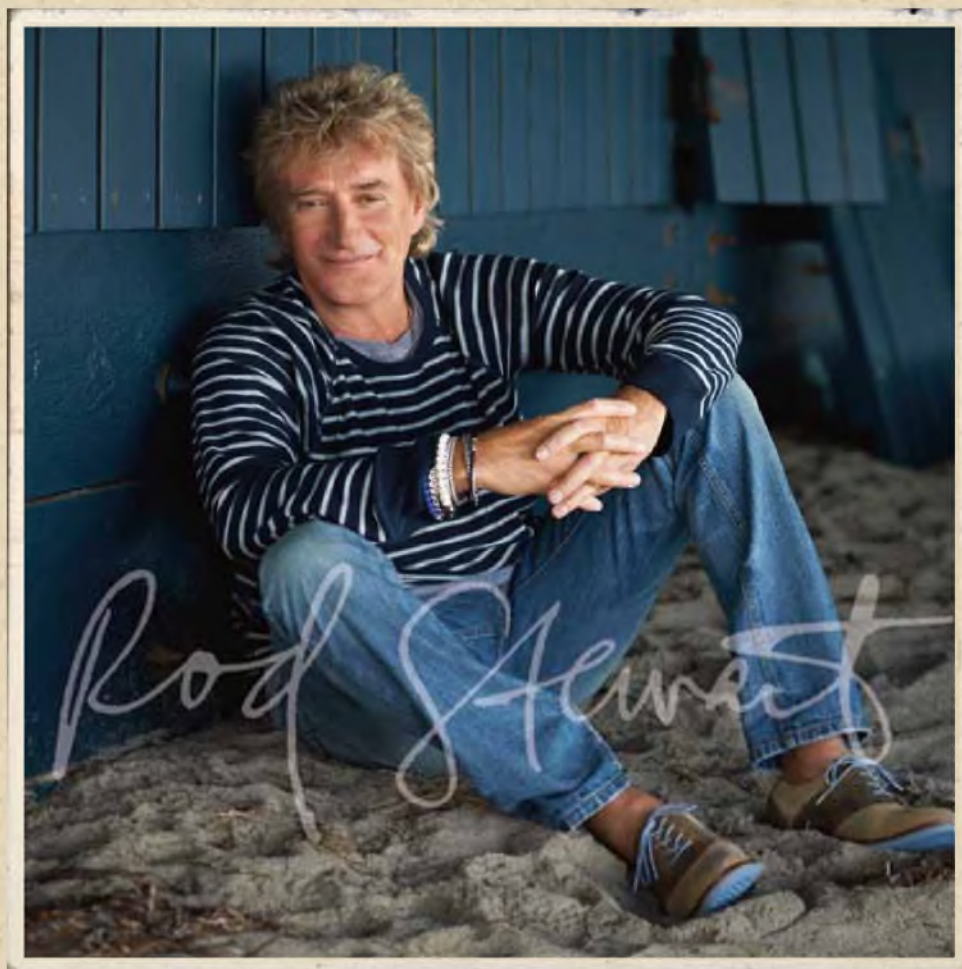
CBE

BRIT AWARD WINNER

BILLBOARD LIFETIME ACHIEVEMENT AWARD WINNER

Decca Records and Capitol Records U.S. are honoured to be releasing
Rod Stewart's first studio album in over ten years.

'Time', Stewart's landmark return to songwriting, features
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BBC BREAKFAST

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NEWS

03 I want my VTV

Can Vevo really create the 21st Century's must-watch digital music video channel?



BIG INTERVIEW

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Celebrating two decades on the BBC for one of British music radio's finest broadcasters



FEATURE

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Crowd-funded festivals: future of the sector or unsustainable fad?

Busting to save the CD

SAVED BLOCKBUSTER COMMITS TO MUSIC ● 264 STORES SET TO COMPETE WITH HMV

RETAIL

BY TIM INGHAM

Blockbuster believes it can emerge as one of the UK's most important music retailers after coming back from the brink of extinction.

The group, which has traditionally concentrated on the DVD rental market, is repositioning itself as a convenience entertainment sales outfit across 264 stores after being saved from administration last month by new owner Gordon Brothers. Newly-appointed Blockbuster MD Gary Warren (pictured) - previously commercial director at HMV - told *Music Week* that he was keen to sell music in all of the firm's remaining shops.

"We're turning Blockbuster into the king of convenience in entertainment," he said. "It's early days, but ideally we'd like a presence of music in all our stores, from our Blockbuster



Express outlets right up to our Blockbuster Megastores."

Warren, who has 25 years of retail experience including a stint at HMV Canada, said that in terms of its music range Blockbuster would be aiming to attract "opportunistic purchasers".

"In the main, we'd be looking at a chart offer and compilations, which will be very important," he said. "Since the closure of Woolworths, compilations sales have dropped - we can bring some real support there. That range will be underpinned by a

credible range of Best Of's and [classic] albums."

Warren explained that Blockbuster would retain its DVD rental business, but hoped to make up the category's recent declines by substituting it with additional sales items such as CDs: "Everyone's aware that the CD format isn't selling like it once did, but it offers additional, incremental revenue for us, so its decline won't impact our core business like it would at, say, HMV. Looking at last year's BPI [album] numbers, CD is still



about 70% of the market. Suppliers are looking for outlets that can help them support CD - those who are not just wiping this format out. Putting it in front of the consumer is essential - that's how you can win back lapsed music customers."

Blockbuster is hoping to exploit opportunities created in UK cities where HMV has recently closed stores, such as Glasgow, and take advantage of its rival retailer's opening hours. "Most HMVs close at 5.30pm, whereas Blockbusters go on to

10pm around the country," said Warren. "We could bring something important to the music market on a new release day - whether that ends up as a Monday or, as some [retailers] want, a Friday. Currently, suppliers market their new releases to customers, who pick that [marketing] up through their emails at work - but the customer is then not able to buy CDs on the way home unless they go to a supermarket, which tends to be a once-a-week visit. By bringing Blockbuster into the loop on music, we can become a new, incremental out-of-hours channel for suppliers."

Warren pointed to Sony's popular Trevor Nelson Collection compilation as a recent ideal example of the music product Blockbuster would be looking to stock. "We want to be successful in music, and for that we need content that is not complex and offers a longer-term shelf-life," he added.

Co-Op team taking shape at [PIAS] UK

The Co-Operative Music team moved into the London offices of [PIAS] this week, headed up by popular exec Jason Rackham.

Rackham has been named managing director, [PIAS] Co-Operative Music, taking over from Vincent Clery-Melin, who has left the business.

Rackham heads up a UK team of nine at Co-Op, who will continue to look after the existing label roster.

New Co-Op label deals are set to be announced soon, with staff outside the UK formalised in the coming weeks.

The acquisition of Co-Op by [PIAS] was approved by European Regulators last month. Co-Op was a divestment from Universal's £1.2bn buyout of EMI Music last year.

[PIAS] is understood to have paid in the region of £500,000 for the company.

"We are thrilled to start rolling out our plans and ambitions for Co-Op as a new division," said [PIAS] Group MD Edwin Schroter.

"We are delighted to have Jason and his team joining the [PIAS] family.

"With his wealth of experience and great reputation, Jason will further strengthen our management team in these exciting times ahead."



[L-R]: Edwin Schroter, [PIAS] Group MD, Jason Rackham, [PIAS] Co-Operative MD, Kenny Gates, [PIAS] Group CEO, Nick Hartley, [PIAS] Group COO

NEWS

EDITORIAL

Up hit Kleek without a battle



"CLOSER TO THE Artists you love. Closer to their Music, their Lives and their World."

Universal is selling its new mobile streaming service for the African market, The Kleek, on the prospect of it placing fewer barriers between fans and the superstars they pin on their walls. What the label doesn't explicitly mention in its tempting marketing prose is the most important blockage that it's removed: any kind of 'proper' third-party retail partner.

Meanwhile, back in the UK, comments from new Blockbuster MD Gary Warren and some early whispers from the BPI's first quarter sales results (coming next week) suggest some unexpected optimism in the air over the future of physical product.

Those castigating a premature Cloud-based obsession amongst this occasionally-hasty industry have a spring in their step. CD's historic recent decline appears to be slowing. Meanwhile, 76% of UK sales of the most recent Now! compilation have been physical; the same pattern applies to David Bowie's *The Next Day* (61% CD) and Justin Timberlake's *The 20/20 Experience* (54%).

Why, ask the Compact Disc supporters, do rights-holders seem obsessed with deliberating over an unproven digital access model (and its worryingly uncertain economics), while forgetting about the nuts and bolts of the albums market right now?

"Physical music supporters ask why rights-holders seem obsessed with streaming. The Kleek may be about to provide us with the answer"

Perhaps Kleek will prove the defining answer to that perennial quandary. Launched in tandem with Samsung (on a tell-tale two-year limited time deal) in South Africa, Kenya, Nigeria, Ghana and Angola, the platform will give Universal direct access to the lion's share of streaming revenue, without having to divvy up the spoils with an HMV, iTunes or Spotify equivalent.

How much Spotify's recent renegotiation with the labels for more favourable licensing terms played in Kleek's emergence is unclear, as are Universal's plans to widen the platform into other territories. What is more obvious is that UMG now believes it can play the role of both rights-holder and retailer: a watermark moment.

You don't need to look too far back in the *Music Week* archive to find the motivation: the failure of the major labels and publishers to create their own seamless digital music service a decade ago, gifting the lucrative download era (and a hefty margin) to iTunes, still stings today. Now, however, Lucian Grainge and his team have a much weightier chunk of history's greatest music masters to play with, including four rather noteworthy Scousers.

If he comes good on his intention to properly reward his fellow rights-holders with this kind of bold launch (one unnamed major has already licensed The Kleek), the record industry will owe him - but it's easy to see why the lack of constraints surrounding The Kleek's sudden birth has troubled some in the indie sector.

In Africa, it's a timely move: the emerging markets are yet to fully ripen in terms of smart phone monetisation. But back on these shores, with FJ & Duncan at No.1 and HMV, Blockbuster and the supermarkets going head-to-head on CD, it's the pre-iTunes world that looks set for one last show of strength.

Tim Ingham,
Editor

£6m reasons to be proud of industry

MUSIC'S SEVEN-FIGURE ANNUAL UK CHARITY SUM



NORDOFF ROBBINS
music transforming lives



music **sound** foundation



CHARITY

BY RHIAN JONES

The true generosity of the UK trade has been revealed: *Music Week* research has discovered that more than £6 million is generated annually for charity by British music business groups.

Money raised by the Teenage Cancer Trust gigs, EMI's Sound Foundation, Nordoff Robbins, the BRIT Trust, War Child and the PRS Foundation results in a yearly figure of £6.3m.

That number doesn't include Comic Relief - where this year Jessie J raised more than £500,000 alone - nor charities run by names such as Elton John (the Elton John Aids

Foundation) and Plan B (Each One Teach One). The total would also be enlarged by cash raised through charity single releases and the work that labels and individuals do themselves.

UK Music CEO Jo Dipple said, "The fact that the music industry raises such a lot for charity does not surprise me one bit. But what is extraordinary is the huge range of charitable causes the industry supports and a lot of that is down to many of our artists, managers and executives who travel the globe and see first-hand the problems and challenges many people face.

"They then come back to the UK and do something about it. It's an admirable trait, something we should be very proud of."

Over the past year, £1m has been raised by the Teenage Cancer Trust gigs. The Music Industry Trusts Award and the O2 Silver Clef Awards have together raised £2.18m for Nordoff Robbins - a figure which also includes a contribution from The BRIT Trust, which has raised near to £1m every year since its inception in 1989. The EMI Sound Foundation gifted their annual £333,333 to music education, PRS For Music raised £1.5m and War Child £500,000.

The main bulk of the fund-raising supports accessible education, transforms the lives of vulnerable children and adults, provides care for young people with cancer and helps those working in the industry.

Terminal Studios moving on

Terminal Studios is being forced to leave its 20,000 square foot building at the base of The Shard due to redevelopment of the site.

London's longest established rehearsal studio has resided at its current site in Bermondsey Village, London for 26 years.

Terminal MD Charlie Barrett (pictured) was philosophical about the move, telling *Music Week* the company was seeking funding from the music industry.

"We've had a great two and a



half decades in this ideal spot but our surroundings have changed beyond all recognition," he said.

"What was once a desolate wasteland full of empty

warehouses is now the coolest place in town - every building is either a restaurant, a hairdressers or a posh apartment block.

"We're now looking for new premises and are approaching investors from within the music industry. We have made no concrete decisions yet about the final shape of the business and are still open to ideas."

Recent artist clients of Terminal's have included Jessie J, The xx, Lianne La Havas, Paloma Faith and Emeli Sande.

NEW DIGITAL SERVICE PRIMED FOR SHARED 'LIVING ROOM EXPERIENCE', SAYS NIC JONES

Vevo TV 'can be as influential as MTV was in its 90s heyday'

DIGITAL

■ BY TOM PAKINKIS

Vevo believes that its new broadcast-style digital platform Vevo TV can be as influential as MTV was in its heyday, albeit in a world of completely different consumer viewing patterns.

Vevo TV launched in the US and Canada last month as a broadcast-style music and video channel featuring 24/7 human-curated, continuous programming.

Vevo's SVP Nic Jones (pictured) confirmed that the service would be coming to the UK in the near future but he was not ready to set out a concrete timeline for the roll-out.

"It's the beginning of what we believe is a vitally important addition to what Vevo offers," he told *Music Week*.

"From our perspective, when we launch in the UK and any other country we're very keen that we'll be able to launch a local version as well as the international version. That global perspective is important to us."

He added that the move into the living room with a big screen

option that could be shared was a big step for the service. It will also be available on mobile, which currently accounts for 40% of Vevo views in the UK.

"We recognise the importance of Vevo in a family or friends environment," he said.

"Ultimately that big screen is going to be pumping through not only what we call traditional TV but YouTube, online content, IPTV... It lends itself to sharing with a bunch of friends or family, and being able to put it on and have music playing while they potter around.

"We certainly believe that's a really important area for Vevo to play in," he added. "There's a position and an opportunity for Vevo TV. Where it leads to will be really interesting but certainly I think it's got every opportunity to be as influential, although in a different way, as MTV was way back when."

Monetisation of the new service will be implemented through advertisements between programmes similar to Vevo's existing model. However, Jones told *Music Week* that the service has signed four partners

in the US as effective sponsors of the launch.

Vevo TV programming will initially be similar to what can be found on the company's traditional service featuring Hot Now, Top Viewed and Most Shared videos. However, Jones said more broadcast-style programming will be introduced.

"That might be via a [video jockey] or even a particular artist or group presenting their favourite videos," said Jones. "The fact that there will be presented content is obviously very different to Vevo.

"One of the most important things for us is what we learn," he added. "It seems intuitive for example that you'd put dance videos on late at night and we'll find out if that's indeed the case and who likes what. The fact that it's programmed by people rather than an algorithm means we intend to find out what consumers want and when they want it and present it that way."

Vevo already hosts more than 74,000 videos. It has agreed licenses with Universal, Sony and EMI but not Warner Music Group.



BBC signs new exclusive Official Charts deal



The Official Charts Company and the BBC have signed a new licence agreement which confirms Radio 1 as the radio home of the Official Singles Chart until the end of 2016.

BBC Radio 1 has hosted the

UK's Official Singles Chart since the station launched in 1967.

The new extension sees it maintain that relationship for a further four years, the longest term deal to ever be agreed between the two organisations.

The deal also provides a licence for broadcast of the Official Chart Update each Wednesday, spanning Official Singles and Albums midweek data as well as covering online publication of Official singles and albums charts across the dance, rock, indie, R&B genres, and broadcast of the Official Asian Download Chart.

Official Charts Company

managing director Martin Talbot (pictured) said: "We are delighted to agree this new deal with Ben Cooper and his team at the BBC, who are our biggest, longest-standing and most valued partners. It is a marriage which has grown stronger with age and our relationship with Ben Cooper, George Ergatoudis and the R1 Official Chart Show team is stronger than it has ever been.

"The world is very different to when the chart was first broadcast on Radio 1 almost 50 years ago - today, the Official Singles Chart is available weekly across a wide range of media,

including through the internet, mobile phone subscriptions, TV, print newspapers, magazines, in-flight entertainment services and jukeboxes. But Radio 1 continues to provide the appointment to hear the chart unveiled every Sunday - and long may that be so."

The BBC/Official Charts deal follows a year in which the Official Singles Chart's 60th Anniversary was celebrated across the BBC - including Radio 1, Radio 2, 6Music and BBC4, as well as the rest of the nation's media.

The Radio 1 Official Chart Show also partnered with

OfficialCharts.com in the launch of the Official Number 1 Award, the brand new trophy which is now handed over to each artist that hits No.1 on the Official Singles Chart. Recipients to date have included One Direction, Robbie Williams, Gary Barlow, Rita Ora and Carly Rae Jepsen, among many others.

Radio 1's Official Chart Show also heralded in a new era of visualisation at Radio 1 in 2012, while Jameela Jamil has taken over from Reggie Yates as the new voice of the Official Chart Show this year - becoming the first solo female host in the history of the show.

NEWS

NEWS IN BRIEF

■ **CLASSIC ROCK:** Future Publishing has agreed the sale of its rock brands Classic Rock and Metal Hammer to Team Rock Ltd., a new business chaired by ex-GMG Radio chief John Myers. The £10.2m sale includes all the brand extensions of the magazines alongside branded events The Golden Gods and The Classic Rock Roll of Honour.

■ **MINDER:** Cavalcade Records Ltd., trading as Minder Records Ltd. (Minder), has succeeded in action against HHO Multimedia Ltd. for infringement of its copyright for early Rod Stewart recording The Blues. His Honour Judge Birss QC at The Patents County Court, London awarded Minder a permanent injunction against HHO Multimedia Ltd (HHOM). In addition, the court awarded Minder damages and found in Minder's favour in relation to cost. HHOM will have to pay the majority of Minder's cost in the action - in excess of £40,000.

■ **PHIL RAMONE:** The veteran producer has died, aged 79. During his 50-year career, Ramone worked on albums by Frank Sinatra, Barbra Streisand, Bob Dylan, Ray Charles, Paul Simon and Billy Joel.

■ **KLS:** Kobalt Neighbouring Rights has concluded an exclusive agreement to manage the neighbouring rights of artist, producer and composer Dave Stewart. The new deal comes into effect immediately with KNRL representing, in the US, the artist's entire repertoire encompassing all of his performances on master recordings, including Eurythmics.

■ **BMG:** Bertelsmann has set a €500 million revenue increase target for the rights company over the next five years, having now completed its acquisition of the firm from former co-owner KKR.

■ **DRAKE:** The Canadian artist has signed with the American Society of Composers, Authors and Publishers (ASCAP), ending his previous deal with BMI.

■ **REDIGI:** The case against 'second-hand' digital music site ReDigi has concluded with a ruling that the service amounts to widespread copyright infringement. The lawsuit filed in 2012 with EMI/Capitol claims it sold over 100 of its copyrighted recordings without permission.

For all of the latest Music Industry news, bookmark

MusicWeek.com

BERNERS STREET RESIDENCY COMES TO AN END AFTER 30 YEARS

PRS banks £35m from sale of London offices

PROPERTY

■ BY PAUL WILLIAMS

PRS for Music chief executive Robert Ashcroft says the organisation is under no immediate pressure to find a new home following the £35m sale of its central London headquarters.

The long leasehold of 25-27 and 29-33 Berners Street in W1 was sold earlier this year to property investment and development business Derwent London with PRS in turn leasing back the two buildings for three years.

This is subject to a tenant only break option after 18 months. Derwent owns and manages a property portfolio covering 5.4 million square feet, 96% of which is in central London.

Ashcroft (pictured inset) explained the sale of the two buildings, which also house the likes of UK Music, MFA and BASCA, followed PRS undertaking an analysis of the floor space, finding it was not being used as efficiently as it could be.



"This area has become primary development with Fitzroy Place and Crossrail. Like many companies we had a pension deficit and are sitting here on a long leasehold - and long leaseholds eventually come to a point where they begin to decline in value. We thought now was the time to sell the building, become more efficient in our use of space and put some money into the pension plan," he said.

"We were able then to make a contribution to the pension plan,

which is good for the business overall and it is part of the efficiency drive to get around to the appropriate footprint and being in a more modern facility. You just have to look at this building and think how difficult it is to run and for departments to talk to each other when you are in a rabbit warren, and yet at the same time we love the area. Some people have worked in this building for over 30 years."

The organisation has now begun the search for new offices,

although Ashcroft stressed there were no projections as to when it would exit Berners Street. "We've got plenty of time," he said. "We have the flexibility to make the decision in an appropriate way."

The sale of the building is not included in newly-announced 2012 financial results and instead is being treated as an exceptional item to be reflected in PRS' statutory report and accounts to be approved at June's AGM.

This week's results reveal PRS total revenue rose by 1.7% on the year to £646.4m, while money distributed to PRS songwriter, composer and music publisher members increased 2.6% to £571.9m, helped partly by the organisation finding £3.5m of cost savings during the year.

Income from online sources improved sharply with a 32.2% hike to £51.7m, while there were steady increases from broadcast, public performance and recorded media, but declines from live and international.

■ See Analysis: pages 16 to 17

Essential signs deal with WoW

London-based artist management company and independent label Week Of Wonders (WoW) has signed a global product management deal with Essential Music & Marketing.

The agreement, which begins with immediate effect, covers worldwide manufacturing, marketing, physical and digital distribution, sync and licensing of all future WoW releases.

Essential is handling the release this week of WoW's 34, the new EP from Salvador Navarrete aka Sega Bodega. He

has spent the last few months establishing his reputation with remixes for Lana Del Rey and Jakwob.

WoW's first artist signing is self-produced R&B songstress Stevie Neale, who performed at BBC Radio 1's Hackney Weekend and released her first single *Dangerous* last November.

Product manager at Essential, Steve Crane, said: "It's exciting to be working with WoW; the roster is incredible. It's a great fit for Essential and hopefully the start of another long and successful working relationship."

Blue join Absolute

Absolute Marketing & Distribution have struck a deal with Blueworld - the label set up by Blue to release their first album in 10 years.

The LP, *Roulette*, is out April 29 and is preceded by single *Hurt Lovers*, B-listed on BBC Radio 2.

Said Blue in a statement: "The music industry has changed over the years, moreso recently than ever before and the traditional label model doesn't always fit the needs of artists.

"In our case, having established our own label we are fortunate enough to be able to select the right partners that fit our working model and Absolute is that partner for us."



"We are very excited to be involved with such a great pop act," said Absolute MD Henry Semmence.

"This new album is fantastic and is packed full of great tracks which highlights the great vocal and songwriting talents within this band.

"It is just the start of a very busy year for the boys."



M A M A & C O M P A N Y

LIVE DIFFERENT

THE WORLD'S LEADING INDEPENDENT LIVE MUSIC BUSINESS OWNING SOME OF THE UK'S MOST ICONIC VENUES AND AWARD-WINNING INTERNATIONALLY ESTABLISHED FESTIVALS

VENUES



FESTIVALS



MEDIA

THE FLY

MusicWeek The Playlist

10 tracks you need to hear...



CLARENCE CLARITY
Alive In The Septic Tank
(Unsigned)
(demo)
Contact: Clarence Clarity
clarence@clarenceclarity.com



EMPIRE OF THE SUN
Alive (Virgin EMI)
(single, June 3)
Contact: Phoebe Sinclair, Virgin EMI
phoebe.sinclair@virginmusic.com



JAMIE N COMMONS
Lead Me Home
(KIDinaKORNER/Interscope)
(single, available now)
Contact: Barbara Charone, MBC PR
bc@mbcpr.com



JESSIE WARE
Imagine It Was Us (Island)
(single, May 13)
Contact: Beth Drake, Toast
beth@toastpress.com



PARQUET COURTS
Smart Alec Kid (What's Your Rupture)
(single, out now)
Contact: Keong Woo, Family
keongwoo@familytd.co.uk



SPECTRALS
Milky Way (Wichita)
(single, June 3)
Contact: Kate Price, Stereo Sanctity
kate@stereosanctity.co.uk



PRIMAL SCREAM
It's Alright (First International)
(single, May 6)
Contact: Barbara Charone, MBC PR
bc@mbcpr.com



THE STRYPES
Blue Collar Jane (Virgin EMI)
(single, April 22)
Contact: Ruth Drake, Toast
ruth@toastpress.com



PHOENIX
Entertainment (Blood Orange Remix) (Atlantic)
(single, out now)
Contact: Ruth Drake, Toast
ruth@toastpress.com



RAMONA FLOWERS
Lust And Lies EP (Distiller)
(EP, April 29)
Contact: Sinead Mills, Bleached
sinead@bleachedcommunications.com

DATA DIGEST

BREAKOUT



LULS
The hotly tipped London three-piece introduced themselves at the end of last year with debut single Swing Low/Young. 2012 saw them support Crystal Castles on their UK tour, play a sold out New Years eve show at Koko and win fans in the likes of Zane Lowe, Annie Mac, Mary-Anne Hobbs and John Kennedy. After the release of their new double A side single Never Let It Go/Sympathy Of Love they'll play at Camden's Barfly on April 17. *Get on the guest list at musicweek.com/breakout*



- RUDIMENTAL**
Waiting All Night
- PITBULL** Feel This Moment
- CALVIN HARRIS & ELLIE GOULDING** I Need Your Love
- JAKWOB** Fade
- IGGY AZALEA** Work

GIG OF THE WEEK



Who: Paramore
Where: The Garage, London
When: April 5
Why: The US rock band play a one-off intimate show at the North London venue ahead of the release of their self-titled fourth album on April 8.

SALES STATISTICS



CHART WEEK 13 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,734,160	1,295,655	538,574	1,834,229
PREVIOUS WEEK	3,366,121	1,266,819	257,007	1,523,826
% CHANGE	+10.9%	+2.3%	+109.6%	+20.4%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	45,573,296	18,241,267	4,406,760	22,648,027
PREVIOUS YEAR	43,617,704	18,367,070	3,941,207	22,308,277
% CHANGE	+4.5%	-0.7%	+11.8%	+11.8%

APPOINTMENT TO VIEW



ANDRE RIEU: AUSTRALIAN ADVENTURE
Friday, April 5 - Sky Arts 2, 7.30pm - 8pm
The first in a five-part series that follows the Dutch violinist on the road as he embarks on his first successful tour of Australia.

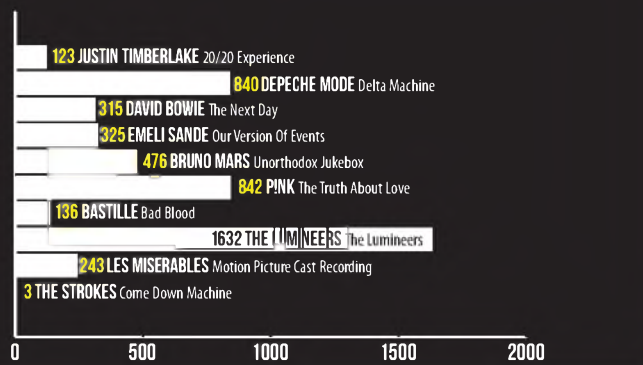
THE VOICE UK
Saturday, April 6 - BBC1, 7pm - 8.30pm
Holly Willoughby and Reggie Yates host the second round of the competition to find the nation's best new vocal talent. Jessie J has three singers on her team already, Will.i.am has two and Tom Jones and Danny O'Donoghue have one each.

MARK LAWSON TALKS TO MICHAEL BALL
Sunday, April 7 - BBC4, 8pm - 9pm
Mark Lawson talks to the award-winning recording artist and musical theatre star Michael Ball about his early career. The singer discusses landing a lead role in Les Miserables and performing at the Royal Albert Hall.

PIRATES' BAY



NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON APRIL 1 2013



CRITICAL MASS



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



80

CRIME & THE CITY SOLUTION
American Twilight



71

DEPECHE MODE
Delta Machine



56

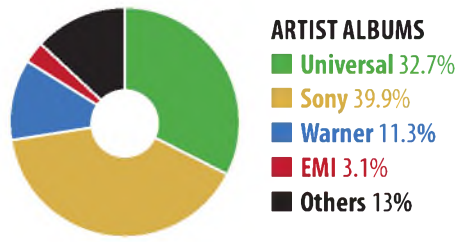
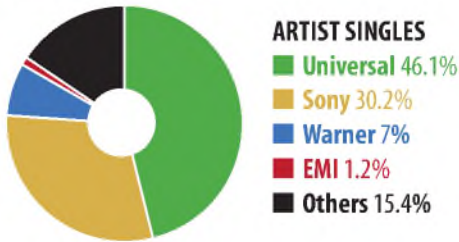
DIDO
Girl Who Got Away

For daily news visit musicweek.com

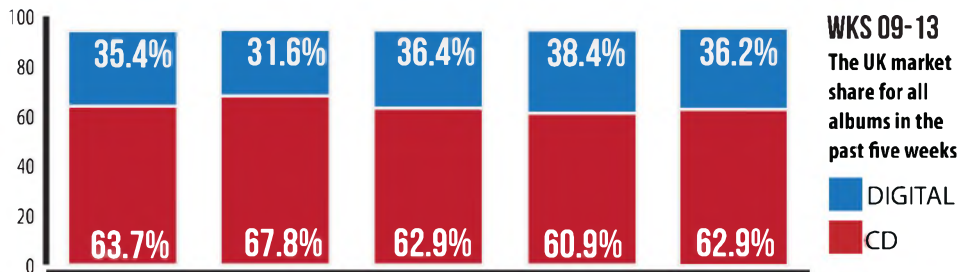
MARKET SHARES BY CORPORATE GROUP



CHART WEEK 13



DIGITAL vs PHYSICAL



TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending April 1

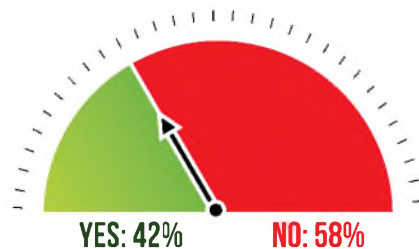
- 01** Rolling Stones confirmed for Glastonbury, full line-up revealed *Wednesday, March 27*
- 02** Blockbuster to move into music as part of revival plan *Wednesday, March 27*
- 03** [PIAS] buyout of Co-Op cleared by EC regulators *Monday, March 25*
- 04** Suede, Tom Odell, Ghostpoet for Record Store Day films *Thursday, March 28*
- 05** Lucy Spraggan signs to Columbia *Wednesday, March 27*

MUSIC WEEK POLL

This week we asked...

Does this year's Glastonbury line-up meet your expectations?

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 *Jazzwise* magazine, Miles Davis is 'exposed' as Stuart Nicholson



tells the untold story of the 'Lost Quintet'.

Inside singer/pianist Liane Carroll is back with her most "emotional album to date". Texan piano master Cedar Walton looks back on his 60-year career and folk singer June Tabor, jazz pianist Huw Warren and saxophonist Iain Ballamy discuss forming "one of the most unusual trios of recent years," *Quercus*.

Elsewhere, vocalist Kurt Elling says the album that "changed his life" was *The Hottest New Group In Jazz* by Lambert, Hendricks and Ross - heard while living in a leaky basement room after failing grad school. Experimental jazz four-piece *Magic Mushrooms* are ones to watch with their "decidedly trippy approach to music making," says Stephen Graham.

In the reviews pages, *Mishka Adams'* *Stranger On The Shore* gets a 'good' three stars out of five from Peter Quinn - an album which "impresses at every turn". Stuart Nicholson awards *In The Country's* *Sunset, Sunrise* an 'excellent' four stars. The recording is "revealing of both artistic growth and maturity," he says.



THE MAGIC NUMBERS

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

300,000

US sales surpassed by Emeli Sande's debut album *Next To Me* with the Scottish singer also breaking into the market's Shazam Top 20

59%

Of recorded music revenue in the US was digital in 2012, marking an 8% year-on-year growth - according to a new report released by the Recording Industry Association of America

30th

October is when the 2013 Barclaycard Mercury Music Prize ceremony will take place. Labels can submit eligible albums for entry from June 3 - July 10. The short-list of 12 will be announced on September 11

8.9%

Increase in US album sales in the week of Justin Timberlake's *The 20/20 Experience* release. The album outsold its nearest rival (*Same Trailer Different Park* by country singer Kacey Musgraves) by more than 20 copies to one

\$10m

Spotify US TV ad campaign launched. The streaming service will hold prime time spots alongside NBC's *The Voice*, *Late Night With Jimmy Fallon* and Viacom's MTV, MTV2 and VH1

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST

@jimleedham "Shorty is a eenie, meenie, miney, mo, lover". Always cracks me up. (*Jim Leedham, The You Generation*) *Monday, March 25*

@OC Just done a photo shoot for my Edinburgh show. Which isn't written. Trying to appear nonchalant but the eyes scream 'What am I doing?' (*Christian O'Connell, Absolute Radio*) *Monday, March 25*

@willtalbot1 No Barbra Streisand.... I won't pay £72.50 for one of the 'cheap seats' at your London Concerts this summer. Makes me so cross. Disgrace. (*Will Talbot, freelance manager*) *Tuesday, March 26*

@josh2theedwards I dare you to listen to 'moving clocks run slow' by WWFJ without moving any body part to the beat. I dare you. (*Josh Edwards, PIAS*) *Tuesday, March 26*

@jamesjamcmahon I stayed in a hotel with Razorlight years ago. Every night one of them would tell me they hated the other member. Amazed they lasted so long (*James McMahon, Kerrang!*) *Wednesday, March 27*

@petepaphides As long as the jerk chicken concession next to the Jazz World stage is back, I honestly don't care who's on the bill. #glastonbury (*Pete Paphides, freelance journalist*) *Wednesday, March 27*

@AI_Horner You know those days when you have to interview Tyler the Creator moments after getting shot by his 6'5" bodyguard with a M16 paintball rifle? (*AI Horner, freelance writer*) *Wednesday, March 27*

@Rick_Moreno A morbid thought but I think I'd quite like Crystal Castle's *Affection* track at my funeral. (*Rick Moreno, Sony Music*) *Thursday, March 28*

@SherylCrow Dionne Warwick does not get paid for her beautiful recordings when they are played on the radio. She had to file for bankruptcy today... (*Sheryl Crow*) *Thursday, March 28*

@undisco Google Glasses are going to cost \$1500. Wow. (*Joshua Saunders, EMI Music*) *Thursday, March 28*

@CATHFACTORY Oh God, no. I've just remembered. Why *My Chemical Romance*, why? You had so much more to give! WHY? (*Cath Hurley, Charm Factory*) *Friday, March 29*

@beccanicholson This new Paramore record is my pop album of the year so far. (*Rebecca Nicholson, The Guardian*) *Tuesday, April 2*

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DATA DIGEST

PHOTO CREDIT: BURTON BERINSKY/TIMEPIX/TIME LIFE PICTURES/GETTY IMAGES



THE WAY WE WERE

An image of record company godfathers, dug out from the archives and featuring in new book *Download! How The Internet Transformed The Record Business*.

[L-R] Atlantic Records senior execs Jerry Wexler (VP), Nesuhi Ertegun (president) and Ahmet Ertegun (VP)

PICTURE OF THE WEEK

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



PHIL DAVIES BIG CHEESE MAGAZINE
Triggerfinger • All This Dancin' Around (Dramatic)

Belgium delivers another type of tasty treat, this time in the form of groove-laden Triggerfinger. With huge belting power ballads, and eerily mesmerising acoustic tracks, this album really holds some pedigree. Huge crescendos and catchy lyrics guarantee that it won't leave the disc tray for some time.



MARK TAYLOR RECORD COLLECTOR
The Look • Tunes and Stories (Beat Town Records)

Best remembered for the storming '81 smash I Am The Beat, duo The Look are back with the uplifting album Tunes And Stories, which does exactly what it says on the tin. Full of hearty tales delivered in a mate-hugging, beer-swilling beat that will please lovers of Dexys, Squeeze and Brit Pop.



JOEL MCGIVER BASS GUITAR MAGAZINE
Johnny Wore Black • Noise (Dead Cherry)

Check out Noise by Johnny Wore Black. Not only does it come with a terrific, Spongebob-meets-Akira video clip, it boasts a singalong chorus that you'll be humming all day (despite its apocalyptic subject matter!) and a killer, moshpit-worthy mix courtesy of Tool producer David Bottrill.



JAMES HICKIE KERRANG! MAGAZINE
Scholars • Always Lead, Never Follow (Banquet Records)

Scholars first wowed me with a headliner-smoking set supporting Gay For Johnny Depp. 18 months later, their full-length debut has solidified that burgeoning brilliance. Always Lead, Never Follow seems to be this band's ethos as much as the title of this marvellous collection of rock-meets-quirk-pop curios.



SIGNS O' THE TIMES



Queens Of The Stone Age have signed a worldwide, multi-album deal with **Matador Records**.

The Beggars Group label will put out the band's sixth studio album '...Like Clockwork' this June, the first LP of all-new material since 2007's Era Vulgaris, which was released through Universal. An exact release date is to be announced shortly alongside details for an extensive world tour.

The Feeling have signed a masters and publishing deal with **BMG Chrysalis UK** for their fourth album, which is due to be released later this year. The

agreement comprises a worldwide publishing and recording deal for the new album along with exclusive songwriter agreements with frontman Dan Gillespie Sells and bass player Richard Jones to facilitate their writing for and with other artists.

Universal Music Publishing Group (UMPG) has signed six-time Grammy winner **Glenn Frey** to an exclusive, worldwide publishing agreement excluding the US. One of the founding members and main songwriters of the Eagles, Frey helped the band become the best-selling group of the 1970s.

SYNC STORY

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



- **Artist** Kitty, Daisy & Lewis
- **Track** I've Been Everywhere
- **Composer** Geoff Mack
- **Campaign** Walkers: The Great Taste of Home
- **Publisher** Carlin Music Publishing
- **Client** PepsiCo
- **Usage** UK and Eire, television and multi media
- **Key execs** Sarah Bolshi (Sunday Best Recordings), Jenifer Baptiste (Carlin Music Publishing), Chris Kiernan (AMV BBDO)

Homegrown family three-piece Kitty, Daisy and Lewis featured in the latest Walkers TV ad for which the Kentish town trio have re-recorded track I've Been Everywhere – made famous by Johnny Cash. They substituted some of the original lyrics with local towns in the UK including those where Walkers is now sourcing real homegrown ingredients for its crisps.

Gary Linkeker stars in the advert and makes his way across the UK to the uplifting sounds provided by Kitty, Daisy and Lewis who have sold out worldwide tours and opened for headline acts including Coldplay and Razorlight.

Commenting on the advert, lead singer Lewis Durham said: "Johnny Cash is such a legend, he's been a massive influence on the way we make our music. We were really excited to be able to bring a bit of his style and match it with ours – which is quite old school as well. The end result is great and we're still getting used to seeing the ad pop up when we're watching TV."

Marianne McGoldrick, marketing manager for Walkers said: "We're really excited about the new ad which showcases Walkers homegrown ingredients. I think viewers will love the cover which Kitty, Daisy and Lewis have done, bringing a twist to the old classic."

ON THE RADAR LOVEABLE ROGUES

The story goes that Loveable Rogues politely declined an invite to appear on the 2012 series of TV talent show Britain's Got Talent... a whopping eight times. After finally deciding to embark on the opportunity, the cheeky chappy trio of Eddie, Sonny and Té flew through the competition to become finalists and subsequently landed a coveted record deal with Sony's Syco Music.

Speaking to *Music Week*, Té Qhairi Eugene recounted the story of the day the band got signed: "It was peculiar. It happened quite fast... On the night of the final, Simon [Cowell] came up to our manager and said 'Are

the boys gonna be alright?' and you never know what that means!

"We had a two-day break once the show ended and on Monday our manager called us to go to High St. Ken for a meeting at Sony as a few labels wanted to meet us. We were excited. Then we got there and were told that our meetings were cancelled... We were terrified. But then we were told it was because Syco didn't want us to speak to other labels and wanted to sign us. That was amazing."

Just over a year has passed since their first audition on BGT and the Rogues have been cramming in gigs in between a support

slot on the packed two-month run of Olly Murs' UK Arena tour - "Once you're on stage and you feel the crowd, it really is unbelievable," enthused Eugene.

"We're quite a live act in general and the songs on our setlist are strong songs. They're designed to get people up - and in their recorded form I think they best capture our sense of fun."

In addition to the songs performed out on the road, all three members have been writing and recording more material for their debut album, scheduled for



ESSENTIAL INFO

RELEASES April 21 Single: What A Night

LABEL

Syco Music Alice Frost, product manager
MANAGEMENT Albert Samuel,
James Fern, ASM Damage 020 7740 1600

LIVE Olly Murs Arena Support Dates:

February 26 – April 4, 2013

release this summer.

For those unfamiliar with LR, Eugene describes them as "a ska-infused pop act who are young guys reflecting the opinions of people our age and having fun" – a phonic blend that has had them likened to acts from The Streets and Rizzle Kicks to UB40. The *Specials* and *Madness*.

Looking forward, Eugene is excited about the prospect of playing to

festival audiences and isn't shy about his international ambitions.

"We'd love to get out to Australia and America. I know people act coy but we want it. It's the dream – to be as big as you possibly can be and for as many people in the world to hear your music. That's why you're doing it because your music evokes a reaction.

"The sky is the limit and we aim to reach for the sky."

HE SAID / SHE SAID

Photo credit: Mary Ruddy



"To get a Number 1 single with this song 19 years later is very surreal, but we're genuinely chuffed!"

Declan Donnelly of PJ and Duncan/Ant and Dec fame speaks to the Official Charts Company about *Let's Get Ready To Rhumble* topping the chart, 19 years after the track peaked at No.9

TAKE A BOW TEAM PETULA CLARK



THE LOWDOWN

Album: *Lost In You*
Highest chart position: No.24

Label: Sony CMG

General manager:
Phil Savill

A&R and manager:
John Williams

Marketing:
Olivia Walker

National press and TV:
Daniel Hinchliffe,
Soundcheck
Entertainment

Regional press:

Doug Wright &
Rosie England,
LD Communications

Online press:
Digital Rebel

National radio:
Joe Bennett, JBPR

Regional radio:
Terrie Doherty

MUST-SEE MUSIC TICKETING INFORMATION

HITWISE Primary Ticketing Chart

POS	PREV	EVENT
1	NEW	The Big Reunion
2	1	One Direction
3	11	Beyoncé
4	4	V Festival
5	17	Michael Bublé
6	2	Stereophonics
7	NEW	Meatloaf
8	9	Fleetwood Mac
9	NEW	Depeche Mode
10	7	Bruno Mars
11	5	Bastille
12	6	Olly Murs
13	14	Pink
14	NEW	Muse
15	8	Robbie Williams
16	3	Madness
17	10	Emeli Sandé
18	NEW	Bon Jovi
19	12	Simple Minds
20	NEW	Kings of Leon

LATEST SECONDARY TICKETING PRICES



JESSIE J
Capital FM Arena, Oct 25

FACE VALUE £27.50 - 35.75

SEATWAVE £65.00 - £137.00

VIAGOGO £41.49 - £149.99

STUBHUB £70.00 - £366.86



STEREOPHONICS
Capital FM Arena, Nov 18

FACE VALUE £32.50 - £43.45

SEATWAVE £68.95 - £438.00

VIAGOGO £68.16 - £453.41

STUBHUB £77.03 - £451.96

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Bands contact
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06/04 Razoreater
08/04 Sightings
09/04 Astro-Physics
11/04 Ojo De Gringa
12/04 The Overtones
13/04 Jipsy Magic
14/04 Steady Man
Collective
15/04 White Hills

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20
Years
of
Great
Music



BB

Beggars Banquet



BIG INTERVIEW STEVE LAMACQ

BEERS, TEARS AND BLOODY GOOD EARS

This month marks 20 years on the BBC for one of music's most recognisable voices, Steve Lamacq. 'Lammo's' diligent support of artists is a lesson in dedication - and an inspirational example of what can happen when knowledge, passion and broadcasting chops collide



LEFT
Indie spirit of things: Lamacq has recently heavily supported the likes of Alt-J and Frank Turner on his 6Music show

LAMACQ LOVE: JO WHILEY



Jo Whiley presented Radio 1's *The Evening Session with Steve Lamacq* between 1993 and 1997.

"The over-riding thing about Steve is his absolute passion for music. It's his life. He has such amazing integrity - it's really touching and really impressive. He cares so much about the bands, he's probably way more emotional about it than he would care to admit to anyone. When it comes to music, he would argue you into the ground.

"We both had our individual leanings, that's why *The Evening Session* worked so well, but we never came to blows. We had mild sulks, but that was because we'd walked into a radio marriage.

"When Steve arrived at Radio 1, I thought he was this super-cool, super-committed *NME* journalist. I was a bit terrified of him and worried he'd think I was naff. We didn't have a clue what we were doing early on, but he was so kind. We bluffed our way through it. I remember Steve drinking cider when we were doing the show as we sat there both wearing red DMs, and him nipping out for quick cigarettes. He was always coming up with great ideas, and uncovering so many different, obscure bands.

"One of the most astounding things about him is that other music lovers relate to him so much - that's why 6Music matters to so many people and why his audience values him so highly.

"I'm so pleased his 20 years is being celebrated. Steve Lamacq is a national treasure. I'm sure he'll probably hate being called one, but tough: that's exactly what he is."

TESTIMONIAL

BY TIM INGHAM

"It's a... it's a... *gastric pub*." The word falls from Steve Lamacq's tongue like a putrid lump of soil. His nose flared, the gentle raked lines beside each of his eyes tense in disgust. The upsetting fate of his beloved Bull & Gate cannot be mirthfully glossed over.

The death of this North London A&R haven, the epicentre of Basingstoke-born Lamacq's music pub pilgrimage, will soon be complete; a sweat-stained shrine to indie triumph stripped of its heritage for fancy-pants burgers and rehearsed

guffaws over conservatively clinked cocktails. Even in that voice - *the voice*, which the *Evening Standard* memorably described as "part Sid James, part Billy Bragg" - the DJ's distress is inconceivable.

This is the anodyne, gentrified London that Steve Lamacq inhabits, two decades after he muttered his first words into BBC Radio 1's fluffy mics. Gone too are the Sir George Robey (Finsbury Park), The Greyhound (Fulham), The Duchess Of York (Leeds), and The Palais (Hammersmith); all vital dens of discovery for Lamacq as an oft-furious, uncompromising *NME* writer in the late Eighties and early Nineties. These were the boozy cocoons in which a fanzine-peddling Colchester FC nut - and

a zealous adherent of pure punk ideology - modestly metamorphosed into the diligent, reflective ringmaster of Britpop and beyond.

"We're all going up to the Bull & Gate for its last ever night in May," Lamacq tells *Music Week* in The Ship, his favourite pub in London - still standing proud in Fitzrovia after more than 150 years. "I don't know how I'll feel. I'll probably cry."

The manner in which Steve Lamacq confronts new artists has changed dramatically, painfully, in the past decade. Backroom music halls and cider-fuelled pub shows have been curtailed, although he still seeks them out at every opportunity. The North London indie scene has shuffled East, welcoming

BIG INTERVIEW STEVE LAMACQ

sock-less daddy's boys and scared-to-rock trends. In the DJ's daily inbox, carefully cultivated dispatches from bands have been replaced by mountains of Garageband-churned CDs.

What hasn't ever gone away, however, is Lamacq's burning passion and determination to patron the best underground artists. He doesn't care too much about the Next Big Thing - it's the fear of missing the next *brilliant* thing that keeps him up at night. Wearing an impressively slender frame at 47, it would be weird if he hadn't mellowed since his more vehement teenage years, but Lamacq's dismissal and derision of plastic 'hip'-ness is a trait very much shared by today's broadcaster and his energised younger self.

"The only problem with the new and unsigned music I get now is that half of it sounds the same," he says. The daily CD deluge piled high on Lamacq's desk requires him to cordon off five hours of his weekend just to listen to it all - a mostly unfulfilling wade through a swamp of alt-folk in search of a peppery pearl.

"It's like a sandwich with no filling," he adds. "It's, 'Here's some bread. Here's some more bread.' No real lyrical bite, nothing hearty to get your teeth into. I'm always desperately hoping we don't lose something really good, just because there are so many loaves of bread to chew through."

When Lamacq started out as the writer, publisher and purveyor of his mischief-making music fanzine *A Pack of Lies* in the mid-Eighties, the cultural climate offered plenty more nutritious meaty chunks. He would regularly drive into Big London from his Harlow home to flog his publication, especially at the infamous Panic Station night at Camden's Dingwalls. Raising eyebrows and his own reputation, Lamacq soon moved onto the *NME*, first on its live desk and later as co-chief of its On page, dedicated to new bands.

Here he forged a reputation as a firebrand, demanding purpose, pointedness and riveting tunes from every act he surveyed. He single-handedly pushed the likes of Mega City Four, Kingmaker and Ned's Atomic Dustbin onto the cover of the paper, then circulated to around 150,000 readers.

"We basically went out and got drunk for a living - it was paradise," recalls Simon Williams, who shared both the Live and On desks with Lamacq before founding legendary British indie label Fierce Panda. "The signs were on the wall even before the *NME*: *A Pack of Lies* was such an

RIGHT
What can a poor boy do?
Lamacq has stuck by bands like Primal Scream since the early Nineties



"Steve is a real 'indie' guy and a champion of the underground. He's a music lover and a good man. He can't be bought"

BOBBY GILLESPIE, PRIMAL SCREAM

angry fanzine. I remember once Steve printed rejection letters from a record company to a band. 'Dear XXX, no thanks, from Beggars Banquet', all that stuff. It was fucking brilliant. Everyone in the industry who read it was completely shocked."

It was likely this brand of self-belief and ferocity that triggered the owner of a London pirate radio station to call Lamacq at his *NME* desk and berate the scribe for his publication's lofty, know-it-all air. It was to prove perhaps the most fateful conversation of Lamacq's career. "This madman phoned up and basically started having a go," recalls Lamacq. "He sneered: 'Call yourself the *NME*? Think you're the arbiters of alternative music? You don't even know there's a pirate alternative music station in London!' I said: 'Quite right, we don't. Why don't you tell us about it?'"

Lamacq met the "shady character" at a Tube stop in East London, who then drove the journalist "round the block three times, to throw me off the scent". Ending up in a dingy terraced house, Lamacq was interviewed live on the station, and in turn wrote a piece about it for the *NME*.

The 'shady character' turned out to be Sammy Jacob; his pirate station, an in-the-works XFM. Lamacq had taken his first major step towards becoming the vocal sage of British alternative music.

"Sammy then called up and said: 'You've not got a bad voice, do you want to do a regular programme?' - which was actually him telling me that he needed someone to do the first show on a Saturday morning," says Lamacq. "We all had to pay £10 in the pot every week, because Ragga FM were always nicking the aerial or something."

Smartly realising his natural ability as a jock - informed by countless late nights listening to John Peel in his teens - Lamacq toiled as an apprentice

on Gary Crowley's Sunday afternoon show on Greater London Radio (GLR), whilst solidifying his profile on-air at XFM. But it was when Lamacq caught wind of Radio 1's new programme, The Evening Session, and contacted the Beeb's Jeff Smith that he introduced himself to the wireless's big stage - via a typically unassuming interview.

"I wrote Jeff a letter saying, I'm doing new music at the *NME*, covering the sort of bands you might be playing," remembers Lamacq. "We went for a pint and chatted a fair bit about music."

Lamacq began life on the Beeb's airwaves in the early Nineties as a guest on Mark Goodier's Evening Session, alongside other adamant music journos such as the *NME*'s Andrew Collins and Stuart Maconie. Recalls Smith: "I think Steve was a little bit suspicious of Mark and I at first. Mark's background was slightly more mainstream, at least on-air. But when we started talking about Teenage Fanclub and particularly Kingmaker - who we'd booked in session - Steve realised we weren't actually the enemy, but real fans of alternative music. From then on, all three of us clicked."

In April 1993, Goodier took some time off, paving the way for a long-term replacement. Smith and the Radio 1 team decided to trial four burgeoning, talented radio personalities, hoping that one of them could take on The Evening Session mantle full-time. The chosen few: Lamacq, Jo Whiley, Claire Sturgess and Richard Easter.

"Jo was going out with a plugger we knew and had done some TV stuff, while Steve's background was journalism with a reputation for real passion," recalls Smith. "Everyone internally kind of assumed Jo had got the gig, but I went to [R1 controller] Matthew Bannister and helped persuade him that Jo and Steve were two halves of the perfect whole; Steve the mad, passionate guy in the back of the band's van, Jo the approachable, rounded music fan."

Fatefully, Lamacq's first date on Radio 1 during that trial period, April 12, 1993, came barely a week after the release of the now legendary *Select Magazine* 'Britpop' issue, whose cover starred an

LAMACQ LOVE: BOB SHENNAN



Bob Shennan has been Steve Lamacq's network controller on BBC 6Music and Radio 2 since 2009.

"I don't think I've ever known a broadcaster as driven by a passion for his subject as Steve Lamacq. His motivation is all about the pursuit of great new music. His 20-year career on BBC radio has seen him unveil star turn after star turn. What I admire most about him is the fact that he is so good and so modest in his pursuit of that goal, almost self-deprecating. I'm so pleased *Music Week* is celebrating Steve: he's a truly great and unheralded broadcaster, and he deserves the spotlight for what he's done for both radio and music in this country."



ABOVE
Lamacq's life:
(Clockwise from top left) Lamacq collects his Music Week Awards in London last year; Florence Welch visits the DJ at 6Music; with Jo Whiley and Noel Gallagher in The Radio 1 Evening Session's early days



acerbic Brett Anderson sneering above the in-your-face slogan: 'Yanks Go Home!' If that publication was to be the recess bell for a new era of British guitar music, Steve Lamacq was in the kitchen, ready to serve lunch.

Amongst his memorable early achievements on The Evening Session, which he co-presented with Whiley for four years, Lamacq championed the early white label demo of Columbia by Oasis, willed on by producer Christine Boar. The subsequent popularity of the track gave Jeff Smith little choice but to add it to the station's main playlist. Indeed, Lamacq's vital support of indie acts blossomed within weeks of his start on-air. A month after his first trial as a presenter, the untrendy Blur released *Modern Life Is Rubbish*, which Lamacq played as if it was the hottest record on earth.

He and Whiley took over The Evening Session permanently in October 1993, a whisker before *Elastica* released their first single. Lamacq's first show of 1994 contained the live session premiere from Oasis. A couple of months later, Primal

Scream's *Rocks* became one of the most-trumpeted indie anthems of the decade, before Radiohead popped into the studio and played tracks from their majestic new LP, *The Bends*.

"We couldn't have turned up at a better time," says Lamacq. "We just opened the door and let them all in. It was so good, we were so fortuitous."

Internally, Lamacq's Radio 1 peers recognised that the DJ was doing a lot more than 'just opening the door'. He began to influence the tone of the entire station. Lamacq and Whiley's lack of pro-DJ sheen, complemented by their ability to hand-pick obscure new indie records with just enough pop fizz to trouble the charts, was an effective new broom. Radio 1, keen to bin the 'naff' tag and *Smashie & Nicey* ribbing recently flung its way by detractors, was becoming cool again.

"Steve's patronage of these artists made a real difference," recalls Smith, then head of music across Radio 1. "Blur were not favourites in the music press. It took Steve to support them very vociferously on the radio to keep them going - the *NME* and *Melody*

Maker were pretty dead set against them."

Looking back over the two decades since his Radio 1 debut, one of Steve Lamacq's most endearing attributes stands tall. He might still be hard to please, he might still tell you your music's rubbish (albeit in slightly politer terms today than he did in his torch-bearing youth). But once you've eked out his admiration, you don't just earn respect; you earn a loyalty that will last a career.

"Steve Lamacq has been in our corner every step of the way," comments Blur's Alex James, who first met Lamacq in the pair's childhood home county of Essex. "It's something we really needed back then. Here's to another 20 years of Steve on the radio."

Primal Scream's Bobby Gillespie is in complete agreement. He tells *Music Week*: "Steve Lamacq is that rare animal: a guy who really does love the bands and the records he plays. He believes in the power of music to move people. He has been a long time champion of the underground in this country. A real 'indie' guy, he's a purist, a music lover and a good man. He can't be bought."

Lamacq and Whiley's Evening Session was the thumping heart of Britpop, breaking acts and revealing exclusives, steeped in serious appreciation. Lamacq was famous in his *NME* days for being at the vanguard of the industry's A&R race, darting off to snakebite-soaked dives across the UK to catch the infancy of bands that would later conquer the masses. Not only did this nose for talent drive his own label, Deceptive - which Lamacq founded in 1992 - it also made him a natural at pioneering gig-based outside broadcasts (OBs) on The Evening Session; bringing once-in-a-lifetime live moments into the bedrooms of hungry music fans. Typically humble, he hated having to announce acts onto the stage, stealing the limelight even momentarily from the musicians he revered.

The dedicated support of the Evening Session helped propel the likes of Blur, Pulp and Oasis towards glory; to Top Of The Pops, The Brit Awards and *Smash Hits*. However, it also assisted their journey to the tabloids, celebrity status - eventually, even Knebworth. Did Lamacq have a mix of emotions at seeing 'his' bands ascend from the Bull & Gate to national icons, to mainstream luvvies?

"No, we absolutely loved it, all of us," he responds definitively. "As Jarvis Cocker said at the time, for a while it really did feel like the lunatics



LAMACQ LOVE: FIERCE PANDA'S SIMON WILLIAMS: 'I'VE COMPLETELY MIMICKED STEVE'S CAREER'

Simon Williams co-founded Fierce Panda Records in 1994. Williams not only worked with Lamacq on the *NME*, but also previously circulated a rival fanzine to the DJ's *A Pack Of Lies*, called *Jump Away*.

"I first met Steve at Dingwalls in Camden in 1988. We were competitors going for the same fanzine market. Apparently he hated me for it, because I lived in Walthamstow and he lived in Harlow - he'd be parking up somewhere, cursing the meters, and I'd be swanning in on the Tube. By the time he'd turned up, I'd have sold 30 copies and be at the bar.

"The thing about Steve at the *NME* was that he'd quite literally kick down doors - famously breaking his toes in rages at editorial decisions gone bad. But at times, he'd built those doors in the first place. He was the first music

journalist to go, 'This radio thing's quite interesting.'

"Everything I did then and since completely mimicked him. I did a bit for XFM and founded Fierce Panda, but without him doing it first, it would have been too mind-blowing to consider. He gradually learnt to splice up tapes, studying radio in the shadows. When it came to XFM and Radio 1, he was primed. He was always ahead of the pack, on the A&R front-line, nothing was ever done on a whim.

"The Evening Session gave him real power, but he'd developed that sense of responsibility. You couldn't really predict what he'd pick up on. He was really early onto Coldplay, but him playing them transformed their career.

"He's got a good commercial ear. You don't sign *Elastica* [to Deceptive] and get it to No.1 without knowing what makes a good pop song. For all the punk wars we fought at the *NME* with Carter, the Senseless Things and Mega City Four, those bands were selling out Brixton. For

all that ethic, he didn't want to spend all his life down the Sir George Robey. Eventually, you have to grow up.

"I'd like to say that we're equals, but we're so obviously not. I've spent all these years in his shadow, really. He was there first at the *NME*, first at XFM, first with the label. Normally in that situation, you'd get a bit fucked off. But he's put so much work into it, he's created opportunities for people; after me came James Oldham doing Loog, then Imran Ahmed doing Abeano. That's all down to Steve. He was the start of everything. There's a Renaissance Man vibe about him - he's written a book, he's a legendary radio personality, he's run a label with a No.1 album. If I really thought about it, I'd want to kill him - he's too fucking good to be true. Luckily, I don't think about it too much. I'll see him tonight for a drink in The Ship and we'll talk, and possibly argue, about new music. Here's to a fascinating little fella and an absolute star."

BIG INTERVIEW STEVE LAMACQ

LAMACQ LOVE: LABEL CHIEFS GEOFF TRAVIS, MARTIN MILLS AND SIMON RAYMONDE



Geoff Travis, Founder, Rough Trade
 "All through Steve's radio career he has remained an uncynical and genuine fan of the music that he plays. This sounds simple and slightly corny but it is actually a very rare and praise-worthy quality that should be prized much more highly than it

actually is. Rough Trade has always appreciated Steve for this quality and long may it last."



Martin Mills, Founder, Beggars Group
 "20 years - Steve's been lurking in the shadows for that long? He is veritably the heart of music."



Simon Raymonde, Founder, Bella Union
 "Steve Lamacq should have had more recognition than he has in my opinion. He is one of the great broadcasters and is still a genuine enthusiast of new music.

"Despite his already heavy show schedule he is still out most nights in the small pubs and clubs of London hoping to find a new gem. His shows on Radio 2 and 6 are must-listens in our house. I only wish he were still on Radio 1 in the evening. That would be the most fitting way to recognise his talents. Aside from his broadcasting skills, Lammo is an exceptionally good lad with great integrity and I hope he will carry on for 20 more years. Radio dearly needs more Steve Lamacqs."

had taken over the asylum. Somebody like Blur had already been up and down, they were virtually dead in the water, so to see Parklife happen was astonishing. I went to the first gig of the Parklife tour in Nottingham at Rock City, with a line-up of Blur, Salad and Sleeper. I knew it was going to be a good night, but witnessing the queues snaking outside the venue, you went: 'Yes!'

"Just for a couple of years you didn't have to compromise. You could release Sorted For Es And Whiz and get in the charts. Elastic's Stutter is a two-minute song about impotence - it was on the radio! The downside is that once the first wave happens in any [movement], there are a lot of copycat versions that emerge. That's when the whole scene becomes weakened. Some of the bigger bands go, some of the newer bands have a gap to fill so perhaps become more successful than they deserve. The whole thing becomes a bit more fragile."

Whiley exited The Evening Session in 1997, leaving Lamacq to front the programme solo. Lamacq Live, a complementary Monday night show, was launched a year later. Although the explosion of Britpop had left a more insipid, patchy scene in its wake, there were still nuggets of excitement to be unearthed - a mission to which Lamacq dedicated himself with typical vigour. One discovery to which he could justifiably lay claim was Coldplay, yet another act that Lamacq has stuck with throughout their astonishing rise to enormodome-filling global pop kings.

"Coldplay was a really interesting one," he says. "After Britpop, everyone forgets there was a wave of nu-metal from the States - Limp Bizkit, Papa Roach and all that - to which Coldplay were the absolute antithesis.

"I remember watching them in The Falcon in Camden on a Tuesday night. There were about 30 people, including my mate Computer Mark and 28 mates of theirs from college who knew all the words. Two days later I phoned up [manager] Phil Harvey and asked if we could do a session. It would have been the first time an unsigned band would have done Lamacq Live - but he said they couldn't because Will had one of his finals. We hammered that band. They were on the show all the time."

As with Oasis years before, Lamacq's support of Coldplay proved heavily influential within Radio 1. Single Yellow was added to the station-wide C-list in 2000; the 'moment' above all others that finally broke Chris Martin's mob into the big time.

Yet again displaying his long-term fidelity to bands who merit his uncommon approval, Lamacq points to Coldplay's triumphant coming-of-age gig at the Hollywood Bowl in 2012 as one of his proudest moments in music: "I chatted to them earlier that day and thought, 'You haven't changed at all.' Some people turned against them because they became successful; some people like to take out their ire on a band of middle class young men who are an easy target. But actually those songs grow, and just hearing them do them brilliantly at this amazing amphitheatre venue was fantastic.

"They've never taken the piss out of their fans and they've never sold out. I think there's an element of punk rock about Coldplay - they may not be the most creative or confrontational band in the world, but they're very human."

"Steve is the natural heir to John Peel. He's a lovely guy, hungry for new music - and he always gets the first round in"

FRANK TURNER

The Evening Session was cancelled in 2002 by Radio 1 as the BBC sought to refresh the station to capture younger listeners. Lamacq Live held on until 2006 before facing the axe. Lamacq himself continued to present an In New Music We Trust programme between 9pm and 10pm each week on Radio 1 until 2009, but the chopping and changing in his schedule was an unfortunate end to the DJ's time on the station - and a representation of its bosses' reluctance to trust wholeheartedly in the John Peel lineage.

"I'm not sure if I believe it's true, but I'm told that Radio 1 had decided around that time that The Evening Session was nothing more than an indie-rock show - which it never had been," says Lamacq.

"We did the first interview with Mike Skinner; we played the Streets' Has It Come To This [2002] in the same way that we originally played Coldplay: 'We know you don't like it. We're just going to keep on playing it until you do.'"

By this time, Lamacq notes, he was also having to fend off a new unwelcome foe in radio - that of effectively being a "club DJ", open to kneejerk email criticism from numbskulls at the touch of button. His response was to believe dogmatically in his own choices and block out the instant chatter.

The Evening Session's glow may have been

dimming, but things were looking up for Lamacq on another BBC station, 6Music. Operating with a wider playlist remit than the increasingly pop-focused Radio 1, the DJ revelled in his mandate to play new music, but also to contextualise bands by spinning records that had influenced their sound.

Lamacq's first 6Music show aired on October 16, 2002 - his birthday - and immediately put him in a prime position to curate and nurture the second strong commercial wave of post-Eighties UK guitar music. Across Radio 1 and 6Music, Lamacq hosted the first live sessions with Franz Ferdinand, Bloc Party, The Futureheads and The Cribs, whilst raving on-air about new talents The Libertines and The Strokes. His old friend at Fierce Panda, Simon Williams, tipped off the DJ on Keane - one of 6Music's genuine world-first discoveries.

"I was disappointed to lose the Evening Session, particularly when you got the feeling something new was starting to happen out there," says Lamacq, "but equally it gave me so much more time to go out and see new bands."

Besides, his transition from station to station didn't come without a few pleasing revelations: "When I was moving from Radio 1 to 6Music, a couple of OB engineers who we worked with all the time overheard some of the Radio 1 staff talking about the changes. Someone said: 'Look, say what you like about Steve Lamacq, but he always gets his round in.' Brilliant. That'll be my epitaph."

Lamacq's natural fit on 6Music led him to be granted the three-hour afternoon drivetime slot in April 2005 - now the most popular show on a network which boasts little under 2 million weekly listeners. Although reaching a broader make-up of people than at any time in his career, fronting a chattier, breezier show than his deep-into-bands Lamacq Live days, the DJ has nonetheless used the programme to champion previously unheralded indie acts, from Zulu Winter to Alabama Shakes, Frank Turner and Alt-J.

"I think Steve is the natural heir to John Peel," Turner tells *Music Week*. "He's a lovely guy, always hungry for new music and supportive of it when he finds something cool. He's done me more favours than I can count. And it's true - he really does always get the first round in at the pub."

Lamacq accepts that he can't get away with playing too much leftfield, risqué music in the last hour of 6Music's afternoon show ("it's teatime!"), but he has other outlets: his Thursday night Roundtable offering on 6, for instance, gives him more leeway to turn a searing magnifying glass towards the industry's hottest up-and-comers.

Last year, Lamacq picked up his first music biz silverware, both at the Sony Radio Awards and at the Music Week Awards, where in his acceptance speech he said: "I like to think of our show as a little bit like my football team, Colchester United: we're prudently funded, we work very hard and never ever, ever, ever win anything - until tonight. We feel like we're on the steps of Wembley."

"It would be easy to paint Steve as a dour, earnest broadcaster, but actually he learnt his trade from some very high-profile names of the past at Radio 1," observes 6Music controller Bob Shennan, who also commissioned Lamacq's weird and wonderful Saturday night Radio 2 show. "He understands how important it is to connect with audiences by entertaining them as well as informing

them. The growth in Steve's 6Music show has been outstanding. He has an instinct for how to deliver to that core audience week-in-week-out."

Yet Lamacq's time on 6 hasn't been without its turmoil. In February 2010, the BBC famously indicated that the station looked certain to be shuttered. The noisy, polite protest from 6Music's previously silent fanbase drove a stupendous backlash.

"From the day the news broke, it was confirmed how much 6Music meant to its audience," he says. "The listeners were ultimately responsible for its salvation. We were shocked by how deeply they felt about it - how deeply we all felt about it, in fact."

Simon Williams recalls: "I sat with Steve in the pub and he said, '6Music really is going. I know that everyone thinks it's a hoax, a PR stunt, but it's not. I don't know what I'm going to do. We're all fucked.' I just thought: 'If Steve Lamacq's not there to play a Fierce Panda record, what the fuck is the point in continuing?'"

When the BBC Trust announced that 6 had been saved from closure in July 2010, station-wide jubilation was rife - but nobody could have predicted the record-breaking popularity waiting in the wings. Earlier this year, 6Music overtook Radio 4 Extra to become the UK's leading digital station, despite its nimble setup (Lamacq fondly describes 6 as being "run on love and string").

But what of Lamacq's modern value to the record industry? With the cool kids being laser-targeted by Radio 1, what can 6Music's more deliberative, discerning listeners offer the music business? The DJ believes that labels should ignore his audience's wider influence at their peril.

"Midlake were the first band where no-one else except 6 were really playing them, then that album started taking off - and the same with The National," he says. "Also, let's face it, the older audience broke The Black Keys in this country. I heard this brilliant story: when The Black Keys were thinking they were this hip young thing visiting the UK, they sold out of



Large T-shirts. They didn't sell any size Small. By the time they came back and were playing Ally Pally, they had to start making more Smalls, because the kids had discovered them.

"There's a weird role reversal going on, where the older generation is taste-making for the younger generation. 6Music is a big part of that."

His radio audience might be a little creakier than it once was, but Lamacq's dedication and commitment to helping talented, untainted young artists emerge continues unfettered. As he chats to *Music Week* in The Ship, his sleep-deprived expression belies a recent madcap dash to Salford for the BBC Introducing Masterclass - the series of events and tutorials that ultimately gave the world Jake Bugg in 2011. Which begs the question, why as he nears half a century does Lamacq keep persevering through knackered road trips, grotty saloons and biting winter evenings? Why, frankly, does he continue to love music quite so much?

ABOVE
To The End: (Left) Lamacq has supported Blur throughout their entire career; (Right) Lamacq in his younger days with hero John Peel, and welcoming Coldplay to 6Music

"I'm an only child from a very tiny village in Essex," he explains. "There were only two other kids of my age around there, one of whom I didn't like - therefore I didn't have a lot of choice of friends. So when I was nine, I made friends with music, and we've been best mates ever since."

"Whenever there's no-one else around, me and music sit down; we've got loads of memories and we can tell great stories to each other. Music always throws up loads of questions, images and ideas in my head. It's basically the best pub conversation you can have with a person who doesn't exist."

Steve Lamacq sups his pint, leans back closer to the speaker blaring away behind him, and smiles.

Twenty more years of thrilling musical revelations stretch out in front of him. Countless slurps of watered-down cider and tasteless loaves of bread await - but so too does the stimulating, alternative sound of the next generation.

We can't wait for him to tell us all about it.



LAMACQ LOVE: MANIC STREET PREACHERS' JAMES DEAN BRADFIELD: 'HE'S THE FERGIE OF RADIO'

James Dean Bradfield is the lead singer of Manic Street Preachers, who formed in 1986. The band's history with Steve Lamacq goes back to the DJ's days on the NME. After a gig at the Norwich Arts

Centre in May, 1991, guitarist Richey Edwards famously gouged the legend '4 REAL' into his forearm with a razor-blade in front of the then-journalist.

"It's fair to say we've got a bit of a chequered history with Steve - but our mixed experience with him at the start goes to show just what he stands for. When you bought the NME, he was a name that you could trust. He was a very earnest writer in those days - very interested in the purity of the punk spirit.

"My first experience of him was calling him up on the NME as a snotty-nosed kid. He'd written about Love's Young Nightmare, then-managed by the very respected PR man Philip Hall. Me, Nicky and Richey read NME religiously, and it was my task to call Steve and ask who Philip was and if he had a contact.

"He picked up the phone and listened to my spiel. I was ranting, 'Mass consumerism is rife! Music is dead! We're the only thing that can bring it back to life... also, could you give me Philip Hall's number please?'"

"He took the call, gave me Philip's details, and told me it was a smart move, that he was a good guy. [Hall became the Manics PR and manager shortly afterwards.]

"It was before we'd even released our first single - Steve was amenable enough to listen to my bullshit and actually be constructive. That directly landed us with our first ever great opportunity.

"Everybody knows the Norwich Arts Centre story: Steve challenged us as to whether we were '4 Real' and Richey did what he did. But one thing they might not know is that he remembered me from our phone conversation all that time before. There was never any real rankle between us and Steve over the '4 Real' thing. We were very pragmatic about it and always tried to see past it. Back then, it was live by the sword, die by the sword. We kind of respected that.

"He had that old school NME spirit of being quite confrontational if he thought something smelt bad, which he probably thought we did. He's somebody who really loves music but is deeply principled at the same time.

"I don't know if he's ever championed us, exactly, but he's always realised we've both been passengers in battle; we've both been through the indie wars. We didn't fight for guitar music to be in the charts, but we definitely believed the music that was in the NME should conquer the world in some kind of way. Even if sometimes we walked out of

step with each other, we were comrades in arms - we were dedicated to the cause in the same way he was.

"Listening to him and Jo Whiley on The Evening Session, you realised what a great double act they were. I was so surprised at how his voice immediately fitted radio. It was like, wow! He sounded like an after-hours midnight kind of guy, like he should have been playing Misty Blue. 'And now we have some hot-blooded soul coming right up' - that's how rich and dulcet the tones of his voice were.

"In the [afternoon] slot he does now on 6Music, I grew up listening to Kid Jensen and Janice Long - you live or die in that slot, and Steve's made it his own. You can't imagine any other voice there - that's fucking amazing. To go from Colchester Utd to an NME writer, to the voice you identify to being on the radio is mad. Also, he's like the picture of Dorian Gray; he never gets fat, he's always a good drinker, he always loves his music.

"He'll probably fucking hate this, but to me he's almost like the Fergie of radio. He comes from that old school background - he used to know how to deal with players that were gobshites and drank too much. But now he's got to deal with more precocious modern types.

"He's straddled both ages - even though everything is so eclectic now you don't know where the fuck music even is - and he's done it with ease."

BUSINESS ANALYSIS PRS FOR MUSIC 2012 RESULTS

EDITORIAL

Radio's steady as online rockets



Radio remains not only an unrivalled platform for promoting music, for many artists and songwriters it is an extremely important source of revenue.

However, a study of PRS for Music's newly-announced 2012 numbers reveals that in purely financial terms the old medium played second fiddle for the first time last year to online services. While radio contributed a robust £47.0m to the society's coffers, money from online topped it with a £51.7m sum across the 12 months.

That is quite a symbolic shift and it has occurred in an extraordinarily short space of time. While radio has been around for more than a century and for decades has been a key component of the PRS cheques sent out to songwriters and music publishers, the money coming in from online has grown

"Radio's outmanoeuvring by online is more about the rapid growth of one sector than the decline of another"

from a point of zero just a few years ago to now being bigger than income from not just radio but the pub and live sectors. It must only be a matter of time before PRS is coining in more from the online world than from sales of CD, given annual income from the declining physical format has dropped by nearly £40m in just five years to £80.0m last year.

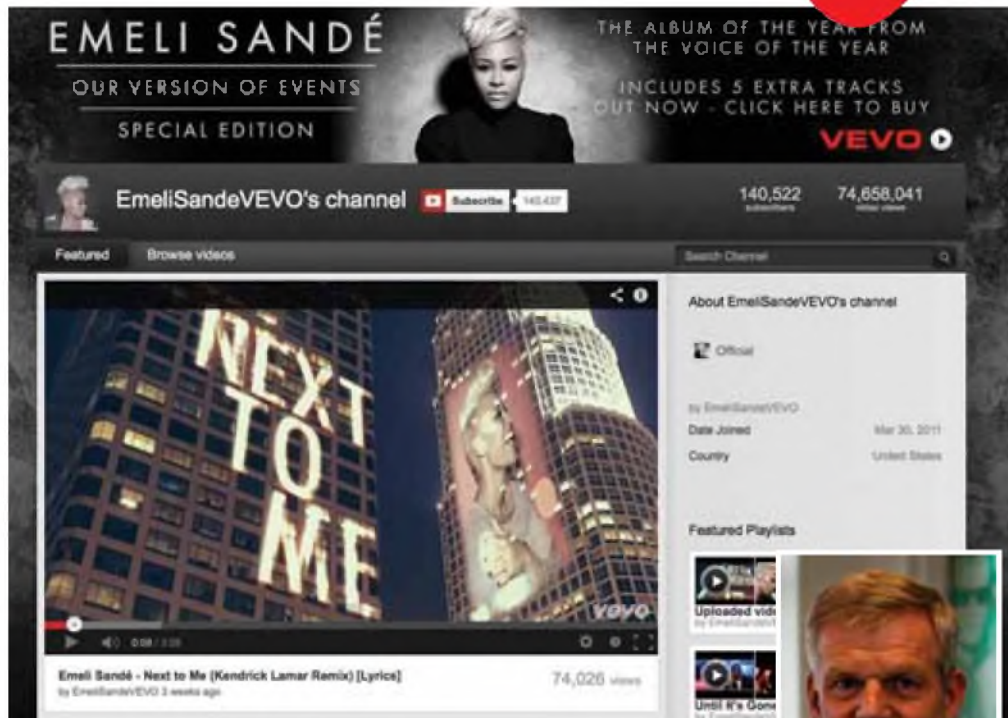
In the case of radio, its outmanoeuvring by online is more about the rapid growth of one sector rather than the decline of another. PRS money collected from radio has remained pretty steady in recent years and actually grew – albeit very slightly – in 2012, reflective of an industry that enjoyed its third successive year of advertising growth. According to the Radio Advertising Bureau, ad revenue in its UK market rose 3.8% last year with the increase among the Top 10 advertisers accelerating by a stunning 35%.

Where the real shift is happening for PRS and its members is, of course, from physical product to online and at present online is making remarkable efforts to try to make up the shortfall of money drifting in from CD, DVD and other physical media. Since 2007 the amount of money brought in annually to PRS from physical product has dropped by about £50m, while online has risen by more than £40m. Increases elsewhere, including from overseas and some areas of public performance, has ensured PRS's overall revenues have continued to rise – up by 1.7% in 2012 alone. The amount distributed to members grew even faster last year, up by 2.6%, thanks to the society managing to find £3.5m of cost savings in the space of just a year.

During the year PRS was also able to license all sorts of new digital music services for the first time, ranging from streaming and subscription to those in the cloud, and the expectation is there will be more of the same going forward. This and increased income from existing services will be vital in ensuring the society's total revenues grow in the face of further declines for some of its more traditional income-generating sectors.

Paul Williams,
Head of Business Analysis

DIGITAL AGE IN FULL SWING FOR PRS



Collection group's 2012 calendar saw significant changes in income sources



SOCIETIES

BY PAUL WILLIAMS

PRS for Music collected more money from online services than UK radio for the first time last year, marking another significant shift in the society's financial make-up.

Income from online rose 32.2% in the 12 months in 2012 to £51.7m as radio's contribution improved by a modest 0.4% to £47.0m.

The extra £12.6m brought in during the year from online services was a big factor in total revenue for the society increasing by 1.7% to £646.4m, compared to a 3.2% increase in 2011, while an efficiency drive helped to sharply reduce costs from £76.5m in 2011 to £73.0m.

All this helped to lift the amount of money distributed to its member songwriters, composers and music publishers during the year by 2.6% from £557.3m to £571.9m. The 2011 rise was 1.7%.

PRS for Music chief executive Robert Ashcroft (pictured, above right) says the increase occurred despite a "real challenge" with exchange rates which, alongside economic difficulties in some overseas markets, resulted in a fall in international revenue. A year ago this sector was up 10.6%, but dropped by 4.0% to £180.1m in 2012, although the decline would have been 0.6% at constant exchange rates.

"We've also got to recognise other countries are in trouble," he says. "Europe is a huge source of royalty revenue for our members so the difficulties

EXECUTIVE SUMMARY

- PRS for Music income rises 1.7% on year to £641.8m
- Money distributed to members up 2.6% to £571.9m
- Online income overtakes radio revenues for first time with 32.2% rise to £51.7m
- Live revenues fall 14.2% and international royalties down by 4.0%
- Public performance money up 3.0%, while recorded media improves 0.6%

in Spain, the Italian economy, Cyprus, Malta, it's challenging and we also know some of the rate court decisions in the United States have gone in favour of users rather than copyright holders. There is a cold wind blowing out there internationally, so we're really pleased with the international revenues."

Ashcroft notes there is continuing closer collaboration between PRS and other societies on the likes of data exchange, new repertoire tracking and problem solving.

"It's not about just going in and demanding your money, it's about working with them to ensure they can identify what belongs to our members and that we sort out the operational issues," he says. "We're investing in the systems and the data to track repertoire use abroad and working collaboratively with our colleagues in other countries."

The big lift in money coming from online services was partly reflected by new licensing agreements secured during the year with a series of

PRS FOR MUSIC 2012 RESULTS

Source: PRS FOR MUSIC

	2012	2011	% CHANGE
Revenue from royalties	£641.8m	£630.8m	+1.7%
Interest/other income	£4.6m	£4.5m	+2.2%
Costs	£73.0m	£76.5m	-4.6%
Charitable donations	£1.5m	£1.5m	0
Distributions to members	£571.9m	£557.3m	+2.6%
Total revenue	£646.4m	£635.3m	+1.7%

PRS FOR MUSIC ROYALTIES BY SECTOR

SECTOR	2012	2011	% CHANGE
Broadcast	£153.0m	£148.4m	+3.1%
Online	£51.7m	£39.1m	+32.2%
International	£180.1m	£187.7m	-4.0%
Public performance	£135.4m	£131.4m	+3.0%
Live	£19.3m	£22.5m	-14.2%
Recorded media	£102.3m	£101.7m	+0.6%
Total	£641.8m	£630.8m	+1.7%

players, including Google Play, Microsoft Xbox, Rhapsody and Vevo.

Ashcroft says he hopes the sector's expansion has still got some way to go, but is a little bit worried about piracy developments.

"What we're now seeing are a number of apps appearing in the apps stores, on smart phones that sit on top of YouTube etc, so whereas YouTube is a licensed service [these other services are] offering extra functionality that is not licensed and we've got to find a way hopefully in collaboration with the Apples and the Androids to say, 'These should not be made available in the stores because they're actually running against licences that you have negotiated yourselves.'"

Online's much larger contribution contrasted sharply with the performance of some of PRS's more traditional income streams, which at best showed only modest growth or, in some cases, were sharply down on the year. Among these was the live sector where income dropped heavily by 14.2% to £19.3m as it had to compete in a year following the likes of Take That's record-breaking Progress Live tour and without the Glastonbury Festival.

Ashcroft says the Olympics were good for his organisation, given the amount of music licensed for it, but not enough to halt an overall decline in the live sector.

"It compensated a bit for Glastonbury and live has done very well in recent years. You can't expect that growth trajectory to continue forever, but we

don't see it going away by any means," he says.

Income from physical recorded media was surprisingly up on the year, rising by 0.6% to £102.3m with money from audio products such as CD up 5.3% to £80.0m. However, this increase after years of decline and with UK CD album sales dropping in unit terms last year by 19.5%, according to the Official Charts Company, is explained away by PRS winning new royalty processing work including the EMI European CD sales contract. The underlying trends tell a different story with income from CD and other audio products having dropped by nearly one-third in the last five years.

PRS's income from public performance outside the live sector, including from pubs, clubs, shops, restaurants and work places, rose 3.0% on the year to £135.4m.

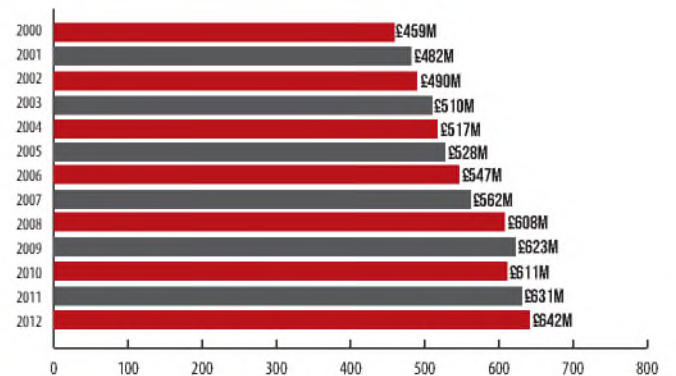
Within the public performance pie the picture varies significantly. Money collected from cinema, for example, was up 7.1% to £7.5m, with admissions in 2012 reaching the British Film Institute's (BFI) second highest level in the last 10 years to 172.5m.

Income brought in from pubs, clubs and shops moderately dropped in the year. In the case of pubs and clubs income fell 2.2% to £35.5m, while in a very challenging high street environment in which a number of well-known chains went to the wall, a 1.6% drop in revenue from shops to £18.5m could be regarded as a pretty solid result.

In the broadcast arena TV income grew 4.3% to £106.0m.

PRS FOR MUSIC ANNUAL ROYALTY INCOME

Source: PRS FOR MUSIC

**UK REPERTOIRE ABROAD: £180M GENERATED BY BRIT WRITERS**

UK songwriters featured on nine of 2012's 10 top-selling albums globally as international royalties represented the biggest slice of income for PRS for Music.

Although revenues from abroad dropped slightly on the year, falling by 4.0%, the £180.1m brought in was clear evidence of the huge impact British writers and composers had during the year in the US, Europe and other leading music markets.

For the second successive year Universal Music Publishing's Adele led the way with her album 21 shifting another 8.3 million copies to top IFPI's chart of the year's top global sellers, but she was joined in the year-end Top 10 by more than 25 other UK songwriters.

Several Brits cropped up on more than one album in the Top 10, including Sony/ATV/EMI signings Ed Sheeran and Justin Parker, while there were also double appearances for Imagem's Steve Robson and Warner/Chappell's Wayne Hector.

The only album among the year's Top 10 sellers not to include a British songwriter on its standard edition was 10th-placed Overexposed by Maroon 5, but the deluxe version did feature the cut Wipe Your Eyes, which sampled Amadou & Mariam's Sabali, co-penned by BMG Chrysalis-signed Damon Albarn.

Income from Europe dropped by 6.8% on the year to £109.7m, while money from the Americas fell by 0.7% to £41.7m and from Africa and the Middle East by 4.3% to £2.2m, but grew in Asia/Australasia by 2.0% to £20.3m.

UK SONGWRITERS ON TOP10 GLOBAL ALBUMS 2012

POS ARTIST/TITLE / (UK SONGWRITERS)

- 1 ADELE 21 (Adele Adkins, The Cure, Paul Epworth, Fraser T Smith, Eg White)
- 2 TAYLOR SWIFT Red (Gary Lightbody, Ed Sheeran)
- 3 ONE DIRECTION Up All Night (Tom Fletcher, Wayne Hector, Steve Mac, Paul Meehan, One Direction, Steve Robson, Jamie Scott)
- 4 ONE DIRECTION Take Me Home (Fiona Bevan, Guy Chambers, McFly, One Direction, Robson, Scott, Sheeran)
- 5 LANA DEL REY Born To Die (Chris Braide, James Bauer-Mein, Jim Irvin, Tim Larcombe, Justin Parker, David Sneddon)
- 6 PINK The Truth About Love (Lily Rose Cooper née Allen, Steve Daly, Jon Keep)
- 7 ROD STEWART Merry Christmas, Baby (Stewart)
- 8 RIHANNA Unapologetic (Chase & Status, Timothy McKenzie (Labrinth), Parker, Olivia Waithe)
- 9 MUMFORD & SONS Babel (Mumford & Sons)
- 10 MAROON 5 Overexposed (none)

The above shows UK songwriters on the standard versions of IFPI's Top 10 albums globally of 2012
Source: IFPI/Music Week research

COST SAVINGS: ASHCROFT'S MISSION TO REDUCE SPEND

PRS for Music chief executive Robert Ashcroft says his organisation is "on a trajectory" to take more costs out of the business after cutting expenses in 2012 by £3.5m.

The spend reduction from £76.5m in 2011 to £73.0m last year meant the amount of money distributed back to songwriting, composer and publisher members grew at a faster rate (2.6%) than money collected (up 1.7%).

"There's just a massive drive for cost efficiency," says Ashcroft whose examples of this included the organisation's operations and member services departments working closer together and greater collaboration with PRS's Swedish equivalent STIM, the Nordic Copyright Bureau (NCB) and others.

"They are joining our emerging hub so we're now

looking at the business case for accelerating the growth of our participation with other societies and that's very positive. There's millions to be saved there," he says.

"If we're building an online processing system and the Germans are and the Swedes are and the Dutch and the Belgians and the French that's potential wasted money so we collaborate to build systems together in the future.

Some of these savings will come through in years to come, some of them will come through within a couple of years, so we're now looking at all kinds of shared systems."

Ashcroft stresses efficiencies achieved in 2012 are the shape of things to come.

"This is not just this year we tighten our belts, we're on a trajectory of taking costs out of the business," he says.

PROFILE OMD

DARK THOUGHTS

OMD on nostalgia, their hardcore following and the conservatism of the modern music industry



TALENT

BY PAUL WILLIAMS

When OMD co-founders Andy McCluskey and Paul Humphreys reunited after 16 years in 2006 they set themselves one very strict rule: no nostalgia activity for five years.

As creators of some of the Eighties' most successful and loved songs, including *Enola Gay*, *Souvenir* and *Joan Of Arc*, they could have walked on the bill of any of the multitude of tours and festivals celebrating the decade. But if they were getting back together just to play the same old hits over and over again there seemed very little point.

"We wanted to establish ourselves as a band that could stand on its own two feet, that hopefully still was trying to go forward, still generating new music and not solely trading on our legacy," says McCluskey who explains that after two tours back together they sat down and carefully asked themselves: Why are we doing this?

"We were in a good position," adds McCluskey

ABOVE
Electricity: Paul Humphreys (left) and Andy McCluskey a force together again

who had continued using the OMD name when Humphreys quit in 1989. "People were saying nice things about the gigs. People had reevaluated the catalogue. There was a new generation using wonderful words like 'iconic' and 'influential' and 'seminal' and so it was a good time to be Orchestral Manoeuvres in the Dark again."

The first result of this policy was 2010's *History Of Modern*, a critically-acclaimed album of 13 brand new songs on their then newly-launched own label 100% Records, and now they have taken the process one stage further with follow-up *English Electric*, out on April 8.

Having seen the results of some of their Eighties contemporaries making brand new music, the pair were conscious enough of the potential pitfalls.

"Whilst we didn't want to be a tribute act to ourselves, possibly the most dangerous and stupid thing to do would be to dare to make a new album because the reality is most bands of our age make crap albums because they actually make them for the wrong reasons," says McCluskey who with

Humphreys ended their self-imposed nostalgia "exile" last year when they played the Rewind Festival in Henley. "We had to be sure of the reasons we were making the album. The last one we had a great collection of songs and there were some very good ideas on there, but [with *English Electric*] we dared ourselves we could go one step further."

The result is what could be described as an album in its truest sense in that it has a theme running throughout its 12 tracks of a sense of loss of how the future turned out both from a technological stand-point and with personal relationships (McCluskey split from his wife around the making of the album). It also sounds archetypically like OMD, but in a very contemporary, rather than nostalgic way.

"We did *History of Modern* and it's a good album, but it was just a collection of songs," says Humphreys. "Ourselves and our hardcore following expect a bit more from us really. They expect a few more concepts and more of a journey in a record so

we decided we were going to do that.”

McCluskey explains the pair did not set out at the beginning to make a concept album about what he calls “Utopia lost, it’s just the way it turned out”.

“Maybe it was an overriding theme of ours,” he ponders. “We’re getting older so we’re reflecting on the journey we’ve been on, but at the same time it’s not a conscious legacy album or nostalgic. We’re not curating our own legacy. We are trying to go forward and I think sonically it doesn’t sound like a pastiche of an old OMD record. It uses a lot of modern techniques and studio sounds.”

The album title *English Electric* is at least partly a reference to the English Electric Company, which McCluskey explains at one time designed engines, aeroplanes and computers, but ultimately shut down “and now it seems to be a dead vision of the future”. And what, he wonders, happened to the vision he and Humphreys were sold growing up as teenagers in the Seventies that by now people would be going to work in flying cars and the like?

In one track - *Helen Of Troy* - there seems a clear reference back to the band’s glorious past, a song about an historic female figure just as Joan of Arc and *Maid Of Orleans* did the same on their classic 1981 album *Architecture & Morality*. McCluskey does his best to argue differently, however.

“There was absolutely no intention to do somebody of something, three word female historical character pastiche,” he says, deadpan, but carefully noting: “The two Joan of Arcs are about Joan of Arc, but *Helen of Troy* is a metaphor. Some of the overriding things on the album are a sense of loss and sadness and melancholy. Despite the fact it’s always been in our music, I think it’s been heightened this year because just over two years ago my wife and I split up and she went back to her native California and took the two children so I think my state of my mind is reflected in some of the lyrics.”

One luxury the pair had in making this album was they could please themselves in what they did and how they did it. It was recorded entirely on their own terms, something they believe is so difficult to realise now for an up-and-coming act in a music industry so frightened and simply economically unable to take real risks.

“Everything seems to be designed by committee,” according to McCluskey. “And, because the music industry doesn’t generate profit, let alone a surplus, everybody’s so terrified of doing anything interesting in case it doesn’t sell. Now most often

“People were saying nice things about the gigs. People had revaluated the catalogue. There was a new generation using wonderful words like ‘iconic’ and ‘influential’ and ‘seminal’ and so it was a good time to be *Orchestral Manoeuvres in the Dark* again.”

ANDY MCCLUSKEY, OMD

music that is being generated by the big labels it’s effectively the musical equivalent of making Budweiser beer. Don’t give it any taste so nobody can actually complain. It’s a very depressing landscape and hopefully we’re not part of it.”

For him and Humphreys, however, they are now effectively back where they started as teenagers - it is incredibly 35 years this year since the group began - making music just to please themselves.

“We’re in this unique position really because we’ve kind of gone full circle,” says Humphreys. “We don’t have to make albums for commercial reasons anymore. We’ve gone all the way back to when we started. We’re just making music for ourselves and we put it out there and hope people like it. We got wrapped up in the whole commercial world at the end of the Eighties and our music suffered for it so now we don’t have to be in OMD. We could retire if we wanted to. We’re fine. We’re not multi-millionaires, but we don’t have to do OMD for our pension. We’re doing it because we still feel like we’ve got something to say, but that gives us the freedom really to. This album was like us being kids again. We just went in the studio and did the hell what we wanted to do.”

“But that’s not to say it was self-indulgent musical masturbation as per most 50 year olds,” McCluskey helpfully adds.

For the release of this album OMD have teamed up with BMG Rights, which already became their music publisher for *History of Modern*, but now takes the relationship a step further with English Electric with a masters deal.

“They came to us to actually release it,” says Humphreys who is thrilled he and McCluskey can pick and choose who they want to work with on the album rather than in their days on Virgin under EMI ownership where the only option was to work with the record company’s staff.

“If EMI in Italy didn’t want the album you were screwed. They’d hide it under the carpet,” says McCluskey who describes the BMG Rights way of doing things as “the new model”, only to add:



ABOVE
Looking to the future: OMD in 2013 is about far more than nostalgia

“Whether it’s the new model that works for the music industry that it’s been desperately trying to find the last few years we’ll tell you next year!”

BMG also last December took control of OMD’s classic song catalogue as part of its deal to buy Virgin Music Publishing UK from Sony/ATV, while their old recordings changed hands with Virgin Records bought by Universal as part of the \$1.9bn (£1.2bn) takeover of EMI Records. Will the change of ownership make much practical difference, though?

“There’s a cynic in me that says it’s not going to make much difference,” says McCluskey. “If it does make any difference it can only be positive because quite frankly EMI sat there with such a massive catalogue that they were the least proactive you could be. They just sat there collecting the money and hiving off their percentage for doing precisely fuck all.”

“BMG do seem to be quite active in this area of song placements,” adds Humphreys.

“So we’ll waiting for every track on the album to be in a commercial, in a film,” McCluskey hopes. “Did you hear that BMG?”

The new album, which is led-off by first single *Metroland*, will be accompanied by a 13-date tour beginning in Margate on April 29 with McCluskey and Humphreys joined by the group’s other two original members, Malcolm Holmes and Martin Cooper. As for their commercial expectations for *English Electric*, they are very cautious.

Says McCluskey: “We hope it sells enough to allow the possibility should we want to make another one somebody will release another one.”

And if it doesn’t?

“We’ll blame the distribution company or somebody,” he says. “All musicians find somebody to blame.”

OMD ON THE EIGHTIES: ‘THEY WERE EXCITING TIMES’

OMD’s understandable reluctance to be branded an Eighties act should not hide their admiration and enthusiasm for a decade in which they achieved worldwide fame.

“There was a lot of great songwriting that happened in the Eighties,” says Paul Humphreys. “There were some brilliant songs written.

“They were exciting times. Record companies were talking risks on bands that they wouldn’t normally do. They don’t do that now for sure and people were allowed to be free with their songwriting. Everybody was trying to be different rather than everybody trying to be the same. It’s so formulaic now.”

He and Andy McCluskey, though, admit it can be very

frustrating simply to be seen as an act from the past rather than one also able to create brand new music.

“People talk to you about there’s a lot of Eighties bands reformed or the Eighties sound is back in fashion,” says McCluskey. “So what you’re saying is we’re some desperate, middle-aged bastards who are trying to top up our pension by riding the emergence of the old bandwagon or something and we hate that because it’s perfectly true.”

“We’ll a Seventies band anyway,” argues Humphreys, backed up by OMD actually achieving their first hit - *Electricity* - in 1979.

One trip down memory lane the pair were very happy to embrace was their 1980 hit *Enola Gay* being

prominently used last summer in Danny Boyle’s opening ceremony at the 2012 Olympics, even if they were not alone in puzzlement over the selection of a song about an atomic bomb being dropped on Hiroshima.

“I must admit I thought it was a slightly strange choice and I was expecting the Japanese contingent to walk out,” says McCluskey.

“I was sweating a bit on that,” adds Humphreys. “How appropriate was that?”

However, McCluskey equally reflects: “It was really quite rewarding and quite amazing - what was it? - a billion people heard our song and not only that it wasn’t just stuck in the Eighties melody, it was right at the top of the whole music series. It was really great.”

FEATURE FAN-FUNDED FESTIVALS

THE IN CROWD?

Funding for new events is usually solely raised through investors, but Alt Fest is also asking fans for cash in return for their hand in curating the event. Is this the future of festivals?



LIVE

BY RHIAN JONES

It's pretty hard to get anyone to part with a sizeable amount of cash these days and, in an age of austerity, festival tickets are fast becoming a luxury not many people can afford.

Couple that with tough times for outdoor events last summer and you'd have thought a new music festival would be the last place wannabe event organisers would want to venture – especially one that asks for upfront investment from the crowd. But that's exactly what Dominic Void and wife Missy are doing to help launch their first ever festival in 2014.

ABOVE

Community Led: Could the crowd be a future source of income for start-ups in the live market?

“People are really keen on the idea once they understand they can effect how the festival is running, the support and interest has been amazing”

DOMINIC VOID, FOUNDER, ALT FEST

Alt Fest is to take place on 15 – 17 August next year at Boughton House, Northamptonshire and, while the main bulk of funding for the event is coming from sponsorship, investment from the ticketing agent and media partnerships, Void is hoping for a sizeable amount to be raised via

crowd-funding platform Kickstarter. How much depends on how many pledges are received – but more money raised means bigger acts and better festival facilities. In return for their cash, potential punters help curate the festival.

To date over 28,000 votes have been cast in the various online polls put to the 'Alt Festers'. Fans vote on bands, attractions, ticket pricing and even the logo. At the time of going to press, the festival had raised a total of £55,505 of a £30,000 first-round funding goal from 540 backers.

So why are people willing to pay for a new event that has yet to be curated? “People are really keen on the idea once they understand that they can



“By us proving to the crowd that their involvement is real [the attention] just grows because they then communicate to their friends, on forums or social networks - it perpetuates itself”

DOMINIC VOID, ALT FEST

actually genuinely effect how the festival is running and what acts are playing,” explains Void. “It’s that common feeling, even though it’s not entirely true, where festival goers complain that camping is poorly run with not enough toilet facilities, the queues are too long and the food and bars are either corporate led or are managed in a way that once you’re on site you’re fleeced for the maximum amount of money. So perhaps it’s all those various things that have left people feeling empowered by being able to influence decisions and ideas.

“We’ve been surprised at just how amazing the support and interest has been. I think there is a real feeling from people that regularly go to festivals that this might be a better way of doing it.”

Alt Fest appeals to a specific crowd - one which Void and Missy have already caught the attention of with their London club nights. The monthly events are aimed squarely at the alternative audience - rock, metal, goth and industrial music fans. This loyal following is an active online community that has used social media to help spread the word of the new festival - including fans of the 40 bands already booked using a preliminary funding round.

Void explains: “Because we’re already working in the market that Alt Fest will appeal to, that gave us a good starting point. Since using Facebook to get



ABOVE Lined-Up: Angelspit (left) and Vivid Nation (right) are two of the bands that will play at Alt Fest 2014 - chosen by an online poll

the word out that’s grown radically - it’s increased by about 2,000 likes in the last month - and as bands have signed up now it’s really snowballing.

“By us proving to the crowd that their involvement is real it just grows because they then communicate to their friends or on forums or social networks and encourage other people to get behind it. It perpetuates itself.”

Alt Fest fans can choose to pledge as little as £1 for a sign up to the mailing list, £70 will get you a weekend ticket for one and £3,000 or more will get tickets with ‘glamping’, plus a VIP access all areas pass for the whole weekend for two people. Also included in the various pledge options is programme advertising space (£200 - £700) and a main stage slot for aspiring headliners (£1,000 each, limited to three - one band per day).

Void’s target of total pledged cash is £150K. All backers will continue to be polled as to which bands, facilities and entertainment they want to see at the event throughout the process.

While Alt Fest claims to be the first festival to raise a sizable amount of cash through crowd-funding, Wychwood Festival last year did make an attempt at asking for funds through investment opportunities. Wychwood invited 200 fans to buy shares of £1000 ahead of its ninth event. Investors received a pair of tickets for life to the festival (valued at £280 each year), plus £840 of savings in tickets for friends and family, £50 of bar credit and £50 of merchandise. However, just three people signed up and the idea was scrapped.

Despite this first-year failure, Wychwood founder Graeme Merifield hasn’t yet written off the possibility of crowd-funding in future. If he were to try it again, he would look at following Alt Fest’s lead with the tiered contribution options. He explains: “Looking back I don’t think we pitched it correctly, in terms of where the interest really lay. The key is to really understand who is going to

THE EXPERT VIEW: ‘FESTIVAL SATISFACTION IS NOT EASY TO DELIVER AND SUSTAIN’



Could fan-funding work long-term? Download Festival booker (and live music industry maverick) Andy Copping isn’t convinced. He says these projects are

risky as the pledgers might all have completely different expectations of what they want from the event. Yes, some could be pleasantly surprised, but what happens about the ones that are left feeling the event didn’t deliver enough bang for their buck? Copping explains: “I think ultimately it’s the punter that is putting the money in - whether it’s £1 or £100, or whatever - are they going to feel they’re getting value for money? Maybe terms of ‘Okay, I’ve put £50 into this, I’m going to get a free ticket, but are [the organisers] going to deliver the bands that I would like to see, or the experience that I in my own mind have set myself for my £50?’

“That’s probably going to be the hardest thing for them to deliver, because every individual is going to have their own expectations. Then the person who’s put in the £50, will they put that in again in year two, year three, year four? I think it’s admirable what they’re doing [but] I’m not overly convinced that it would work full term, there are just too many variables.

“For a new festival, on paper it sounds really good, but in reality it’s going to be hard. To get people to put their hands in their pockets and spend money on buying a festival ticket is hard anyway - and that’s when they know who it is that they’re going to go and see.”

want to invest and at what level.

“Our customers don’t necessarily have much disposable income and aren’t expecting to get a large share of a company. We thought there would be people out there who would be more interested in the festival experience and coming along with the ticket deals but we only had one level of investment. We should have had smaller and different levels of investment opportunity. That’s probably where we’d go next, if we were going to do this again.”

While crowd funding is new to the live market, it has of course been present in the music industry for a while. The ground-breaking \$1.2m success of Amanda Palmer’s campaign to finance her solo album is a golden example of just how much a community of trusting fans can help start a project. Palmer has since said there’s no reason why a fan-funded project won’t work, as long as the interest is there - whether for an already established act/event or a newly launched venture.

“I don’t see any reason why every festival couldn’t use a model like ours and develop it successfully even if they were totally mainstream,” says Void. “It’s worked for records so it could work for and change the live industry as a whole going forward. I think it’s the future - not just of festivals but of many different things.”

FEATURE PRIME DIRECT DISTRIBUTION**10 YEARS OF PRIME TIME**

This year, Prime Direct Distribution celebrates a decade in business, over which it's seen big changes within its sector and even bigger across changes the music industry in general

DISTRIBUTION

■ BY TOM PAKINKIS

To say that Prime Direct Distribution was born into a particularly turbulent market is perhaps a bit of an understatement. Only a few months after it was formally founded in March 2003, leading names in the sector including Pinnacle and Amato collapsed. Soon after PDD's launch, in fact, the company from which it was spawned, Prime Distribution, slipped into administration itself.

From the dust emerged a four-van dance distribution company working out of a tiny South London office, which would grow into a fully-fledged export company. Today, Prime Direct Distribution manages more than 200 labels for exclusive distribution. It has strong digital channels as well as label services offering everything from pressing, distribution and logistics for physical, digital services and publishing.

Flexibility as a small independent company is what allowed PDD to thrive in the early years and directors Richard Stewart and Spencer Broughton tell *Music Week* it's still at the core of the business today.

You set up at a time when some big distribution names were falling away. Was that a concern for you or just a case of more opportunity?

Richard: At the time we'd only just set up so we had to work very hard. Then we weren't big enough to step into the shoes of the likes of Amato. It wasn't as straight forward as all the labels at Amato switching over to us because we were the young guys. A lot of the labels were owed a lot of money when Amato went down and it took a lot of them [under] as well.

Spencer: In some regards, being a small company meant that we could withstand the lack of a boom going on and it gave us the opportunity to grow things quite organically. There were certainly positives to come out of it but at the same time it was bloody hard work.

What's been the key to your success through times that haven't exactly been secure for the music industry?

Richard: The kind of deals we do are pretty flexible. A lot of the big companies are quite rigid: they want to take your digital, they want everything signed in one go. But a label might already have a digital solution that they're very happy with and don't want to move that, they just want something for physical and that's where we can help them. Not every label is the same and we try not to treat them that way.

Spencer: We deal directly with HMV and Amazon, as well as all our international partnerships. They don't go through third parties; it's all a direct relationship with PDD. It means the steps from producing a record right through to getting it into a

RIGHT
Prime candidates
Prime Direct Distribution's co-directors Spencer Broughton (left) and Richard Stewart (right) with the PDD team (below)



"A lot of the big companies are rigid: they want everything signed in one go. Not every label is the same and we try not to treat them that way."

RICHARD STEWART, PRIME DIRECT DISTRIBUTION

shop are all managed in-house, thus reducing the fat in our operation and giving us greater real-time analysis of a job at any given time. We can react that bit faster should the need arise and, for all our labels, it means that the entire manufacturing process is handled for them.

When PDD was set up we were still experiencing a robust physical product market...

Richard: Absolutely. There was talk of digital but it was nothing more than that. There was the idea that one day you'd be able to download a record to a computer, which I think we all laughed at.

It was very much physical and we were a very different company back then because what we were doing was importing from the States and the bigger companies in Europe and we didn't have any of our own labels. At that time, Pinnacle and Amato used to be quite big importers themselves and there was a definite gap when they shut down.

That's how we were able to get established: with dance music it's all about the latest thing and imports do provide you with that because there's a buzz and excitement about the fact that it's come from a different part of the world.

How important is the physical product to your company today?

Richard: The majority of what we do is still physical. We aggregate through InGrooves so we are strong on digital but the people that work at Prime have all come from that background of being ex-DJs so they've grown up with physical.

I've worked in distribution since 1991 so physical is what I know and it's the backbone of what we do. And, to be fair, the vinyl side of it is



very strong at the moment, it's certainly the strongest it's been in the last five years for us.

Would you say that the physical market is just shifting rather than going away completely?

Spencer: It's very, very specialist. There are certain scenes where there's no physical product left at all now. But then there are genres within what we do that are totally uninterested in the digital side of it, they want vinyl-only releases.

Do you have an image in your head of how you're going to adapt with the industry in the future?

Richard: We used to think we could predict the future but we've stopped trying. I would say the digital side is always going to develop, we're working with companies who push those developments and we're fortunate that we're with people who are doing that.

In terms of the physical, I believe the sub-culture is always going to be there and always going to be strong. There's not going to be a huge move away from that. I can't count the amount of times it's been given a death knell but it seems to survive or mutate to a different form.

WHAT KT DID NEXT

Invisible Empire//Crescent Moon is KT Tunstall's fourth solo studio album, and her first for three years. It's also one of the 'new' Virgin Records' first releases - and hopes are high

TALENT

It's been nine years since KT Tunstall burst onto the British music scene with breakthrough airplay smash *Black Horse & The Cherry Tree*.

That song (and Tunstall's famous performance of it on *Later... With Jools Holland*) was enough to propel the singer/songwriter's debut album, *Eye To The Telescope*, to 5x platinum sales, hitting No.3 in the Official UK Chart.

Her follow-up LP, *Drastic Fantastic* (2007) was another hit, also reaching No.3 in the UK - and No.1 in Scotland - as well as scoring a Top 10 position on the Billboard 200. Without a big lead single, however, her third effort - 2010's *Tiger Suit* - struggled to match its predecessor's success, as Tunstall matched her trademark strident acoustic anthems with electric beats.

Previously signed to Relentless, Tunstall's new LP, *Invisible Empire//Crescent Moon*, will be released on Virgin Records in the UK - the label that steered her US success years ago.

Recorded with producer Howe Gelb in Arizona, the album is split into two 'sides', and is one of 'new' Virgin's first releases in the UK since being taken over by Universal Music.

Having announced a UK tour and snagged a spot on the Glastonbury bill for 2013, things are looking up for Tunstall. *Music Week* caught up with the Scottish star to ask her all about her comeback...

How did you come to team up with Howe Gelb on the record?

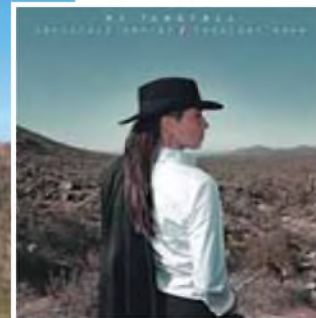
In February 2012, Robyn Hitchcock put together a tour where he picked six musicians; himself, Martin and Eliza Carthy, Krystle Warren, Howe Gelb and myself. It was called *The Floating Palace*. It was a really eclectic show, which we gigged around the country, and Howe and I really hit it off. He told me about Wavelab, the studio he uses in Tucson, Arizona and said he thought I'd really love it out there; I listened to some of his stuff and it sounded so great. I didn't have any material at that point, but once I decided to go out and do some recording



with him, my subconscious brain kicked into gear and I had a load of stuff to work with by the time I arrived in April.

Did you intend to make a country/folk/blues record initially or did you just find yourself in that place jamming out the sounds?

I think I'd started a ball rolling with my EP *The Scarlet Tulip* which I had recorded at home some months before, which was just me and acoustic guitar. Although I was interested to explore playing with Howe and various different musicians in Tucson, the spirit was the same; to concentrate more on my voice and delivering something emotional. Then of course Arizona is so evocative, such a different speed to [in the UK], and that beautiful desert. So it had its effect also.



You talk of the A and B sides - were you tempted to make a 'double' album? How have the sides been brought together?

No, it was never going to be a double album. I've always felt that there's a kind of perfection to a traditional album - that the 11 or 12-song record

has been perpetuated by it being just the right amount of music to digest and get to know at one sitting. With this album, I recorded at Wavelab in two sessions; 10 days in April, then 10 days in November. I had a pretty intense personal shift during the summer in-between and life was very different by the time I went back, as were the handful of new songs I had. After writing a couple more songs with Howe and finishing the album, it was still related, but I decided to celebrate the differences and treat the sessions as two halves of a story.

Why *Feel It All* as the first single?

As soon as I wrote that song, I wanted it to be the lead single. It's a very personal album lyrically, and this song in particular is special to me. I didn't mention how I felt about it to my A&R guy Nick Burgess to see what he would choose, and it turned out to be his first instinct too, so a good sign.

What did Virgin offer that made you want to release the record with them?

I have to admit I was feeling a little jaded about the album-making process before making this one, and the opportunity to work with Howe coincided with Virgin moving to Universal. I am working with a new team, and the relationship has been very liberating. They've trusted me to get on with it and deliver the music, and are now excited to take over and get it out there. How it's meant to be, right?!

ABOVE
Tunstall: The singer's new album *Invisible Empire//Crescent Moon* is out on Virgin/EMI Records on June 10

VIRGIN RECORDS' NEW PRESIDENT TED COCKLE: 'OF COURSE WE WANTED TO BE INVOLVED WITH THE KT ALBUM'



Invisible Empire//Crescent Moon is one of Virgin Records' first UK album releases under Universal ownership - which means it's also one of the first overseen by new label president Ted Cockle...

What is it about KT and the promise of her forthcoming record that made you want to take the project on?

Whenever an artist has managed to sell over a million records on both sides of the Atlantic you have to take them seriously. This is a Grammy-nominated, Mercury-nominated artist, with a gorgeous voice and a truck load

of spirit, so of course we'd like to be involved.

Are UMG taking full control of this release as Virgin?

There are a couple of markets where there are a few issues to be resolved in the company changeovers, but principally this will indeed be a full UMG-backed release globally, including a very exciting new relationship with Blue Note in the US.

What are your overall ambitions as a label for this album campaign?

Every returning artist 100% has to re-assert their right to be on the pitch in the current landscape - loyalty no longer majorly figures, but KT fully merits a strong team position.

In the first instance the ambition is to cement her reputation as an artist of taste and style and one with a massive heart - all three things that she undoubtedly has. Once that is achieved then sales will no doubt follow.

Any other key points you'd like to let us know?

Working with Howe Gelb has added a fresh dimension to the KT's recordings, and the feel of her time spent recording in Arizona really permeates the flavour of the record, so we're feeling great about this new chapter and the direction it takes her. Listen to the way she wraps her lyrics round songs like *Yellow Flower* and her duet on 'Chimes' is as beautiful as any Gram Parsons and Emmy-Lou Harris outing.

LIVERPOOL SELLS!

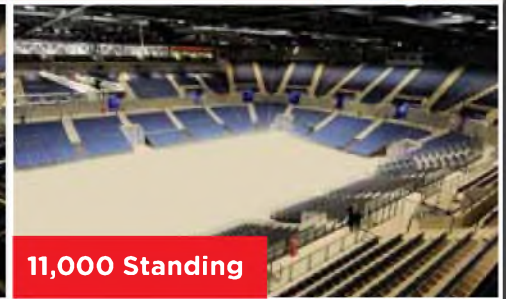
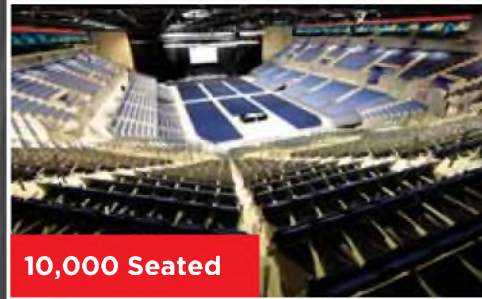
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RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

Give us a bit of background on Tower Records...

Tower was originally an American company set up in San Francisco back in the Sixties. Tower Records in Ireland, however, has been going since 1993 so there's actually a 20th anniversary this year, which is pretty cool for an independent record store.

Here, Wicklow Street is synonymous with Tower. We also opened another branch on O'Connell street over 13 years ago so we've got two locations and we're on the web as well.

How has business changed over the years?

Obviously music is predominantly what Tower is known for both around the world and in our own branches, and audio is still the biggest part of our business today.

We had to change from video to DVD, which was a big change at the time, and vinyl over the last seven or eight years has

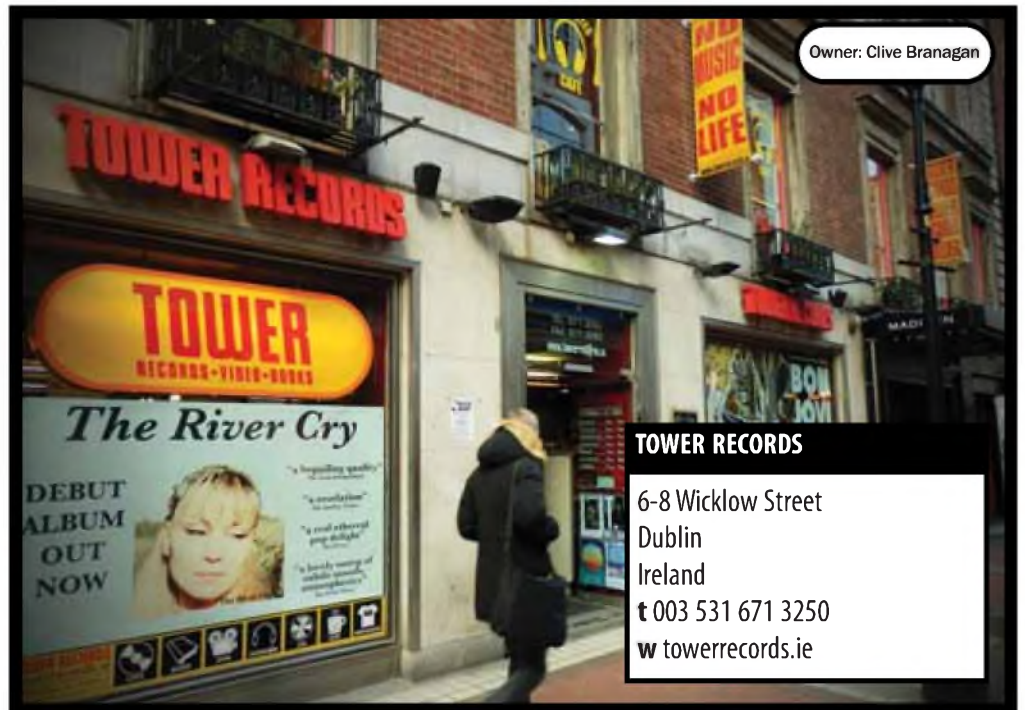
had a huge rise again. We always did vinyl and it kind of dropped off slightly in the early 2000s but it's really made a big comeback. It takes up a big part of our stores.

What's your relationship like with suppliers?

It's fantastic. For us, because music has always been the biggest part of our business, we've always had a really good relationship with all of our suppliers because they know that Tower is probably the one place in Ireland that will take more or less everything. We'll always give something a chance, whether it's a local band or something just that bit weirder than most.

Have you been impacted by the digital revolution and the plight of the High Street?

We have and we haven't. We've always stuck to what we've done in the past, with the opinion that our customers still love buying



Owner: Clive Branagan

TOWER RECORDS

6-8 Wicklow Street
Dublin
Ireland
t 003 531 671 3250
w towerrecords.ie

"Music is predominantly what Tower is known for both around the world and in our own branches and audio is still the biggest part of our business today"

CLIVE BRANAGAN, TOWER RECORDS

music. Obviously there's been a slight impact over the years with audio sales but over the last two years we've had a real growth in our music sales and especially in the last six months they're fantastic.

I think the price has come down and there's so much available on CD now. Back in the early 2000s there was a good bit of stuff that just wasn't available on CD but there are so many different reissue labels now and we sell so much from weird labels all around the world. It's really helped audio grow.

All the HMV stores in Ireland have been shut down... Has that affected you at all?

We've obviously had a bump since the stores closed but we were always different to HMV. We concentrated on back catalogue music and back catalogue DVD and vinyl. We've had a bit of a lift since they closed as you'd expect and new releases have increased. Two weeks ago, the new Bowie album was one of our best selling releases in the last five years.

If labels can release products that people want and actually

package them properly at the right price then people will buy them. If there's not much difference in the price of a digital copy and the price of a physical copy, I know what I'd go for.

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

When I've been abroad to places like New York there aren't any big chain record stores anymore, it's gone back to an independent look.

There's always going to be those international chains but I'd like to see a more independent vibe come back because it definitely gives a bigger sense of community and I think people go along with that if they can.

INTERNET vs HUMAN

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



WE SAID WE LIKED...

MUMFORD & SONS Babel



AMAZON RECOMMENDED...

BEN HOWARD Every Kingdom



CLIVE RECOMMENDED...

WOODS Bend Beyond

PEOPLE

PERSONNEL BBC'S DANKER BECOMES SHAZAM'S CPO

■ SHAZAM

BBC executive **DANIEL DANKER** is to leave the corporation to join the music discovery service in the newly-created role of chief product officer.

Danker, who also previously worked at Microsoft, has spent the past three years as the force behind the BBC's iPlayer online TV catch-up service.

In his new role at Shazam he will be responsible for leading product expansion in the TV market.

In addition to working on Shazam for TV, Danker will be responsible for app development for phones, tablets and other devices across all major platforms, as well as working with major social networks.

Shazam chief executive, Andrew Fisher, said: "Shazam is enjoying tremendous growth, including its successful expansion into television in the



US, UK, Europe and Asia. With his unparalleled expertise in delivering some of the world's leading digital experiences for consumers and broadcast partners, Daniel will significantly strengthen our leadership team."

■ DHP GROUP

The national concert promoter has appointed **MARK DENNIS** to the role of marketing manager.

Dennis has worked in the entertainment industry for several years, most recently as marketing manager for Leeds-based Futuresound Music, where he oversaw the marketing campaigns for their live music programme and inner-city festivals, including Live At Leeds Festival and Slam Dunk Festival.

In his new role at DHP, he'll be responsible for managing the marketing of over 1000 concerts across the UK, overseeing the marketing of DHP's festival



portfolio (which includes Dot To Dot, Hit The Deck, Splendour and Gathering) and undertaking group corporate marketing initiatives.

■ WISE BUDDAH

The independent content, talent, music and post-production business has appointed former BBC Radio 1 producer **NEIL SLOAN** to the newly-created role of Audio Output manager.

Starting after the Easter break, Sloan will work alongside Wise Buddah's Clare Chadburn and is tasked with executive producing all of the radio indie's BBC radio commissions as well as any brand-funded audio content.

He will also be given license to develop newpay-per-play content ideas for D2C channels.

Before joining Wise Buddah, Sloan spent 12 years working at the BBC, most recently as



producer of Radio 1's The Official Chart, handling editorial responsibility for the on-air and multi-platform elements of the weekly rundown of the UK's best-selling singles.

During his time at the corporation he also produced Greg James and worked on attachment to various departments including BBC Learning.

■ AIF

Kilimanjaro Live CEO **STUART GALBRAITH** has joined the Association of Independent Festivals (AIF) as a board member.

Galbraith's appointment adds Wakestock, Sonisphere and Vans Warped Tour to the list of names under the AIF umbrella.

Other new additions to the AIF roster in recent months have



included Tramlines, In The Woods Festival, Greenbelt, London Summer Jam, Folk on the Water, Brecon Jazz, Larmer Tree, Festibelly, Imaginadium, Open House Festival, Blissfields and Huw Stevens' SWN Festival.

Galbraith, a former Live Nation MD, joins a board at AIF that includes Rob Challice, Coda booking agent and festival director for Summer Sundae, Radio 1 DJ and Bestival curator Rob da Bank, WOMAD festival director Chris Smith, CEO of Generator and Evolution festival director Jim Mawdsley and Sid Sharma, founder and creative director of Shambala.

All additions included, the festivals under AIF's banner now number 41 and include likes of Secret Garden Party, Bestival, Kendal Calling, WOMAD, Nozstock: The Hidden Valley Festival, Green Man and Eden Sessions.

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

#73 ED POSTON, Executive, Writer-Publisher Relations in UK & Europe, Broadcast Music, Inc. (BMI)

Ed Poston works for BMI in the UK and Europe, where he is responsible for signing, developing and creating opportunities for writers and artists at BMI, whilst also acting as a day-to-day contact supporting publishers and existing songwriters on the company's roster.

He's brought in the likes of Ed Sheeran, Gotye, Avicii, Conor Maynard, Rita Ora, Example and Anna Calvi.

Previous to joining BMI, Poston headed up US copyright for Kobalt Publishing (where he also helped orchestrate the firm's live system) and has worked in various other fields of music such as management, tour management, record labels and PR.

Poston is also the founder and director of A&R tipping site TheLiveList and was recently voted as one of *Music Week's* 30 Under 30 finalists.



He said of the honour: "It's something I'm proud of and I very much appreciate being considered, let alone featured."

"I do my job because absolutely love it and I'm passionate about creating opportunities for my bands and writers, and I usually do so quietly in the background because it's more effective to do so, but to be recognised for what I do really means a lot."

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

KIM CARR, Playlist Editor, Daily Star

"Smash Hits obsessed, I wrote a pop column for Aberdeen's *Evening Express*, aged 15, after making a contact on the sister paper, who let me accompany him to interview PJ & Duncan for my school magazine. Following an internal trainee course, I edited an eight-page entertainment pull-out at the Aberdeen *Herald & Post* before moving to the features desk on the *Evening Express*, while juggling a weekend job at the Virgin Megastore.

"Six weeks after I moved to London the website I joined went bust on my 21st birthday. I freelanced for James Mannion (*Mail On Sunday*) - who got me the web job - at *Live & Kicking* magazine, and Peter Robinson (popjustice.com) on NME.com before John Earls (now a Playlist contributor) and Colin Irwin took me on at Teletext.

"Joe Mott gave me my biggest break as his deputy at the *Daily Star* nine years ago.

I took over editing in 2007. I'm proud Playlist is the tabloid page popstars like as we're all about the music."



TOP TIPS

Live for music - throw yourself in, probably for free to begin with, and don't think it's about hanging out with bands. Network too - Stuart Bell was my first PR contact and now I talk to him or one of his Dawbell team most days.

28 SINGLES & ALBUMS

Justin Timberlake's album *The 20/20 Experience* holds its place atop the Official UK album chart



NOW INCLUDES
OFFICIAL WEEKLY
iTUNES CHARTS FROM
AROUND THE WORLD

CHARTS FOCUS



30 UK AIRPLAY & STREAMING

Bastille follow their album No.1 with a streaming chart topospot with single *Pompeii*

32 EU AIRPLAY & GLOBAL SALES

David Bowie does well with global sales of *The Next Day* achieving 13 No.1s from 22 debuts

34 COMPILATIONS & INDIES

The Strokes' *Comedown Machine* debuts on the indie albums chart at No.1



35 CLUB

Rudimental clock up their third straight Upfront club chart No.1 with *Waiting All Night* ft. Ella Eyre

38 ANALYSIS

Alan Jones crunches the vital numbers from the Official UK Singles and Albums charts

40 KEY RELEASES & PRODUCT

The Conversation by Texas is Album of the Week as the band return in their 25th anniversary year

CHARTS UK SINGLES WEEK 13



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

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

THE OFFICIAL UK SINGLES CHART

THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (ISRC/PROVIDER)	THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (ISRC/PROVIDER)
1	New		PJ & DUNCAN Let's Get Ready to Rumble <i>Edsel GB7120800119</i> (Graham) Warner Chappell/Maximum Music (Graham/Lewis/Citron)				HIGHEST NEW ENTRY
2	3	8	PINK FEAT. NATE RUESS Just Give Me A Reason <i>RCA USRC11200786 (ARV)</i> (Bhasker) Sony ATV/EMI Blackwood/Pink Inside/Way Above (Pink/Bhasker/Ruess)				SALES INCREASE
3	1	2	THE SATURDAYS FEAT. SEAN PAUL What About Us <i>Polydor GBUM71201925 (ARV)</i> (Ari Bastian/Reynolds) Rollover/Cutty Rock/EMI (Punell/O Jacobs/P Jacobs/Henriques)				
4	2	7	JUSTIN TIMBERLAKE Mirrors <i>RCA USRC11300059 (ARV)</i> (Timbaland/Timberlake/Harmon) Universal/Warner Chappell/Tenman Tune/2 Tunes/Harmon) Fountleroy/Almo (Timberlake/Mosley/Harmon/Godbey/Fountleroy)				
5	5	5	BASTILLE Pompeii <i>Virgin GB1201200092 (E)</i> (Smith/Crew) Universal (Smith)				SALES INCREASE
6	4	8	BRUNO MARS When I Was Your Man <i>Atlantic USAT21206698 (ARV)</i> (The Smeezingtons) Sony ATV/Universal/BMG Rights/Warner Chappell/Downtown/Roc Nation/Harrismanem/Miaw/Lawrence/Lewis/Nyati)				
7	New		CHARLIE BROWN On My Way <i>ATW/UMTY GBCT21300070 (ARV)</i> (Cmar) Imagene/19 Songs/Warner Chappell/2wo/Ime (Brown/Williams)				
8	8	4	BRIDGIT MENDLER Ready Or Not <i>Hollywood/Polydor USHR11233130 (ARV)</i> (Kinkaid/Goldstein/tbc) Sony ATV/Warner Chappell/Kobalt/Henry Looking At You Kidd/Seven Peaks/Rodriguez (Bogart/Bell/Hart/Goldstein/Mendler/Kinkaid)				
9	15	3	NELLY FLY PORSCHÉ <i>Republic/Island USUM71300653 (ARV)</i> (DJ Frank E/Glass/Freeh/Nezari/Kipner) Sony ATV/Warner Chappell/Ego Freddy/Jackie Frost/Energy Caught (Glass/Kipner/Isaac/Frank/Nelly)				+50% SALES INCREASE
10	7	10	MACKLEMORE FEAT. RYAN LEWIS & WANZ Thrift Shop <i>Macklemore GMM881200003 (ACA Ar)</i> (Lewis) Kobalt/Macklemore/Inside Passage (Maggerty/Lewis)				
11	27	2	PITBULL FEAT. CHRISTINA AGUILERA Feel This Moment <i>Mr 305/Polo Ground USRC11201328 (ARV)</i> (Nardi/Messenger/Selvan/D) Ruddell/Universal/EMI/Sony ATV/Samp UK/Abu/lay/Tia/Three Dimensions/Messy/The Ball (Perez/Kwazink/Aswad/Various)				+50% SALES INCREASE
12	6	6	ONE DIRECTION One Way Or Another (Teenage Kicks) <i>Syco GBHMU1300002 (ARV)</i> (Bunetta/Ryan) Universal/BMG Chrysalis/Harry/Harrison/C'Neill)				
13	9	9	DISCLOSURE FEAT. ALUNAGEORGE White Noise <i>Island/PMR GBUM71300682 (ARV)</i> (Disclosure) Universal/Salli/Isaac (H Lawrence/G Lawrence/Dewey/Franco/Ragier)				SALES INCREASE
14	11	4	TAYLOR SWIFT 22 <i>Mercury/Big Machine USJC12131040 (ARV)</i> (Martini/Shellback) Kobalt/MXN/Sony ATV/Tree (Swift/Martini/Shellback)				SALES INCREASE
15	12	24	THE LUMINEERS Ho Hey <i>U.S.C. USLMS12500805 (ARV)</i> (Hudlock) Kobalt (Schulz/Frattelle)				SALES INCREASE
16	10	7	AVICII & NICKY ROMERO I Could Be The One <i>Positiva/Virgin SEUM71201603 (E)</i> (Avicii/Romero/Pourmour) Sony ATV/EMI/Kobalt/Lateral Mgmt/Bucks/Talpa/CC (Bergling/Vredenberg/Farmenius/Rotveit/burnout/Wiklund)				
17	17	22	TAYLOR SWIFT I Knew You Were Trouble <i>Mercury/Big Machine USJC12131039 (ARV)</i> (Martini/Shellback) Sony ATV/Tree/Kobalt/MXN (Swift/Martini/Shellback)				SALES INCREASE
18	14	11	JUSTIN TIMBERLAKE FEAT. JAY-Z Suit & Tie <i>RCA USRC11300004 (ARV)</i> (Timbaland/Timberlake/Roc) Universal/EMI/2 Tunes/VB Ring/Dier/Carter Boys/Warner Chappell/Imani/Harmon/Almo/Dynatone (Timberlake/Mosley/Carter/Harmon/Various)				
19	19	7	THE 1975 Chocolate <i>Dirty Hit GBK3W1000164 (ARV)</i> (Crossey/1975) Good Soldier (1975)				SALES INCREASE
20	13	3	NICOLE SCHERZINGER Boomerang <i>Interscope USUM71216942 (ARV)</i> (Preston/Sandy Vee) EMI/Dhani/Ransom Quarter Note/Kinda Silly/TrueLove/Diplo/Ultra Empire (Sandy V/Preston/Mercer/Azengo/Jackson)				
21	16	2	KODALINE High Hopes <i>B-Unique/RCA GBDX12000114 (ARV)</i> (Harris) B-Unique (Carrigan/Pendergast/May)				
22	28	16	WILL.I.AM FEAT. BRITNEY SPEARS Scream & Shout <i>Interscope USUM71215597 (ARV)</i> (Laz Jay) BMG Chrysalis/Sony ATV/Musikal/Islands/Universal (Adams/Martens/Kouame/Wesley)				+50% SALES INCREASE
23	21	16	RIHANNA FEAT. MIKKY EKKO Stay <i>Let Jam USUM71214754 (ARV)</i> (EKKO/Levi/Parkes) Sony ATV (EKKO/Parkes)				
24	18	6	OLLY MURS Army Of Two <i>Epic/Syco GBAR1201980 (ARV)</i> (Future Cut) Kobalt/Universal/Salli/Isaac/Warner Chappell/Future Cut (Murs/Hertor/Babaala/Lewis)				
25	41	3	CALVIN HARRIS FEAT. ELLIE GOULDING I Need Your Love <i>Columbia GBAR1201390 (ARV)</i> (Harris) EMI/Global Talent (Harris/Goulding)				+50% SALES INCREASE
26	22	15	EMELI SANDE Clown <i>Virgin GBAAA1200010 (E)</i> (Naughty Boy) Sony ATV/Waughy Words/EMI/Stellar/Q/Arian (Sande/Khan/Mirchell)				
27	23	6	THE SCRIPT If You Could See Me Now <i>Epic/Phonogenic GBAR1201145 (ARV)</i> (C'Donoghue/Sheehan/Kipner/Hampton) EMI/BMG Chrysalis/Imagene (C'Donoghue/Sheehan/Kipner/Hampton)				
28	30	20	BRUNO MARS Locked Out Of Heaven <i>Elektra USAT21204492 (ARV)</i> (The Smeezingtons/Bhasker/Haynes/Renner) Universal/EMI/BMG Rights/Warner Chappell/Northern Independent/Roc Nation/Mus Faminanem (Various)				SALES INCREASE
29	20	7	BAAUER Harlem Shake <i>Mad Decent US24V1200043 (C)</i> (Bauer) CC (Rodriguez)				
30	33	18	CALVIN HARRIS FEAT. TINIE TEMPAH Drinking From The Bottle <i>Columbia GBAR1201391 (ARV)</i> (Harris/Reynolds/Knight) EMI/Reverb/CC (Harris/Reynolds/Knight/Tinie Tempah)				SALES INCREASE
31	25	24	CHRISTINA PERRI A Thousand Years <i>Atlantic USAT21102141 (ARV)</i> (Hodges) EMI/Finagra (Hodges/Perri)				
32	31	18	IMAGINE DRAGONS Radioactive <i>Interscope USUM71201074 (ARV)</i> (Imagine Dragons/tbc) Universal/CC (Reynolds/Sermon/Mi/Keel/Siant/Mosser)				SALES INCREASE
33	24	5	WILEY FEAT. CHIP Reload <i>Warner Brothers/One More Tune GBHFT1300048 (ARV)</i> (Scrib/Riley) EMI/Just Isn't Music/CC (Cowie/Fyffe/Olatunji/Orabiyi/Riley/S Riley)				
34	29	8	FALL OUT BOY My Songs Know What You Did In The Dark (Light Em Up) <i>Let Jam USUM71300299 (ARV)</i> (Walker) Sony ATV/EMI/1 Eat Publishing/Fat Break/1/Rodeman/Chicago Software (Stump/Wentz/Trotman/Hurler/Walker/Hill)				SALES INCREASE
35	48	26	RIHANNA Diamonds <i>Def Jam USUM71211793 (ARV) 1★</i> (B Blanco/StarGate) EMI/Kobalt/Natza Ball/Where Da Kasz At (Furber/Eriksen/Hermansen/Lewis)				+50% SALES INCREASE
36	New		FALL OUT BOY The Phoenix <i>Let Jam USUM71302620 (ARV)</i> (Walker/Eat Cut Boy) Sony ATV/Chicago Software (Fall Out Boys)				
37	38	53	DAVID GUETTA FEAT. SIA Titanium <i>Parlophone GB29K1100036 (E) 1★</i> (Guetta/Tunfort/Afroack) EMI/Burks/Afroack/Talpa/Piano/Long Lost Brother/What A Publishing (Furber/Guetta/Tunfort/Van De Wall)				SALES INCREASE
38	72	8	BLACKSTREET FEAT. DR DRE No Diggity <i>Interscope USR19600978 (ARV)</i> (D Dre/tbc) Universal/Notting Hill/Imagene/Sugar Hill/BMG Rights/1Q/Kobalt (Withas/Stewart/Riley/Hannibal/Wirk III/Walters)				HIGHEST CLIMBER

22 14	Die Young 64	Gangnam Style 50	I Will Wait 57	Mirrors 4	Ready Or Not 8	Thrift Shop 10	Key
A Thousand Years 31	Don't Stop The Party 56	Get Up (Rattle) 61	If You Could See Me Now 27	My Songs Know What You Did In The Dark (Light Em Up) 34	Real 62	Titanium 37	★ Platinum (600,000)
Army Of Two 74	Don't You Worry Child 49	Girl On Fire 69	Impossible 42	No Diggity 38	Reload 33	Troublemaker 44	● Gold (400,000)
Baseline Junkie 40	Drinking From The Bottle 30	Hall Of Fame 74	Indian Summer 70	On My Way 7	Scream & Shout 22	Try 43	● Silver (200,000)
Beneath Your Beautiful 71	Everywhere 65	Harlem Shake 29	Just Give Me A Reason 2	One Way Or Another (Teenage Kicks) 12	Started From The Bottom 47	Use Somebody 48	
Boomerang 20	Explosions 39	Hey Porsche 9	Kiss You 73	Only Love 68	Rattom 47	What About Us 3	
Can You Hear Me? (Ayayaya) 63	Fade 51	High Hopes 21	Let Me Love You 45	Please Don't Say You Love Me 60	Stay 23	When I Was Your Man 6	
Can't Hold Us 46	Falling 55	Ho Hey 15	Let's Get Ready To Rumble 1	Swimming Pools (Drank) 58	Suit & Tie 18	White Noise 13	
Chocolate 39	Feel This Moment 11	I Could Be The One 16	Locked Out Of Heaven 28	The Phoenix 36	Suit & Tie 18	Work 53	
Clown 26	For The First Time (Times Are Hard) 72	I Knew You Were Trouble 17	Million Voices 75	The Way 41	Suit & Tie 18	Your Touch 52	
Clown 26		I Need A Dollar 66			Suit & Tie 18		
Diamonds 35		I Need Your Love 25			Suit & Tie 18		

Official charts company 2013.

CHARTS UK ALBUMS WEEK 13



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) (PRODUCER)	SALES	WKS ON CHRT	PREVIOUS	STATUS
1	1	2	JUSTIN TIMBERLAKE <i>The 20/20 Experience</i> RCA 88765478501 (ARV) (Timbaland/Jimberlake/Harmon/Knox)				
2	New		DEPECHE MODE <i>Delta Machine</i> Columbia 88765460622 (ARV) (Hillier)				HIGHEST NEW ENTRY
3	2	3	DAVID BOWIE <i>The Next Day</i> RCA 88765461861 (ARV) (Bowie/Visconti)				
4	3	59	EMELI SANDE <i>Our Version Of Events</i> Virgin 5099946376725 (E) 6★ (Spencer/Haynie/Naughty Boy/Mojam/Herman/Millard/Harrison/Craze/Hoax/Keys/Sande/Slater/Aikins)				SALES INCREASE
5	6	16	BRUNO MARS <i>Unorthodox Jukebox</i> Atlantic 75678171 (ARV) (The Smeezingtons/Bhasker/Haynie/Ronson/Biointo/Epworth/Chin-Quee/Diplo)				SALES INCREASE
6	7	28	PINK <i>The Truth About Love</i> RCA 8872542422 (ARV) (Kurstin/Bhasker/Walker/Hill/Haynie/Martin/Shellback/Mann/Schulze/DJ Khalil/Chin Injeti/Tranklars/Wilkon/bc)				SALES INCREASE
7	5	4	BASTILLE <i>Bad Blood</i> Virgin CDV3097 (E) (Smith/Craw)				SALES INCREASE
8	11	24	THE LUMINEERS <i>The Lumineers</i> Decca 3712589 (ARV) (Hadlock)				SALES INCREASE
9	4	12	MOTION PICTURE CAST RECORDING <i>Les Miserables</i> Polydor 3725485 (ARV) (McCutcheon/Melcaite)				
10	New		THE STROKES <i>Comedown Machine</i> Rough Trade RTRADC030 (PIAS) (Obem)				
11	8	4	STEREOPHONICS <i>Graffiti On The Train</i> Stylus STYLUSCD5 (E) (Jones/Lowe)				
12	12	27	MUMFORD & SONS <i>Babel</i> Gentlemen Of The Road/Island 0892038002619 (ARV) 2★ (Dravs)				SALES INCREASE
13	New		ERIC CLAPTON <i>Old Sock</i> Polydor 3733098 (ARV) (Clapton/Stramball II/Stanley/Cimera)				
14	15	18	OLLY MURS <i>Right Place Right Time</i> Epic/Syco 98725416352 (ARV) 2★ (Future/Cul/Robson/Harmony/Kelly/Elio/TMS/Finizma/Runetta/Ryan/Seon/The Fearless/Frampton/Kipner/Argyle/Brammer/Prime)				SALES INCREASE
15	17	20	ONE DIRECTION <i>Take Me Home</i> Syco 88725439642 (ARV) 2★ (Rami/Palk/Gosling/Bunetta/Ryan/Rogelmark/Nedler/Shellback/Dr. Luke/KoDo/kDJ/k/Crku/Robson)				SALES INCREASE
16	New		PEACE <i>In Love</i> Columbia 88765439071 (ARV) (Abbiss)				
17	14	24	JAKE BUGG <i>Jake Bugg</i> Mercury 0602537128778 (ARV) 1★ (Ancher/Crossey/Prime/Hart/Hunt)				SALES INCREASE
18	21	22	CALVIN HARRIS <i>18 Months</i> Columbia/Fly Eye 88697859232 (ARV) (Harris/Romero/Reynold/Knight/Francis)				SALES INCREASE
19	New		SIMPLE MINDS <i>Celebrate - The Greatest Hits</i> Virgin CDV3120 (E) (Lipson/Horn/Erkie/Hillage/Walsh/Illywhite/Forsy/ovine/Clearmountain/Forsy/Burthill/Hunter/Kerr/Coad/Simple Minds)				
20	19	72	BEN HOWARD <i>Every Kingdom</i> Island 060252958255 (ARV) 1★ (Rone)				SALES INCREASE
21	9	3	BON JOVI <i>What About Now</i> Mercury 3729825 (ARV) (Bon Jovi/Shanks/Sambora/King)				
22	23	23	TAYLOR SWIFT <i>Red</i> Mercury/Big Machine 3717314 (ARV) 1★ (Chapman/Swift/Huff/Wilson/Martin/Shellback/Jackknife Lee/Bhasker)				SALES INCREASE
23	New		JOE BONAMASSA <i>An Acoustic Evening At The Vienna Opera House</i> Prologus PRD/4031 (ADA ARV) (Shirley)				
24	29	19	RIHANNA <i>Unapologetic</i> Def Jam 3722074 (ARV) 1★ (Naughty Boy/Cueto/Tunford/Nash/StarGate/Bianco/Cakwud/Hippa123/PopWansel/Mike Will Made-It/J. Rø/Future/Chase R. Status/Mike/Romero/Vanous)				+50% SALES INCREASE
25	18	25	ELLIE GOULDING <i>Halcyon</i> Polydor 3714241 (ARV) (Eliot/Goulding/WONSTA/Spencer/Silboard/Fortis/Parker/Starrsmith/Harris)				
26	26	9	BIFFY CLYRO <i>Opposites</i> 14th Floor 2564654693 (ARV) (GGGarth/Biffy Clyro)				SALES INCREASE
27	20	4	DIDO <i>Girl Who Got Away</i> RCA 88765442322 (ARV) (D Armstrong/R Armstrong/Nowels/Kurstin/Harrison)				
28	27	25	FLEETWOOD MAC <i>Rumours</i> Rhino 7599273132 (ARV) 11★ (Fleetwood Mac/Dashut/Cailat)				SALES INCREASE
29	New		LIL' WAYNE <i>I Am Not A Human Being II</i> Cash Money/Republic 3720291 (ARV) (EliW/Detal/Diaz/Cool R. Dre/Luicy I/Crazy Mike/Marascullo/Stalnerker/DVI P/Fithy/T-Minus/Seetharam/Mike Will Made-It/A-J. Way/Cadaha)				
30	New		IRON MAIDEN <i>Maiden England '88</i> EMI 9736111 (E) (Birch)				
31	30	71	ONE DIRECTION <i>Up All Night</i> Syco 88697843642 (ARV) 2★ (Mar/Falk/Yaroub/Rawling/Meehan/Squire/Solomon/Meeath/Stannard/Hovvcs/Gad/Robson/RedOne/BatGeek/Jimmy Joker/Variou)				SALES INCREASE
32	24	29	THE SCRIPT <i>3</i> Epic/Phonogenic 88725415472 (ARV) (O'Donoghue/Sheehan/Frampton/Barry/Kipner)				SALES INCREASE
33	28	68	DAVID GUETTA <i>Nothing But The Beat</i> Phonagone P735212 (E) 1★ (Guetta/Nez/Caron/Tunford/Rieserter/Bark/Raw/Afrokjark/Leutrell/Auric)				SALES INCREASE
34	46	14	BLUE <i>Best Of</i> Innocent/Ange! 1★ (StarGate/Cutfather/Joel/RuFin/Craigie/The True North/Hovvcs/Harrington/Jensen/Arsson/Deekay/Rayyan/Guest/Egan/Reid/Padley/Godfrey)				+50% SALES INCREASE
35	New		ONE REPUBLIC <i>Native</i> Interscope 3719804 (ARV) (T-dder/Zancanella/Kurtz/Brown/Bhasker/Johanson/Haynie/Zdar/Boombsss/Bianco/Cissius/Sprinkle)				
36	33	44	PALOMA FAITH <i>Fall To Grace</i> RCA 88691955512 (ARV) 2★ (Hooper/Gosling/Al Shux/Arnold)				SALES INCREASE
37	22	5	JOSH GROBAN <i>All That Echoes</i> Reprise 0093624945772 (ARV) (Cvallo/Mendez/Afanassoff)				
38	37	7	FOALS <i>Holy Fire</i> Warner Brothers 2564652224 (ARV) (Food/Moulder)				SALES INCREASE
39	25	4	LAURA MVULA <i>Sing To The Moon</i> RCA 8876542152 (ARV) (Brown)				
40	10	2	SUEDE <i>Bloodsports</i> Suede SUECDX001 (ADA ARV) (Bulter)				
41	42	114	ADELE <i>21</i> XL XCD520 (PIAS) 16★ 10★ (FT Smith/Rubm/Epworth/Abbiss/Wilson/Adkins)				SALES INCREASE
42	39	25	DAVID BOWIE <i>Best Of Bowie</i> EMI 5398212 (E) 1★ 2★ (Various)				SALES INCREASE
43	36	81	ED SHEERAN <i>Asylum</i> S249864652 (ARV) 5★ 1★ (Gosling/Hugall/Sheeran/Wo L D)				
44	13	2	BILLY BRAGG <i>Tooth & Nail</i> Cooking Vinyl COOKCD580 (Essential/GEM) (Henry)				
45	40	42	ALT-J <i>An Awesome Wave</i> Infectious INFECT134CD (PIAS) (Andrew)				
46	43	16	PINK FLOYD <i>The Dark Side Of The Moon</i> EMI 0289552 (E) 9★ (Pink Floyd)				SALES INCREASE
47	16	2	DAUGHTER <i>If You Leave</i> 4AD CAD301 (PIAS) (Haeftel/McDonald/Thomas)				
48	74	2	BONOBO <i>The North Borders</i> Ninja Tune S021 892876198 (PIAS) (Green)				HIGHEST CLIMBER
49	Re-entry		MADNESS <i>Oui, Oui, Si, Si, Ja, Ja, Da, Da</i> Cooking Vinyl COOKCD573X (Essential/GEM) (Langer/Watson/Street/Avila/Andrew/Morris)				
50	49	5	MICHAEL BALL <i>Both Sides Now</i> USM M:do JSMF CD006 (GEM) (Patrick)				SALES INCREASE
51	32	3	HURTS <i>Exile</i> Major Label/Epic 88765433522 (ARV) (Hurts/Juan/Greth/Mangar/Hannan)				
52	Re-entry		BOBBY WOMACK <i>The Bravest Man In The Universe</i> XL XCD561 (PIAS) (Russell/Albarn)				
53	47	45	FUN. <i>Some Nights</i> Fueled By Ramen Atlantic 7557882528 (ARV) 1★ (Bhasker/Haynie/JakeOne)				
54	48	106	BRUNO MARS <i>Doo-Wops & Hoologans</i> Elektra 7567883304 (ARV) 5★ 2★ (The Smeezingtons/Needlz/The Supa Dups)				
55	66	6	MACKLEMORE & RYAN LEWIS <i>The Heist</i> Macklemore 07/7511525299 (ADA ARV) (Lewis)				SALES INCREASE
56	41	55	BON JOVI <i>Greatest Hits</i> Mercury 2752339 (ARV) 2★ 1★ (Fairbairn/Bon Jovi/Ebbin/Sambora/Shanks/Rock/Collins/Benson)				
57	45	18	NEIL DIAMOND <i>The Very Best Of Neil Diamond: The Original Studio Recordings</i> Columbia 88765405922 (ARV) (Diamond/Gaudio/Robinson/Catalano/Coghill/Barry/Greenwich/Moman/Rubin)				
58	69	20	THE ROLLING STONES <i>Grrrl!</i> Polydor 3710815 (ARV) (Various)				SALES INCREASE
59	67	17	JOOLS HOLLAND & HIS R&B ORCHESTRA <i>The Golden Age Of Song</i> Rhino 2554554342 (ARV) (Latham/Holland/Barrow)				SALES INCREASE
60	56	70	OLLY MURS <i>In Case You Didn't Know</i> Epic/Syco 985774742 (ARV) 3★ (The Fearless/Argyle/Brammer/Robson/Future Cut/rampton/Jordan-Patrikias/Smith/Fitzmaurice/Heels/Prime/Metropolitan)				
61	55	61	LANA DEL REY <i>Born To Die</i> Polydor/Stranger 2787391 (ARV) 1★ (Haynie/Parker/Berger/Robopop/Bhasker/Daly/Sneddon/Sauer-Mein/Nowels/Braide/Shux/Skarbak/Howe)				
62	53	164	MUMFORD & SONS <i>Sigh No More</i> Gentlemen Of The Road/Island 2722531 (ARV) 4★ 1★ (Dravs)				
63	63	86	FLEETWOOD MAC <i>The Very Best Of</i> WSM 8122735352 (Absolute) 4★ 2★ (Various)				SALES INCREASE
64	Re-entry		TRACY CHAPMAN <i>Tracy Chapman</i> Elektra (ARV) B★ (Kerchbaum)				
65	54	19	LITTLE MIX <i>DNA</i> Syco 88691938472 (ARV) (Mar/TMS/Strannrd/Powell/Hovvcs/DAP/D+in/Higgum/K-nom/Robson/Future/Cul/ewine/Ball/Peggy/Su)				
66	New		EDWYN COLLINS <i>Understated</i> AED AEDEC18CD (rom arv) (Collins/Lewisley)				
67	64	62	THE BLACK KEYS <i>El Camino</i> Nonesuch 7559796331 (ARV) 1★ (Danger Mouse/The Black Keys)				SALES INCREASE
68	Re-entry		KATY PERRY <i>Teenage Dream</i> Yngin CDV9084 (E) 3★ 1★ (Dr. Luke/Bianco/Martin/StarGate/Stewart/Harrell/Ammo/Wells)				
69	Re-entry		BOB MARLEY & THE WAILERS <i>Legend</i> Tuff Gong (ARV) (Marley/Variou)				
70	59	22	EVA CASSIDY <i>The Best Of Eva Cassidy</i> Blix Street 0739341010620 (ADA ARV) (Biondo/Cassidy/Williams)				
71	51	3	JOHN GRANT <i>Paie Green Ghosts</i> Bella Union BELUACD377 (rom arv) (Vera/Grant)				
72	Re-entry		BEYONCE <i>4</i> Columbia/Parkwood Ent. 8869798242 (ARV) (Knowles/Nash/Stewart/Bhasker/Taylor/Bryfere/Dixon/S11Nest/Swithth/Diplo/Tadder/Kurtzie)				
73	65	71	PINK <i>Greatest Hits? So Far!!!</i> LaFace 88697807232 (ARV) (Perry/Briggs/Austin/Storh/Armstrong/Franks/Mann/Machosy/cho/Dr. Luke/Martin/Kxsz/Mooney/Pink/D+inja/Shellback)				SALES INCREASE
74	Re-entry		MICHAEL BUBLE <i>Crazy Love</i> Reprise 9362496277 (ARV) B★ 4★ (Foster/Rork/Gatira/Chang)				
75	Re-entry		OF MONSTERS AND MEN <i>My Head Is An Animal</i> Republic/Island 9672527980171 (ARV) (Of Monsters and Men/Arnarsson/King)				

Official Charts Company 2013.

- Adele 41
- Alt-J 45
- Ball, Michael 50
- Pastille 7
- Beyonce 22
- Eiffy Clyro 26
- Black Keys, The 67
- Blue 34
- Bon Jovi 21
- Bon Jovi 56
- Bonomassa, Joe 23
- Boncho 48
- Bowie, David 3

- Rowie, David 47
- Rragg, Billy 44
- Bubie, Michael 74
- Bugg, Jake 17
- Cassidy, Eva 70
- Chapman, Tracy 64
- Clapton, Eric 13
- Collins, Edwyn 66
- Daughter 47
- Depeche Mode 2
- Diamond, Neil 57
- Diode 27
- Fleetwood Mac 28

- Fleetwood Mac 63
- Rragg, Billy 44
- Fun. 53
- Goulding, Ellie 25
- Grant, John 71
- Groban, Josh 71
- Guetta, David 33
- Harris, Calvin 18
- Holland, Jools & His R&B Orchestra 59
- Howard, Ben 20
- Hurts 51
- Iron Maiden 30

- Luz, Mvula 39
- Little Mix 65
- Lumineers, The 8
- Ma. Klemore & Ryan 55
- Madness 49
- Marley, Bob & The Wailers 69
- Mars, Bruno 5
- Mars, Bruno 54
- Motion Picture Cast Recording 9
- Mumford & Sons 12
- Mumford & Sons 62

- Murs, Ollly 14
- Murs, Ollly 60
- Of Monsters And Men 75
- One Direction 15
- One Direction 31
- One Republic 35
- Paloma Faith 36
- Peace 16
- Perry, Katy 68
- Pink 6
- Pink 73
- Pink Floyd 46
- Rey, Lana Del 61

- Rihanna 24
- Rolling Stones, The 58
- Sande, Emeli 4
- Script, The 32
- Sheeran, Ed 43
- Simple Minds 19
- Stereophonics 11
- Strokes, The 10
- Suede 40
- Swift, Taylor 22
- Timberlake, Justin 1
- Wayne, Lil' 29
- Womack, Robby 57

- Key
- ★ Platinum (300,000)
- Gold (100,000)
- Silver (50,000)
- ★ 1m European sales

BPI Awards Albums

CHARTS UK AIRPLAY WEEK 13

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	2	6	4	JUSTIN TIMBERLAKE <i>Mirrors</i> RCA	4340	-0.02	102.39	10.9
2	1	7	6	BRUNO MARS <i>When I Was Your Man</i> Atlantic	4089	-4.35	90.55	-12.44
3	4	5	2	PINK FEAT. NATE RUESS <i>Just Give Me A Reason</i> RCA	3460	8.26	69.42	1.8
4	3	7	24	OLLY MURS <i>Army Of Two</i> Epic/Syco	3387	-2.53	64.26	-24.78
5	5	5		MICHAEL BUBLE <i>It's A Beautiful Day</i> Reprise	2257	5.62	56.82	-2.71
6	7	6	3	THE SATURDAYS FEAT. SEAN PAUL <i>What About Us</i> Polydor	2888	34.7	56.1	17.41
7	6	24	28	BRUNO MARS <i>Locked Out Of Heaven</i> Elektra	3198	-4.79	50.29	-10.91
8	11	26	49	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN <i>Don't You Worry Child</i> Virgin	2086	9.04	43.41	10.37
9	8	15	23	RIHANNA FEAT. MIKKY EKKO <i>Stay</i> Def Jam	3044	-6.54	41.64	-9.04
10	10	18	17	TAYLOR SWIFT <i>I Knew You Were Trouble</i> Mercury/Big Machine	2533	-4.6	40.68	-0.12
11	12	9	10	MACKLEMORE FEAT. RYAN LEWIS & WANZ <i>Thrift Shop</i> Macklemore	1482	-2.63	38.71	1.92
12	17	8	5	BASTILLE <i>Pompeii</i> Virgin	2097	6.72	36.85	6.56
13	23	3	14	TAYLOR SWIFT <i>22</i> Mercury/Big Machine	1515	23.37	36.73	14.78
14	20	25	44	OLLY MURS FEAT. FLO RIDA <i>Troublemaker</i> Epic	2331	-8.73	35.8	9.21
15	16	4	8	BRIDGIT MENDLER <i>Ready Or Not</i> Hollywood/Polydor	2446	3.73	34.94	0.58
16	14	11	18	JUSTIN TIMBERLAKE FEAT. JAY-Z <i>Suit & Tie</i> RCA	1484	-1.85	34.6	-4.1
17	9	12	26	EMELI SANDE <i>Clown</i> Virgin	2867	-8.93	33.7	-18.1
18	21	8	13	DISCLOSURE FEAT. ALUNAGEORGE <i>White Noise</i> Island/PMR	1115	3.43	33.13	2.67
19	13	8	16	AVICII V NICKY ROMERO <i>I Could Be The One</i> Positiva/Virgin	1307	-6.31	32.97	-10.14
20	18	23	71	LABRINTH FEAT. EMELI SANDE <i>Beneath Your Beautiful</i> Syco	2235	-2.95	32.63	-2.63
21	15	3		CARO EMERALD <i>Tangled Up</i> Diamatica/Grand Mono	271	47.28	31.73	-11.42
22	24	4		DUKE DUMONT FEAT. A*M*M*E & MNEK <i>Need U (100%)</i> MoS/Blas? Bcys Club	1175	8.6	31.55	-0.63
23	19	29	79	ROBBIE WILLIAMS <i>Candy Island</i>	1752	-9.22	27.18	-18.08
24	28	7	15	THE LUMINEERS <i>Ho Hey</i> Decca	1450	2.76	27.04	8.46
25	36	33	74	THE SCRIPT FEAT. WILL.I.AM <i>Hall Of Fame</i> Epic/Phonogenic	1391	-1.9	26.65	19.72
26	26	12	30	CALVIN HARRIS FEAT. TINIE TEMPAH <i>Drinking From The Bottle</i> Columbia	1185	3.86	26.5	-0.49
27	34	26	35	RIHANNA <i>Diamonds</i> Def Jam	1300	3.67	26.44	16.48
28	58	1	55	HAIM <i>Falling</i> Polydor	510	0	25.13	0
29	22	3		MICK HUCKNALL <i>Turn Back The Hands Of Time</i> SimplyRed.com	253	19.91	24.69	-22.96
30	62	1	25	CALVIN HARRIS FEAT. ELLIE GOULDING <i>I Need Your Love</i> Columbia	952	0	24.59	0
31	27	25	96	MAROON 5 <i>One More Night</i> A&M/Octone/Polydor	1404	-4.88	24.56	-4.17
32	29	6		MAROON 5 <i>Daylight</i> A&M/Octone/Polydor	1248	-3.33	23.36	-2.5
33	30	16	22	WILL.I.AM FEAT. BRITNEY SPEARS <i>Scream & Shout</i> Interscope	1289	-12.37	22.85	-4.51
34	39	2		RUDIMENTAL FEAT. ELLA EYRE <i>Waiting All Night</i> Asylum	669	16.15	22.23	10.71
35	NEW			PJ & DUNCAN <i>Let's Get Ready To Rhumble</i> Edsel	427	0	21.74	0
36	46	85		MAROON 5 FEAT. CHRISTINA AGUILERA <i>Moves Like Jagger</i> A&M/Octone/Polydor	1073	-1.74	20.73	17.92
37	37	20	43	PINK <i>Try</i> RCA	1151	-19.23	20.58	-6.03
38	70	1	9	NELLY <i>Hey Porshe</i> Republic/Island	870	0	20.43	0
39	57	1	21	KODALINE <i>High Hopes</i> B Unique/RCA	1161	0	19.88	0
40	31	3		SIMPLE MINDS <i>Broken Glass</i> Park Virgin	108	12.5	19.82	-16.58
41	59	1		LEDDRA CHAPMAN <i>All About You</i> ALC	78	0	19.56	0
42	74	1		DEACON BLUE <i>Turn</i> Edsel Demon	102	0	19.55	0
43	33	3		ANDY BURROWS <i>If I Had A Heart</i> PIAS	286	2.14	19.5	-15.95
44	40	54		OLLY MURS <i>Dance With Me Tonight</i> Epic/Syco	991	-0.6	19.08	-0.78
45	49	4	27	THE SCRIPT <i>If You Could See Me Now</i> Epic/Phonogenic	1817	4.85	18.55	8.29
46	25	6	12	ONE DIRECTION <i>One Way Or Another (Teenage Kicks)</i> Syco	1310	-12.84	18.38	-33.57
47	48	60		GOTYE FEAT. KIMBRA <i>Somebody That I Used To Know</i> Island	1185	11.16	17.93	3.64
48	45	3	19	THE 1975 <i>Chocolate</i> Dirty Hit	680	14.67	17.3	-3.67
49	RE			JESSIE J <i>Domino</i> Island/Lava	740	0	17.29	0
50	38	16	42	JAMES ARTHUR <i>Impossible</i> Syco	1442	-15.43	17.04	-18.39

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	20	JUSTIN TIMBERLAKE <i>Mirrors</i> RCA	3076
2	17	THE SATURDAYS FEAT. SEAN PAUL <i>What About Us</i> Polydor	2606
3	1	NICOLE SCHERZINGER <i>Boomerang</i> Interscope	2491
4	2	BRIDGIT MENDLER <i>Ready Or Not</i> Hollywood/Polydor	2330
5	6	NELLY <i>Hey Porshe</i> Republic/Island	2321
6	4	TAYLOR SWIFT <i>22</i> Mercury/Big Machine	2249
7	3	PINK FEAT. NATE RUESS <i>Just Give Me A Reason</i> RCA	2210
8	8	ONE DIRECTION <i>One Way Or Another (Teenage Kicks)</i> Syco	2162
9	5	MACKLEMORE FEAT. RYAN LEWIS & WANZ <i>Thrift Shop</i> Macklemore	2075
10	11	BRUNO MARS <i>When I Was Your Man</i> Atlantic	2066
11	10	OLLY MURS <i>Army Of Two</i> Epic/Syco	1962
12	31	PITBULL FEAT. CHRISTINA AGUILERA <i>Feel This Moment</i> J/Mr 303/Polo Ground	1881
13	12	DISCLOSURE FEAT. ALUNAGEORGE <i>White Noise</i> Island/PMR	1806
14	14	BASTILLE <i>Pompeii</i> Virgin	1800
15	13	AVICII V NICKY ROMERO <i>I Could Be The One</i> Positiva/Virgin	1798
16	9	RIHANNA FEAT. MIKKY EKKO <i>Stay</i> Def Jam	1732
17	15	JUSTIN TIMBERLAKE FEAT. JAY-Z <i>Suit & Tie</i> RCA	1697
18	7	WILEY FEAT. CHIP <i>Reload</i> Warner Brothers/One More Tune	1690
19	18	WILL.I.AM FEAT. BRITNEY SPEARS <i>Scream & Shout</i> Interscope	1513
20	22	DUKE DUMONT FEAT. A*M*M*E & MNEK <i>Need U (100%)</i> MoS/Blas? Bcys Club	1163
21	19	TAYLOR SWIFT <i>I Knew You Were Trouble</i> Mercury/Big Machine	1128
22	16	AMELIA LILY <i>Party Over</i> Xenomania/RCA	1115
23	25	THE SCRIPT <i>If You Could See Me Now</i> Epic/Phonogenic	1094
24	21	BRUNO MARS <i>Locked Out Of Heaven</i> Elektra	1032
25	23	CALVIN HARRIS FEAT. TINIE TEMPAH <i>Drinking From The Bottle</i> Columbia	965
26	26	DIZZEE RASCAL <i>Bassline Junkie</i> Dirty Stank/Island	911
27	58	MISHA B <i>Here's To Everything (Ooh La La)</i> Relentless	890
28	38	IMAGINE DRAGONS <i>It's Time</i> Interscope	702
29	28	EMELI SANDE <i>Clown</i> Virgin	688
30	33	BINGO PLAYERS FEAT. FAR EAST MOVEMENT <i>Get Up (Rattle)</i> MoS	650
31	32	DRAKE <i>Started From The Bottom</i> Cash Money/Republic	636
32	34	RITA ORA <i>Radioactive</i> Columbia/Roc Nation	612
33	RE	50 CENT FEAT. EMINEM & ADAM LEVINE <i>My Life</i> Interscope	610
34	24	K. KOKE FT. RITA ORA <i>Lay Down Your Weapons</i> Roc Nation/RCA	602
35	36	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN <i>Don't You Worry Child</i> Virgin	597
36	39	PSY <i>Gangnam Style</i> Republic/Island	582
37	64	IGGY AZALEA <i>Work</i> Mercury	578
38	RE	NICKI MINAJ <i>Starships</i> Cash Money/Island	572
39	37	PITBULL FEAT. TJR <i>Don't Stop The Party</i> London/Universal	567
40	35	THE LUMINEERS <i>Ho Hey</i> Decca	565

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UK AIRPLAY ANALYSIS

BY ALAN JONES

Four weeks after racing to the top of the OCC sales chart, Justin Timberlake's *Mirrors* is number one on the radio airplay chart. Although it was down a solitary play from its peak of 4,941 in the prior game, its audience continued to surge, improving more than 10% week-on-week to 102.39m. It was helped enormously by 23 plays on Radio 1 and 18 plays on Radio Two. The former station's fourth highest tally and the latter's most-aired disc, it derived 34.86% of its audience from the two, while 555 plays on the Capital Network chipped in a further 14.41%. In descending order of plays, its biggest supporters were Smash

Hits Radio (102 plays), The Hits (83) and KISS 101 (69). The record which knocked *Mirrors* off the top of the sales chart last week was *What About Us* by The Saturdays feat. Sean Paul. It jumped 23-7 on the radio airplay chart last week, and now climbs to number six. This fairly modest rise conceals a surge in support, with the biggest increase in plays of any track - up 744 (34.70%) from 2,144 to 2,888 - and a 17.42% hike in audience from 47.78m to 56.10m. 21 plays on Radio 1 accounted for 25.39% of its audience, while a massive 638 spins on the Capital Network (71 a station) accounted for a



Justin Timberlake

27.41% share. *What About Us* itself has now been dethroned on the sales chart, and its conqueror, *Let's Get Ready*

to Rhumble by PJ & Duncan, is also the hottest new add on UK radio stations, some 19 years after its initial success. Debuting at number 35, with 427 plays from 100 stations generating an audience of 21.74m, *Let's Get Ready To Rhumble* was again indebted to the Capital Network, whose nine outlets each aired the track between 18 and 21 times, with the latter tally (natch) coming from the pair's home area licensee, Capital FM North East. The only other station to play it more than 10 times was Cornwall's Pirate FM (12 plays).

With Nicole Scherzinger's *Boomerang* arching 9-1-6 in the last fortnight, the battle for the number one slot on the TV airplay chart was between Justin Timberlake's *Mirrors* and, as noted above, the

track which stole its sales crown, *What About Us* by The Saturdays feat. Sean Paul. Timberlake prevails on radio but not on the TV airplay chart, where *Mirrors* has nevertheless made great progress in the last fortnight, powering 55-28-2. But the 702 spins its promotional video picked up last week was 51 fewer than *What About Us*. Flying 7-1 with 753 airings, *What About Us* was most-played by Capital TV (103 plays), Chart Show Dance (70) and Chart Show TV (68).

As on the radio airplay chart, the top new arrival of the week is PJ & Duncan's *Let's Get Ready To Rhumble*, which racked up 207 plays to debut at number 34, with top contributions from BuzMuzik (58 plays), Starz (49) and Chart Show TV (30).

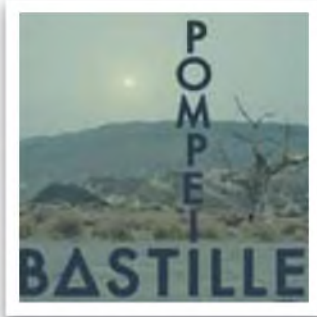
CHARTS STREAMING WEEK 13

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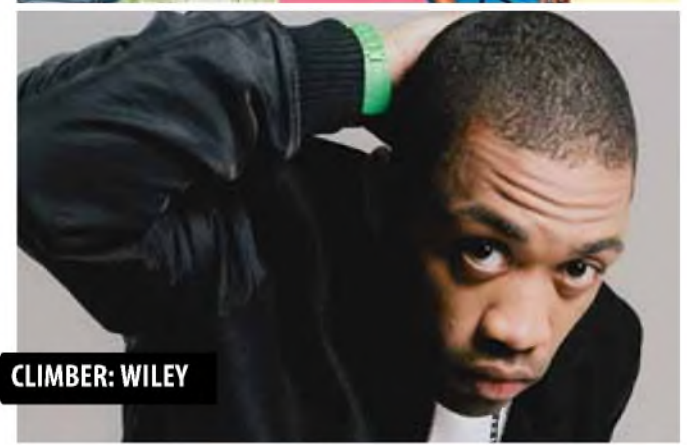


OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	BASTILLE Pompeii <i>Virgin</i>
2	2	JUSTIN TIMBERLAKE Mirrors <i>RCA</i>
3	3	MACKLEMORE/RYAN LEWIS/WANZ Thrift Shop <i>Macklemore</i>
4	6	PINK FT NATE RUESS Just Give Me A Reason <i>RCA</i>
5	4	BRUNO MARS When I Was Your Man <i>Atlantic</i>
6	5	AVICII VS NICKY ROMERO I Could Be The One <i>Postiva/Virgin</i>
7	7	DISCLOSURE FT ALUNAGEORGE White Noise <i>Island/Pmr</i>
8	8	THE LUMINEERS Ho Hey <i>Decca</i>
9	11	BRIDGIT MENDLER Ready Or Not <i>Hollywood</i>
10	37	THE SATURDAYS FT SEAN PAUL What About Us <i>Polydor</i>
11	9	ONE DIRECTION One Way Or Another (Teenage Kicks) <i>Syco Music</i>
12	10	JUSTIN TIMBERLAKE FT JAY Z Suit & Tie <i>RCA</i>
13	12	CALVIN HARRIS FT TINIE TEMPAH Drinking From The Bottle <i>Columbia</i>
14	14	BASTILLE Flaws <i>Virgin</i>
15	27	1975 Chocolate <i>Dirty Hit</i>
16	13	BRUNO MARS Locked Out Of Heaven <i>Atlantic</i>
17	20	IMAGINE DRAGONS Radioactive <i>Interscope</i>
18	15	BASTILLE Bad Blood <i>Virgin</i>
19	17	WILL I AM FT BRITNEY SPEARS Scream & Shout <i>Interscope</i>
20	16	EMELI SANDE Clown <i>Virgin</i>
21	21	SWEDISH HOUSE MAFIA/MARTIN Don't You Worry Child <i>Virgin</i>
22	18	MUMFORD & SONS I Will Wait <i>Gentlemen Of The Road/Island</i>
23	26	BASTILLE Things We Lost In The Fire <i>Virgin</i>
24	19	BEN HOWARD Only Love <i>Island</i>
25	24	RIHANNA Diamonds <i>Def Jam</i>
26	29	WILEY FT CHIP Reload <i>One More Tune/Warner Bros</i>
27	25	ELLIE GOULDING Explosions <i>Polydor</i>
28	23	FOALS My Number <i>Warner Bros</i>
29	56	NELLY Hey Porsche <i>Republic Records</i>
30	22	BAAUER Harlem Shake <i>Mad Decent</i>
31	28	FALL OUT BOY My Songs Know What You Did In The Dark <i>Def Jam</i>
32	30	OLLY MURS Army Of Two <i>Epic</i>
33	31	LABRINTH FT EMELI SANDE Beneath Your Beautiful <i>Syco Music</i>
34	34	CALVIN HARRIS/FLORENCE WELCH Sweet Nothing <i>Columbia</i>
35	32	JAMES ARTHUR Impossible <i>Syco Music</i>
36	33	ONE DIRECTION Kiss You <i>Syco Music</i>
37	35	BASTILLE Overjoyed <i>Virgin</i>
38	36	OLLY MURS FT FLO RIDA Troublemaker <i>Epic</i>
39	39	PSY Gangnam Style <i>Republic Records</i>
40	50	NICOLE SCHERZINGER Boomerang <i>Interscope</i>
41	40	SCRIPT FT WILL I AM Hall Of Fame <i>Epic/Phonogenic</i>
42	43	JUSTIN TIMBERLAKE Pusher Love Girl <i>RCA</i>
43	46	SCRIPT If You Could See Me Now <i>Epic/Phonogenic</i>
44	41	DRAKE Started From The Bottom <i>Cash Money/Republic Records</i>
45	55	MACKLEMORE/RYAN LEWIS/DALTON Can't Hold Us <i>Macklemore</i>
46	45	BEN HOWARD Keep Your Head Up <i>Island</i>
47	38	FLEETWOOD MAC Everywhere <i>Wea</i>
48	99	CALVIN HARRIS/ELLIE GOULDING I Need Your Love <i>Columbia</i>
49	47	OF MONSTERS & MEN Little Talks <i>Republic Records</i>
50	48	BASTILLE Laura Palmer <i>Virgin</i>
51	54	BASTILLE These Streets <i>Virgin</i>
52	44	DIZZEE RASCAL Bassline Junkie <i>Dirtee Stank</i>
53	49	BEN HOWARD Old Pine <i>Island</i>
54	42	GABRIELLE APLIN Please Don't Say You Love Me <i>Parlophone</i>
55	52	ONE DIRECTION Little Things <i>Syco Music</i>
56	62	TAYLOR SWIFT We Are Never Ever Getting Back Together <i>Mercury</i>
57	59	BASTILLE Icarus <i>Virgin</i>
58	51	DISCLOSURE FT SAM SMITH Latch <i>Island/Pmr</i>
59	53	JAKE BUGG Lightning Bolt <i>Mercury</i>
60	58	JAY-Z & KANYE WEST N****S In Paris <i>Roc-A-Fella</i>
61	60	ALT-J Breezeblocks <i>Infectious Music</i>
62	57	MAROON 5 One More Night <i>A&M/Octone</i>
63	70	DAVID GUETTA FT SIA Titanium <i>Parlophone</i>
64	65	BEN HOWARD The Wolves <i>Island</i>
65	61	JUSTIN TIMBERLAKE Don't Hold The Wall <i>RCA</i>
66	68	FUN FT JANELLE MONAE We Are Young <i>Atlantic/Fueled By Ramen</i>
67	63	GOTYE FT KIMBRA Somebody That I Used To Know <i>Island</i>
68	71	PINK Try <i>RCA</i>
69	73	BASTILLE Oblivion <i>Virgin</i>
70	66	FLORENCE & THE MACHINE Spectrum <i>Island</i>
71	64	JUSTIN TIMBERLAKE Strawberry Bubblegum <i>RCA</i>
72	NEW	HAIM Falling <i>Polydor</i>
73	79	RIHANNA FT CALVIN HARRIS We Found Love <i>Def Jam</i>
74	76	BASTILLE The Weight Of Living - Pt 2 <i>Virgin</i>
75	72	SKRILLEX FT SIRAH Bangarang <i>Asylum</i>



CLIMBER: THE SATURDAYS



CLIMBER: WILEY



CLIMBER: THE SCRIPT



CLIMBER: CALVIN HARRIS



NEW: HAIM

CHARTS EU AIRPLAY WEEK 12



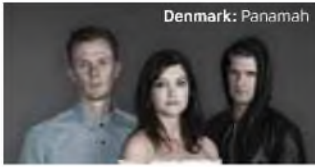
PAN-EUROPEAN		
POS	ARTIST/ ALBUM / LABEL	
1	MARS, BRUNO When I Was Your Man WEA	
2	TIMBERLAKE, JUSTIN Mirrors SME	
3	MACKLEMORE & RYAN LEWIS FEAT. WANZ Thrift Shop WEA	
4	MARS, BRUNO Locked Out Of Heaven WEA	
5	RIHANNA FEAT. EKKO, MIKKY Stay UNI	
6	LUMINEERS, THE Ho Hey UNI	
7	PINK FEAT. RUESS, NATE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

Pan-European:
Bruno Mars



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

Denmark: Panamah



FRANCE		
POS	ARTIST/ ALBUM / LABEL	
1	MACKLEMORE & RYAN LEWIS FEAT. WANZ Thrift Shop WEA	
2	RIHANNA FEAT. GUETTA, DAVID Right Now UNI	
3	YOUSSEUPHA FEAT. AYNA & SKALPOVITCH On Se Connait BLV	
4	LUMINEERS, THE Ho Hey UNI	
5	HARRIS, CALVIN FEAT. WELCH, FLORENCE Sweet Nothing SME	
6	RIHANNA FEAT. EKKO, MIKKY Stay UNI	
7	BINGO PLAYERS FEAT. FAR EAST MOVEMENT Get Up (Rattle) SME	
8	ARASH FEAT. PAUL, SEAN She Makes Me Go UNI	
9	LYLLOO & HOUSTON, MATT Tu Y Yo BLV	
10	MACKLEMORE & RYAN LEWIS Can't Hold Us WEA	

France: Macklemore



GERMANY		
POS	ARTIST/ ALBUM / LABEL	
1	PASSENGER Let Her Go EOM	
2	ONE REPUBLIC If I Lose Myself UID	
3	TIMBERLAKE, JUSTIN Mirrors SME	
4	SCRIPT, THE FEAT. WILL.I.AM Hall Of Fame SME	
5	SWIFT, TAYLOR I Knew You Were Trouble UID	
6	PITBULL FEAT. AGUILERA, CHRISTINA Feel This Moment SME	
7	GOULDING, ELLIE Lights UID	
8	PINK Try SME	
9	ARASH FEAT. PAUL, SEAN She Makes Me Go UDD	
10	GARVEY, REA Wild Love UDD	

Germany:
Passenger



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

Ireland:
Bastille



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

NETHERLANDS		
POS	ARTIST/ ALBUM / LABEL	
1	PINK FEAT. RUESS, NATE Just Give Me A Reason SME	
2	CLARK, ALAIN Back In My World 8BA	
3	MACKLEMORE & RYAN LEWIS FEAT. WANZ Thrift Shop WEA	
4	LOIS, LISA Silhouette SME	
5	EMERALD, CARO Tangled Up GRA	
6	SIMONS, MATT With You SME	
7	MARS, BRUNO When I Was Your Man WEA	
8	WILL.I.AM FEAT. SPEARS, BRITNEY Scream & Shout UNI	
9	RIHANNA FEAT. EKKO, MIKKY Stay UNI	
10	PASSENGER Let Her Go SME	

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

SPAIN		
POS	ARTIST/ ALBUM / LABEL	
1	MARS, BRUNO Locked Out Of Heaven WMG	
2	RIHANNA Diamonds UNI	
3	PINK Try SME	
4	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child EMI	
5	ALBORAN, PABLO El Beso EMI	
6	WILL.I.AM FEAT. SPEARS, BRITNEY Scream & Shout UNI	
7	MAROON 5 One More Night UNI	
8	SCRIPT, THE FEAT. WILL.I.AM Hall Of Fame SME	
9	PITBULL FEAT. AGUILERA, CHRISTINA Feel This Moment SME	
10	SANZ, ALEJANDRO Mi Marciana UNI	

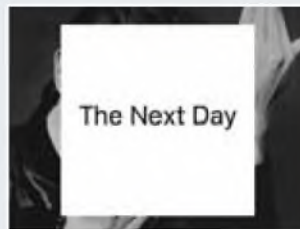
SWEDEN		
POS	ARTIST/ ALBUM / LABEL	
1	STJERNBERG, ROBIN You LHT	
2	PASSENGER Let Her Go SME	
3	LUMINEERS, THE Ho Hey UNI	
4	LARSSON, ZARA Uncover UNI	
5	MARS, BRUNO Locked Out Of Heaven WEA	
6	DARIN Astrologen UNI	
7	YOHIO Heartbreak Hotel UNI	
8	STIFTELSEN Vart Jag An Gar UNI	
9	PINK Try SME	
10	SWEDISH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

GLOBAL SALES ANALYSIS

BY ALAN JONES

Dropping with the heaviest of thuds in his native America, where it raced to sales of 986,000 last week (the eighth highest tally of the last decade) Justin Timberlake's third album, The 20/20 Experience did pretty well elsewhere too, with 21 debuts, six of them at number one. In addition to The USA, The 20/20 Experience topped the chart in Australia, Canada, Germany, New Zealand and Switzerland. It was No.2 in Austria, Denmark and The Netherlands, No.4 in Hungary and Flanders, No.5 in Iceland and

Poland, No.6 in The Czech Republic, France, Italy and Korea, number nine in Spain and Wallonia, No.11 in Japan and No. 12 in Sweden. Although its first week US sales were less than 10% of Timberlake's, David Bowie's The Next Day got off to a better start, with 13 No.1s from 22 debuts. On its second week in the chart, Bowie's album loses leadership in 11 territories but holds at the summit in Croatia and Flanders, while climbing 11-1 in Norway and debuting at number one in Portugal. We only listed 12 of the

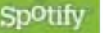


territories in which The Next Day (pictured) got to No.1 last week - the missing one (due to a very late chart) was Poland. It is also the country in which The Next Day makes its biggest fall from grace, sliding to No.8. It is replaced at number one there by the latest album by another veteran British act - Depeche Mode, with their 13th studio album, Delta Machine.

A major act for more than 30 years, they should make the chart in many more territories a week hence but at this early stage, the only other countries in which Delta Machine makes a showing are The Czech Republic (2) and Greece (7). Two albums by London groups of varying vintage also gain a toehold on the charts overseas: Bloodsports, Suede's first album in 11 years, debuts in Denmark (12), Iceland (15), Ireland (22), Spain (36), France (96), Flanders (136) and Wallonia (191), while newcomers Daughter's debut set If You Leave opens at No.24 in Ireland, No.48 in The Netherlands, No.50 in Australia, No. 65 in

Switzerland, No. 89 in France and No.105 in Flanders. Manchester-based Hurts' second album Exile debuted in 17 countries last week but has already departed five of them, while suffering falls in Finland (2-7), Germany (3-9), Switzerland (2-10), Poland (3-11), Austria (4-19), Hungary (5-39), The Netherlands (20-68), Spain (25-69) and Italy (34-74) - but it rises in Estonia (8-5), Sweden (30-17) and Croatia (43-18). Dido's fourth album, Girl Who Got Away, is also experiencing overwhelmingly negative growth on its third week aloft but remains a strong player, with chart placings in 19 countries. It improves only in Mexico (81-56).

CHARTS SPOTIFY WEEK 13



GLOBAL

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

EUROPE

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

AUSTRIA

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
2	PASSENGER Let Her Go
3	AVICII VS. NICKY ROMERO I Could Be The One
4	FLUME Holdin On
5	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
6	MACKLEMORE & RYAN LEWIS Same Love - feat. Mary Lambert
7	THE LUMINEERS Ho Hey
8	JAMES ARTHUR Impossible
9	FLUME On Top
10	OF MONSTERS AND MEN Little Talks



FRANCE

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



GERMANY

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
2	PASSENGER Let Her Go
3	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
4	WILL.I.AM Scream & Shout
5	THE SCRIPT Hall Of Fame
6	JUSTIN TIMBERLAKE Mirrors
7	SIDO Bilder Im Kopf
8	ICONA POP I Love It - feat. Charli XCX
9	SWEDISH HOUSE MAFIA Don't You Worry Child
10	PITBULL Feel This Moment



NETHERLANDS

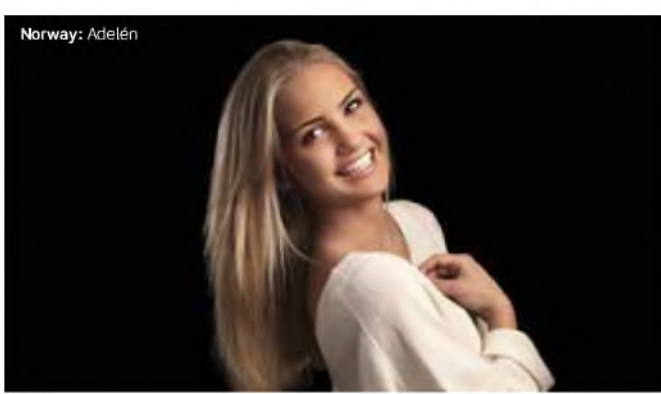
POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
2	PINK Just Give Me A Reason
3	KLANGKARUSSELL Sonnentanz
4	JUSTIN TIMBERLAKE Mirrors
5	BRUNO MARS When I Was Your Man
6	TON KOOPMAN Matthäus Passion - BWV 244
7	PASSENGER Let Her Go
8	WILDSTYLEZ Year Of Summer
9	WILL.I.AM Scream & Shout
10	AVICII VS. NICKY ROMERO I Could Be The One

NORWAY

POS	ARTIST/ ALBUM
1	ADELÉN Bombo
2	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
3	IMAGINE DRAGONS Radioactive
4	AAVICII VS. NICKY ROMERO I Could Be The One
5	ZARA LARSSON Uncover
6	PITBULL Feel This Moment
7	WILL.I.AM Scream & Shout
8	PASSENGER Let Her Go
9	CIR.CUZ Supernova - feat. Julie Bergan
10	DJ BROILER Afterski

SPAIN

POS	ARTIST/ ALBUM
1	HENRY MENDEZ Mi Reina
2	PITBULL Feel This Moment
3	WILL.I.AM Scream & Shout
4	BRUNO MARS Locked Out Of Heaven
5	THE SCRIPT Hall Of Fame
6	PINK Try
7	THE LUMINEERS Ho Hey
8	OF MONSTERS AND MEN Little Talks
9	MELENDI Tu Jardín Con Enanitos
10	RIHANNA Diamonds



SWEDEN

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



CHARTS INDIES/COMPILATIONS WEEK 13



COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 NEW VARIOUS Now That's What I Call Music 84 / EMI TV/UMTV (E)
- 2 1 VARIOUS Pop Party 11 / Sony/UMTV (ARV)
- 3 NEW VARIOUS Addicted To Bass 2013 / MoS (ARV)
- 4 2 VARIOUS The Trevor Nelson Collection / Sony RCA (ARV)
- 5 7 VARIOUS Brit Awards 2013 / UMTV (ARV)
- 6 NEW VARIOUS The Big Reunion / UMC (ARV)
- 7 5 VARIOUS Now That's What I Call Music 83 / EMI TV/UMTV (E)
- 8 4 VARIOUS Call The Midwife - The Album / DMG TV (SDU)
- 9 3 VARIOUS Dubland X-Treme Hardcore 9 / AATW/UMTV (ARV)
- 10 12 ORIGINAL... The Music Of Nashville - Season 1 / Big Machine/Decca (ARV)
- 11 10 VARIOUS Anthems 90S / MoS (ARV)
- 12 9 VARIOUS Saturday Night Club Classics / Ministry (ARV)
- 13 8 VARIOUS Dermot O'leary - Saturday Sessions 2013 / Sony/UMTV (ARV)
- 14 13 VARIOUS Pop Stars / UMTV/EMI TV (ARV)
- 15 11 VARIOUS Dreamboats & Petticoats - Dream Lovers / UMTV/EMI TV (ARV)
- 16 15 VARIOUS Pop Party 10 / Rhina/UMTV (ARV)
- 17 NEW VARIOUS The Playlist - Dancefloor Anthems / UMTV (ARV)
- 18 14 VARIOUS Clubbers Guide 2013 - Mixed By D Howard / MoS (ARV)
- 19 13 VARIOUS Cooking Songs / Sony RCA (ARV)
- 20 17 VARIOUS 100 Hits - 80S Classics / 100 Hits (SDU)

INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 NEW PJ & DUNCAN Let's Get Ready To Rhumble / Edsel
- 2 1 MACKLEMORE FEAT. RYAN LEWIS & WANZ Thrift Shop / Macklemore (ADA Arv)
- 3 2 THE 1975 Chocolate / Dirty Hit (ARV)
- 4 3 BAAUER Harlem Shake / Mad Decent (C)
- 5 9 MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON Can't Hold Us / Macklemore (ACA Arv)
- 6 5 JAKWOB FEAT. MAIDAY Fade / Boom Ting (PIAS)
- 7 6 ADELE Skyfall / XL (PIAS)
- 8 10 BINGO PLAYERS FEAT. FAR EAST MOVEMENT Get Up (Rattle) / MoS (ARV)
- 9 8 GORGON CITY FEAT. YASMIN Real / Black Butter (Black Butter)
- 10 NEW THE MEND Where Were You / Smiths (Absolute)
- 11 7 STEREOPHONICS Indian Summer / Stylus/Ignition (E)
- 12 11 DROIDEKA Get Hyper / Droideka
- 13 12 ZINC FEAT. SASHA KEABLE Only For Tonight / Rinse (ING)
- 14 14 DJ FRESH Gold Dust / MoS (ARV)
- 15 18 CARO EMERALD Tangled Up / Dramatica/Grand Mono (ACA Arv)
- 16 RE ADELE Someone Like You / XL (PIAS)
- 17 16 PASSENGER Let Her Go / Netwerk (Essential/GEM)
- 18 NEW NEED YOU 100 Need U (100 Percent) / Odessa Mama
- 19 20 PUBLIC ENEMY Harder Than You Think / Slon Jamz
- 20 RE ADELE Set Fire To The Rain / XL (PIAS)



Macklemore Indie Singles (2)



Gorgon City Indie Singles Breakers (2)



Stereophonics Indie Albums (2)



Macklemore Indie Albums Breakers (2)



Low Indie Albums Breakers (3)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- 1 2 MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON Can't Hold Us / Macklemore (Macklemore)
- 2 1 GORGON CITY FEAT. YASMIN Real / Black Butter (Black Butter)
- 3 NEW THE MEND Where Were You / Smiths (Smiths)
- 4 3 ZINC FEAT. SASHA KEABLE Only For Tonight / Rinse (Rinse)
- 5 NEW NEED YOU 100 Need U (100 Percent) / Odessa Mama (Odessa Mama)
- 6 NEW WILKINSON Take You Higher / Ram (Ram)
- 7 NEW NICO VEGA Beast / Eleven Seven (10th Street Ent.)
- 8 4 LONDON GRAMMAR Metal & Dust / Metal & Dust (Metal & Dust)
- 9 7 MACKLEMORE & RYAN LEWIS FEAT. MARY LAMBERT Same Love / Macklemore (Macklemore)
- 10 9 JULIO BASHMORE Au Seve / Broadwalk (Broadwalk)
- 11 10 PERFECT TWO Perfect Two / Perfect Two (Perfect Two)
- 12 11 AWOLNATION Sail / Red Bull (Red Bull)
- 13 NEW SYRON Here / MoS/Black Butter (Mshk)
- 14 8 KRADDY Android Porn / Glitch Mob Unlimited (Glitch Mob Unlimited)
- 15 NEW FRICTION & SKREAM FEAT. SCRUZZIFZER, P MONEY... Kingpin / Shogun Audio (Shogun Audio)
- 16 13 TS7 FEAT. TAYLOR FOWLIS Heartlight (Polygon) / AATW (Universal Music)
- 17 NEW LENNON & MAISY STELLA Call Your Girlfriend / Lennon & Maisy Stella (Lennon & Maisy Stella)
- 18 12 MAJOR LAZER Watch Out For This (Bumaye) / Because/Mad Decent (Because)
- 19 15 DISCLOSURE FEAT. SINEAD HARNETT Boiling / Greco-Roman (Greco-Roman)
- 20 20 SING KING Waiting All Night / Sing King (Sing King)

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- 1 5 BONOBO The North Borders / Nir Ja Tune (Nir Ja Tune)
- 2 4 MACKLEMORE & RYAN LEWIS The Heist / Macklemore (Macklemore)
- 3 1 LOW The Invisible Way / Sub Pop (Sub Pop)
- 4 3 PHOSPHORESCENT Muchacho / Dead Oceans (Dead Oceans)
- 5 2 CLUTCH Earth Rocker / Weathermaker (Weathermaker)
- 6 NEW THE STORY SO FAR What You Don't See / Pure Noise (Pure Noise)
- 7 NEW NU LOGIC What I've Always Waited For / Hospital (Hospital)
- 8 7 DAVID FORD Charge / The Magnolia Label (The Magnolia Label)
- 9 13 LPO/PARRY The 50 Greatest Pieces Of Classical / XS (XS)
- 10 9 ORIGINAL RUDEBOYS This Life / Gotta Run (Gotta Run)
- 11 NEW BLUEY Leap Of Faith / Dome (Dome)
- 12 8 WORSHIP CENTRAL Let It Be Known / Integrity Absolute (Integrity Music)
- 13 15 ANDY BURROWS Company / Play It Again Sam (Pias Recordings)
- 14 NEW ROGER LIMB/BBC RADIOPHONIC Doctor Who - The Caves Of Androzani / Silva Screen (Silva Screen)
- 15 NEW LAPALUX Nostalgic / Brainfeeder (Brainfeeder)
- 16 14 CAITLIN ROSE The Stand-In / Names (Names)
- 17 13 RODRIGUEZ Coming From Reality / Light In The Attic (Light In The Attic)
- 18 20 ORIGINAL BROADWAY CAST The Book Of Mormon / Ghostlight (Ghostlight)
- 19 16 HILLSONG UNITED Zion / Hillsong (Hillsong)
- 20 RE BONOBO Black Sands / Nir Ja Tune (Nir Ja Tune)

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 NEW THE STROKES Comedown Machine / Rough Trade (PIAS)
- 2 1 STEREOPHONICS Graffiti On The Train / Stylus (E)
- 3 NEW JOE BONAMASSA An Acoustic Evening At The Vienna Opera House / Provogue (ACA Arv)
- 4 2 SUEDE Bloodsports / Suede (ADA Arv)
- 5 8 ADELE 21 / XL (PIAS)
- 6 3 BILLY BRAGG Tooth & Nail / Cooking Vinyl (Essential/GEM)
- 7 7 ALT-J An Awesome Wave / Infectious (PIAS)
- 8 4 DAUGHTER If You Leave / 4AD (PIAS)
- 9 NEW BONOBO The North Borders / Nir Ja Tune (PIAS)
- 10 RE MADNESS Oui, Oui, Si, Si, Ja, Ja, Da, Da / Cooking Vinyl (Essential/GEM)
- 11 10 MICHAEL BALL Both Sides Now / USM Media
- 12 RE BOBBY WOMACK The Bravest Man In The Universe / XL (PIAS)
- 13 17 MACKLEMORE & RYAN LEWIS The Heist / Macklemore (ACA Arv)
- 14 NEW EDWYN COLLINS Understated / AED (ram arv)
- 15 15 EVA CASSIDY The Best Of Eva Cassidy / Blix Street (ACA Arv)
- 16 12 JOHN GRANT Pale Green Ghosts / Bella Union (ram arv)
- 17 RE JUSTIN FLETCHER The Best Of Friends / Little Demon (SDU)
- 18 13 NICK CAVE & THE BAD SEEDS Push The Sky Away / Bad Seed (Kobalt/Proper)
- 19 5 STEVE MASON Monkey Minds In The Devil's Time / Double 6/Domino (PIAS)
- 20 RE MADNESS Complete Madness / Union Square

CHARTS CLUB WEEK 13

Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	10	3	RUDIMENTAL FEAT. ELLA EYRE Waiting All Night / Asylum
2	6	6	THE ASTON SHUFFLE VS TOMMY TRASH Sunrise (Won't Get Lost) / Polydor/Outsiders
3	2	5	MILK & SUGAR Stay Around / Milk & Sugar
4	26	3	ELLIE GOULDING Explosions / Polydor
5	8	4	FERRY CORSTEN FEAT. DUANE HARDEN Love Will / Flashover/New State
6	12	5	MARIEN BAKER FEAT. SHAUN FRANK Unbreakable / EMI
7	9	3	MENINI & VIANI V JACK & JOY Mexican / Adaptor
8	18	3	CALVIN HARRIS FEAT. ELLIE GOULDING I Need Your Love / Columbia
9	19	2	RUSS CHIMES Turn Me Out / Deconstruction/Columbia
10	13	6	CHRIS MALINCHAK So Good To Me / MoS
11	1	13	AVICII V NICKY ROMERO I Could Be The One / Positiva/Virgin
12	14	6	NICKY ROMERO & NERVO Like Home / Positiva
13	21	6	PLATNUM Love You Tomorrow / All In
14	11	3	MORTEN BREUM AND REBECCA & FIONA Larva (Fly Away) / Disco Wax
15	7	9	DUKE DUMONT FEAT. A*M*M*E & MNEK Need U (100%) / MoS/Blas? Bcys Club
16	16	4	TORQUX FEAT. LADY LESHURR Blazin' / MIA
17	15	4	NICK SKITZ You Got The Love / LNG
18	24	4	YOLANDA BE COOL FEAT. ARAMA MARA Before Midnight / Sweat It Out
19	22	5	RUFF LOADERZ & GROOVETERNAL City Lights / Transmission
20	31	2	BETSI LARKIN & FERRY CORSTEN Stars / Premier
21	25	4	THE CATARACS Loud Science Ep / Island
22	35	2	CAHILL FEAT. KIMBERLEY LOCKE Feel The Love / 3 Beat
23	3	4	SESA FEAT. ERIN In My Life / Do The Hip!
24	29	3	HEREN I Got Angels / Dirt Jugglez
25	33	3	TOM PIPER, DANIEL FARLEY, SNOB SORILLA The Jam / Hussle
26	NEW		SUB FOCUS FEAT. ALEX CLARE Endorphins / Mercury/Ram
27	40	2	SCHILLER Sleepless / Sleeping Room
28	NEW		WALLY LOPEZ & RON CARROLL Love N'music / EMI
29	30	3	KADY Z Crashing Down / Fraknwith
30	23	11	PORTER ROBINSON & MAT ZO Easy / MoS/Ari Juna Beats
31	27	3	PAOLO NOISE FEAT. LEROY BELL Miss Me / Ego
32	4	4	JAKWOB FEAT. MAIDAY Fade / Boom Ting
33	20	5	SYRON Here / MoS/Black Butter
34	NEW		CASCADA Glorious / AATW
35	NEW		PSY Gangnam Style Remix / Republic/Island
36	5	4	ARLISSA Sticks And Stones / London/Universal
37	37	2	DEPECHE MODE Heaven / Columbia
38	NEW		HIIO FEAT. GUISEPPE VIOLA Meant To Be / 4Kenzo
39	36	5	ANDAIN What It's Like / Black Hole
40	32	13	JES & ANDY DUGUID Before You Go / Magik Muzik

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	5	KE\$HA C'mon / Kemosabe/RCA
2	11	3	ANGEL The World / Island
3	20	2	RUDIMENTAL FEAT. ELLA EYRE Waiting All Night / Asylum
4	6	3	JUSTIN TIMBERLAKE Mirrors / RCA
5	5	3	CAHILL FEAT. KIMBERLEY LOCKE Feel The Love / 3 Beat
6	24	3	MISHA B Here's To Everything / Relentless
7	13	5	PLATNUM Love You Tomorrow / All In
8	17	2	AMELIA LILY Party Over / Xenomania/RCA
9	18	3	THE LOVEABLE ROGUES What A Night / Syco
10	1	5	ONE DIRECTION One Way Or Another (Teenage Kicks) / Syco
11	25	3	TYLER JAMES FT. KANO Worry About You / Island
12	26	2	ELLIE GOULDING Explosions / Polydor
13	NEW		RUSS CHIMES Turn Me Out / Deconstruction/Columbia
14	21	3	RUFF LOADERZ & GROOVETERNAL City Lights / Transmission
16	7	7	DUKE DUMONT FEAT. A*M*M*E & MNEK Need U (100%) / MoS/Blas? Bcys Club
16	29	2	BOWIE JANE Luv Bomb / BME
17	27	2	PSY Gangnam Style Remix / Republic/Island
18	NEW		CALVIN HARRIS FEAT. ELLIE GOULDING I Need Your Love / Columbia
19	NEW		CASCADA Glorious / AATW
20	28	2	KADY Z Crashing Down / Fraknwith
21	2	4	ARLISSA Sticks And Stones / London/Universal
22	NEW		JAI MCDOWALL Got To Let Go / White Label
23	30	2	STACEY JACKSON Pointing Fingers / 381G
24	NEW		NELLY Hey Porsche / Republic/Island
25	14	7	THE SATURDAYS FEAT. SEAN PAUL What About Us / Polydor
26	15	6	NICKY ROMERO & NERVO Like Home / Positiva
27	NEW		MIKE JOLLY & SORAYA VIVIAN In Between / Fierce Angel
28	NEW		SHOCKOLADY Hello / Hot Beat
29	23	13	AVICII V NICKY ROMERO I Could Be The One / Positiva/Virgin
30	8	5	DADA LIFE So Young So High / Polydor/So Much Dada

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



UPFRONT Rudimental



COMMERCIAL POP Kesha



URBAN Justin Timberlake

Rudimental shoot to top of Upfront chart, Timberlake claims Urban No.1

ANALYSIS

BY ALAN JONES

Hackney drum & bass quartet Rudimental release their debut album Home at the end of April, and reel off their third straight Upfront club chart number one from it this week, in the form of Waiting All Night. In its original and Patrick Hagenaar mixes, the track - which features promising 18 year old vocalist Ella Eyre,

who has her own recording contract with Virgin - leaps 10-1, finishing 17.06% ahead of nearest challenger, Sunrise (Won't Get Lost) by The Aston Shuffle Vs. Tommy Trash. Rudimental first topped the chart last June with Feel The Love, and returned to the summit in November with Not Giving In.

Ke\$ha also completes a hat trick of number ones - but hers are on the Commercial Pop chart, where she previously ruled

with 2011's We R Who We R, and last year's Die Young. Her latest, C'mon, was serviced in mixes by Wideboys and Cutmore, and is less than 2% ahead of Angel's The World.

Small as it is, that's a bigger lead than Justin Timberlake has on the Urban chart where his Mirrors single squeezes out a third week at the summit, with just 0.98% more support than Iggy Azalea's Work, which holds at number two.

URBAN TOP 30

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

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	SUB FOCUS FEAT. ALEX CLARE Endorphins
2	CALVIN HARRIS FEAT. ELLIE GOULDING I Need Your Love
3	DRUMSOUND & BASSLINE SMITH FEAT. FLEUR One In A Million
4	CAHILL FEAT. KIMBERLEY LOCKE Feel The Love
5	WRETCH 32 FEAT. SHAKKA Blackout
6	RUSS CHIMES Turn Me Out
7	PRYDA Power Drive
8	ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE This Is What It Feels Like
9	AFROJACK FT CHRIS BROWN As Your Friend
10	FERRY CORSTEN Rock Your Body Rock
11	MAJOR LAZER Watch Out For This (Bumaye)
12	MARK KNIGHT Alright
13	ALEX METRIC Ammunition Part 3
14	DEHASSE Sick In The Octave
15	SCHILLER Sleepless
16	DENIZ KOYU Rage
17	CICADA Ka-Pow!
18	ROBERT DELONG Global Concepts
19	HOT NATURED Reverse Skydiving
20	TURNTABLE ORCHESTRA You're Gonna Miss Me



Listen in the final Citys with Andy Durrant every Friday night from midnight across the Capital FM Network www.capitalfm.com/and

CHARTS iTUNES SINGLES WEEK 13

BELGIUM



POS ARTIST/ ALBUM

25/03/2013 - 31/03/2013

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

DENMARK



POS ARTIST/ ALBUM

26/03/2013 - 01/04/2013

- 1 PANAMAH Børn Af Natten
- 2 PASSENGER Let Her Go
- 3 BURHAN G Din For Evigt
- 4 MARIE KEY Uden Forsvar
- 5 MADS LANGER Elephant
- 6 NIK & JAY United (feat. Lisa Rowe)
- 7 NEPHEW Gå Med Dig (feat. Marie Key)
- 8 RASMUS WALTER Endeløst
- 9 RIHANNA Stay (feat. Mikky Ekko)
- 10 RYAN LEWIS, MACKLEMORE Thrift Shop

FRANCE



POS ARTIST/ ALBUM

25/03/2013 - 31/03/2013

- 1 MAÏTRE GIMS J'me Tire
- 2 RYAN LEWIS, MACKLEMORE Thrift Shop
- 3 RIHANNA Stay (feat. Mikky Ekko)
- 4 R.LEWIS, MACKLEMORE Can't Hold Us
- 5 PINK Just Give Me A Reason
- 6 THE LUMINEERS Ho Hey
- 7 BRUNO MARS Locked Out Of Heaven
- 8 DAVID GUETTA Play Hard
- 9 BRUNO MARS When I Was Your Man
- 10 BAAUER Harlem Shake

GERMANY



POS ARTIST/ ALBUM

22/03/2013 - 28/03/2013

- 1 PASSENGER Let Her Go
- 2 JUSTIN TIMBERLAKE Mirrors
- 3 RYAN LEWIS, MACKLEMORE Thrift Shop
- 4 WILL.I.AM Scream & Shout
- 5 R.LEWIS, MACKLEMORE Can't Hold Us
- 6 JAMES ARTHUR Impossible
- 7 PINK Just Give Me A Reason
- 8 ONE REPUBLIC If I Lose Myself
- 9 SIDO Bilder Im Kopf
- 10 WAX Rosana

ITALY



POS ARTIST/ ALBUM

21/03/2013 - 27/03/2013

- 1 EMMA Amami
- 2 LYKKE LI I Follow Rivers
- 3 MARCO MENGONI L'essenziale
- 4 BASTILLE Pompeii
- 5 PINK Just Give Me A Reason
- 6 RYAN LEWIS, MACKLEMORE Thrift Shop
- 7 MAX GAZZÈ Sotto Casa
- 8 WILL.I.AM Scream & Shout
- 9 CESARE CREMONINI La Nuova Stella...
- 10 JUTTY RANX I See You



NETHERLANDS



POS ARTIST/ ALBUM

22/03/2013 - 28/03/2013

- 1 KLANGKARUSSELL Sonnentanz
- 2 PINK Just Give Me A Reason
- 3 RIHANNA Stay (feat. Mikky Ekko)
- 4 RYAN LEWIS, MACKLEMORE Thrift Shop
- 5 MAJOR LAZER Watch Out For This...
- 6 THE LUMINEERS Ho Hey
- 7 BRUNO MARS When I Was Your Man
- 8 ANOUK Birds
- 9 WILL.I.AM Scream & Shout
- 10 RACCOON Ocean

SPAIN



POS ARTIST/ ALBUM

25/03/2013 - 31/03/2013

- 1 PINK Try
- 2 WILL.I.AM Scream & Shout
- 3 CALI Y EL DANDEE No Digas Nada
- 4 THE LUMINEERS Ho Hey
- 5 MALÚ Vuelvo A Verte
- 6 PITBULL Feel This Moment
- 7 JAMES ARTHUR Impossible
- 8 BRUNO MARS Count On Me
- 9 MANEL Teresa Rampell
- 10 YANDAR & YOSTIN Te Pintaron Pajaritos

SWEDEN



POS ARTIST/ ALBUM

20/03/2013 - 26/03/2013

- 1 ROBIN STJERNBERG You
- 2 ANTON EWALD Begging
- 3 ZARA LARSSON Uncover
- 4 PASSENGER Let Her Go
- 5 THE LUMINEERS Ho Hey
- 6 WILL.I.AM Scream & Shout
- 7 HÅKAN HELLSTRÖM Det Kommer...
- 8 SEAN BANAN Copacabanana
- 9 YOHIO Heartbreak Hotel
- 10 PINK Just Give Me A Reason

SWITZERLAND



POS ARTIST/ ALBUM

22/03/2013 - 28/03/2013

- 1 PASSENGER Let Her Go
- 2 PINK Just Give Me A Reason
- 3 RYAN LEWIS, MACKLEMORE Thrift Shop
- 4 JAMES ARTHUR Impossible
- 5 JUSTIN TIMBERLAKE Mirrors
- 6 RIHANNA Stay (feat. Mikky Ekko)
- 7 SIDO Bilder Im Kopf
- 8 WILL.I.AM Scream & Shout
- 9 TAYLOR SWIFT I Knew You Were Trouble
- 10 BRUNO MARS When I Was Your Man

UNITED KINGDOM



POS ARTIST/ ALBUM

24/03/2013 - 30/03/2013

- 1 PJ & DUNCAN Let's Get Ready To Rhum..
- 2 PINK Just Give Me A Reason
- 3 THE SATURDAYS What About Us
- 4 JUSTIN TIMBERLAKE Mirrors
- 5 BASTILLE Pompeii
- 6 BRUNO MARS When I Was Your Man
- 7 CHARLIE BROWN On My Way
- 8 NELLY Hey Porsche
- 9 RYAN LEWIS, MACKLEMORE Thrift Shop
- 10 BRIDGIT MENDLER Ready Or Not

CHARTS iTUNES ALBUMS WEEK 13



BELGIUM



POS ARTIST/ ALBUM

25/03/2013 - 31/03/2013

- 1 DEPECHE MODE Delta Machine
- 2 VARIOUS Maximum Hit Music 2013, V. 1
- 3 JUSTIN TIMBER... The 20/20 Experience
- 4 LES ENFOIRÉS La Boîte à Musique Des...
- 5 VARIOUS ARTISTS I Love Retro 2
- 6 MUMFORD & SONS Babel
- 7 ZAZIE Cyclo
- 8 DAFT PUNK Random Access Memories
- 9 MELANIE DE BIASIO No Deal
- 10 DAVID GUETTA Nothing But... Ultimate

DENMARK



POS ARTIST/ ALBUM

26/03/2013 - 01/04/2013

- 1 DEPECHE MODE Delta Machine
- 2 MARIE KEY De Her Dage
- 3 JUSTIN TIMBER... The 20/20 Experience
- 4 VARIOUS ARTISTS More Music 7
- 5 VARIOUS ARTISTS Fantastiske 80'ere
- 6 MAD S LANGER In These Waters
- 7 NABIHA Mind The Gap
- 8 KASHMIR E.A.R
- 9 SØREN HUSS Oppefra Og Ned
- 10 RASMUS SEEBACH Mer' End Kærlighed

FRANCE



POS ARTIST/ ALBUM

25/03/2013 - 31/03/2013

- 1 DEPECHE MODE Delta Machine
- 2 DAFT PUNK Random Access Memories
- 3 WOODKID The Golden Age
- 4 LIL WAYNE I Am Not A Human Being II
- 5 LES ENFOIRÉS La Boîte à Musique Des...
- 6 JUSTIN TIMBER... The 20/20 Experience
- 7 VARIOUS ARTISTS Robin Des Bois
- 8 VARIOUS NRJ Hit Music Only 2013
- 9 THE STROKES Comedown Machine
- 10 BRUNO MARS Unorthodox Jukebox

GERMANY



POS ARTIST/ ALBUM

22/03/2013 - 28/03/2013

- 1 DEPECHE MODE Delta Machine
- 2 JUSTIN TIMBER... The 20/20 Experience
- 3 ONE REPUBLIC Native
- 4 VARIOUS Kontor Top Of The Clubs 2013.2
- 5 BLANK & JONES Milchbar - Seaside...
- 6 SILLY Kopf An Kopf
- 7 PASSENGER All The Little Lights
- 8 RYAN LEWIS, MACKLEMORE The Heist
- 9 CRO Raop
- 10 VARIOUS ARTISTS Dein Song 2013

ITALY



POS ARTIST/ ALBUM

21/03/2013 - 27/03/2013

- 1 DEPECHE MODE Delta Machine (Deluxe)
- 2 MARCO MENGONI #PRONTOACORRERE
- 3 FEDEZ Sig. Brainwash - L'arte Di...
- 4 EMMA Schiena
- 5 JUSTIN TIMBER... The 20/20 Experience
- 6 RENATO ZERO Amo (Deluxe Edition)
- 7 DAFT PUNK Random Access Memories
- 8 PINK FLOYD The Dark Side Of The Moon
- 9 LITFIBA Trilogia 1983-1989 (Live 2013)
- 10 DAVID BOWIE The Next Day



NETHERLANDS



POS ARTIST/ ALBUM

22/03/2013 - 28/03/2013

- 1 JUSTIN TIMBER... The 20/20 Experience
- 2 VARIOUS ARTISTS 538 Hitzone 64
- 3 ANDRÉ HAZES Alle 40 Goed
- 4 RACoon The Singles Collection
- 5 DEPECHE MODE Delta Machine
- 6 VARIOUS 538 Dance Smash 2013-01
- 7 PINK The Truth About Love
- 8 GUUS MEEUWIS Het Beste Van Guus...
- 9 DAFT PUNK Random Access Memories
- 10 LAURA JANSEN Elba

SPAIN



POS ARTIST/ ALBUM

25/03/2013 - 31/03/2013

- 1 DEPECHE MODE Delta Machine
- 2 VARIOUS ARTISTS Europa FM (2013)
- 3 DAVID GUETTA Nothing But... Ultimate
- 4 MILLENNIUM...70 '80 '90 100 Hits Disco
- 5 BAYERISCHES... 40 Most Beautiful Arias
- 6 EROS RAMAZZOTTI Eros Romántico
- 7 VARIOUS Els Megacracs De Flaix FM
- 8 CÉLINE DION The Essential: Céline Dion
- 9 ABBA Todo Abba
- 10 PABLO ALBORÁN Pablo Alborán

SWEDEN



POS ARTIST/ ALBUM

20/03/2013 - 26/03/2013

- 1 JUSTIN T The 20/20 Experience (Deluxe)
- 2 VARIOUS Melodifestivalen 2013
- 3 JOHNOSI Transitions
- 4 DAFT PUNK Random Access Memories
- 5 VARIOUS ARTISTS Absolute Workout
- 6 RODRIGUEZ Searching for Sugar Man
- 7 VARIOUS Absolute Dance Spring 2013
- 8 MANDO DIAO Infruset
- 9 AMARANTHE The Nexus
- 10 VARIOUS Kom Ut I kväll! Mauro Scocco...

SWITZERLAND



POS ARTIST/ ALBUM

22/03/2013 - 28/03/2013

- 1 DEPECHE MODE Delta Machine
- 2 STILLER HAS Böses After
- 3 JUSTIN TIMBER... The 20/20 Experience
- 4 ONE REPUBLIC Native
- 5 PASSENGER All The Little Lights
- 6 DAFT PUNK Random Access Memories
- 7 VARIOUS Kontor Top Of The Clubs 2013.2
- 8 DIE TOTEN HOSEN Draußen Vor Der Tur
- 9 VARIOUS OXA Trance - The Final (DJ Mix)
- 10 DAVID BOWIE The Next Day

UNITED KINGDOM



POS ARTIST/ ALBUM

24/03/2013 - 30/03/2013

- 1 VARIOUS Now That's What I Call...! 84
- 2 JUSTIN TIMBER... The 20/20 Experience
- 3 BASTILLE Bad Blood
- 4 THE LUMINEERS The Lumineers
- 5 PINK The Truth About Love
- 6 VARIOUS ARTISTS The Big Reunion
- 7 BRUNO MARS Unorthodox Jukebox
- 8 ANT & DEC Ant & Dec: The Essential...
- 9 VARIOUS Addicted To Bass 2013 - MoS
- 10 DEPECHE MODE Delta Machine

CHARTS ANALYSIS WEEK 13



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



DUKE DUMONT FEAT. A*M*E Need U (100%)

Ministry of Sound

MICHAEL BUBLE It's A Beautiful Day

Reprise

TOM ODELL Hold Me Columbia

RAY LAMONTAGNE Trouble 14th Floor

IMAGINE DRAGONS It's Time Interscope

IMAGINE DRAGONS On Top Of The World

Interscope

R KELLY Ignition Remix Jive

CHRIS BROWN Fine China RCA

GLEE CAST Let Me Love You (Until You

Learn To Love) Epic

SARAH MCLACHLAN Angel Arista

UK ARTIST ALBUMS CHART

IMAGINE DRAGONS Night Visions

Interscope

BRING ME THE HORIZON Sempiternal RCA

KILLSWITCH ENGAGE Disarm The Descent

Roadrunner

BRITISH SEA POWER Machineries Of Joy

Rough Trade

TYLER THE CREATOR Wolf Columbia

MEAT LOAF Bat Out Of Hell Epic

JIMI HENDRIX People Hell & Angels

Legacy Recordings

WILEY The Ascent One More Tune/Warner

Bros

NEW KIDS ON THE BLOCK 10 The Block

Boston Five

FLAMING LIPS The Terror Bella Union

ALKALINE TRIO My Shame Is True Epitaph

MICHAEL JACKSON Bad Epic

AVANTASIA The Mystery Of Time Nuclear

Blast

LEISURE SOCIETY Alone Aboard The Ark

Full Time Hobby

TABOR/BALLAMY/WARREN Quercus ECM

MILOS KARADAGLIC Latino Deutsche

Grammophon

DIRE STRAITS Brothers In Arms Vertigo

DEPECHE MODE The Best Of - Vol 1 Mute

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

A massive club hit, which reached number one on Music Week's Upfront club chart last month, and has thus far spent nine weeks in the Top 20, Need U (100%) is set to debut atop the sales chart this weekend for Duke Dumont feat. A*M*E, with Tuesday sales flashes showing it outselling its two nearest challengers combined.

It will thus cut short the reign of Let's Get Ready To Rhumble, the third hit by Ant & Dec under their alter-egos PJ & Duncan, when it reached number nine in 1994, which raced to the top of the chart last Sunday on sales of 83,748 copies following the duo's reprise of it on their Saturday Night Takeaway ITV programme.

Let's Get Ready To Rhumble blocked Pink's efforts to secure her fourth number one, with Nate Ruess collaboration Just



Give Me A Reason. Closing 3-2, the track sold 78,948 copies in the latest frame, increasing its sales for the ninth week in a row.

After debuting at number one the previous week, The Saturdays' first chart-topper, What About Us (feat. Sean Paul) dipped to number three

(70,152 sales).

Rapper Nelly racked up his 13th Top 10 single, with Hey Porsche jumping 15-9 (31,909 sales). Christina Aguilera - with whom he collaborated on 2004 number five hit Tilt Ya Head - drew closer to her 17th Top 10 hit, as featured vocalist on the

new Pitbull hit, Feel This Moment. Leaping 27-11 (30,224 sales), the latter track would be Pitbull's 10th Top 10 hit.

London singer/songwriter Charlie Brown toured as support act for AATW labelmate Dappy last year and now he's trouncing the former N-Dubz star in the chart. Dappy's last single, Yin Yang, peaked at number 73 but Brown's debut hit On My Way debuted at number seven on Sunday (33,265 sales).

Elsewhere in the Top 10: Justin Timberlake's Mirrors slipped 2-4 (61,763 sales), Bastille's Pompeii held at number five (52,743 sales), Bruno Mars' When I Was Your Man retreated 4-6 (40,016 sales), Bridgit Mendler's Ready Or Not remained at number eight (32,104 sales) and Thrift Shop by Macklemore & Ryan Lewis feat. Wanz fell 7-10 (31,594 sales).

Overall singles sales are up 10.93% week-on-week at 3,734,160 - 16.20% above same week 2012 sales of 3,213,516.

ALBUMS

BY ALAN JONES

With Radioactive thus far spending 18 weeks in the Top 75 singles chart and selling upwards of 130,000 copies without making the Top 30, Imagine Dragons have attracted a growing cult following ahead of the release of their debut album, Night Visions. Finally released here this week, the album looks set to debut at number one, with Tuesday's initial sales flashes putting it nearly 39% ahead of nearest challenger Sempiternal by Bring Me The Horizon.

Both could yet be overhauled by Justin Timberlake's The 20/20 Experience, which last week became the first album by a male American solo singer to open with a fortnight at the summit since 2009, when Bob Dylan's Together Through Life did likewise. Although initially challenged by Depeche Mode's Delta Machine, The 20/20 Experience established a big lead as the week progressed, eventually selling 56,147 copies.

Their first release for Columbia having spent their entire career with Mute, Delta Machine entered the chart 32 years to the week after Depeche Mode made their chart debut with the single Dreaming Of Me. Their last



Mute studio album, Sounds Of The Universe, debuted and peaked at number two on sales of 30,537 in 2009 - and Delta Machine repeats that position, on marginally smaller sales of 28,450. It is the group's 20th chart album, and the 16th to make the Top 10.

The first four albums by The Strokes all made the top three but fifth album Comedown Machine fell short last Sunday, debuting at number 10 (12,057 sales).

There were Top 40 debuts for In Love (number 16, 9,028 sales), the debut album from Midlands indie rock band Peace; Celebrate: The Greatest Hits (number 19, 7,305 sales), a new compilation

from Simple Minds, which includes two new tracks, coincides with their Greatest Hits Live tour and extends their chart career to 34 years; I Am Not A Human Being II (number 29, 5,073 sales) by rapper Lil Wayne.

Also: Maiden England '88 (number 30, 4,916 sales), a full length version of Iron Maiden's November 1988 concert at Birmingham's NEC; and Native (number 35, 4,207 sales), the third album by OneRepublic. Maiden England '88 also sold 4,618 copies in its DVD version, to debut at number 110 on the video chart.

Albums in the Top 10 not mentioned hitherto: David

Bowie's The Next Day slipped 2-3 (23,157 sales), Emeli Sande's Our Version Of Events moved 3-4 (19,452 sales), Bruno Mars' Unorthodox Jukebox climbed 6-5 (19,000 sales), Pink's The Truth About Love improved 7-6 (18,350 sales), Basille's Bad Blood retreated 5-7 (18,033 sales), The Lumineers' self-titled debut jumped 11-8 (14,145 sales) and the motion picture cast recording of Les Miserables slid 4-9 (12,805 sales), Pink's album has climbed for five weeks in a row, achieving its highest chart position for 24 weeks, while The Lumineers' album reaches a new high.

Now That's What I Call Music! 84 got off to a fast start, selling 261,960 copies on its first week to debut atop the compilation chart. That's 11.44% down on the 295,789 copies that Now! 83 sold when debuting atop the chart last December but it helped compilation sales to expand 109.62% week-on-week to 538,574.

Overall, album sales climbed a less stellar 20.40% week-on-week to 1,834,229 - that's 18.35% above same week 2012 sales of 1,549,889 but 8.20% below the 1,998,176 albums sold in the week immediately prior to Easter Sunday last year, when it fell on 8 April.

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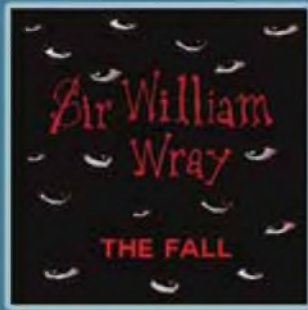
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RECORD STORE DAY

APRIL 20, 2013



RELEASES FROM

Hawkwind | Parlour Flames | The Fall
 Billy Bragg | Bill Wells & Aidan Moffat/The
 Twilight Sad | Breton | Frightened Rabbit
 Glasvegas | The Twang | Grizzly Bear
 Big Country | Turning Shrines | Willie Iz
 Eric Burdon & The Greenhornes



Brendan Benson | At The Drive-In
 Adventures In Afropea | Admiral Fallow
 Mario Biondi | Chimp Spanner | Skyharbor
 The Algorithm | Uneven Structure | Rodney P
 House Of Love | Tru Thoughts
 The Hold Steady | Mekon



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PRODUCT KEY RELEASES



▶ SARAH BLASKO | I Awake 08.04



▶ ANGEL About Time 15.04

APRIL 8

SINGLES

- ANGEL The World (Island)
- MICHAEL BUBLE It Had Better Be Tonight

(Reprise)

- DBX Light Years Away (Dbx)
- DROWNING POOL Resilience (Eleven

Seven/Em)

- I AM KLOOT Some Better Day (Shepherd

Moon/Em)

- IGGY AZALEA Work (Mercury)

- LULU JAMES Closer (Sony)

- THE JOY FORMIDABLE Little Blimp

(Canvasback/Atlantic)

- NINA NESBITT Stay Out (Island)

- PHOENIX Entertainment (Glassnote/Atlantic)

- RASCALS FEAT. PROFESSOR GREEN Fire

Blaze (Virgin)

- SACRED MOTHER TONGUE A Light Will

Shine (Em)

- HARPER SIMON 99 (Pias)

- SKATERS I Wanna Dance (Warner)

- TRIBES Dance Hall (Island)

- TRIGGERFINGER Let It Ride (Dramatica)

- VALENTINE Love Like (Integrity)

- VILLAGERS The Bell (Domina)

- 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

(Earmusic)

- DEVICE Device (Warner)

- DROWNING POOL Resilience (Eleven

Seven/Em)

- GHOST Infestissumam (Island)

- LOW SEA Remote Viewing (Dell'orsa)

- MOSTLY AUTUMN Live At The Boerderij

(Mostly Autumn)

- ALEXANDER O'NEAL Alexander O'neal (Tabu)

- OMD English Electric (100 Percent)

- PARAMORE Paramore (Fueled By Ramen/Atlantic)

- THE POSTAL SERVICE Give Up (Deluxe 10th

Anniversary Edition) (Sub Pop)

- ROKIA TRAORE Beautiful Africa (Nonesuch)

- RICKY ROSS Trouble Came Looking (Edsel

Demon)

- TODD RUNDGREN State (Esoteric

Antenna/Cherry Rec)

- BILL RYDER-JONES A Bad Wind Blows In

My Heart (Domina)

- 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 Classique)

- CLEAN BANDIT Mozart's House (Atlantic)

- DISCLOSURE You & Me (Island)

- GAMU Shake The Room (Gsound)

- HURTS Blind (Major Label/Epic)

- JOSH RECORD Bones Ep (National Anthem)

- JOSH KUMRA The Answer (Rca)

- LAUREL CANYONS Youth Blood (Wire Savva)

- GEORGE MAPLE Fixed (Tulum)

- MOYA A Little More Love (Four To One/Absolute)

- BETH ORTON Dawn Chorus (Anti-)

- PLATNUM Love You Tomorrow (All In)

- RUDIMENTAL Waiting All Night Ft. Ella Eyre

(Asylum)

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

(Dhmi/Zimbleam)

- FALL OUT BOY Save Rock And Roll (Def Jam)

- FUTUREBIRDS Baba Yaga (Fat Possum/Turnstile)

- GHOST B.C. Infestissumam (Island)

- STEVE HACKETT A Midsummer Night's

Dream (Wolfwork)

- IRON & WINE Ghost On Ghost (4Aa)

- PAUL KELLY Spring And Fall (Dramatica)

- KILLING JOKE The Singles Collection 1979-

2012 (Spinearm/Universal)

- IAN MCCULLOCH Holy Ghosts (Edsel Demon)

- TOM ODELL Long Way Down (Columbia)

- PARQUET COURTS Light Up Gold

(Mam+Pop/Who's Your Ripper)

- SACRED MOTHER TONGUE Out Of The

Darkness (Transcena)

- SIMIAN MOBILE DISCO Live (Delicacies)

- SULK Graceless (Perfect Sauna)

- TRIGGERFINGER All This Dancin' Around

(Dramatica)

- JESSIE WARE Devotion - Gold Edition

(Klana/Pmc)

- YEAH YEAH YEAHS Mosquito (Polydn)

▶ **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▶ **STOOOSHE** Stoooshe 27.05

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 (Dramatica)
- **JAMIE N COMMONS** The Desperation Ep (Fiction)
- **JAWS** Milkshake Ep (Rattlepop)
- **JOYWIDE** Headrush (Fabulous Brothers)
- **LETHAL BIZZLE FEAT. WILEY** They Got It Wrong (Stay 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 (Earusic)
- **DEAD CAN DANCE** Anastasis (Deluxe Live Edition) (Pias)
- **DEAD CAN DANCE** In Concert (Pias)
- **MARCELLA DETROIT** The Vehicle (Right)
- **KARL HYDE** Edgeland (Universa)
- **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)
- **PHOENIX** Bankrupt (Glassnote/Atlantic)
- **SILVER SHIELDS** Silver Shields (Pow R. Toc H.)
- **SNOOP LION** Reincarnated (Sony)
- **TATE STEVENS** Tate Stevens (Sony)
- **BILLY OCEAN** Here You Are (Aqua Music)

APRIL 29

SINGLES

- **AMELIA LILY** Party Over (Xenomania/Rca)
- **AMPLIFY DOT** Kurt Cobain (Virgin Records)
- **ANDREW STOCKDALE** Long Way To Go (Island)

- **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 (Dramatica)
- **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 (J/Mr 305/Polo Ground)
- **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!!!** Et (Warp)
- **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?! (Earusic)
- **GUARDS** In Guards We Trust (Partisan Records)
- **IGGY & THE STODGES** Ready To Die (Fat Possum)
- **MICK HARVEY** Four (Acts Of Love) (Mute)
- **ORCHID** The Mouths Of Madness (Nuclear Blast)
- **THE PIGEON DETECTIVES** We Met At Sea (Cooking Vinyl)
- **PURSON** The Circle And The Blue Door (Rise Above)
- **RUDIMENTAL** Home (Asylum/Atlantic)
- **SPARKS** Sparks (Halfnelson) & Woof In Tweeter's Clothing (Edsel Demon)
- **STREETLIGHT MANIFESTO** The Hands That Thieve (Victory)
- **VEKTOR** Black Future (Earache)
- **WOLF PEOPLE** Fain (Jagjaguwar)
- **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/Frtr/Warner)
- **JAI MCDOWALL** Got To Let Go (Wii)
- **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 (Dramatica/Grand Mono)
- **THE FLOWERS OF HELL** Odes (Optical Sounds)
- **GHOSTPOET** Some Say I So I Say Light (Pias)
- **GOD GOO DOLLS** Magnetic (Warner Brothers)
- **JOHNNY HATES JAZZ** Magnetized (Interaction)
- **HUGH LAURIE** Didn't It Rain (Warner Music Entertainment)
- **LITTLE BOOTS** Nocturnes (On Repeat)
- **NATALIE MAINES** Mother (Sony)
- **ALISON MOYET** The Minutes (Cooking Vinyl)
- **NOAH & THE WHALE** Heart Of Nowhere (Mercury)
- **JOSHUA REDMAN** Walking Shadows (Nonesuch)
- **RILD 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 (Masco)
- **VALERIE JUNE** Pushin' Against A Stone (Sunday Best)
- **ARMIN VAN BUUREN** Intense (Armada)
- **WE ARE LOUD WHISPERS** Suchness (Hardly Art)

MAY 13

SINGLES

- **AMPLIFY DOT** I'm Good (Virgin Records)
- **BURNS** Limitless (Deconstruction/Columbia)
- **FRYARS** On Your Own (675)
- **JOSH GROBAN** I Believe (When I Fall In Love It Will Be Forever) (Reprise/143)
- **MIDDLE CLASS RUT** Aunt Betty (Bright Antenna)
- **MINT ROYALE** Gtfu (Warner)
- **FRANK OCEAN** Sweet Life (Def Jam)
- **PARACHUTE YOUTH** Can't Get Better Than This (Sweat It Out)
- **DOT ROTTEN** Free (Mercury)
- **RUBYLUX** The World Goes Quiet (Luxury-F)
- **STOOOSHE** Slip (Future Cut/Work/Warner Brothers)

- **JESSIE WARE** Imagine It Was Us (Island/Pmi)
- **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 (Domina)
- **GABRIELLE APLIN** English Rain (Parlophone)
- **STACEY JACKSON** Live It Up (381g)
- **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)
- **PURE X** Crawling Up The Stairs (Merok/Acephale)
- **SHE & HIM** Volume 3 (Double 6/Domina)
- **MARQUES TOLIVER** Land Of Canaan (Bella Union)
- **WAMPIRE** Curiosity (Polyvirya)

MAY 20

SINGLES

- **JAKE BUGG** Broken (Mercury)
- **NAUGHTY BOY FEAT. SAM SMITH** La La La (Virgin)
- **PARAMORE** Still Into You (Fueled By Ramen/Atlantic)
- **KAREN RUIIMY** Whisper (Karais)
- **SUB FOCUS** Endorphins (Rim/Mercury)

ALBUMS

- **AMELIA LILY** Be A Fighter (Xenomania/Rca)
- **CHARLIE BOYER & THE VOYEURS** Clarietta (Heavenly)
- **CLUB 8** Above The City (Labrador)
- **JAMIE CULLUM** Momentum (Island)
- **DAFT PUNK** Random Access Memories (Columbia)
- **MIDDLE CLASS RUT** Pick Up Your Head (Bright Antenna)
- **THE NATIONAL** Trouble Will Find Me (4Ad)
- **RICH GANG** Rich Gang (Island)
- **JAY SEAN** Neon (Island)
- **SHINY TOY GUNS III** (Eleven Seven)
- **TEXAS** The Conversation (Pias)
- **TRIBES** Wish To Scream (Island)

MAY 27

SINGLES

- **BASTILLE** Laura Palmer (Virgin)
- **C2C** Down The Road (Mercury)
- **LAURA MARLING** Master Hunter (Virgin)

ALBUMS

- **ALICE IN CHAINS** The Devil Put Dinosaurs Here (Capitol)
- **BASTILLE** Bad Blood (Virgin)
- **BRAZOS** Saltwater (Dead Oceans)
- **CRYSTAL FIGHTERS** Cave Rave (Zirkula)
- **FLETCHER** Upon Ayr (Dramatica)
- **GRAHAM KENDRICK** Duets (Integrity)
- **LAURA MARLING** Once I Was An Eagle (Virgin)
- **KELLY ROWLAND** Talk A Good Game (Motown/Island)
- **KAREN RUIIMY** Come With Me (Karais)
- **STOOOSHE** Stoooshe (Warner Brothers/Future Cut)
- **THE WEEKS** Dear Bo Jackson (Columbia)

JUNE 3

SINGLES

- **MIKILL PANE** Chairman Of The Bored (Mercury)

ALBUMS

- **ANDREW STOCKDALE** Keep Moving (Island)
- **JON HOPKINS** Immunity (Double Six)
- **IAMAMIWHOAMI** Bounty (To Whom It May Concern/Coop)
- **JAMES SKELLY & THE INTENDERS** Love Undercover (Skeleton Key Records)

JUNE 10

SINGLES

- **DAWES** From The Right Angle (Mercury)

ALBUMS

- **BLACK SABBATH** 13 (Vertigo)
- **THE CLASH** The Clash Hits Back (Columbia)
- **KODALINE** In A Perfect World (B-Jinquer/Rca)
- **SOPHIE GARNER** Games (Too Big Music)
- **BRUCE SPRINGSTEEN** Collection: 1973 - 2012 (Columbia)
- **TEGAN AND SARA** I Was A Fool (Warner)

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@intendmedia.co.uk

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

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



TEXAS

The Conversation

(PIAS)



May 20

Texas are to release their brand new studio album *The Conversation* in their 25th anniversary year. The album will be preceded by the title-track single on May 13.

After an eight-year hiatus, *The Conversation* marks Texas's eighth album in a career that has seen the band sell over 30 million LPs worldwide with a succession of multi-platinum albums including *White on Blonde*, *The Hush* and *Greatest Hits*.

In 2013 the band are re-introducing their music with tracks written and produced by singer/guitarist Sharleen Spiteri and bassist Johnny McElhone, alongside collaborations with singer-songwriter Richard Hawley and Bernard Butler.

The album was recorded in Glasgow, London and at Richard Hawley's studio in Sheffield where the seven tracks he worked on went on to form the backbone of the record, described as "a perfect marriage of Hawley's 50s rock'n'roll frills and the timeless Texas magnetism to cast-iron melodies".

Texas will launch the album with three live shows in Glasgow, London and Paris. Full details to be announced soon.

TRACK OF THE WEEK



ARMIN VAN BUUREN

This Is What It Feels Like feat. Trevor Guthrie

(Positiva)

May 5



Fusing dance, rock and pop, the new single from Armin van Buuren - *This Is What It Feels Like* - showcases his expanding musical directions. He collaborated on the track with Canadian singer-songwriter Trevor Guthrie.

The legendary Dutch DJ/producer first premiered the track on Pete Tong's Radio 1 show.

Van Buuren has been named No.1 in the DJ Mag Top 100 poll five times in the last six years. It is an indication of his prolific output over more than 15 years that he's been DJing and producing.

His own radio show *A State of Trance* attracts 20 million listeners to his weekly two-hour sets.

TIWFL is the first single taken from Van Buuren's fifth artist album, *Intense*.

INCOMING ALBUMS

VALERIE JUNE *Pushin' Against A Stone*

(Sunday Best)



Hailing from Jackson, Tennessee, Valerie June is set to release her new album *Pushin' Against A*

Stone through Rob Da Bank's Sunday Best record label.

June is a self-taught musician, singer and songwriter who fuses influences from folk, blues, gospel, soul, Appalachian and bluegrass, and weaves them with her stunning vocal performances.

June came to prominence following an acclaimed debut UK television performance on BBC's *Later...* With Jools Holland last November

On a recent trip to the UK she supported Jake Bugg on tour before headlining her own show at London's 100 Club to a sold-out crowd. She returns to the UK in May for the release of the album and a debut UK headline tour including a show at London Dingwalls on May 16.

MAY 6

EMPIRE OF THE SUN *Ice On The Dune*

(Virgin EM)



Electronic pioneers *Empire Of The Sun* are set to return to music this summer with their second

album *Ice On The Dune*.

Two of Australia's leading musician/producers Luke Steele (*The Sleepy Jackson*) and Nick Littlemore (Pnau) created *Empire Of The Sun* in 2008 and the resulting album *Walking On A Dream* went on to sell over a million copies worldwide.

Two BRIT nominations (including Best International Album), 8 ARIA awards (including Album of the Year) were amongst the many accolades that followed.

In past years, EotS live shows were acclaimed at many summer festivals and the duo will come back to the stage from May 2013 as confirmed headliners for *Wilderness Festival* in the UK in August.

11 JUNE 2013

ANIMAL KINGDOM *The Looking Away*

(Mom + Pop)



Londoners Animal Kingdom have already had success in the US with album *The Looking Away*,

produced by David Kosten (Bat For Lashes, *Everything Everything*). Across the Pond, lead single *Strange Attractor* was one of the Top 10 most-played songs on alternative radio in 2012.

The album is described as "never preachy or browbeating, rather it's beautiful, shimmering, playful rock music that can be enjoyed purely on a surface level".

Animal Kingdom are signed to New York label Mom + Pop (home of Policia, *Sleigh Bells*, *FIDLAR*). The band spent the whole of last summer there and opened Lollapalooza, supported *Frightened Rabbit* and *Atlas Genius*, while their headline tour included sold-out dates at the legendary *Mercury Lounge* in New York and *Troubadour* in Los Angeles.

APRIL 29

STAFF PICK: CORAL WILLIAMSON, WORK EXPERIENCE



JUNIP

Junip

(City Slang)

Junip's self-titled follow-up to 2010's *Fields* might feel like it starts slowly, but first single *Line Of Fire* is a slow-

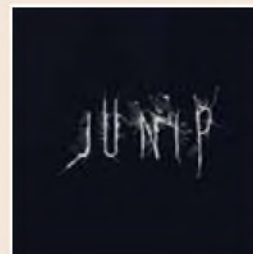
burning opener that builds towards a sweet climax. Things just get better from there.

Junip feels like a mid-way point between *Fields'* verging-on-psychedelic experimentalism and José González's soft, folksy solo output. But it's by no means a step backward for the Swedish trio.

It's still heartfelt, but feels like the product of a cohesive unit rather than your standard singer-songwriter fare, and it's still swirly and synthy in all the right places, but comes across as

slightly more under control.

Even mad synth jumbles as in *So Clear* feel like they have a purpose. The restraint comes across as coolness in tracks like newest single *Your Life, Your Call*. It's a little bit darker, a little bit bolder, and all the better for it.



Moodiness translates to stomping synths in short and sharp *Villain*, before things relax in the almost tropical *Head First*.

After *All Is Said And Done* wraps things up, and it washes over you

with a calming grace that makes its five minutes feel more like 15. It's one of those songs that does what it says on the tin.

After you've listened to Junip there isn't really much more to be said. It's a record you'll come back to again and again.

APRIL 22

NEW REISSUES / CATALOGUE ALBUMS

THE EAGLES • The Studio Albums 1972-1979

(Asylum/Rhino/Warner Music 8122796746)



Containing all six of The Eagles' studio albums for Asylum issued between 1972 and 1979 - Eagles, Desperado, On The Border, One Of These Nights, Hotel California and The Long Run - this limited-edition set is housed in a sleek, black clamshell box and contains 61 songs, occupying a playing time in excess of four hours. Arriving fully-polished with sweet harmonies decorating fairly straightforward country fare, The Eagles recorded their first two albums in London with Glyn Johns producing. Their self-titled debut was smooth and promising, with Witchy Woman and Jackson Browne's Easy the stand-out tracks. Desperado was a concept album, with the powerful title track and the more mellow Tequila Sunrise commanding attention. Under the production of Bill Szymczyk, On The Border saw The Eagles step up their game still further while moving

away from their country roots, with a powerful selection of songs, including the beautiful My Man, a soaring rendition of Tom Waits' Ol' 55, and the striking title track. One Of These Nights and Hotel California are arguably The Eagles' best albums, particularly the latter, which marked the arrival of guitarist Jeff Baxter and a move into the AOR mainstream with the lengthy title track and Life In The Fast Lane. The Long Run was to be the band's last studio album for 28 years.

GIORGIO MORODER/VARIOUS • On The Groove Train Volume 1 1975-1993 (Repertoire REP 5256) On The Groove Train Volume 2 1974-1985 (REP 5286)



Most famously associated with Donna Summer, the legendary Giorgio Moroder also helmed hits for Blondie, David Bowie, Japan, Irene Care, The Three Degrees, Sparks, Berlin and Limahl to name but a few. Moroder was working at a prodigious rate, and these two

newly-remastered Repertoire double-disc sets concentrate their attention primarily on lesser-known, more collectable recordings he made between 1974 and 1993 - only Summer is featured here, albeit via obscure early 1970s recordings and the 1992 Moroder reunion single Carry On. He wasn't afraid to re-use material that failed to work first time around - his adaptation of Fur Elise as Lonely Lovers Symphony wasn't a hit for Brian Evans, so he changed the arrangement and lyrics and had another flop with it as Classically Elise, sung by Dino Solera. Similarly, Something In The Wind didn't work for Donna Summer in 1974, but provided the template for Back In Love Again years later. One of the classiest tracks here is Janis Ian's Fly Too High, that fell just short of the Top 40. Melissa Manchester, Madleen Kane, Roberta Kelly and Suzi Lane are also included with tracks that had decent international profiles, alongside recordings by Moroder's sidekick Keith Forsey, his studio group Munich Machine and Chris Bennett.

SHUGGIE OTIS • Inspiration Information/Wings Of Love

(Epic/Legacy/Sony 88697747002)



Largely overlooked when first released, Shuggie Otis' 1974 album Inspiration Information has grown in stature over the years. Now widely regarded as a masterpiece of 'psychedelic soul', it has been painstakingly restored for this mouthwatering and much-expanded new edition, which adds a quartet of previously unreleased bonus tracks, and pairs it with Wings Of Love, a new album featuring 14 previously unissued studio and live tracks recorded between 1975 and 2000. Inspiration Information remains the main attraction, with the warmly soulful title track and the trippy Aht Uh Mi Hed among the many highlights. They are known and expected delights, whereas Wings Of Love delivers some fabulous 'new' Otis classics, including the summery, ethereal Walkin' Down The Country and the

brilliant title track, an episodic, atmospheric delight.

VARIOUS • Boogie Chillen - Early Mods First-Choice Vinyl

(Fantastic Voyage FVDV 156)



Fabulously evocative of the early 1960s club scene, Boogie Chillen embraces R&B, soul, blues, jazz and rock 'n' roll in a sprawling and invigorating 75-track, 210-minute triple-CD set, which is accompanied by an informative 20-page booklet. The first CD covers the period 1952 to 1960, and sets the scene for the mod explosion - cherry-picking key cuts from the likes of John Lee Hooker, Slim Harpo and Cannonball Adderley. The remaining albums concentrate on the early 1960s and cast their net wide, trawling up cool grooves like Gee Whiz (Look At His Eyes) by Carla Thomas and Coming Home Baby by Mel Torme, and rockin' rhythms like Twist & Shout by The Isley Brothers and Come On by Chuck Berry.

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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.

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► **APLIN OF THEIR EYE**

Gabrielle Aplin was presented with a gold disc for her take on the Frankie Goes To Hollywood classic, *The Power of Love*. The track went stratospheric after it was used in a seasonal John Lewis ad at Christmas. Her debut album *English Rain* is due for release on Parlophone on April 26 and it's no wonder the team look confident. [L-R] Rob Owen (VP Marketing), Jos Watkin (A&R Manager), Aplin's manager James Barnes (James Barnes Music), Miles Leonard (President), Gabrielle Aplin, Nathan Thompson (A&R Director), Alex Eden-Smith (Senior Marketing Manager) and Mandy Plumb (SVP, Marketing).



► **MARS ATTACKS**

More Parlophone peeps, this time gathered at London's Sanctum Hotel with 30 Seconds To Mars for the playback of their new LP *Love Lust Faith And Dreams*, which is out on May 20. [L-R] Liz Goodwin (head of Marketing, Polydor), Tom Land (director of International, UMG) Jared Leto, Emma Quigley (VP International, Capital Records), Robbie McIntosh (Global Marketing Consultant RMC International), Joe Munns (MD, Polydor UK), Warul Islam (international marketing manager, UMG)



◀ **FILTHY BOYS**

Stranger Records and Filthy Boy huddled around a lens at the end of last month to mark the Peckham twins' signing to the label. Filthy Boy's first releases for Stanger Records are single *Mental Conditions/Waiting On The Doorstep* and debut album *Smile That Won't Go Down*, released on April 1. [L-R] Paraic Morrissey (Filthy Boy), Cameron Jenkins (co-founder, Stranger), Dan Symons (Co-founder, Stranger), Michael Morrissey (Filthy Boy).

KEY SONGS IN THE LIFE OF Hassan Choudhury



Universal Music Group International SVP, International Marketing

What's the first record you remember buying?
Boogie Wonderland - Earth Wind and Fire (I bought a 12" with my first paper round money).

Which song was the 'first dance' at your wedding?
From the Heart - Another Level. The record said it all (who said romance was dead?!).

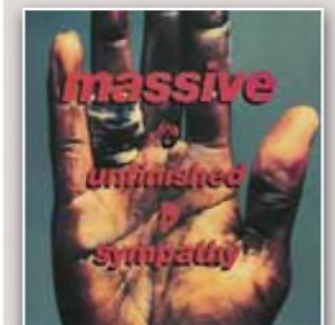
Which track would you like played at your funeral?
My Way - Frank Sinatra. What more can I add?

What's your karaoke speciality?
Lonely Boy - Andrew Gold, although everyone runs for cover when I do it. I actually think I sound good!

What was the best artist meeting of your life?
Cher. First international trip, she turned up 30 minutes late and the BA flight waited for her. I was a nervous wreck.

Recommend a track that Music Week readers may not have heard...
I Giorni - Einaudi. It's just absolutely stunning.

What's your favourite single/track of all time?
Unfinished Sympathy - Massive Attack. Timeless still sounds as brilliant as ever and still makes the last of my hairs stand on end!



ARCHIVE

MUSIC WEEK April 5 2003

Sony Music Europe chief **Paul Burger** has become the highest profile international casualty of the major's ongoing restructuring with the news that he is to leave the company after 26 years. His departure is one of the 1,000 jobs worldwide that have been cut as part of the strategic overhaul instituted by new worldwide chair and CEO **Andrew Lack**...Music and DVD products are playing a key role in efforts by **Woolworths** to reposition itself in the High Street. For the year ending February 1, the entertainment division posted a 26% rise in pre-tax profits to £23.4m on turnover up 30% to £1.3bn. **Richard Izard**, Woolworths entertainment commercial director says a broadening of the product range in stores has helped increase sales in recent months. "Now we are in R&B and nu-metal and kids are coming in to stock up on stuff by bands like Sum 41," he explains....**The Ivors Live** concert has been postponed until next year - due to debut at London's Royal Albert Hall on May 23. Organisers say the Iraq war could send their security and insurance costs sky high.



SINGLES TOP 5 05.04.03

POS	ARTIST	SINGLE
1	ROOM 5	Make Luv
2	GARETH GATES FT. THE KUMARS	Spirit In The Sky
3	WESTLIFE	Tonight/Miss You Nights
4	MIS-TEEQ	Scandalous
5	JUNIOR SENIOR	Move Your Feet



ALBUMS TOP 5 05.04.03

POS	ARTIST	ALBUM
1	LINKIN PARK	Meteora
2	SIMPLY RED	Home
3	NORAH JONES	Come Away With Me
4	CELINE DION	One Heart
5	DANIEL O'DONNELL	Daniel In Blue Jeans



NEW RELEASES RECOMMENDED 05.04.03

RUN-DMC GREATEST HITS



RUN-DMC Greatest Hits

BLUR *Out Of Time*
Album of the Week is Run-DMC's Greatest Hits. Delayed due to the untimely death of Jam Master Jay, the best of from the Queens rap act "highlights their unique rhyming style and sparse yet hard-hitting beats." **Blur** *Out Of Time* is Single of the Week. A "concise, fluid ballad" with a "satisfying whiff of experimentation", the track "capitalises on Damon Albarn's knack for writing memorable singles" says *Music Week*.



▼ WORKING LATE

Team PPL prepare for a late night in aid of a good cause. Their office was the only call centre in London manning the phones for Comic Relief 2013. They collected over £49m on the night, answering almost 1,500 calls.



▲ CHEEKY MONKEE

Wall of Sound founder Mark Jones attended a Monkees Convention in New York City at the beginning of the month marking 10 years since Davy Jones' death. He's pictured with the former Monkee's daughters Sarah, Annabel, Talia and Jessica having put together a charity fund-raising EP for their charity the Davy Jones Equine Memorial Foundation. The disc features B.E.F, Mekon, PIG, Echoes and Killflaw.

► ABOUT TIME

Rod Stewart shed light on some of the first new songs he has written in almost 20 years at an exclusive Abbey Road album playback a couple of weeks ago. His new LP Time is released May 6th on Decca Records and the Live The Life tour kicks off June 1st in Nottingham. (L-R) Moira Bellas (MBC PR), Sophie Hilton (Senior Product Manager), Penny Lancaster-Stewart, Rod Stewart, (Emma Newman (director of Marketing, Decca Records) Kieran Thurgood (senior product manager, Universal Music Group) Rebecca Allen (general manager, Decca Records).



FABLED LABELS

DEFECTED RECORDS

Key Artists: Soulsearcher, Roger Sanchez, Bob Sinclair

Defected Records is a UK label launched in 1999 by former AM:PM and Cooltempo A&R man Simon Dunmore. It was initially co-owned by London nightclub and label Ministry of Sound.

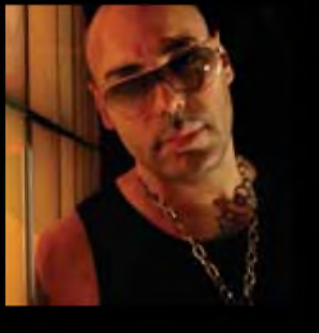
The first release was Soulsearcher's I Can't Get Enough, which reached No.5 in the UK singles chart. This early success was followed by Roger Sanchez's Another Chance, which hit No. 1 in the UK singles chart in 2001.

To date, Defected has released more than 300 singles from artists such as Bob Sinclair, Kings of Tomorrow, Dennis Ferrer, Martin Solveig, Copyright and ATFC.

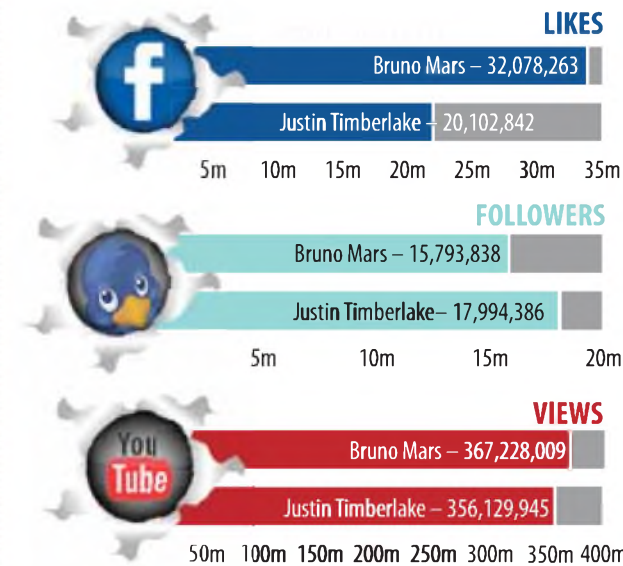
In the first three years the label grew due to the success of its In The House compilation series (launched in 2003 with Jay-J & Miguel Migs), and expanded into world tours and event management. Defected split from Ministry of Sound in December 2002 after which they negotiated a new deal to co-own Stealth Recordings, Roger Sanchez' imprint.

Other notable Defected releases include Kings Of Tomorrow's Finally - voted the 31st best track of 2000-2010 by electronic dance music portal Resident Advisor - and Bob Sinclair's 2005 track Love Generation, which reached No.12 in the UK singles chart as well as achieving one of the longest runs of all time in the German singles charts and sold over 1 million copies worldwide. The Irish Duo Fish go deep also had success with their hit Cure and the Cause which stayed in the Beatport top 100 for almost a year. More recently, Defected has had underground hits such as Dennis Ferrer's Hey Hey.

Did You Know? Defected holds regular In The House events at London's Ministry of Sound, Singapore's Zouk and Jakarta's Dragon Fly. Defected In The House also has a Saturday residency at Pacha in Ibiza throughout the summer season (June - September).



SOCIAL STANDING Official fan pages go head-to-head



BRUNO MARS VS JUSTIN T

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

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Intent Media is a member of the Periodical Publishers' Association
ISSN - 0265 1548

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

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