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# MusicWeek



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QUEENS OF THE STONE AGE ...LIKE CLOCKWORK



3RD JUNE



# QUEENS OF THE STONE AGE

...LIKE CLOCKWORK  
NEW ALBUM OUT JUNE

Queens Of The Stone Age will release its sixth studio album ...Like Clockwork this June on Matador Records, which is part of Beggars Group, the largest independent label group in the world. Described by Queens principal Joshua Homme as "an audio documentary of a manic year," ...Like Clockwork is the band's first full length collection of all new material since 2007's Era Vulgaris, as well as the band's debut release on new label partner Matador.

...Like Clockwork will be supported by an extensive world tour, marking Queens Of The Stone Age's return to the stage for the first time since the limited dates that commemorated the 2011 re-release of the band's self-titled 1998 debut.

...Like Clockwork was produced by Joshua Homme & QOTSA and recorded by Mark Rankin at Pink Duck Studios, in Burbank, California.

Coming 3rd June

Queens Of The Stone Age are:  
Joshua Homme  
Troy Van Leeuwen  
Dean Fertita  
Michael Shuman

<http://www.qotsa.com>  
<http://www.twitter.com/qotsa>  
<http://www.facebook.com/QOTSA>  
<http://www.matadorrecords.com>





## NEWS

**06 Good Weekend**  
Why XL is enjoying a bumper US radio launch with Vampire Weekend's new album



## BIG INTERVIEW

**12 What's the story?**  
Creation founder Alan McGee talks at length about his past and his new music venture



## FEATURE

**50 Croon river**  
Michael Bublé on Robbie, his new album - and possible retirement

### MUSIC WEEK AWARDS 2013: ISLAND, ATLANTIC, BBC AND MORE TRIUMPH ON BIG NIGHT

# Trade applauds year's finest



## AWARDS

BY TIM INGHAM

Hundreds of very senior executives across the industry voted on last night's Music Week Awards - and crowned some very deserving winners.

Island Records picked up two gongs on the night for Best Record Company and the highly coveted A&R Award, rewarding its recent work with the likes of Mumford & Sons, Gotye and Ben Howard. Elsewhere, Atlantic Records won the Promotions Team award to continue an astonishing unbeaten run in the category of more than five years.

The Retail Brand prize was picked up by Rough Trade, which managed to beat digital goliaths such as iTunes and Spotify - as well as HMV.

It was also a good night for those from the 'old' EMI in the major's final year of contention. The record company's sales team were victorious in their designated category, whilst Virgin Records was honoured with the Artist Marketing prize for its work on the campaign for Our

Version Of Events by Emeli Sande (pictured above).

Sande's management duo of Adrian Sykes and Greg Castell won the Manager Of The Year prize, whilst 4AD received the Independent Label gong - voted for by the Record Store Day network of UK music retailers.

Murray Chalmers' team picked up the PR gong for their work on the interview-shy Stone Roses, whilst there was a triple dose of celebration for the BBC - as Later... With Jools Holland, BBC 6Music and presenter Lauren Laverne all won in their categories. Meanwhile, [PIAS] won the Distribution prize and Banquet Records was named the best indie retailer in the UK.

The biggest award of the night, The Music Week Strat, went to Richard Griffiths and Harry Magee - founders of Modest! Management. Tributes to the pair were delivered by the likes of One Direction, Alison Moyet, Lucian Grainge and Sharon Osbourne.

Read Music Week's special tribute feature on Richard & Harry: Pages 23 to 47

## MusicWeek Awards 2013

Spotify



### THE STRAT AWARD

Richard Griffiths and Harry Magee, Modest! Management



**LIVE MUSIC VENUE**  
The O2 Arena, London



**LIVE PROMOTER**  
Simon Moran, SJM Concerts



**MUSIC & BRAND PARTNERSHIP**  
Converse and Cornerstone for Converse Represent



**A&R AWARD** Island Records



**MANAGER OF THE YEAR**  
Adrian Sykes & Greg Castell



**RETAIL BRAND**  
Rough Trade



**INDEPENDENT RETAILER**  
Banquet Records, Kingston



**RADIO STATION**  
BBC 6Music



**RADIO SHOW**  
Lauren Laverne, 6Music



**TV SHOW FEAT MUSIC**  
Later... With Jools Holland (BBC)



**MUSIC MEDIA BRAND**  
NME

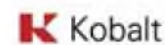


**PROMOTIONS TEAM**  
Atlantic Records

**PUBLISHER (ALBUMS)**  
Sony/ATV/EMI



**INDEPENDENT PUBLISHER**  
Kobalt



**PUBLISHER (SINGLES)**  
Sony/ATV/EMI



**SALES TEAM**  
EMI



**DISTRIBUTION TEAM**  
[PIAS]



**CATALOGUE MARKETING**  
Rhino for Fleetwood  
Mac, Rumours



**ARTIST MARKETING**  
Virgin For Emeli Sande, Our  
Version of Events



**PR CAMPAIGN**  
Murray Chalmers PR for  
The Stone Roses



**INDEPENDENT RECORD COMPANY**  
4AD



**RECORD COMPANY**  
Island Records



## NEWS

## EDITORIAL

## An industry worth celebrating



IT'S DEVELOPED into something of a mini-cliche, but the Music Week Awards really aren't our event - they are yours; the great and the good of the industry, voting for the labels, publishers, promoters, managers, media outlets and more YOU believe deserve a pat on the back.

Last year's XL/Adele-dominated ceremony was certainly a more predictable affair, with especially refreshing wins in 2013 for Lauren Laverne (Radio Show), Rough Trade (Retail Brand) and NME (Music Media Brand) - all voted for by a 150-strong panel of senior music industry executives.

Elsewhere, expert panels voted on the winners of certain categories such as PR Campaign (Murray Chalmers for The Stone Roses), Catalogue Marketing Campaign (Rhino for Rumours by Fleetwood Mac), the A&R Award (Darcus Beese, Louis Bloom and team at Island Records) Manager Of The Year (Greg Castell and Adrian Sykes at Decisive) and Artist Marketing Campaign (Virgin for Emeli Sande).

Amongst the majors, it was a good night for Universal and Warner, with two awards each, as well as the 'old' EMI, who also picked up a pair - including one for the company-wide sales team. Sony missed out in its categories this year - although it got my vote for the ultra-smart marketing campaign that continues to drive 1D.

**"From Rage Against The Machine to Lisa Stansfield, Buggles to Olly Murs, it's been a pretty amazing ride for Griffiths and Magee"**

(The company is likely to be eyeballing 2014's Music Week Awards already: the RCA Label Group has claimed four out of the Top 5 in this week's Official Album Chart, a feat not achieved since Polydor 10 years ago... whose then-president Colin Barlow now heads up the Sony label.)

The biggest moment of the night, quite rightfully, was reserved for Modest! Management founders Richard Griffiths and Harry Magee. Although clearly enjoying a huge wave of success with 1D around the world (they, along with Sony, masterminded the boyband's dream-like US invasion via social media), Griffiths and Magee's triumphs go back over three decades, across a host of continents.

From Rage Against The Machine to Lisa Stansfield, Buggles to The Bluetones, Lemar to Ozzy Osbourne, it's been an astonishing 30-plus years for the exec pairing, who have excelled not only in artist management, but also as record company execs, promoters and music publishers.

It's this sheer breadth of experience that helped mark Griffiths and Magee out as a genuinely unique offering in the world of management. As pointed out by plenty of peers and colleagues in our mega-feature on the pair (pages 23 to 47), this background has given them the patience and confidence to forge long-termist strategies for their artists, and to go against the grain of traditional record company thinking when it is called for.

As Sony boss Clive Davis puts it to *Music Week* in this very issue: "Their commitment to their artists has always been a total one, complete with intense dedication."

It's exactly that approach which has earned the Modest! pair a very well-deserved honour, and - who knows? - might just inspire our big night's next big winner. Roll on 2014...

Tim Ingham, Editor

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

# AIM Indie Music Awards return in September

LAMACQ AND STEPHENS TO HOST THIS YEAR'S BASH

## EVENTS

BY TOM PAKINKIS

The Association of Independent Music (AIM) has announced the return of the AIM Independent Music Awards for 2013.

Taking place at The Brewery in Clerkenwell on September 3, tickets are on sale now from [www.musicindie.com/awards](http://www.musicindie.com/awards).

This year will see new awards for Independent Track and Independent Video Of The Year, plus the very first AIM Awards Warm-Up shows curated by the great and good from the judging panel, taking place throughout the summer.

Alison Wenham, chairman of AIM commented: "Anyone who attended last year's event will know that there is no pretence around the AIM Awards - it's simply a brilliant show spotlighting some of the most



talented artists and businesses around. And there is nothing else like it in the industry, a fact of which we are very proud. We intend to take the AIM awards to a new level each year, meaning that fans, artists and indies will benefit from the exposure we can now deliver."

Last year's winners included Adele, The Prodigy, Alt-J and Edwyn Collins in addition to Simon Raymonde of Bella Union and Daniel Miller of Mute. Steve Lamacq and Huw Stephens will return to host the event.

The awards are voted for by an expert panel of judges from across the media and music industry, including Sean Adams (DrownedInSound), Tom Robinson (BBC 6Music), Ben Patashnik (Rock Sound), Luke Turner (The Quietus), Pete Paphides (Journalist), Nick DeCosemo (Mixmag), Laura Lukanz (BBC 1Xtra), Paul Stokes (Q), Elisa Bray (The Independent), John Kennedy (XFM), JJ Dunning (The Fly), Eve Barlow (NME), Arwa Haider (Metro) and Mike Walsh (XFM).

## CATEGORIES FOR THE 2013 AIM AWARDS

- Best Live Act
- Independent Breakthrough of the Year (sponsored by 7Digital)
- Hardest Working Band or Artist
- Best Small Label
- Special Catalogue Release of the Year
- Golden Welly Award for Best Independent Festival (sponsored by UK Music)
- Independent Video of the Year
- Indie Champion Award
- Best 'Difficult' Second Album
- Independent Track of the Year
- PPL Award for Most Played New Artist
- Independent Album of the Year
- Independent Label of the Year (sponsored by Coultts)
- Pioneer Award (sponsored by The Orchard)
- Outstanding Contribution to Music (sponsored by eMusic)

# Fintage fights Down Under

Fintage House/Rights Agency Ltd is bringing the international battle for neighbouring rights fees to Australia this year.

International performers, including clients of RAI and Fintage, currently do not receive broadcast and public performance revenues from Australia while domestic acts do.

After discussions with PPCA and the record companies, Fintage/RAI told *Music Week* that it believes this is an unacceptable situation that

should be addressed immediately and that their clients should be compensated with the fees owed to them. Although



Australia acceded to the Rome Convention in 1992, the Australian Collection Society, PPCA, has still not published any intention to make equitable remuneration payments to

international musical performers. Fintage/RAI has reviewed the relevant aspects of the current changes in the Australian Copyright legislation and now believe that their clients, who are deemed to be co-owners of their recordings, may have a right to receive a share of Neighbouring Rights royalties on recordings made after 2005.

In light of this, Fintage/RAI will be submitting official claims towards obtaining Australian royalties in the coming months.

EXCLUSIVE WORLDWIDE PUBLISHING DEAL INCLUDES BAND'S NEW MAJOR LABEL DEBUT

# BMG inks Bring Me The Horizon deal

## PUBLISHING

■ BY TIM INGHAM

**B**ring Me The Horizon have signed an exclusive worldwide publishing agreement with BMG Chrysalis UK.

The band are currently celebrating the successful release of their fourth album *Sempiternal*, which debuted in the UK charts at No.3 this week, and has already sold around half of what their previous album has sold in over two years. The LP this week also debuted at No.1 in Australia and No.11 on the US Billboard chart - reflecting the growing momentum behind the band who have been widely credited with spearheading a resurgence in British metal.

The new album is *Bring Me The Horizon's* major label debut, their first to be released through RCA. BMG Chrysalis UK senior VP Alexi Cory-Smith said, "Bring Me The Horizon are an amazing rock band with very strong management doing a classic artist development job.

[Clockwise] Bring Me The Horizon, Raw Power's Craig Jennings and BMG's Alexi Cory-Smith



"We are delighted they have chosen BMG to be their publishing partner. It is clear music is getting louder in 2013 and *Bring Me The Horizon* are leading the charge."

Craig Jennings, CEO of the band's management company, Raw Power Management, said, "We feel we have found kindred spirits at BMG. I am massively impressed by Alexi's energy, drive and belief. Rather than just talking about things, BMG get things done. This is a young

person's business and BMG is a young-thinking company."

As previously covered in *Music Week*, *Sempiternal* was leaked early online - after which Raw Power and RCA worked together to bring forward its release date and stream a tease of the album on the band's official site.

Jennings said, "This week's chart position is a fantastic result, particularly given the internet leak. We have been managing this band for five years, but to

have the weight of Sony and now BMG behind us feels like a new start. We have massive ambitions for *Bring Me The Horizon*."

The band's lead singer Oli Sykes added, "We couldn't be more stoked to be working with BMG. We had a lot of offers and talks with publishers but no one impressed us more than BMG did. They were genuinely excited about this record, and got us really excited about future projects and collaborations."

Later this month the metal act



embark on a tour of the UK and Europe, followed by high-profile festival appearances in Germany.

From June until August they will be playing the Warped Tour 2013 in the US and Canada before appearances on the Main Stage at the Reading and Leeds festivals over the August Bank Holiday weekend.

# Kobalt signs Maya to Label Services roster

British producer/DJ Maya Jane Coles will release her debut studio album *Comfort* this year on her own I/AM/ME label via a new global deal with Kobalt Label Services.

Set for release in July, *Comfort* was produced, mixed, engineered and performed by 25-year-old Coles herself, with additional guest vocal performances. In support of the upcoming release, the artist is already booked to promote the album in 30 countries during 2013, with a string of Ibiza shows including the Ushuaia opening party, and a festival schedule that includes every major festival from Coachella (US) this weekend to Fuji Rocks (Japan) in July.

Coles said today: "It's very exciting to be in charge of my debut album. Kobalt has given me total creative freedom and that is a necessity for me as an



artist. The infrastructure is also there to support my music internationally so I look forward to seeing the response and hope that others will love the album as much as I loved working on it."

Her manager, Steven Braines of The Weird & The Wonderful / Crown Talent said of the deal: "I think it's a very exciting model for both artist and management as it allows management to really

empower the artist and their vision. Moreover, Kobalt can offer all the resources one needs to drive things both domestically and internationally, combined with a commercial model that is perfectly aligned with the interests of the artist."

Paul Hitchman, MD of Kobalt Label Services, added: "Maya is exactly the kind of artist client we want to be working with. She has an extraordinary talent combined with a clear vision of what she wants to achieve and an inspiring independence of spirit."

Under her own name and the aliases *She Is Danger* and *Nocturnal Sunshine*, Coles has remixed artists such as Massive Attack, Little Dragon, Florence + The Machine, Gorillaz, Tricky, 2:54 and Lianne La Havas, as well as for labels such as Leftroom, Cross Town Rebels, and Get Physical.

She has been featured on front covers of 14 international magazines including *DJ Weekly* (UK), *Groove* (Germany), *Mixmag* (UK), *Trax* (France), *Vicious* (Spain) and *Village Voice* (US), whilst also enjoying coverage in *LA Times*, *Rolling Stone*, *Dazed and Confused*, *Fader*, *Clash*, *Spin*, *The Metro*, *The Guardian*, *Flaunt*, *ID*, *Nylon*, *The Sun*, *Village Voice*, *Vibe*, *Pitchfork*, *NYC Timeout* and beyond.

During 2012, Coles enjoyed compilation chart success around the globe with the release of her mix in the *DJ Kicks* series, which was named compilation of 2012 by both *Mixmag* and *DJ Mag*.

Kobalt Label Services' first international album release, *Push The Sky Away* by Nick Cave & the Bad Seeds, recently debuted at No.1 in seven countries.

## NEWS

SIMON FULLER, WILL YOUNG, ASHLEY NEWTON AND MORE PAY TRIBUTE TO A&amp;R EXPERT

# Jo McCormack: 1962–2013

**OBITUARY**

Popular music industry figure Jo McCormack (50) finally lost her long battle with cancer and passed away on Easter Sunday at the Wellington Hospital in London.

McCormack, who was born in Leeds in 1962 and then raised in Harrogate, had a long and illustrious A&R career in the UK music business and spent many years at Virgin Records where she was credited with introducing, among others, The Spice Girls to the label.

She departed Virgin in the late 1990s to work for Simon Fuller and his company 19, where as part of the creative team she oversaw a number of the huge successes that came out of the then fledgling Pop Idol/American Idol format.

She was particularly involved in the career of Will Young who became a good friend and paid her this tribute, "Jo turned from a talented A&R lady into my good friend. Super good at her job yet always modest about her ability. She made me laugh, was always bringing a sublime sense of fun and most importantly was a source of inspiration and unfaltering support and love.

"Her variety of dances for any new demo that came in became legendary! Jo will live on for me in my memories and my heart for the rest of my life. May you rest in peace Jo."



The McCormack family has also received many tributes to Jo from across the music industry. Simon, Natalie and Grace Fuller said: "This was a special girl. She was cool, irreverent and beautiful. Passionate about music, bright as a spark and took no nonsense.

"She had a sense of humour second to none, was a loving, devoted mother and wife and still found the time to be a wonderful and loyal friend. Jo McCormack we will miss you more than you will ever know and nothing will ever be the same again."

President of Columbia Records US, Ashley Newton, said, "I had the privilege of

working with Jo when she was part of the Virgin Records A&R team during an extraordinarily successful era for the company. Jo was right in the thick of the Spice Girls signing and remained very close with them throughout their global reign.

"She had such a positive spirit and was always curious to learn as much as she could about the artistic process and the craft of making records.

"The industry and creative community had great respect and affection for Jo and she will be sadly missed by us all."

McCormack is survived by husband Mike, son Connor (15)

and daughter Esme (11).

Husband Mike said, "If ever proof were needed that life can be cruel and unfair; Jo's early passing is a truly painful example. She was a generous, kind spirit, a devoted and caring mother loved and respected by her friends, colleagues and the artists she worked with.

"It's tragic that she had to endure such a painful and debilitating struggle for so long, only to finally lose her life this past weekend. It's a devastating loss for myself and the children who loved her dearly."

Details of a memorial service for Jo McCormack are currently

in the planning stages. Anyone wishing to receive more details should contact Laura Leon at Universal on [laura.leon@umusic.com](mailto:laura.leon@umusic.com).

Jo's family have also requested that anybody wishing to make a contribution to a cause in her memory should please make a donation to Action Against Cancer which supports the development of cures for cancer at Imperial College, Hammersmith Hospital, led by world-renowned oncologist, Professor Justin Stebbing.

Donations can be made via [www.aacancer.org/donate](http://www.aacancer.org/donate) or by emailing [anthony@aacancer.org](mailto:anthony@aacancer.org).

## Nova signs up Johnny Hates Jazz label



Nova has confirmed the long-term signing of Johnny Hates Jazz's label Interaction Music to a global services deal.

The agreement takes immediate effect and covers manufacturing, marketing, global physical and digital distribution across the world.

Johnny Hates Jazz will return with a new album on May 6, called Magnetized.

The release will arrive 25 years after their UK No.1

debut LP Turn Back The Clock (1988), which also hit the Top 5 in New Zealand, Switzerland, Germany and Holland, while claiming the top spot in Norway and Sweden.

Successful lead single Shattered Dreams (1987) went Top 5 in the UK and reached No.2 in Japan. It later hit No.2 on the US Billboard Chart and No.1 on the US Adult Contemporary Chart, as well as reaching No.4 in Canada.

Magnetized will be preceded by the launch of a single by the same name, out on April 29, which has been playlisted by Radio 2. Nova MD Wilf Mann said: "Johnny Hates Jazz sold 2 million copies of their first album on Virgin 25 years ago, and with their fantastic new single Magnetized leaping straight onto Radio 2's playlist, we now hope to emulate the band's huge previous success here in the UK - and globally".

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SMASHHITS



*magic*

heat

KERRANG!

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## NEWS

## NEWS IN BRIEF

■ **BREAKOUT:** The monthly showcase for new and breaking acts returns next week on Wednesday, April 17 at The Barfly in Camden. Performers on the main stage will include London based trio Luls, guitar-pop band Must and Paint The Dark. Also on the bill is 16-year-old vocalist/songwriter Rosie Carney and Mancunian John Ainsworth. The event is free for those who arrive before 8pm.

Contacts for further information:

mail@garyprosser.com or

ben@shootthepony.com.

■ **IFPI:** The international trade body's Recording Industry In Numbers 2013 report has revealed that UK recorded music revenue was down 6.1% in 2012 while the US saw its recorded music revenue drop 0.5% last year. Globally, performance rights revenues were up 9.4%, sync revenues were up 2.1% and streaming services claimed 20% of digital music revenues.

■ **VICE WORLD:** 4Music and Vice have teamed up to produce a new six-show exclusive series on "sex, drugs and rock'n'roll" aimed at "influential, urban and savvy 18-34-year-olds".

■ **EARLS COURT:** A new petition to save the venue from closure has been launched by Karim Halwagi, CEO for the Association of Event Organisers (AEO), the petition says the proposed plans "will substantially contract the event industry; reduce the number of visitors, all after the Olympics elevated the city's status to a global audience."

■ **HMV:** Reports suggest that Hilco is planning to replicate the strategy it has taken with the High Street entertainment retailer in Canada and move HMV UK away from consumer electronics and back towards music and film with a greater presence for related merchandise.

■ **OMD:** Following Music Week's OMD interview last week, we would like to point out the group's new album English Electric is released in the UK by 100% Records, a label founded and run by Toby Harris. It also released their 2010 LP History of Modern.

■ **ROC NATION:** The label arm of Jay Z's Roc Nation entertainment company is to operate under the Universal Music Group with immediate effect, following a new partnership deal. As part of a multi-year, worldwide partnership, the label will operate as a standalone label within the UMG family.

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'MOST SUCCESSFUL US RADIO LAUNCH FOR ANY SINGLE IN XL'S HISTORY'

# Vampire Weekend enjoy US airplay breakthrough

## LABELS

■ BY TIM INGHAM

**X**L Recordings has claimed some recent heavyweight promotional successes with Vampire Weekend on US radio, sparking high hopes for the band's new album in the territory.

The group, who formed in New York in 2006, have released two albums since signing to the UK label; 2008's self-titled debut and 2010's *Contra*.

*Contra* topped the Billboard chart in the US and hit No.3 on the Official Album Chart in the UK, going gold on both sides of the Atlantic, but XL are aiming even higher with third LP *Modern Vampires of the City*.

The group's lead single from the album, *Diane Young*, was released in March in the UK to a welcome reception - but XL says that it has been blown away by its reception across the Pond.

"The first two Vampire Weekend albums have both done well over a million sales each worldwide, and we are



determined to use that as a base to now reach a bigger audience with album three," XL MD Ben Beardsworth (pictured inset above) told *Music Week*.

"They've had two gold albums in the US without ever having had a radio hit, but now Diane Young looks like being their first proper breakthrough

over there - it's certainly the most successful US radio launch for any single in XL's history."

The release of *Modern Vampires of the City* was recently delayed by XL until May 14, but the label says that decision hasn't harmed the buzz around the LP at all.

"Diane Young is currently

No.1 Most Added at AAA [radio] and No.2 Most Added at Alternative in the US," explained Beardsworth. "In the UK, it's been Single Of The Week on four different Radio 1 shows, one Radio 2 and one Absolute, and its gone straight on the A list at 6Music. It's already No.1 Most Played on Triple J in Australia, and is starting to make inroads at commercial radio in Continental Europe."

Vampire Weekend's debut LP went platinum in the UK and gold in the US, but XL is hoping the early reception of the group's new album can surpass even these impressive sales milestones.

"We've been living with this album in various stages of completion for some months now, and we knew it was a great record - they have made leaps forward in terms of both songwriting and production," added Beardsworth.

"But it's wonderful to have that feeling now be validated by finally getting music out into the world and seeing that it has such strong natural connectivity."

## Warner ad blitz for platinum Paramore

Warner is aiming to push beyond the triple-platinum success of Paramore's 2009 album *Brand New Eyes* with their follow-up, self-titled record.

Released earlier this week (April 8), *Paramore* is issued by the band's long-standing US label - the Warner-owned *Fueled By Ramen*. Atlantic is handling the release for the UK.

General manager at Atlantic Records UK Mark Mitchell told *Music Week* that the marketing and promotion plans reflect the label's big ambitions for the record that he hopes will build on previous success. The label secured an extensive schedule of activity in the lead up to release, including performances on BBC Radio 1's *Live Lounge* and



Graham Norton's Friday night chat show, as well as last week's intimate fan-only gig at The Garage in Islington. Multi-platform advertising and editorial with titles such as *Kerrang!*, *Rocksounds*, *Q* and *The Guardian* aim to hit both the rock and pop audience, while outdoor displays and VOD advertising targets core fans,

explained Mitchell.

He added: "Our partnership with Paramore has helped the band to develop and grow a broad and loyal fanbase throughout the UK and they're very excited about the upcoming album."

"We've grown album sales with each of their releases and we hope to build on our previous success as we continue to focus

on developing the band's long-term career."

*Brand New Eyes* sold 358,328 copies in the UK and is the band's highest-charting album to date after reaching No.1 on the UK albums chart. In the US, it reached No.2 on Billboard's 200 after selling 185,000 copies in its first week and is now certified gold by the RIAA. "Paramore have achieved global success through great music and consistently compelling songwriting, and their presence continues to grow in the UK," said Mitchell. "They have growing traffic numbers across YouTube, Spotify, their official website and Twitter, thanks to their loyal and expanding fanbase."



# JO McCORMACK

1962-2013



If ever proof were needed that life can be cruel and unfair; Jo's early passing is a truly painful example. She was a generous, kind spirit, a devoted and caring mother loved and respected by her friends, colleagues and the artists she worked with. It's tragic that she had to endure such a painful and debilitating struggle for so long, only to finally lose her life this past weekend. It's a devastating loss for myself and the children who loved her dearly. **Mike McCormack**

Joanne was many things to many people, but to Freda and David she was a darling, beloved and beautiful daughter. She was a dear friend to Samantha for many years, a loving auntie to her niece and nephews and a wonderful sister, always there for me when I was growing up. We will all miss her very much. **Mummy, Barney, Samantha, Annie, Harrison, & Thomas x**

This was a special girl. She was cool, irreverent and beautiful. Passionate about music, bright as a spark and took no nonsense. She had a sense of humour second to none, was a loving, devoted mother and wife and still found the time to be a wonderful and loyal friend. Jo McCormack we will miss you more than you will ever know and nothing will ever be the same again. **Simon, Natalie and Grace Fuller**

I had the privilege of working with Jo when she was part of the Virgin Records A&R team during an extraordinarily successful era for the company. Jo was right in the thick of the Spice Girls signing and remained very close with them throughout their global reign. She had such a positive spirit and was always curious to learn as much as she could about the artistic process and the craft of making records. The industry and creative community had great respect and affection for Jo and she will be sadly missed by us all. **Ashley Newton, President, Columbia Records US**

Jo turned from a talented A and R lady into my good friend. Super good at her job yet always modest about her ability. She made me laugh, was always bringing a sublime sense of fun and most importantly was a source of inspiration and unfaltering support and love. Her variety of dances for any new demo that came in became legendary! Jo will live on for me in my memories and my heart for the rest of my life. May you rest in peace Jo. **Will Young**

Dryly funny and warm with a keen fashion eye, love of art, jewels and the finer things in life alongside a terrifyingly impressive encyclopaedic musical knowledge and the biggest collection of nail polish any woman might ever want, Jo was the best colleague and an even better friend and will be absolutely immeasurably missed by me and undoubtedly everyone who had the privilege of knowing her. **Caroline Killoury**

I remember my first meeting with Jo back at Virgin records in the height of The Spice Girls success. She was this down to earth, beautiful northern girl that covered 100 topics in the space of 5 minutes....music, cats, art, fashion, wine, travel and Coronation St... I loved her! We worked together at 19 for 5 happy years where we'd dance to the latest Sclub7 songs she'd found, sing along to the hits she discovered for Will Young and play tennis really really badly in our lunch hour. She was a kind, hilarious, amazing, bonkers and caring friend and it's so sad that she's gone. As she would have said "Ffs"! **Anna Carpenter**

From the very beginning of my career Jo was the first person I met who was genuine, warm and loving, something that is rare in this industry but I was fortunate enough to have met such a wonderful woman that I am honoured to have called a friend. She always made me feel safe, had a beautiful smile on her face, a song in her heart and great words of wisdom for the lucky ones who worked with her. We rode the rides at Disney in the 90's, had dinner with the red hot chilli peppers and danced at Simons wedding. I'll never forget our times together Jo. Love always, Emma. **Emma Bunton**

Jo was not only a talented, and sometimes under-rated A&R executive, but more importantly a wonderful friend. As beautiful in spirit as she was in looks, Jo was a generous, supportive and loving cheerleader to me and many of our friends. Her appreciation of all things of beauty, whether it be Rome, a painting, Paris or a dress was inspirational and she had a fantastic eye for art, teaching me much along the way. I will forever have many fond memories of long lunches at 8 Over 8, fun times at Home House after the Ivors, her funny conversational tangents over a bottle of Pinot Noir and vicious hangovers after some great 19 Christmas parties. Jo was so loved by so many people and will be greatly missed. **Kate Sweetsur**

Any one that was a friend of Jo would have experienced her serenity, humour and warmth. She had an ability to always see the bright and funny side of any situation. Even during her extremely difficult times of illness those qualities shone through. Jo had a great awareness when it came to others and I admired her for knowing what she liked and loving what she loved. **Nick Shymansky**

Even through Jo's worst suffering she always managed to find the time to ask how I was, which is testament to what a wonderfully caring person she was. From the moment Mike introduced me to Jo she could not have been friendlier. She made me feel welcome in her home and part of the family. Jo would amaze me as often I would receive emails with articles she had seen and thought I would like to read. We're all busy people, but she was selfless, considerate and always thinking of others. Jo was a great friend to so many and will be greatly missed. **Tim Lovejoy**

# MusicWeek The Playlist

10 tracks you need to hear...

# DATA DIGEST

## BREAKOUT



**MUST**  
Since forming in 2012, the London based quartet have gained attention for their brand of riff driven guitar pop. Drawing inspiration from artists like Teenage Fanclub and Sparklehorse, their sound is described as "riff heavy hooks, fuzzy shoegaze guitars and surf-pop vocal harmonies". Along with 2013 festivals and tour dates soon to be announced, they'll play Breakout at Camden's Barfly on April 17. *Get on the guest list at [musicweek.com/breakout](http://musicweek.com/breakout)*



## TAGGED



The latest most popular Shazam new release chart:

- 1 RUDIMENTAL *Waiting All Night*
- 2 PITBULL *Feel This Moment*
- 3 CHRIS MALINCHAK *So Good To Me*
- 4 ALUNAGEORGE *Attracting Flies*
- 5 CALVIN HARRIS & ELLIE GOULDING *I Need Your Love*

## GIG OF THE WEEK



**Who:** Paul Van Dyk, Eddie Biter, Fabio XB and more  
**Where:** Ministry Of Sound, London  
**When:** April 12  
**Why:** One out of four exclusive parties to celebrate The Gallery's 18th birthday. Expect "dancing and debauchery".

## SALES STATISTICS



CHART WEEK 14 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	3,201,260	1,055,108	308,218	1,363,326
<b>PREVIOUS WEEK</b>	3,734,160	1,295,655	538,574	1,834,229
<b>% CHANGE</b>	-14.3%	-18.6%	-42.8%	-25.7%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	48,774,556	19,296,374	4,714,978	24,011,352
<b>PREVIOUS YEAR</b>	47,112,295	19,818,963	4,487,491	24,306,454
<b>% CHANGE</b>	+3.5%	-2.6%	+5.1%	-1.2%



**PALMA VIOLETS**  
*We Found Love* (Rough Trade)  
(single, May 6)  
Contact: Jamie Woolgar, Rough Trade  
[jamiwoolgar@roughtraderrecords.com](mailto:jamiwoolgar@roughtraderrecords.com)



**CHRIS MALINCHAK**  
*So Good To Me* (MOS)  
(single, May 6)  
Contact: Matt Learnmouth, Alchemy  
[matt@alchemypr.com](mailto:matt@alchemypr.com)



**HALF MOON RUN**  
*Full Circle* (Communion/Island)  
(single, May 6)  
Contact: Jon Lawrence, Alt-Stoked  
[jon@stokedpr.com](mailto:jon@stokedpr.com)



**TYLER, THE CREATOR**  
*IFHY* (OddFuture)  
(single, out now)  
Contact: Jon Wilkinson, Technique  
[jon@technique-pr.com](mailto:jon@technique-pr.com)



**DAUGHTER**  
*Human* (4AD)  
(single, April 29)  
Contact: Annette Lee, 4AD  
[annettelee@4ad.com](mailto:annettelee@4ad.com)



**JAMIE N COMMONS**  
*Rumble & Sway* (Polydor)  
(single, May 6)  
Contact: Fred Mellor, MBC PR  
[fred@mbcpr.com](mailto:fred@mbcpr.com)



**FINDLAY**  
*Off & On* (Joyeux Anniversaire)  
(single, April 29)  
Contact: Beth Drake, Toast  
[beth@toastpress.com](mailto:beth@toastpress.com)



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



**JESSIE WARE**  
*Imagine It Was Us* (PMR)  
(single, May 13)  
Contact: Beth Drake, Toast  
[beth@toastpress.com](mailto:beth@toastpress.com)



**DRY THE RIVER**  
*Zaytoun Theme* (RCA Victor)  
(single, April 22)  
Contact: Steve Phillips, Big Mouth  
[steve@bigmouthpublicity.co.uk](mailto:steve@bigmouthpublicity.co.uk)

## APPOINTMENT TO VIEW

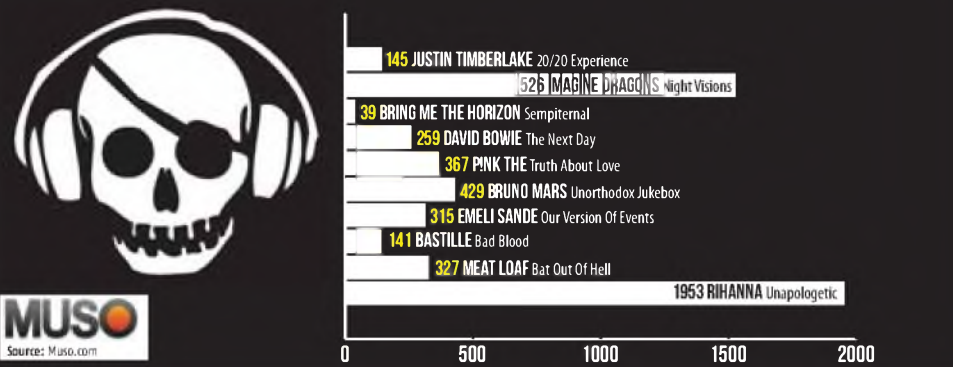


**LATER WITH JOOLS HOLLAND**  
Friday, April 12 - BBC2, 11.05pm - 12.10am  
Joining Jools on the first edition of a new series are indie band Suede, who play tracks from *Bloodsports*, their first album in 11 years, and Birmingham soul star Laura Mvula. Also appearing are Cat Power and teenage quartet The Strypes.

**THE GRAHAM NORTON SHOW**  
Friday, April 12 - BBC1, 10.35pm - 11.20pm  
Canadian crooner Michael Buble is among guests as Graham invites another group of celebrities to chat about their latest projects.

**THE JONATHAN ROSS SHOW**  
Saturday, April 13 - ITV, 9.35pm - 10.35pm  
Spandau Ballet's Martin and Gary Kemp talk about their new Crime & Investigation Network series *Gangs of Britain*. Indie rock band Suede provide the music.

## PIRATES' BAY NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON APRIL 8 2013



## CRITICAL MASS



**metacritic**  
Keeping score of entertainment.  
The average review scores of the biggest releases - all courtesy of Metacritic  
[www.metacritic.com](http://www.metacritic.com)



81

**BRING ME THE HORIZON**  
*Sempiternal*



77

**DUTCH UNCLES**  
*Out of Touch, In The Wild*



74

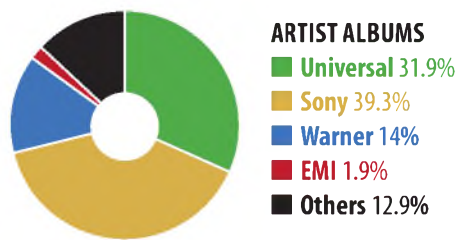
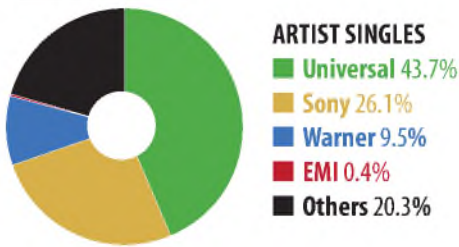
**TYLER, THE CREATOR**  
*Wolf*

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

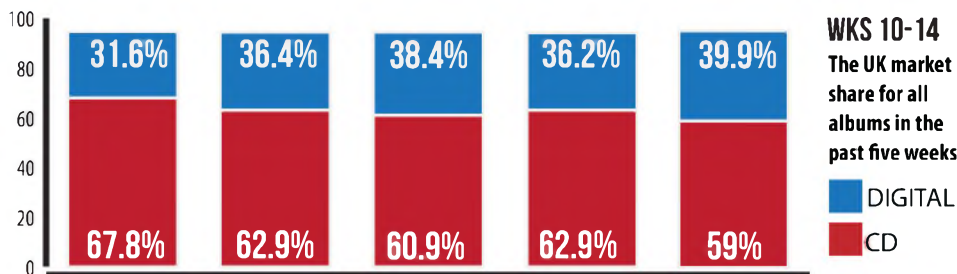
## MARKET SHARES BY CORPORATE GROUP



CHART WEEK 14



## DIGITAL vs PHYSICAL



## TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending April 8

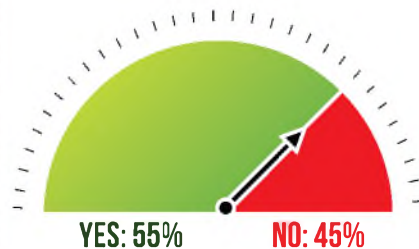
- 01** Revealed: Full list of HMV's 132 saved stores  
*Friday, April 5*
- 02** Confirmed: 132 HMV stores saved, Fopp also rescued  
*Friday, April 5*
- 03** Danielle Perry to host Xfm weekday Evening Show  
*Friday, April 5*
- 04** Universal Publishing and SACEM sign global licensing agreement with YouTube  
*Wednesday, April 3*
- 05** US chart: Depeche Machine delivers Top 10 debut  
*Thursday, April 4*

## MUSIC WEEK POLL

This week we asked...

Do you think Hilco can transform HMV into a profitable business?

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



## INK SPOTS

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

On the front of this month's *Classic Rock* magazine, Mark Blake tells "the untold story" of Led Zeppelin's



fifth studio album *House of The Holy*. Forty years since the record was released, the "unsung masterpiece" is celebrated over a nine page spread.

Inside *The Flaming Lips* would "love to play in outer space" and husband and wife duo *Shovels & Rope* "tear up the country rock rule-book" with their new album *O' Be Faithful*. *The Story Behind The Songs* feature spotlights *The Wildhearts'* 1993 album *Earth Vs. The Wildhearts*.

Elsewhere, *Gary Clark Jr* talks playing with *The Rolling Stones* and legendary rock photographer *Pennie Smith* reprints her 1973 *Led Zeppelin* archive.

In the reviews pages, *The Virginmarys'* debut album *King Of Conflict* gets eight stars from *Polly Glass*. The critic says the record is "tight as the proverbial drum, hard as hard gets, yet rich in colour." *Stephen Dalton* is less impressed with *The Computers'* *Love Triangles Hate Squares*. The album is let down by "feeling like a cheap holiday in other people's history" he says.



## THE MAGIC NUMBERS

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

**132**

HMV stores purchased by Hilco UK. The list includes Manchester's 90 Market Street, the Oxford Circus flagship store and London's Islington branch - all to remain in operation

**2,643**

Jobs saved by Hilco as the HMV Group's head office and distribution functions are also transferred to the new Hilco ownership

**£50m**

Reportedly paid for HMV by Hilco. The retail restructuring group took effective control of HMV after buying the retailer's debt from lenders in January

**9**

Fopp stores have also been saved as part of the HMV/Hilco deal

**81**

HMV outlets have been shut since January. Amongst the closures were four at Heathrow airport and the London Piccadilly Circus site

**£347m**

Owed by HMV to creditors when it was called into administration. The loss includes £237m owed to unsecured creditors which administrators Deloitte have said will go unpaid

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



**@ColumbiaUK** We've decided to close our A&R department and scout new talent purely through Twitter. Who wants to get signed? (*Columbia Records*) Monday, April 1



**@WileyUpdates** The way a record label zones in on the artist twitter account you would think there was millions to be made thru it. (*Wiley*) Thursday, April 4



**@dannychampion2h** I think my bubble burst. @MusicWeekNews haven't put any of my tweets in the magazine for weeks now #sadface (*Danny Champion, Peermusic*) Friday, April 5



**@paulsylvester75** Have just heard @texasband new song 'conversation' Ms Spiteri sounding as dulcet, sultry and gorgeously emotive as ever #crush (*Paul Sylvester, Absolute Radio*) Tuesday, April 2



**@cowboystyle** has nicki minaj released pink friday: roman reloaded reloaded re-issued reloaded yet? (*David Lennon, freelance digital marketing and social consultant*) Thursday, April 4



**@colonelstewart** @dannychampion @MusicWeekNews It's a crying shame Danny and I do feel for you; they ignore mine completely (*Nick Stewart, Nick Stewart & Associates*) Friday, April 5



**@DaveEringa** Last day of recording @theheartbreaks today! Mariachi trumpet, accordion, a ton of perc & bv's and it's done! (*Dave Eringa, producer*) Wednesday, April 3



**@Popjustice** Tip: don't complain about news stories that have conveniently appeared in the press the day before the next show is on TV. (*Popjustice*) Friday, April 5



**@jamesjammcmahon** You try growing up in a 1980's pit village and then say people are wrong for celebrating a death (*James McMahon, Kerrang!*) Monday, April 8



**@helloashlea** Eating Thai in bed at 11pm. This is what being an adult is. (*Ashlea Mackin, Outside Organisation*) Wednesday, April 3



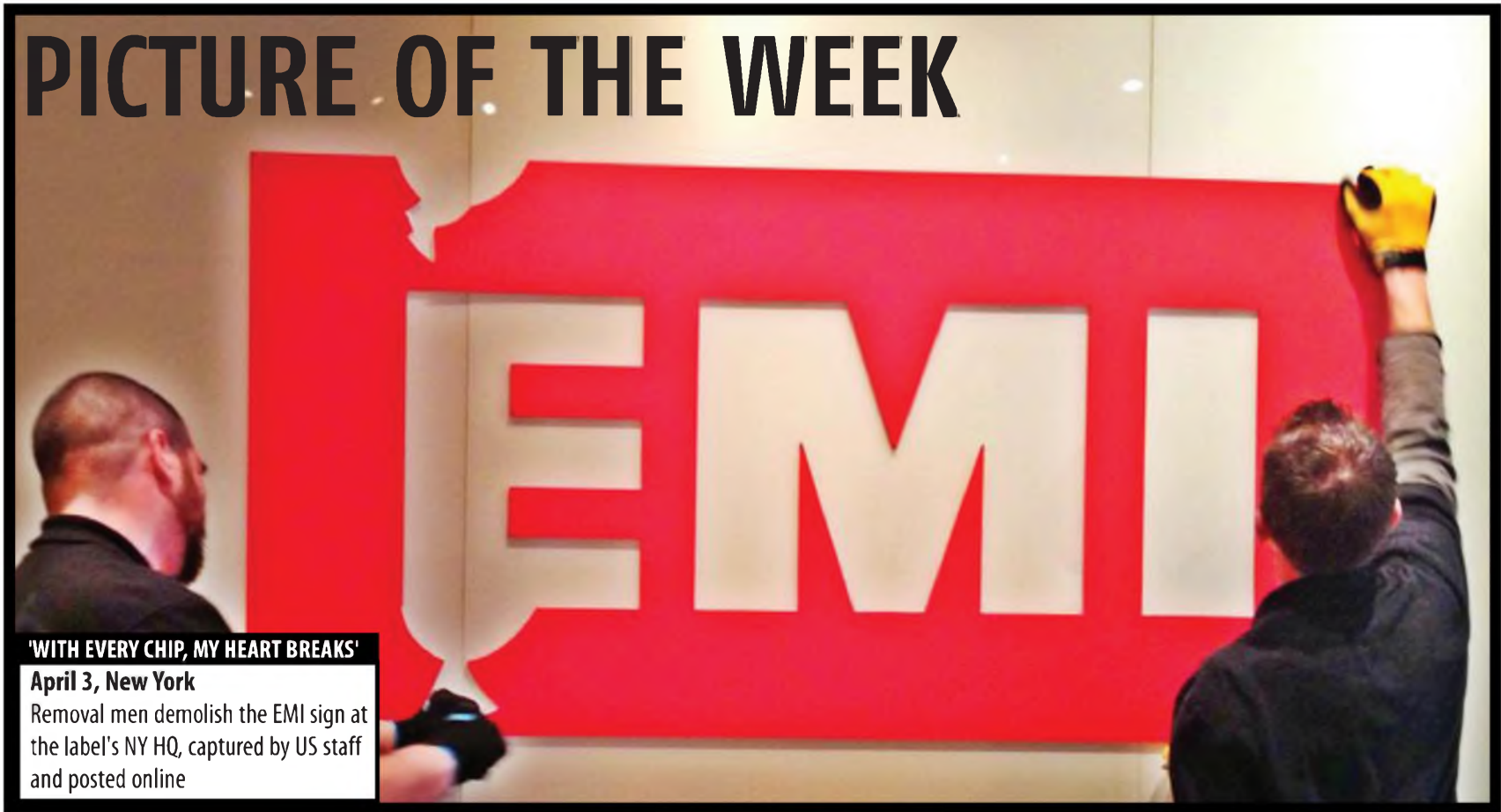
**@crablin** That tune on the Paramore LP with the gospel choir is so ludicrously joyous it's insane. Amazing. (*Colin Roberts, Big Life Management*) Friday, April 5



**@thomdenson** I've forgotten what Twitter was like before Thatcher died, can someone please post a photo of a cat or talk about the new Paramore album?! (*Thom Denson, Warner Bros*) Monday, April 8

Follow us on Twitter for up-to-the-minute alerts **@MusicWeekNews**

# DATA DIGEST



## PICTURE OF THE WEEK

**'WITH EVERY CHIP, MY HEART BREAKS'**

April 3, New York

Removal men demolish the EMI sign at the label's NY HQ, captured by US staff and posted online

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



**ANDY RITCHIE** ROCK SOUND

**The Wonder Years • The Greatest Generation** (Hopeless Records)

Part three of The Wonder Years' 'growing up' trilogy sees the sextet penning their most honest and heartfelt songs to date. Lyrically Dan 'Soupy' Campbell is as downtrodden as he's ever been, but as a body of work, it could well be one of the most forward-thinking pop-punk albums of the last decade.



**DAVID INNES** R2 CONTRIBUTOR

**Evening Hymns • Spectral Dusk** (Tin Angel Records)

Over unobtrusive sound washes, gentle beats and picked guitar, Jonas Bonnetta cathartically chronicles, in his careworn way, the pain and bewilderment of familial loss. There is no overblown personal indulgence or self-pity, just 12 beautiful, wistful and heartfelt elegies of hurt and hope.



**JIMI FAMUREWA** SHORTLIST

**Sulk • Flowers** (Perfect Sound Forever)

These days you can't hurl a maraca without hitting some Baggy-infused indie upstarts (literally) riffing on the current vogue for Nineties nostalgia. But if this Britpop-worthy jangler from floppy-fringed Leeds doesn't pleasingly burrow its way into your brain there's something wrong with you. Bloomin' brilliant, basically.



**JANICE LONG** RADIO 2

**Fletcher • Don't Breathe A Word** (Dramatico)

Stunning debut single. It opens very simply with Fletcher's voice and guitar and builds. He is in Sarah Blasko's band and she returns the favour with beautiful backing vocals and harmonies. Love it when the harp makes an appearance and the beats kick off. The hook stays in your head. Can't wait to hear the album.



## SIGNS O' THE TIMES



**Candlelight Records** has signed Australian extreme thrashers **King Parrot**. Their album *Bite Your Head Off* has been released in Australia on CD and vinyl through Impedance Records/Rocket Distribution. Candlelight will release the record early summer in Europe and the rest of the world. *Shit On The Liver* is the first single release from the album.

Nineteen-year old singer-songwriter **Georgi Kay** has been turning heads in her native Australia for the past couple of years with her

beautiful melodies, androgynous looks and heartbreaking voice. Now her music is going international, having just signed to **Regal**, an imprint of Parlophone. Her first release will be a limited double A-side 7" for Record Store Day.

Former X Factor contestant, singer-songwriter **Lucy Spraggan** has signed a recording contract with **Columbia Records**. She has been in the studio working on her album, set for release later this year.

## SYNC STORY

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



● **Artist** Fleetwood Mac

● **Track** Everywhere

● **Composer** Christine McVie

● **Publisher** Universal Music

● **Client** Wieden + Kennedy

● **Campaign** Three Mobile

● **Usage** TV, cinema and online

● **Key execs** Jen Moss (senior sync manager, Warner Music UK), Hollie Walker and Freddie Powell (creative team, Wieden + Kennedy)

A viral sensation, the 'dancing pony' advertisement from Three Mobile tickled the nation and also brought back to mainstream attention Fleetwood Mac track *Everywhere* – sending it into the Top 20 of the Official UK Singles Chart. It's even featured on a new compilation album, *The Very Best Of TV Ad Songs*.



Jen Moss senior sync manager, Warner Music UK (pictured), said: "Three Mobile's fun and quirky new ad has quickly captured the public's imagination thanks to a combination of Fleetwood Mac's iconic track *Everywhere* and great creative. I think the advert really demonstrates the big impact that music can have on a campaign and the timing has been

great to coincide with the re-issue of *Rumours*."

Hollie Walker and Freddie Powell, the creative team from Wieden + Kennedy commented: "Fleetwood Mac's *Everywhere* is one of those rare tracks that not only makes you feel something warm inside, but also makes you want to get up and dance. That was exactly what we were looking for in a soundtrack for our stocky little pony."

# ON THE RADAR JACOB BANKS

The buzz around Jacob Banks' EP *The Monologue* doesn't seem to cloud the humble soul man's vision. Undeniable similarities in his voice to the likes of Anthony Hamilton and John Legend have awakened the spirit of soul lovers who feel the depth in the 21-year-olds' rich textured tone.

"I was never taught how to write songs or how to be an artist. This is just what I know," says Banks as he speaks to *Music Week* in between organising his band for their evening show, as part of a high-profile support slot residency on Emeli Sande's UK tour. He also makes clear his admiration for Jamie

Cullum whom he opened for on tour a few weeks ago. "It was incredible; he is such a nice guy. My band and I enjoyed it and most importantly we learned a lot from the show."

Banks' songs such as *Rainy Day* and *Hostage* acknowledge an age gap within his audience: "It's hard to satisfy everyone. Some songs are targeted towards younger people, while some songs are for people who have grown up on that rich soul music."

A song that is likely to span generational preferences is the penultimate track on his EP, *Something Beautiful*, which was recorded in one take - "I knew we had given

birth to something special," he says.

Banks' journey as an independent artist saw his first release supported by his A&R, BBC 1Xtra Breakfast Show host Twin B and management team which also looks after *Wretch 32*, *George The Poet* and artist *Funny Tummy*.

And he doesn't view being signed to a major label as key to success in his career, or feel pressure to take offers that have been propositioned. "People always say 'the more you know the more powerful your mind is' but I think the less you know, the more you allow your mind to run wild not giving yourself limitations."



"Being independent has allowed my mind to be free."

With the recording of his first LP "70 per cent finished" and on course to be released in early 2014, the Birmingham-born singer is readying himself for a sold out headline live date at St. Pancras Old Church April 14.

Banks says that *The Monologue* EP is a benchmark as he continues

## ESSENTIAL INFO

### RELEASES

**Out now:** *The Monologue* EP  
**Singles:** *Worthy / Kids On The Corner*

**LABEL** Renowned Records

**MANAGEMENT** Zeon Richard, Renowned Richard Antwi, Levels

### LIVE

Currently on tour with Emeli Sandé  
**April 15** First sold out headline show, St Pancras Old Church

to develop his sound and solidify his position as a recommended and respected artist: "What keeps me going is the happiness music brings to me as an individual. It's priceless."

## HE SAID / SHE SAID



Intelli-dance music maker James Blake appears to suggest that he cares little for how consumers access his new album, as he tells *The Guardian* that the LP's pre-orders are "hideous".

“ My label is hoping that on 8 April you'll do the right thing and click the 'Buy' button. You should see what they're doing online just to get people to look at the 'Buy' button. I'm starting not to care, to be honest. Things are changing. The ship isn't just going down. There are people trapped inside, bashing on the windows trying to get out. ”

## TAKE A BOW TEAM BASTILLE



**THE LOWDOWN**  
Album: *Bad Blood*  
Highest chart position: No.1

**Label:** Virgin EMI

**President:** Ted Cockle

**A&R:** Nick Burgess

**Manager:** Polly Comber, Black Fox Management

**Marketing:** Ian Carew  
**Digital:** Luke Ferrar

**National press:** Janet Choudry

**Online press:** La Digit

**National radio:** Tina Skinner & Dave Rajan

**Regional radio:** Jason Bailey & Martin Finn

**TV:** Vic Sindermann

## MUST-SEE MUSIC TICKETING INFORMATION

HITWISE Primary Ticketing Chart		
POS	PREV	EVENT
1	1	The Big Reunion
2	NEW	Rolling Stones
3	2	One Direction
4	5	Michael Bublé
5	7	Meatloaf
6	8	Fleetwood Mac
7	4	V Festival
8	3	Beyoncé
9	10	Bruno Mars
10	9	Depeché Mode
11	6	Stereophonics
12	11	Bastille
13	NEW	T4 on the Beach
14	17	Emeli Sande
15	12	Olly Murs
16	NEW	Michael Ball
17	13	Pink
18	NEW	Andre Rieu
19	NEW	Caro Emerald
20	15	Robbie Williams

## LATEST SECONDARY TICKETING PRICES



**BON JOVI**  
Barclaycard Presents British Summer Time, Hyde Park Friday, July 5

<b>FACE VALUE</b>	£65.00
<b>SEATWAVE</b>	£86.50 - £759.00
<b>VIAGOGO</b>	£88.00 - £845.00
<b>STUBHUB</b>	£97.76 - £196.00



**THE ROLLING STONES**  
Barclaycard Presents British Summer Time, Hyde Park Friday, July 6

<b>FACE VALUE</b>	£95.00
<b>SEATWAVE</b>	£182.50 - £8,480.52
<b>VIAGOGO</b>	£155.80 - £12,701
<b>STUBHUB</b>	£ 207.00 - £919.00

## HALL & NOTES

### THE BEST LIVE VENUES IN THE UK

#### EAST VILLAGE ARTS CLUB LIVERPOOL

90 Seel Street  
Liverpool  
L1 4BH  
t 0844 847 2474  
w [mamacolive.com/evartsclub/](http://mamacolive.com/evartsclub/)  
**Bands contact**  
[evartsclub\\_venuehire@mamaco.com](mailto:evartsclub_venuehire@mamaco.com)

### Coming up

21/4 Kate Nash and Guests	10/5 The Fall
The Tuts	14/5 CSS
22/4 Little Comets	21/5 Ghostpoet
24/4 Frank Hamilton	24/5 Stephan Langstaff
26/4 Big Daddy Kane	24/5 Widowspeak (USA)
27/4 Mystery Jets	28/5 Jackie D Williams
6/5 Live Fast Tour: Amplify	3/6 Lewis Watson
Dot, Vince Kidd, KLiQ, Esco and Williams	13/6 Fresh & Onlys (USA)
	28/11 Crystal Fighters

Capacity  
1300

**THE BIG INTERVIEW** ALAN MCGEE**THE CREATIONIST, EVOLVED**

Alan McGee, the most outspoken record executive of the '90s has been quiet of late, but that could be about to change, with a book, a film and, most intriguingly, a new label all in the pipeline. Here are his opening salvos: a biff, a bang, and at least a couple of pows

**LABELS**

■ BY DAVE ROBERTS

It's impossible to interview Alan McGee. That's not to say he's a difficult interviewee, far from it; he's as garrulous, interesting, swears and mischievous as you'd hope.

It's just that, once he gets going, the idea of having a set list of questions that you run through in a predetermined order soon becomes a ridiculous notion. McGee doesn't do order.

Instead he happily, insightfully and entertainingly talks about his first single, his new label, Aleister Crowley, One Direction, drugs, booze, Bowie, Noel, Liam, suicide (lower case 's') Sony and much, much more.

In a nod to the man's inspiring disregard for convention, let's start at the end, talking about what he'll be doing this year and beyond.

At the time *Music Week* speaks to McGee, he has four major projects on the go: his autobiography (hopefully out by the end of the year); producing a film, *Kubricks*, directed by Dean Cavanagh (again, slated for late 2013); curating a festival, *Tokyo Rocks*; oh, and launching a new record label, 1123 (that's 'eleven, twenty-three').

Since then, of course, *Tokyo Rocks* has been cancelled due to "management problems".

Nevertheless, despite this gap in the schedule, the notion that he's 'retired' would seem wide of the mark. For a start, retired from what? Being Alan McGee? Because that's essentially what he does.

He self-deprecatingly says that music finds him, that he'll walk into a club and see a band that's going to be huge playing their third ever gig and it's 'a fluke'.

He's wrong, of course, the lucky party in that hypothetical story is the band. Because they weren't on their way to Madison Square Garden, they were playing their third ever gig, and they may only have played three more. And then they, this imagined bunch of chancers, were fortunate enough to become part of the weird and wonderful Alan McGee story...

It starts in Glasgow, in the early 70s. The record that first hit him viscerally was *Get It On* by T-Rex in 1971, "but I properly fell in love with the whole concept of rock n roll, or whatever you want to call it, with *Ziggy Stardust*."

"I was 12 or 13, in the second year of Kings Park in Glasgow and, unbelievably, we had a record player in our common room, and somebody put on the first side of *Ziggy Stardust* and I thought, Fucking hell, amazing, what the fuck is this? That was it. I never looked back.

"He was so ahead of his time, Bowie, he knew where society was going and could see a totalitarian future. Ultimately we're heading towards trans-humanism, with everybody chipped and tracked. And I think Bowie, unbelievably, foresaw loads of that. If you re-read the lyrics to something like

Quicksand you can see he was so ahead of his time.

"The other person who was ahead of his time, who I've only got into in the last five or 10 years is Aleister Crowley and the whole Age of Aquarius thing. He was calling that in 1904. That's where we're heading and he called it over 100 years ago. I'd put Crowley up there with Nietzsche, I think he's that much of a genius. People like Bowie and Crowley, they're mystics really.

"I think that's why I quit the music business, because of people like that. When you were dealing with the bean-counters that run the industry, and you've made enough money that actually you don't have to deal with them, and you can just go home, read Crowley and listen to Bowie, why would you want to fucking stay involved?

"The people in the music industry were boring the fucking shit out of me to be honest. Not because I'm that great, but because they're that fucking boring. The people in the music industry are in a constant state of terror, which is the least creative way of living your life. They're just so scared of losing their fucking miserable, shite job."

And so, with our coffees still too hot to sip, McGee has already zipped from buying his first single to quitting the music business via the (magick) roundabout route of 'the wickedest man in the world'.

A list of questions about international distribution deals and digital rights management is crumpled up as quietly and surreptitiously as possible and a much more interesting hour awaits.

With rock 'n' roll in his bloodstream thanks to Bolan and Bowie, McGee set out, of course, to be in a band, with his mates, that would conquer the world. What else is there, right? He finds the idea that his heroes could have inspired him to do something as insipid as launch a record label or manage a band laughable.

"I actually hated managers and I hated record labels. I hated them. If you'd said to me at 18 that in my mid-30s I'd be running the biggest indie label in the world and have the biggest band in the world, I would never have seen that coming, because at that point I hated the music business.

"I had my first taste of it at 17 in a band with Andrew Innes [later of Primal Scream] called NewSpeak. We sent a demo to every record company out there, and nobody replied. I think maybe that bred contempt [laughs]. I knew they were a bunch of cunts before I even started.

"Actually, that's harsh, if I feel anything for these people it's probably pity because they have to deal with each other's misery. Fucking hell, I bet Harley Street gets good business from these guys, it's an entire industry suffering from clinical depression."

After NewSpeak came The Laughing Apple (again with Innes) and it was this last shot at 'stardom' that ultimately led to McGee joining the ranks of the hated execs.

"We didn't even try and get a deal, we decided to put our own record out, because everyone was doing that. And, Andrew being Andrew, I was the one who had to suss out how to do it.

"What I didn't understand was that I was learning how to be a record company. I thought I was just putting my own band's single out, but I was learning the process. I got us some media coverage, mastered and pressed the records, got the sleeves printed, picked them up at Euston station, put them

in plastic bags, did a distribution deal with Rough Trade, got them in the shops. I did all that. And bizarrely that's called running a record label. That was the beginning of Creation, I just didn't know."

The accidental-label really took off when it released *Upside Down*, the first single by the Jesus & Mary Chain, a band McGee also managed.

He claims not to have courted the chaos and controversy that marked their rapid rise, but if pressed he would probably confess to being one step ahead of it, thinking and moving fast and smart to make sure he controlled the perception of events, even if he didn't trigger them in the first place.

The success of the Mary Chain led to McGee's first brush with the majors when they signed to Warner's faux indie label, Blanco Y Negro, run by Geoff Travis.

"Geoff was blagging everyone that he was King Indie, but he was basically a Warners A&R guy, and there's no disgrace in that, it is what it is. I think Geoff was embarrassed to call himself what he was: a Warners A&R guy working at Blanco Y Negro.

"That's not a criticism, he was a good guy and we signed to Geoff because he obviously liked music and wasn't someone who would say 'You're not on the radio, fuck off'."

**"The people in the music industry were boring the fucking shit out of me. Being in a constant state of terror is the least creative way of living your life"**

ALAN MCGEE

McGee laughs at the notion that signing to a major might have presented an ethical dilemma for him. "I had no problem at all with it. I was on an Enterprise Allowance Scheme for £40 a week, I had nothing in the bank."

The problem, and the reason why the relationship didn't last, had nothing to do with principles. "Warners were shit, that's what pushed me back to the indie thing. If Warners had been great, we'd have stayed with them, but the people they had in cars were only interested in selling vast quantities of Madonna records so they'd get their Christmas bonuses for their kids, which is fair enough. We were a pain in the arse for them.

"I was indie because it worked, not because I believed in it. Maybe Bobby and all the others believed in it, but I didn't, it was just what worked, nothing more significant than that."

What followed was the first golden age of Creation, featuring bands such as Primal Scream, House of Love, Felt, My Bloody Valentine, Ride and Teenage Fanclub.

And it lead, as has been well documented, to near bankruptcy. "We had an amazing meeting at Creation in 1991, when we were the hippest label in the world, and Dick told me that we owed £200K, but he'd missed out a one and a decimal point, so we actually owed £1.2m. We were fucked, and we had to do a deal.

"But it was very late in the day at that point and I didn't know if there was a deal to be done. Anyway, we managed to keep everybody at bay and, unbelievably, we did a deal, with Sony, that got us out of the fucking hole.

"We'd never have done that deal unless we had

to because we thought they were going to fuck us up and ruin the label. But Paul Russell is just a complete dude, we did the deal with him because we liked him – well, mainly because we were going bankrupt, but also because we liked him."

At this point the conversation takes an interesting turn. It's taken a few already, of course, but they were flits and darts. This is different. This is sharp. Basically, McGee reflects long and hard on the pivotal point in his life and considers the possibility that, had things not worked out, he may well have ended it.

"It's so weird, I genuinely don't know what I'd have done if we'd gone bankrupt. I don't know what I'd have done with my life. I wouldn't have tried again. I don't know what I'd have done. We had nothing. We owed a load of money. I might be over-dramatising, but I honestly don't know if I'd have carried on – with life I mean; I just don't know.

"I know me quite well and if I'd failed at that point... it just wasn't an option, because I didn't have any other options. I wasn't going back to normal life, so I'd have probably ended up homeless, taken too many drugs and died. I don't know.

"It was right on the edge. If I don't pull this deal off and move forward, do I even carry on being me? I don't know if there'd have been any point. I don't think there'd have been anything to carry on for. My mum had died and that had affected me, of course, I wasn't in a stable relationship and yeah, if I'd failed then, I don't think I'd have carried on."

None of this is delivered sentimentally, or dramatically. Not especially, anyway. You get the feeling he would have the same tone discussing Jazz Butcher B-sides, but it is powerful stuff – and an indication of McGee's (altered) mental state during this time.

Thankfully, the deal was done, debts were paid and the discovery of Oasis ushered in a second golden age.

His first glimpse of them at King Tut's Wah Wah Hut in Glasgow is the stuff of legend. He says what first appealed to him that night was "Noel's guitar playing and just good songs, to be honest. Liam was pretty understated at that point. He was confrontational to a certain extent, but he wasn't the Liam we got to know; he wasn't prowling."

McGee also insists that the rest of the industry had pretty much passed on them by then: "There was an In The City thing in 1992 and they played on a bill there, but they had a hooligan moment, toys were thrown out of prams, and they fucked it up. They didn't have a clue what to do next. They say they didn't send tapes out and you can go along with that story if you want, but I think they probably did. They probably sent one to us."

He believes that the reason the band's audience expanded some way beyond the 12 people in King Tut's that night ("including my sister and a Japanese tourist") has its roots in punk ideology (and competence levels).

"They were the audience. The people that came to see them might not have had Noel's songwriting talent or Liam's vocal talent, but anybody can be Bonehead. At Earl's Court there were probably 5,000 people in the crowd that could have played guitar as well as Bonehead. Probably any of them could have been Guigsy. They were the audience, the audience was them.

"And that's what made them irreplaceable,

# THE BIG INTERVIEW ALAN MCGEE



because they were never really the same after they left. They became a really good version of the band they used to be, but they weren't that band.

"Bonehead was a thrashy punk guitarist, with Guigsy blagging it on bass, and they never replaced that. With Alan White, they got in a great drummer, but at the start, Tony McCarroll was a punk drummer."

Whatever Oasis' appeal was, it struck a chord (or two, certainly no more than three according to McGee's theory) with tens of millions of people. They became the biggest band in Britain, played Knebworth, beat Blur in the battle of Britpop (despite losing the opening skirmish), fought and snorted their way around the world and across the tabloids, made a couple of great albums and lots more great singles and then inevitably imploded.

McGee thinks they will return. "I would be sort of shocked, long term, if they don't resolve it. They're brothers, d'ya know what I mean? Me and my sister Laura have had terrible fights, but we're as tight as anything. If we can do it, I don't see why they can't."

You get the feeling he's not that bothered one way or the other, though. McGee's passion for music (certainly the music industry) may not have died in the late 90s, but it suffered some pretty nasty injuries and will never be the same.

The remaining shares in Creation were sold to Sony in 2000, after which McGee then launched a new label, Poptones, which enjoyed some success with The Hives. There were various other ventures, including the Death Disco club nights and a brief spell as manager of The Libertines.

Generally though, the noughties saw McGee retreat from the music business – or it would have done, if the word retreat wasn't a complete anathema to his basic principles.

It's truer to say he pushed it away. He distanced himself from it. He was, as he pointed out at the top of the interview, "fucking bored to death with it". Again, he summons up one of his heroes: "It's dead simple: what fucks people up? Other people. Aleister Crowley said 'Find an island and fortify it'. That's what I did. I went away, I went away from people and things I didn't need to deal with."

"I'm really private, I live in Wales, we've got 11 acres, I've got no neighbours, I've got one mate in the entire country and that was an accident. I don't seek other people's attention, affection or company."



**ABOVE**  
**Creation kids:** Oasis and My Bloody Valentine were both signed to McGee's Creation Records

**ABOVE**  
**Debut release:** The Laughing Apple was McGee's first project and the springboard for Creation in the 80s

"I've got loads of friends in London and I'm in town all the time, I just never tell anyone when I'm coming. And if you don't hear from me, it's probably because I don't like you. There's a clue."

McGee laughs when he says this. He probably means it, some of it, but he's also great company. People like him and, when he allows himself, he probably quite likes people. Some people.

Artists, projects, chancers and crazies gravitate towards him. He may have tired of The Business, but you just know that he can and will still be hooked by a chord, or a voice, or an idea. He wants to come across as the grumpy old man of the valleys, but he's still at least partly a world citizen capable of being sparked into action.

So it was when he, reluctantly, met Japanese



**"If I do a record label it's because I want to. I don't have an ambition to take out Simon Cowell. I just have an ambition to never meet Simon Cowell"** ALAN MCGEE

promoter Takashi Yano. "Takashi's like Seymour Stein, he just won't go away", says McGee, laughing again, and making clear his affection for both men.

"Tony English, who's my lawyer and also a great friend, said come and meet this guy who's over in London. I said, Do I have to? Anyway, I came to meet him and I thought he was a nice guy, but basically mental, so I fucked off back to Wales.

"Then he got in touch and said can I get him Primal Scream for Tokyo Rocks, and I put him in touch with Bobby's manager, thought that might be that, but no, he asks if I'll come and DJ at his festival for half an hour. I really didn't want to go, so my plan was to ask for a really stupid fee, at which point he'll tell me to fuck off.

"I ask for it, a silly amount, for 30 minutes work, maybe seven or eight records... and he only fucking goes and says yes. At which point I had to go.

"So I went, did this gig, and he won me over,

because he's a good guy. He was watching the Scream doing Higher Than The Sun and he was crying. I thought, You really are fucking mental, and we became friends.

"He came to London, we hung out and started to plan this year's Tokyo Rocks. He got My Bloody Valentine, I got Blur, we both agreed on the Scream. We went after the Stone Roses, but that didn't happen.

"The next thing he says is, Let's do a label. We talked and talked and now it looks like it's actually going to happen."

So far, the project is short on detail. McGee hopes some releases will come this side of Christmas. He wants to work with some established and some brand new artists. Takashi wanted to call it Creation but he didn't ("There's no point, because we'll never find another Oasis"). Instead it will be called 1123 (the two numbers are powerful in Crowley's world of magick).

He hopes it will be entirely independent rather than a joint venture with a major. So Sony, owner of the Creation label and longtime partner of McGee's won't be involved? "Nah, I hope not."

Interestingly, there is also very little hyperbole. "Everybody wants me to say something dramatic about my plans and what the label will stand for and where it will fit in the modern music business, but dude, I'm just gonna put some records out and you're either going to like them or you're not.

"What I will say is that there's some really good stuff about. 20 years ago you only had to have a smidgeon of talent to get a deal. Now you have to have everything going on just to get people even vaguely interested, but that's fine; the bar's higher. There's more talent out there but no one's signing it. They come to showcases, they say they're interested, but nobody's signing anyone. They're scared of losing their jobs, I suppose.

"I'm in a lucky position because if I do a record label it's because I want to. You say I don't seem driven and it's probably true, it's not like I have an ambition to take out Simon Cowell. I just have an ambition to never meet Simon Cowell."

Shame. Most people would be fascinated to witness the most famous record exec of the '90s and the most famous record exec of the moment crossing swords. But then you also get the feeling they might just like each other. Which would annoy both of them, and the watching world, intensely.

McGee certainly has no problem with one of Cowell's greatest gifts to the world, One Direction.





**ABOVE** The Jesus and Mary Chain: McGee both signed and managed the revered Scottish rock band

"I'm going to see them soon actually, because my daughter's a huge fan. And I don't dislike them. They're my daughter's Beatles. I've seen them before and I went thinking it was going to be terrible, but I came away understanding why they're big.

"It's not for me, obviously, but I get it; I understand why, if you're 11, you'd be crazy for Harry Styles. And I'm lucky because I have a relationship with them, I signed Oasis to Richard [Griffiths, 1D manager and formerly head of Epic Records in the States], so I'm alright for merch..."

And so there's McGee, with a Harry Styles doll, not sticking pins in it, but holding it for his daughter while she gets as crazy for One Direction as he did at the same age for T-Rex.

What does it all mean? According to McGee, nothing. The man who helped break the Mary Chain by calling their shambolic gigs "truly art as terrorism" is now playing things down.

He's going to release a few records, so what? Well, punters and pundits might respond, he just happens to have released some of the best, most influential and downright successful records of the last 20 years, and therefore what he does next could be worth listening to.

McGee knows this is true. He knows people are watching and waiting. He likes playing with their expectations and their preconceptions – and then pretending that he would have neither the nous nor the inclination to do anything quite so artful.

He also knows it will be a miracle if any of the new acts he champions go on to have anything like the impact made by as many as a dozen of the previous bands and artists he's previously either released or managed. And so dampening down expectations is an entirely sensible tactic.

But that won't stop the press and public clamouring for 1123's first release, scrutinizing its roster and hoping for another Next Big Thing. The first single will be reported as being 'on Alan McGee's new label'. It just will. And so will the next half dozen, at least.

McGee might not crave or welcome this. He may not want or expect to find another band that will change his and millions of teenagers' lives ever again. He may, in fact, be happier, in Wales, surrounded by nothing and no one.

But even there, when he digs out the oldies, plays Get It On and hears that opening riff, you can bet something still stirs.

#### **'IT WAS ALWAYS ALL ABOUT MAKING WEDGE'**

It's widely known that McGee's original ambitions in music were on stage rather than behind a desk. He was in a band (with Andrew Innes, later of Primal Scream) called The Laughing Apple, but eventually, as he says, "I realised I simply wasn't good enough".

**Would you swap it all to have fulfilled your original ambition of having success as an artist?**

Nah, I'd rather have my seven houses.

**Really?**

It's true! Once I got into music I lost all romanticism about it. It was always all about making wedge.

**People would be surprised to hear you say that.**

I don't give a fuck, it's true. All I wanted was to become a millionaire, I just didn't know quite how many millions I would make.

**But the A&R choices you made weren't inspired by commercial thinking, were they?**

No, they were inspired by drugs. No, honestly, it was about the wedge. It started off being about money, then it was about drugs, then it was about money again.

#### **'I'VE NEVER BELIEVED IN THE INDIE THING'**

Whoever's the coolest dude you can bear to deal with, and who understands what you've got to do to achieve the biggest amount of sales, sign to them. If it's a major, so what, sign to them.

I've never believed in the indie thing anyway, I think it's bullshit. I never ever said I was an indie guy. It was easier to do it indie because it suited me personally, and I sold, through an indie system, through Vital, four million copies of Morning Glory in this country alone.

Everybody goes, Oh you sold out to Sony. Yeah, internationally we sold the rights to Sony, but in Britain Oasis always, while I was at Creation, and even when we were part-owned by Sony, always went through Vital, which was fucking independent. So in the 90s we basically saved indie. Which everybody in the music industry chooses to fucking forget.

#### **'I ENJOY THE PROPERTY BUSINESS MORE THAN THE MUSIC BUSINESS'**

**Which part of your working life have you enjoyed most?** [Long pause] I've enjoyed the last 10 years the most, not being in the music business, but buying and selling property.

**More than running Creation,?**

Yeah, if I'm being honest. There's more money in it.

**Which bit of your working life did you enjoy the least?**

Probably managing the Mary Chain.

**Really? Why?**

It was painful.

**What made it painful?**

They were so miserable. They made me believe all rock n roll bands were miserable, that that was their default setting, and then I met the Primals and thought, Oh, right, it can actually be fun. They were just miserable. I loved them, but it was horrible.

#### **'LEE MAVERS WASN'T MAD, HE WAS RIGHT'**

**Who's the favourite artist that you've worked with?**

Primal Scream.



**And who's the best artist you've not worked with – realistically, i.e. in the timeframe and orbit of your career?**

The La's (pictured) and the Stone Roses. I only just recently heard the demos for the La's album and I realised after 20 years, Lee Mavericks wasn't mad, he was right: the demos are better than the records. The man, unfortunately for him, was bloody right.

You could make an analogy with My Bloody Valentine, I had no idea where that record was going but I did at least let Kevin go with it and release it.

**So maybe if you had worked with The La's it would have saved Lee Mavericks an awful lot of mental anguish...**

They may even have stayed together and made loads more albums because I'd have let him release the first record exactly as he'd wanted.

**How come you didn't work with either of them?**

The La's, fuck knows how I didn't know about them. The Stone Roses was because it was such a Manc thing. I think Geoff Travis was in for them, but he was the only one outside Manchester who knew what was going on.

#### **'A BLIZZARD OF COCAINE, ECSTASY, SPEED, THE ODD DABBLE WITH HEROIN...'**

After the Sony deal, the drug addiction got worse. It went from about a gram a day to about seven grammes a day.

And in the middle of that blizzard of cocaine, ecstasy, speed and the odd dabble with heroin, I found Oasis, and we carried on into the abyss.

One night with Oasis, the next night with Primal Scream, we sailed that ship right into the abyss. Except they were new recruits whereas I'd been doing it heavily for about six years, including acid from about 1987.

I was fucking myself up, never sleeping and it was taking its toll on me. I've been 19 years sober now, apart from a two year relapse on booze between 2002 and 2004.

It's undignified being a twat. I don't miss anything about drink and drugs.

**Were you disappointed by the reaction of some of your friends when you gave up drugs? They seemed to view it as some sort of weakness on your part.**

At the time I was annoyed by people like the Primals because I was just written out of their lives. It was like I'd let down the football team. It wasn't anybody's fault; they were drug addicts and I wasn't anymore, simple as that. And anyway, they went through it four or five years ago when they cleaned up and me and Bobby are fine again.

#### **'I LIKE ROB DICKINS'**

Can I just say on the record, I like Rob Dickins. He's a much-maligned character but if the world was full of Rob Dickinses, the industry would be in a pretty good shape, because he actually likes music.

Fuck me, some of the bean counters I've had to deal with, give me Rob Dickins every time.

# BUSINESS ANALYSIS Q1 UK RECORD SALES

## EDITORIAL

### Q1 looking hunky dory as David Bowie returns



David Bowie back with a new album, vinyl sales accelerating and HMV experiencing an upturn in demand – it was worth checking in Q1 what year it actually was.

PJ & Duncan hitting No 1 as the quarter ended only further added to the date confusion as some of the assumptions about how the UK's recorded music market was behaving shot straight out of the window.

For starters, weren't album sales now destined to suffer continuing double-digit declines, while CD is so dead in the water that 20% or more annual drops are forever the norm? As for HMV, we had all long assumed the only sales trend there was towards the floor.

But against these suppositions a whole heap of surprises occurred in Q1 and they did not just include Bowie returning unannounced with his first new album since the capture of Saddam Hussein and iTunes' UK launch.

**"Particularly heartening is the market gains discussed are based on figures not including streaming"**

HMV's fall into administration during the quarter was a far easier call, but less predictable surely was the response it provoked among the public, leading to a rush through the old retailer's doors in a way that has not happened in a first quarter in ages. This in turn helped to give an unexpected lift to physical music sales and sharply slow down CD's decline from 25.4% a year ago to just 7.2%.

Add in a 17.8% increase in digital and incredibly the albums market actually headed back up in Q1. OK, it was only a 1.4% rise, but when you compare that to the 14.7% drop that happened 12 months ago it feels like some kind of victory.

As for HMV, its sudden trading uplift may only be temporary and many of the stores generating those extra sales or gone or going anyway, but one characteristic of Q1's figures that definitely will have a lasting impact is that for the first time the drop in CD unit sales was cancelled out by the rise in digital album numbers. The industry had been waiting for this to happen for a very long time and it finally did in the quarter, perhaps – only perhaps mind –signifying the albums market has bottomed out and reached a turning point.

There are two indisputable trends going on – the recoveries of both the vinyl and compilations markets as these have been happening now for a number of quarters. It was thanks to the improving compilation numbers that Q1's overall album sales rose as the artist albums total dipped slightly, while Q1 vinyl figures were at their highest level since 2002, the year before the release of Bowie's last album prior to *The Next Day*.

Particularly heartening is the market gains discussed here are based on figures that do not include any data from streaming, the fastest-growing part of the recorded music pie. Factor in stats from there and the rises we are talking about would be a lot higher. It all suggests, while caution is advised, a bit of optimism for 2013 would not go amiss.

Paul Williams,  
Head of Business Analysis

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



#### EXECUTIVE SUMMARY

- UK album sales up 1.4% in Q1 to 23.3 million as singles up 3.9%
- Artist album sales dip 0.7% to 18.2 million but compilations up 11.8% to 4.4 million
- Digital albums sales grow by further 17.8% as rate of CD decline slows to 7.2%
- Vinyl hits highest Q1 level since 2002 with sales up 77.3% to 133,830 units
- Emeli Sande's *Our Version Of Events* top albums seller and Macklemore & Ryan Lewis's *Thrift Shop* leads singles

#### SALES STATISTICS Q1 2013

Source: Official Charts Company

SALES PERIOD	SINGLES	TOTAL ALBUMS	ARTIST ALBUMS	COMPILATIONS	'UNMATCHED'
Q2 2013	48,501,444	23,334,164	18,241,267	4,406,760	686,137
Q2 2012	46,661,630	23,018,807	18,367,070	3,941,207	710,531
TREND	+	+	-	+	-
% CHANGE	+3.9%	+1.4%	-0.7%	+11.8%	N/A

	CD ALBUMS	DIGITAL ALBUMS	VINYL ALBUMS	OTHER
Q2 2013	14,214,039	8,972,449	133,830	13,844
Q2 2012	15,318,632	7,615,583	75,500	14,087
TREND	-	+	+	-
% CHANGE	-7.2%	+17.8%	+77.3%	-1.7%

# DIGITAL TIPPING POINT LOOMS

Latest record sales figures show milestone for downloads in UK market

## ALBUM SALES

BY PAUL WILLIAMS

A significant landmark was finally reached in Q1 as rising digital albums sales cancelled out the latest decline in the CD market. With nearly an extra 1.4 million albums being legally downloaded in the quarter from a year ago compared to CD's numbers dropping by 1.1 million units, the overall UK albums market bucked recent trends to head northwards again.

The rise was only 1.4%, hardly earth shattering, but it added up to quite a result given in the equivalent period in 2012 the sector had plummeted by 14.7% and across the whole of the year had fallen by 11.2%. This turnaround to send total album sales in the quarter up to 23.3 million units was built on a number of factors but key was another robust (17.8%) expansion of the digital market and a sharp slowing down in CD sales, according to Official Charts Company/BPI data.

In the first three months of 2012 the CD market instantly reduced in size by 25.4% - partly because it had to compete with Adele's numbers a year earlier - but the year-on-year drop was just 7.2% during this year's opening quarter.

"With caution, it's an encouraging start to the year," says BPI chairman Tony Wadsworth who observes these positive figures do not include any input from streaming - "the fastest growing part of the market". "There are obviously new releases out there people want to buy," he adds. "People are discovering the digital market place and physical CD sales are not falling at the rate people feared they would do."

His positive assessment is shared by Warner Music UK CEO Christian Tattersfield who says: "This improvement in album sales is due to a range of factors. Most importantly, there were more hit records in the market than during the same period last year and, at the same time, new digital services continued to gain traction against the backdrop of the stabilisation of physical sales. Of course, a single quarter shouldn't be taken as an indication of long-term performance, and we've still got plenty of work

to do, but nevertheless these are encouraging signs."

Why CD sales held up better in Q1 than they had in recent times might partly be explained by the impact of, firstly, HMV launching a Blue Cross sale in January with heavily-discounted prices and then just days later being placed into administration. In the midst of all this in one week in January, for example, overall album sales were 9.6% higher compared to the corresponding week in 2012 as the CD market grew by 62.9% week-on-week.

"The demise of HMV has given everybody a kick up the pants in a sense if you don't use it you'll lose it and they've had some very attractive offers," says Entertainment Retailers Association (ERA) chairman Paul Quirk who is also buoyed by Blockbuster and WH Smith deciding to start stocking music on the high street.

"They are not making those decisions without statistics that show music sells and there's demand for it," adds Quirk who also reports the opening of a handful of indie stores in just the last month and some retailers who previously quit the high street thinking of returning.

RCA general manager Ricardo Fernandez also acknowledges the uplift in public support for HMV, but notes widening ways of accessing music means store closures no longer have the same negative effect on the industry as they once did.

"So many people now have tablets and smartphones. When you lose a retailer now people have access to music at their fingertips," he says, predicting digital will account for 50% plus of album sales by the end of the year.

Although occurring in such an unwelcoming retail environment, the HMV-fuelled CD slowdown meant the digital albums market could finally grow fast enough to make up for - and outdo - the drop in physical sales. In the quarter just gone nearly 9 million digital albums were sold, compared to 7.6 million during Q1 2012, and they made up 38.5% of all album sales. This was up from 33.1% during the first period of 2012.

The BPI's Wadsworth notes that, while digital is the growing part of the market and the industry's future, CD is still a huge part of the business.

"There's a misconception because so much focus is on driving the digital market by implication we're trying to kill the CD market whereas, of course, all the music companies and record labels want to do is to maximise music sales," he says.

As it was, physical sales were still responsible for 61.5% of the market and for many of the biggest sellers CD remained by far the main sales driver.

Among them Virgin Records' Emeli Sande debut *Our Version Of Events* finished as the period's top artist albums seller with another 385,282 copies sold, more than 70% on CD, while CD had a similar share of the 343,573 Q1 sales of Polydor's Les Miserables cast recording in second

## COMPILATIONS: NOW! IT'S TIME TO SHINE

The timing of the latest Now! compilation played a big part in total Q1 album sales figures rising year-on-year.

EMI TV/UMTV's first 2013 release in the series, *Now! 84*, came out during the final week of the quarter, compared to last year's initial *Now!* offering not arriving until the beginning of the second quarter. This meant Q1 figures for this year included 262,022 sales from the new *Now!* album, while in 2012 first-week sales (255,337) for the equivalent *Now!* compilation went instead towards Q2's statistics.

While the albums market rose in total this past quarter by 1.4%, without *Now! 84*'s first-week sales the increase would only have been 0.2% or 53,335 extra sales. Equally, the 11.8% rise for compilations sales would have dropped to 5.2%, although that would still have been the fifth consecutive quarter in which the market had risen.

Key to the compilations revival has been the rapid growth of digital. As with the artist albums market, digital is claiming ever higher shares of the compilations business, but download sales here are now growing at a much faster rate than with artist releases. While artist albums rose 16.0% digitally in Q1 compared to exactly 12 months before, download compilations sales accelerated by 44.1% or nearly 430,000 more units sold. It meant digital made up 31.8% of the compilations market in the quarter, compared to 24.7% the year before, while download's share of artist albums rose from 32.3% to 37.7%.

EMI catalogue and commercial marketing co senior vice president Steve Pritchard, whose division handles the *Now!* releases, says there is a "massive digital element" in the growth of compilations, helped by a widening mix of download buyers. "We've got more consumers who are impulse shoppers on iTunes now, whereas initially it was early adopters and more active music fans. There's a broader range now," he says.

The compilations market may also be benefiting from a less-dynamic artist albums release schedule, according to Pritchard. "Whenever we've done market research there's clearly a different consumer for compilations and compilations tend to suffer when there's a really strong artist release schedule and a lot of TV-driven artist projects," he suggests.

### TOP 10 COMPILATIONS Q1 2013

POS	TITLE / LABEL	Source: Official Charts Company
1	NOW THAT'S THAT I CALL MUSIC 84	EMI TV/UMTV
2	THE TREVOR NELSON COLLECTION	Sony
3	NOW THAT'S WHAT I CALL MUSIC 83	EMI TV/UMTV
4	ANTHEMS - 90S	Ministry Of Sound
5	BRIT AWARDS 2013	UMTV
6	DREAMBOATS 7 PETTICOATS - DREAM LOVERS	EMI TV/UMTV
7	BBC RADIO 1'S LIVE LOUNGE 2012	Sony/UMTV/Rhino
8	POP PARTY 10	Rhino/UMTV
9	CALL THE MIDWIFE - THE ALBUM	DMGTV
10	ANTHEMS - HIP HOP 2	Ministry of Sound/Sony

### TOP 10 ARTIST ALBUMS Q1 2013

POS	ARTIST/TITLE / LABEL	Source: Official Charts Company
1	EMELI SANDE <i>Our Version Of Events</i>	Virgin
2	MOTION PICTURE CAST RECORDING <i>Les Miserables</i>	Polydor
3	JAKE BUGG <i>Jake Bugg</i>	Mercury
4	BRUNO MARS <i>Unorthodox Jukebox</i>	Atlantic
5	CALVIN HARRIS <i>18 Months</i>	Columbia
6	MUMFORD & SONS <i>Babel</i>	Gentlemen Of The Road/Island
7	JUSTIN TIMBERLAKE <i>The 20/20 Experience</i>	RCA
8	DAVID BOWIE <i>The Next Day</i>	RCA
9	BIFFY CLYRO <i>Opposites</i>	14th Floor
10	RIHANNA <i>Unapologetic</i>	Def Jam

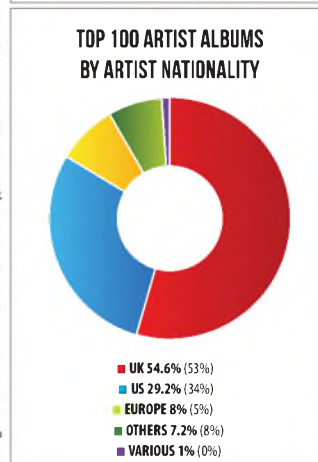
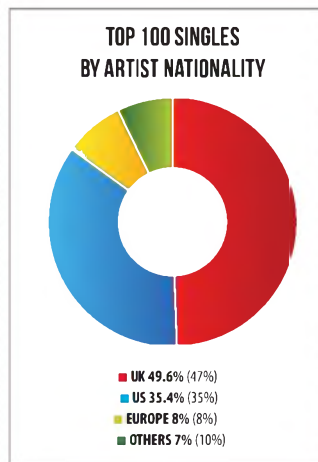
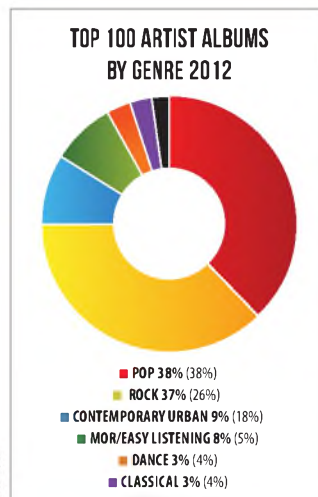
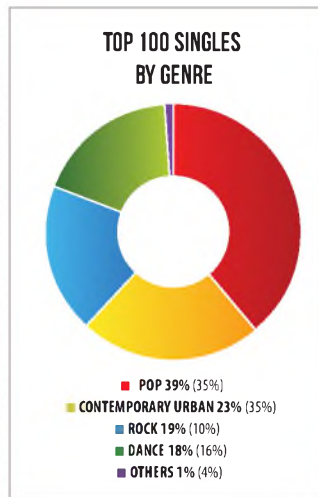
# BUSINESS ANALYSIS Q1 UK RECORD SALES



place. However, in other instances digital's contribution was far more dramatic.

Among them Bastille's *Bad Blood*, which with *Our Version Of Events* gave Universal two Q1 No 1 albums with its recent Virgin Records purchase, achieved 63.6% of its sales digitally as it finished as the period's 12th top artist seller. The Columbia-handled *Long Live A\$AP* by US rapper A\$AP was the 77th top artist seller overall in the quarter, but on digital-only sales finished 37th after 72.7% of its sales were downloads.

Vastly-improving download sales and better fortunes for the CD were not enough to prevent artist album sales dropping again, but the fall was only 0.7% with 18.2 million units sold. In the first quarter of 2012 the year-on-year drop had been



All figures in brackets in these charts refer to Q1 2011 Source: Music Week research/OCC data

17.1% with 3.8 million fewer artist titles sold compared to 12 months before and across the whole of last year the market shrank by 15.1%.

One big issue continuing to face the artist albums sector is the drop-off in sales at the top end of the market, although encouragingly this appears to be slowing.

Against an overall 0.7% fall, collective sales of Q1's Top 10 sellers were 13.4% lower than the equivalent titles had sold in the first three months



of 2012, while the year-on-year drop across the quarter-end Top 100 was 10.5%. However, this compares to a yearly fall of 45.1% for the Top 10 sellers between Q1s 2011 and 2012 and 26.0% for the Top 100.

After retail complaints last year of too many releases being crammed into Q4, the market was helped by some strong releases, two from RCA in the shape of David Bowie's *The Next Day* and Justin Timberlake's *The 20/20 Experience*.

"They were two of the biggest albums of the year and they've done really well," says RCA's Fernandez. "Emeli Sande continues to sell and it's been a healthy start to the year. Let's see what happens over the next six months, but I'm optimistic and I'm also looking at subscription service increases."

Where real growth did come from was in the compilations market, which has now improved its year-on-year numbers for five consecutive quarters.

Vinyl also had an excellent quarter (see separate release), growing by 77.3% year-on-year to its highest Q1 level in 11 years.

## VINYL: RESURGENT FORMAT GROWS YET AGAIN

Vinyl album sales hit their highest Q1 levels for more than a decade as demand for the vintage physical format rose 77.3% year-on-year.

Some 133,830 LPs were bought between January and March, according to the Official Charts Company, nearly 60,000 more than during the same period in 2012 and the best start to the year since 165,217 vinyl releases were snapped up in Q1 2002.

"A groundswell, even though it is small, is gathering pace," says Entertainment Retailers Association (ERA) chairman Paul Quirk. "I'm talking to people who are reinvesting in turntables and decent equipment because they like the sound of vinyl, they like the feel and look of it and the sleeves and what they get with it and many people are getting download codes on top."

Demand for vinyl, which has increased its Q1 numbers now for five consecutive years having dropped to as low as 44,657 units in 2008, is likely to accelerate in the next week with Record Store Day on April 20.

"There are more stores and more product than ever before and so many people want to take part," says Quirk.

Nick Cave & The Bad Seeds' *Push The Sky Away*, Cave's first release on his Bad Seed label via Kobalt, was the

quarter's top vinyl seller with 2,417 units sold. This placed it just ahead of XL's *Atoms For Peace* 'Amok', which shifted 2,366 vinyl copies, while a third title – the Atlantic-issued *Celebration Day* by Led Zeppelin – sold more than 1,000 vinyl albums during the quarter.

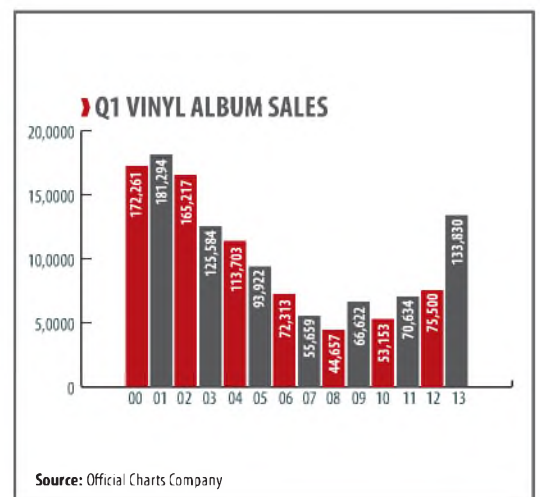
Kobalt Label Services managing director Paul Hitchman, whose Nick Cave release gave his operation a first UK Top 10 album, suggests the rise of digital is actually benefiting vinyl.

"It's a perverse reflection of people buying more and more digital, therefore fans that want a physical collection of works of art that they love can choose between vinyl and CD. It doesn't matter which they choose because they listen to the album digitally and the vinyl is probably the ultimate collector's item," he said.

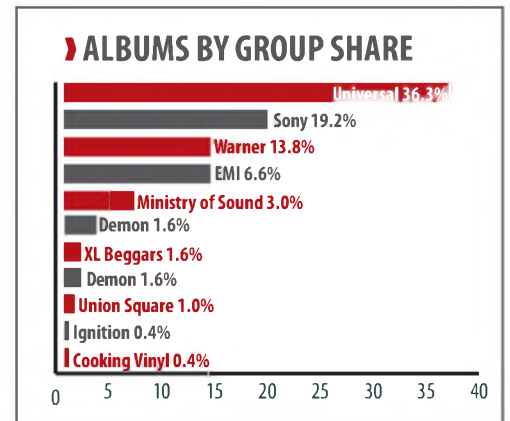
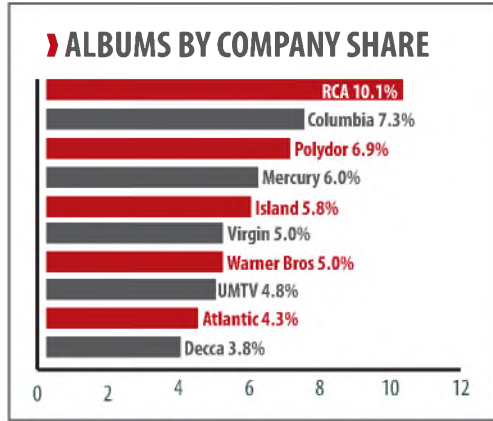
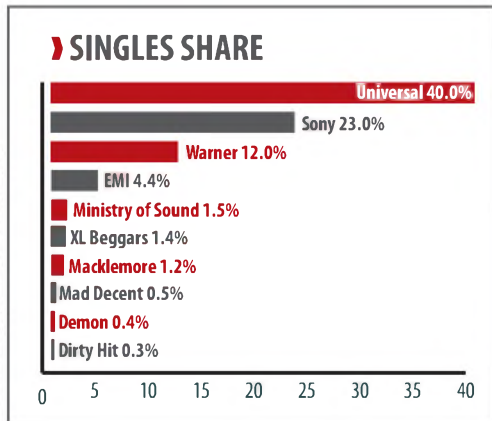
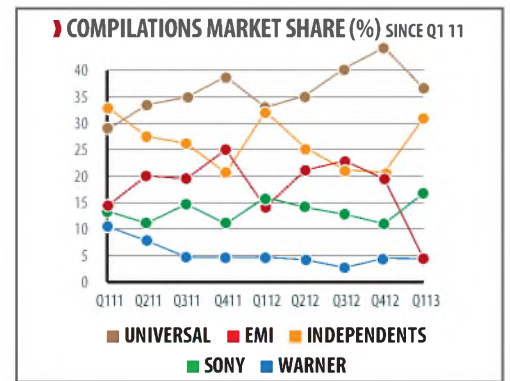
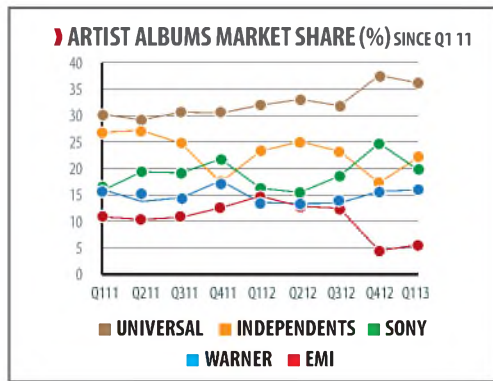
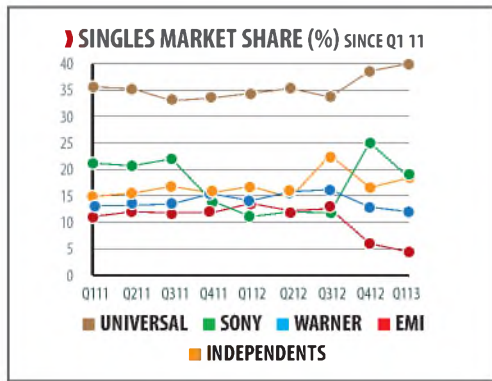
Indie labels are punching above their weight when it comes to vinyl. While they commanded a 24.1% share of all non-budget album sales in Q1, this rose to 56.5% for vinyl with XL Beggars (8.6%) having a greater share of the market than Sony (6.0%). Universal led the way with 17.9%, a total helped by vinyl demand for its recently-acquired Beatles catalogue, Warner second with 10.5% and Parlophone Label Group with a 9.1% share that included

three Iron Maiden albums in the quarter-end Top 10.

Forty-seven of the period's 100 biggest vinyl albums were issued by independents, led by XL Beggars albums by *Atoms For Peace* and *Palma Violets*, but also including titles by Modular's *Tame Impala*, Snapper's *Steve Wilson* and Proper-signed *Richard Thompson*.



# MARKET SHARES: EMI PURCHASE BOOSTS UNIVERSAL SINGLES AND ALBUMS HOLD



Source for all graphs: Official Charts Company

Universal's share of singles sales hit the psychological 40% mark in Q1 as a string of big hits from EMI purchase Virgin Records pushed it further ahead of the opposition.

The major claimed exactly 40.0% of the market during the first three months of the year, compared to 34.4% over the corresponding period in 2012 and was behind three of the quarter's top five sellers. These were led at two by Mercury act Taylor Swift's I Knew You Were Trouble, while the Interscope/Polydor track Scream & Shout by will.i.am featuring Britney Spears was placed fourth and Rihanna and Mikky Ekko's Def Jam/Mercury Stay pairing fifth.

If all these hits were not enough for its rivals to contend with it also placed a trio of singles in the quarter-end Top 20 from Virgin, the prized EMI asset in the UK it did not have to divest. These were led by the Positiva-issued I Could Be The One by Avicii Vs Nicky Romero, but also took in tracks by Bastille and Emeli Sande, also two of Universal's top Q1 album performers.

Post the EMI purchase, Universal naturally extended its lead on albums with its 36.3% share of full- and mid-price sales up from 32.1% 12 months before and more than the combined shares of Sony (19.2%) and Warner (13.8%).

Spurred on by Sande's Our Version Of Events finishing as the period's top seller and fellow Virgin title Bad Blood by Bastille the 12th biggest artist title, Universal sold more than 1 million extra non-budget albums compared to Q1 2012. Thirty-seven of the quarter's 100 biggest artist titles came from the major, led by Sande but also including Polydor's Les Miserables cast recording, Jake Bugg's self-titled Mercury album and the Gentlemen Of The Road/Island-issued Babel by Mumford & Sons.

Universal's sales of non-budget artist albums rose 12.6% on the year as it controlled 36.2% of the market, while its compilations numbers increased 32.9% to 36.6%, helped by the year's first Now! release coming out in Q1 as opposed to Q2 last year.

In the shadow of the ever-expanding Universal, Sony had a very encouraging start to the year with year-on-year sales increases of 20% or more in each main market. It shifted

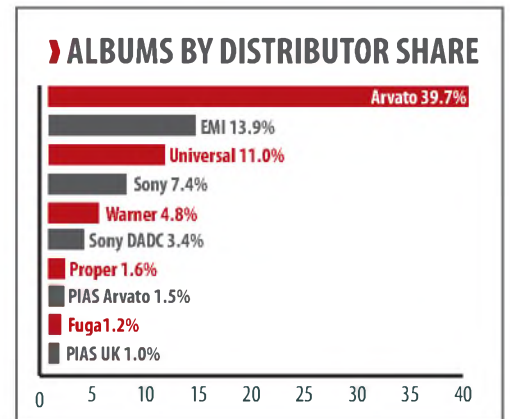
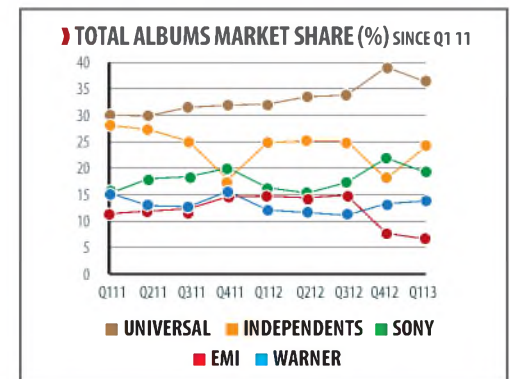


nearly 2.5 million more singles compared to the first quarter last year, a 30.9% increase, with highlights including One Direction's Comic Relief single One Way Or Another (Teenage Kicks) and tracks by James Arthur, Calvin Harris and Pink, while on albums it was blessed by two superstar comebacks for RCA with David Bowie delivering his first studio set in nearly a decade and Justin Timberlake returning with a first new album since 2006.

Between them Timberlake's The 20/20 Experience and Bowie's The Next Day sold more than 300,000 copies to finish as respectively the period's seventh and eighth top artist sellers and were important contributors to Sony's share of the non-budget albums market rising on the year from 16.3% to 19.2%. This was a 21.3% increase with Columbia's Calvin Harris its top seller with 18 Months.

Twelve months earlier Sony made a great start to the year on compilations with Be My Baby the sector's top Q1 seller and it nearly repeated the trick in 2013 thanks to 186,532 copies sold of The Trevor Nelson Collection. It was overtaken in the quarter's final week by the release of Now! 84, but helped to lift Sony's compilations shares year-on-year by 25.3% and give it a 16.8% market share.

Warner's own albums sales rose sharply on the year by



17.2% as its market share lifted annually from 12.1% to 13.8%, although it fell further behind Sony, which grew even faster. It started the year as it closed 2012 with Atlantic act Bruno Mars' Unorthodox Jukebox its top albums seller, while 14th Floor/Warner Bros's Biffy Clyro topped the chart for the first time with Opposites.

While it struck a distribution deal for the quarter's top singles seller, Thrift Shop by Macklemore & Ryan Lewis featuring Wanz, Warner's biggest release in its own right was Mars' When I Was Your Man, although its 320,000 sales could not halt the major's singles tally dropping 10.5% on the year. Against an overall market rise, this

# BUSINESS ANALYSIS Q1UK RECORD SALES

► resulted in its share of sales declining on the year from 14.1% to 12.0%.

The EMI assets Universal was forced to divest, known now as Parlophone Label Group (PLG) and bought for £487m by Warner subject to regulatory approval, accounted for around 1.3 million non-budget album sales in the quarter. This represented a 6.6% share, compared to 14.8% for what was the whole of EMI in Q1 2012, while PLG controlled 4.4% of singles.

Among the independents XL Beggars (1.6%) was beaten on non-budget album sales by Ministry of Sound (3.0%) and Demon (1.6%), which both benefited from the upsurge in the compilations market. Ministry's successes here included Anthems – 90s, the period's fourth top compilations seller, while Demon shifted more than 50,000 copies of the ninth-placed Call The Midwife – The Album as it overtook Warner in the market with a 4.5% share of compilation sales. It was also the ninth biggest singles group overall after ending the quarter with PJ & Duncan revival Let's Get Ready To Rhumble becoming its first ever active chart-topping single.

Stereophonics' Graffiti On The Train was the top indie artist album of the quarter, delivering Ignition a 0.4% share of non-budget Q1 sales, while other top independent sellers included Infectious act Alt-J's An Awesome Wave and incredibly XL Beggars' Adele album 21, which sold another 55,000 copies some two years after release.

The Macklemore label had the period's top singles seller with 510,964 copies shifted of Macklemore & Ryan Lewis featuring Wanz's Thrift Shop, giving it a 1.2% share of the market. Another US import, YouTube sensation Harlem Shake by Baauer, delivered the Mad Decent label 0.5% of Q1 singles sales. Ministry was the top singles independent with 1.5% score including Bingo Players featuring Far East Movement's Get Up (Rattle) and Adele's Skyfall was again XL Beggars' top seller.

## ROCK MUSIC: GENRE BOUNCES BACK

Rock is showing real signs of becoming a force again on the singles chart after providing nearly a fifth of Q1's 100 biggest sellers.

At one time the genre was one of the countdown's mainstays, as recently as 2008 making up 27% of the year-end Top 100. However, in more recent years its appearances among the top sellers have become ever rarer and it accounted for just 3% of 2010's Top 100, a 50-year low.

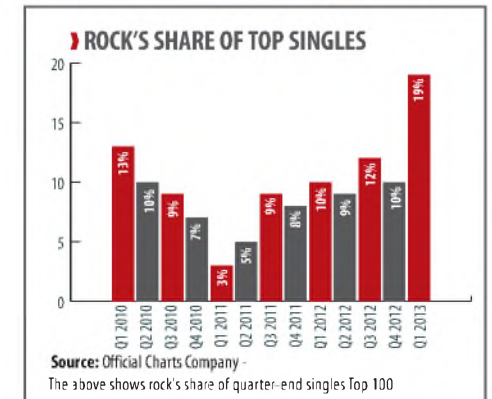
Evidence, though, appears to be mounting that the singles chart, for so long dominated by pop, urban and dance, is welcoming more and more rock tracks and last year even provided the overall top title – Island act Gotye's 1.3 million-selling Somebody That I Used Know by Kimbra. Parlophone's Coldplay also rocked back to the top of the chart with Paradise as the genre grew its share of the year-end countdown to 6%.

That increase has picked up pace in the first three months of 2013 with 19% of the Official Charts Company's Top 100 sellers of the quarter classified as rock. Heading the rock list are Virgin act Bastille's Pompeii, the 12th top seller, and Decca act The Lumineers in 18th position with Ho Hey.

The other rock tracks include contributions from established acts such as Mercury's Fall Out Boy and Stereophonics via Stylus/Ignition plus the return of David Bowie with his comeback RCA single Where Are We Now. But there are plenty of emerging acts, too, among them Manchester band The 1975 who are signed to Dirty Hit and who achieved a first hit in the quarter with Chocolate, which sold around 85,000 copies. Rock's other younger representatives included Mercury's Jake Bugg and LA band Haim whose Polydor-issued Don't Save Me became their breakthrough UK Top 40 single.

Rock's 19% share of Q1's Top 100 sellers compares to it having 10% of the equivalent chart last year, 3% in 2011 and 13% in 2010.

Against its near-disappearance on the singles



chart, rock has continued to have a significant presence on albums and this sharply grew from 26% of the Top 100 artist albums in Q1 2012 to 38% for this year's opening quarter. This placed it just a percentage point behind pop with its top sellers including Jake Bugg's self-titled Mercury album, David Bowie's RCA release The Next Day and Bastille's Virgin debut Bad Blood.

Pop dominated the singles top sellers with 39% of the quarter's Top 100, while contemporary urban's share was cut year-on-year from 35% to 23%. The genre's presence among the 100 top artist album sellers of the quarter also sharply declined, down from 18% in the first quarter of last year to 9% to leave it just a point behind MOR/easy listening whose successes included Polydor's Les Miserables cast recording.

## SINGLES: RECORD NUMBERS HIDE BLOCKBUSTER FALLS

Demand for the biggest hit singles has dropped by 17% in the last two years, despite Q1 delivering record breaking numbers overall.

One-track sales grew up 3.9% year-on-year in the quarter to around 48.5 million units, according to the Official Charts Company, but among the period's Top 10 there was another annual decline.

Led by Macklemore & Ryan Lewis half-million-selling Thrift Shop, Q1's 10 leading singles collectively sold 3.7 million units over the three months. This was down from 4.2 million sales for the equivalent titles in the opening period of 2012 and a 17.0% drop from 4.5 million in Q1 2011. Sales of Q1 2010's Top 10 were also higher than the quarter just gone at just under 4 million.

Sales also reduced among January to March's Top 100, although at a much gentler rate than the Top 10 at 1.3% on the year and 4.0% from two years ago. All this indicates the continuing growth of download sales is being driven across a wider number of titles rather than being down to a select number of blockbusters, which are generating ever greater traffic on streaming sites such as Spotify and Deezer.

The growth in one-track sales is also slowing, down from a 4.4% expansion in the quarter of last year, which should

be no surprise given any new rise is having to come on top of record-breaking figures. It is also worth noting the extra one-track sales accumulated year-on-year in Q1 in the UK compares to the US market dropping from a record high by 1.3% during the quarter, according to Nielsen SoundScan.

Many of Q1's biggest sellers on this side of the Atlantic were US-originated hits with Thrift Shop joined in the

quarter-end Top 10 by tracks from Taylor Swift, Justin Timberlake, will.i.am featuring Britney Spears, Rihanna featuring Nicky Ekko, Bruno Mars and Pink featuring Nate Ruess. The only homegrown acts to get a look-in were One Direction and Calvin Harris featuring Tinie Tempah, although across the quarter's Top 100 the UK increased its presence year-on-year from 47% to 49.6%.



### TOP 10 SINGLES Q1 2013

Source: Official Charts Company

POS	ARTIST/TITLE / LABEL
1	MACKLEMORE & RYAN LEWIS FEAT. WANZ Thrift Shop
2	TAYLOR SWIFT I Knew You Were Trouble Mercury
3	JUSTIN TIMBERLAKE Mirrors RCA
4	WILL.I.AM FEAT. BRITNEY SPEARS Scream & Shout Interscope
5	RIHANNA FEAT. MIKKY EKKO Stay Def Jam
6	ONE DIRECTION One Way Or Another (Teenage Kicks) Syco
7	BRUNO MARS When I Was Your Man Atlantic
8	PINK FEAT. NATE RUESS Just Give Me A Reason RCA
9	AVICII VS NICKY ROMERO I Could Be The One Rbwt/va/Virgin
10	CALVIN HARRIS FEAT. TINIE T Drinking From The Bottle Columbia

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**FEATURE** RICHARD GRIFFITHS & HARRY MAGEE

# A MODEST! UPBRINGING

Richard Griffiths and Harry Magee collected the prestigious Music Week Strat award this week, recognising a glittering career across three decades - just as Modest! celebrates its tenth birthday. But despite giant successes from Ozzy Osborne to Lisa Stansfield, One Direction to Korn, the duo's leap into management was hardly a walk in the park...

**TESTIMONIAL**

■ BY TIM INGHAM

“Just two weeks earlier Harry and I had both been fired by BMG, yet here we are both insisting on going to the company golf day. We thought: ‘Sod it, we *are* invited.’ On reflection, it was pretty tense...”

As the smiling reflections of Richard Griffiths and Harry Magee shimmer in the four walls of platinum discs in Modest! Management's SW6 meeting room, you could be forgiven for assuming that their careers had blossomed untroubled by challenge, setbacks or risk-taking. You'd be mistaken.

The story behind this array of shiny, framed plaques (adorned with the victorious grins of One Direction, Rage Against The Machine, JLS, Alison Moyet, Leona Lewis, Oasis and many more pop legends) is the tale of two natural entrepreneurs who have always struggled with the stifling boundaries of the corporate machine - and who still regard compromise, except with each other, with the suspicion it deserves.

They are a double act of fiercely independent thinkers who have long since trodden the record company treadmill, learned its tricks and hopped off before it got boring. Between them, they've impressed, confounded or corralled pretty much all of the smartest minds working in pop music today.

Of the many business lessons they have absorbed across three-and-a-bit decades, perhaps the most obvious is this: that they have dealt with enough Yes Men, heathens and boorish bullies to realise they only ever need rely on each other for their best shot at success.

Richard, imbued with the headstrong, get-the-job-done spirit he learned from two stints at Virgin, is a straight-talking, convivial powerhouse. The former president of both Epic Records in the US and BMG in the UK, he's happy to admit that Richard Branson taught him a lifelong feeling “that nobody else knew what they were doing, and that my team would eventually take over the world”.

Harry, perhaps a little more considered, but no less assertive, is the thoroughbred troubleshooter - the man at Modest! who makes things tick. A former MD of both RCA and Big Life Records, as well as GM of A&M, his executive ability has been enhanced by working at close quarters with some of the record business's smartest brains, including Maurice ‘Obie’ Oberstein, Roger Ames, Jazz Summers and Clive Davis.

As a duo, they are composed business strategists: masterminds of when to spend big and what counts as wastefulness, and exactly how hard to fight for their artists. Things weren't always this slick, however. Back at that “tense” BMG golf day in 2001, Griffiths and Magee knew they were going to bounce back following their abrupt dismissal from



**“We went through the whole record company thing, but started out as entrepreneurs. Working at The Firm instilled that spirit in us again”**

HARRY MAGEE, MODEST!

**ABOVE**  
Managing rather nicely: Griffiths (left) and Magee (right). Modest! acts have played more than 510 arena shows so far

the label. What they hadn't quite formulated was how exactly they were going to do it.

“After BMG, we immediately knew we were up for working on something together,” recalls Richard. “That was about it.”

Enter stage left, Jeff Kwatinetz, CEO of talent management company The Firm and a sometime

# FEATURE RICHARD GRIFFITHS & HARRY MAGEE

victim of Richard Griffiths' unrelenting way with a contract negotiation. Back in 1994, when Griffiths signed US rock act Korn as president of Epic Records, he admits that he "beat up" band manager Kwatinetz on the deal.

Luckily, he didn't leave too sore a mark. "Jeff was a very wet-behind-the-ears manager at that time," admits Griffiths. "But we still got on incredibly well afterwards. Of course, he went on to become a truly great manager."

That's a truly great manager with an enviable roster by the summer of 2001 - just when Griffiths and Magee needed him most. Kwatinetz's client base at his Beverly Hills-based management company was one of the world's best.

As well as Korn, he had Snoop Dogg, Ice Cube, Lionel Richie, Linkin Park, Enrique Iglesias, Audioslave and Limp Bizkit on his books. Unbeknownst to anyone, Fred Durst and a bunch of foul-mouthed nu-metal freaks were about to set the stage for a future pop-centric line-up of One Direction, Olly Murs, JLS and many others.

Kwatinetz asked Griffiths and Magee if they would consider running an internationally-focused UK HQ for The Firm from London. Sniffing an opportunity to dive straight back into the heart of the music business, the duo obliged.

Months after being ousted from BMG, they were back in a big way.

Recalls Magee: "We learned a huge amount from The Firm. We'd both started our careers as

**"On the Friday, I was thinking like the boss of Sony Europe; by Monday I was thinking like Korn's manager. I didn't give a fuck about anything except not pissing off the fans. That really was a Damascene moment for me"**

RICHARD GRIFFITHS, MODEST!

entrepreneurs, but had since gone through the whole corporate record company thing. Some of that stuff gets knocked out of you, but Jeff was our kind of guy. He helped instill it in us again."

Adds Griffiths, at the time a double-decade veteran of the record business: "On day one of The Firm UK we were suddenly responsible for 23 US platinum-selling artists. There wasn't a label out there that could afford not to talk to us.

"I remember the day it dawned on me that I'd changed: I had a meeting with Sony Europe president Paul Burger about the new Korn campaign and he said they wanted to do copy protection on the CD, to stop piracy.

"On the Friday afternoon, I agreed. But by the time I went in on the Monday, I'd talked to Jeff. I said: 'I'm sorry we can't do it.' On the Friday, I was thinking like the boss of Sony Europe; by Monday I was thinking like Korn's manager and didn't give a fuck about anything else - I just didn't want to piss off the fans. That was like a Damascene moment for me. I've never gone back."

Griffiths and Magee's first big challenge with The Firm was to prove prophetic. Together with the BBC, Universal Music's then-UK-chief Lucian Grainge launched Fame Academy in 2002, a brazen rival to smash Simon Cowell-fronted TV talent show Pop Idol. Half a decade later, Griffiths and Magee would sign up to be the exclusive management partner of Cowell's X Factor, a deal that would very much prove to be the making of Modest!. But a fair bit of water had to trickle beneath the bridge before then.

"After Lucian offered us Fame Academy, The Firm suddenly went from having no domestic UK artists on our roster to 10," explains Griffiths. "We threw ourselves into it and at the end of it, we got some artists we really liked."

These included nu-soul smoothie Lemar and show winner David Sneddon, who was to score Griffiths and Magee's first No.1 together as managers with Stop Living The Lie, and now writes behind-the-scenes for the likes of Lana Del Rey. Reaching the summit of the charts wasn't the duo's only eye-opening experience at The Firm.

"There was one real learning moment for us," explains Griffiths. "The Fame Academy contracts were shitty. They involved the BBC and Universal, as well as the promoter Barrie Marshall. There was no profit share for the acts, there were crap per-gig fees, it was awful. Harry and I said: 'You have to pay the artists more.' They kept saying no."

Griffiths and Magee, however, were seasoned

when  
**HARRY**  
met  
**RICHARD**  
THE REST IS HISTORY!

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execs from the alpha apex of the record business - they weren't used to 'no'. What they were used to was getting their own way by any means necessary and, vitally, fastidiously checking every word of a company contract. When Barrie Marshall told the pair he wanted the Fame Academy tour to start soon after the programme's final show in November 2002, the founders of The Firm UK seized their opportunity - warning him that the graduates would be on holiday for the foreseeable future. It was a bold move. It paid off.

"We told Barrie that the acts would do the shows in November 2003 - a full year after Fame Academy had finished. We knew the BBC contracts protected holiday very particularly," remembers Griffiths.

"The BBC guys and the Universal business affairs guy went nuts, but Barrie Marshall calmly said: 'Okay Richard. I get it. What do you want?' We took over the tour and split all the profits 50/50 between the artists and those three. They basically said: 'Okay you bastards, *now* can we announce it?'"

It might have been Richard and Harry's first major mutual victory in the big bad world of management, but it meant they had committed to a monumental undertaking of which they had minimal experience: a UK-wide pop arena tour, completely under their watch.

"What the fuck do we do now!?", Magee asked his partner in the car as they drove away from BBC HQ, panicked realisation setting in.

After consulting former Spice Girls and 5ive manager Chris Herbert, the duo contacted their white knight, Steve Levitt at Production North, to handle tour logistics. Magee remembers being struck aghast at the scale of the first Fame Academy gig in Aberdeen, "walking into the backstage area and seeing five or six trucks bearing down on me". It was a spectacle he'd have to get used to.

After amicably parting ways with Kwatinetz following the US exec's aggressive global expansion of The Firm, Griffiths and Magee formed Modest! in January, 2003 - a decade ago this year. (The name, if you were wondering, is ironic: Sony's Ged Doherty originally suggested it to the pair as a jokey comment on their personalities - thus the stipulated exclamation mark.)

Having migrated the cream of The Firm UK's talent to their startup operation, things particularly began to take off for Lemar, who signed a £1 million, five-year deal with Sony, overseen by the label's then UK VP, Nick Raphael.

Within a year of pen touching paper on that deal, Sony would agree an industry-shaking merger with BMG. As the dust settled on that goliath business shift, Modest! signed a production deal with Sony boss Rob Stringer, and snared the solo contract for outgoing Westlife star Brian McFadden in an incredibly competitive environment.

"It looked like the best deal we'd ever done," says Griffiths. "Unfortunately, a week before his debut solo album was coming out, and as his single was



**ABOVE**  
**Lemar:** The Fame Academy graduate "kept the lights on" at Modest! in its early years

sitting at No.1, he told Kerry Katona, his wife, that he didn't love her any more. She was the nation's sweetheart; he instantly became a pariah."

The duo were working out of Griffiths' house throughout these ups and downs, getting by on

**No Modest Achievement**

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contractual compensation from their time at BMG, a few publishing deals and whatever victories Fame Academy could afford them.

Griffiths admits: "Modest! didn't make any money for a long time. It was pretty tough those first few years; without Lemar it would have been really tough. We just about kept the lights on."

Happily, Lemar's success meant Modest!'s makeshift office had no illumination problems: the double-BRIT Award and triple-MOBO award winner's debut album, *Dedicated* (2003), went double-platinum in the UK as the singer banked himself a support slot on Justin Timberlake's tour. Follow-up *Time To Grow* (2005) matched its predecessor's sales, cementing Lemar's place as a cut above your average reality show graduate.

As Lemar's career and credibility grew, so did the profile and stature of Modest!'s inside man at Sony/BMG, Simon Cowell. Something of a protégé of Griffiths when working at RCA in the late 1990s, closely supported by Magee, Cowell and his partner in crime, Sonny Takhar, still felt a strong loyalty to the pair.

One attempt at paying them back, in 2006, was well-intentioned - but Mother Nature had other plans. Recalls Griffiths: "Simon had an idea. He'd broken Il Divo, and now wanted to do a younger version. He asked if we'd get involved, which we did. It was a band called Angelis - five 11-13 year olds; two boys and three girls."

The act were an immediate hit with the Loose Women crowd, selling half a million albums. "What none of us had considered was puberty," adds Griffiths. "Between recording the album and going to the US - we had Oprah booked - the lead guy, Sam, a fabulous kid, his balls dropped. His voice started going from [squeaking] up here to [wobbly low growl] down here."

However, Cowell came back for more - clearly impressed by Modest!'s calm and patient handling

**"I had no earplugs in when I saw One Direction's debut gig after they came out of X Factor. That's the first lesson you learn. You only make that mistake once with 1D"**

HARRY MAGEE, MODEST!

of Lemar's career. His second offer to Griffiths and Magee in 2006 was to prove a tad more significant. Cowell believed the duo had what it took to help him out of a sensitive bind: wading into an increasingly tense X Factor.

"Simon rang me two days after the final of the second year of X Factor," remembers Griffiths. "He said it was doing his head in that the three judges were all fighting - and in those days each mentor had a manager and *they* were all fighting. Simon wanted us to make it a level playing field."

Modest! scored the deal to manage the finalists of the third series of X Factor. Lightning struck twice: just as they had experienced with Lemar on Fame Academy back in 2002, one of the year's entrants had a voice that soared above the look-at-me, melismatic warbling of her peers.

Leona Lewis's X Factor victory is now freeze-framed in the nation's consciousness; that improbable snapshot of pop ecstasy in which she shivers, tearily jubilant under a shower of glitter, cowering from the cacophony of whizzes and bangs tailor-made for a winner.

Taken under Modest!'s wing, Lewis' debut single *A Moment Like This* would comfortably break a world record, being downloaded more than 50,000 times within half an hour. Uncommonly for a Cowell production, her album wasn't released until a year after her triumph on the show - at Modest!'s behest.

"One of the key things everyone expected from X Factor was for us to get the record out as soon we could, in time for Mothers' Day in March,"

**ABOVE**  
**One Direction:** Griffiths and Magee say that the boyband's diary is already pretty much full until 2015; (top right) JLS, who signed to Modest! in 2008

## MODEST! IN NUMBERS



**37m**

Albums sold worldwide

**32**

UK No.1s, from over 60 Top 10 Singles

**5.2m**

Tickets sold in the UK and Ireland alone

**2.5m**

Books sold worldwide, plus 1m programmes

**29**

UK Top 10 albums, including 11 No.1s

explains Magee. "We had conversations with Simon about Leona and we all agreed that we had the opportunity to do things differently."

After signing a £5m album deal with Clive Davis's J Records imprint through Sony in the US, Lewis's debut album would cement her place as an international sweetheart.

Modest!'s work with Sony resulted in perhaps the first ever serious weighty global launch to be given to a reality winner by a major label - one which would propel Lewis's single, *Bleeding Love*, to more than four million sales in the US. It topped the charts in 34 countries and went on to help sell eight million albums worldwide.

By this point, Griffiths and Magee could count on support from old friends within Sony/BMG's senior ranks from their record company years - not least Rob Stringer, Clive Davis, Sonny Takhar and Cowell himself. ("All of the people we particularly didn't like from our BMG days were gone," says Griffiths.)

By the time series four of the X Factor came to an end in 2007, Modest! had already taken on another Cowell project; the summer variety extravaganza *Britain's Got Talent*. Its winner Paul Potts - a cheery Carphone Warehouse employee from Bristol with a booming tenor voice - took Modest! into yet more daunting new territory. His debut album, *One Chance*, released in July 2007, topped the charts in nine countries around the world and generated four million sales.

"Paul was hugely important to us precisely because he sold all around the world," says Magee. "He was the biggest-selling artist in Germany in 2007. He was big in Korea, Australia, Japan, Sweden. It allowed us to make contacts in all these territories and became a calling card for Modest! when we came to make more international deals."

With Leona Lewis making strides in the US and Potts breaking across the world, the wind was

Modest!



YOUR  
10 YEARS OF  
ACHIEVEMENTS  
ARE ANYTHING  
BUT...

---

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**LEFT**  
**Life on Murs:**  
 Harry and  
 Richard with  
 Olly and his  
 manager at  
 Modest!,  
 Sarah Thomas

in Modest!'s sails before the fifth series of the X Factor even began in 2008.

After Lewis' early triumph, Griffiths and Magee knew precisely what to do when another solo female winner with a robust voice came along in the shape of Alexandra Burke, and soon reaped the successes from her debut LP, *Overcome*.

But there was another, far less fashionable type of artist that also emerged from the season - a boyband. JLS didn't only break new ground for Modest!, they reminded an industry that four likeable young lads singing catchy pop tunes could still woo the nation. The group were the first successful X Factor act taken on by Modest! who did not sign to Syco, instead joining Epic Records UK, headed up by Jo Charrington and the man who signed Lemar back in 2003, Nick Raphael.

"We loved JLS and we didn't want them to be on Syco because we knew there was only so much A&R they could do," recalls Griffiths.

"We went to Nick. He didn't really know much about [JLS] because he hadn't been watching the show. He rang Jo Charrington and she said "Don't be fucking stupid - 'course we want to do it!' That's all Nick needed to hear."

The band's first two singles, *Beat Again* and *Everybody In Love*, demonstrated JLS's unique smooth pop R&B style to a tee, both hitting No.1. To date the group has sold more than 10 million records worldwide.

JLS wouldn't be the last X Factor act Modest! would sign to Epic: the cheeky chap in the pork pie hat, Olly Murs, runner-up in X-Factor series six in 2009, also joined the label. This time, Raphael was definitely tuning in, as he and Modest! immediately saw potential outside of just the pop charts for Essex-born Murs. Three years on, Murs is a household name not only as a multi-platinum recording star, but also as a popular TV presenter.

"Olly tells the story that he initially didn't want to do TV," reveals Griffiths. "Nick Raphael

convinced him. We knew that Olly was very bright and likes to consider every decision - singles, touring, everything.

"We rang Nick and explained: 'If Olly doesn't want to do this we'll support it - but you should tell him to do it because he'll be brilliant!' Of course, it turned out he was."

**"The quality of the Modest! team is a key factor in our success. When you are operating at this level, you really do need the best people around"**

**RICHARD GRIFFITHS, MODEST!**

With three successful albums under his belt, the last two reaching No.1, Murs has sold nearly 2.5m albums in the UK and has just completed his second 30-date arena tour. Outside the UK he has already scored No.1 singles in Germany and Australia, with the rest of the world very much in his sights. His latest single in the US, *Troublemaker*, has already sold one million downloads ahead of the release of his US debut album, set for April 16.

*Music Week* doesn't need to tell you that Modest! Management's next crop of X-Factor graduates in 2010 contained something extra - packed with pop perfection. Alongside winner Matt Cardle and runner-up Rebecca Ferguson - who both enjoyed notable successes after the show - there was the once-in-a-generation boyband, One Direction.

Naturally, Harry, Zayn, Liam, Niall and Louis weren't quite the finished article as they humbly accepted the number three position on the show. But by the end of the series, they'd already snagged a fanbase of such size and ferocity that Modest! and their label Syco were blown away.

Explains Griffiths: "The exact moment when we knew it was going to be huge was when we went to see them in Oxford, in January, one month after X

Factor, in a club which is an old cinema. There were a thousand young girls in the venue, all just going completely crazy.

"It was unbelievable. We'd seen a lot of things - JLS, Lemar and other acts from the X Factor playing in clubs with an incredible reaction - but we'd never seen anything like that. They did four songs and you couldn't hear a thing because the screaming was so loud..."

Harry adds, ruefully: "I had no earplugs. That's the first lesson. You only make that mistake once with One Direction."

The statistics of 1D's meteoric rise are now firmly established in music industry lore: over 19 million singles and 10 million albums sold; the first ever British act to debut at No.1 on the US album charts; *What Makes You Beautiful* alone selling in excess of 3 million across the Atlantic.

These are the fruits of one of the most audacious global marketing campaigns in pop history, masterminded by Modest! Management, Syco and the group's US label Columbia - run by two long-time associates of Griffiths and Magee, Steve Barnett and Rob Stringer. There was no rulebook for breaking the biggest boyband in the world in the 21st Century, so this 'Team 1D' decided to set about writing their own.

In the US the plan was to use social media and satellite radio to create a demand which Top 40 radio couldn't ignore, and it worked a treat. Soon enough, the switchboards of major US broadcasters were jammed - literally - by teenage girls demanding they play *What Makes You Beautiful*.

The band's debut album was released on 18 November 2011 in the UK with a US release date set for March 2012. A typical promo schedule would have seen 1D focus on the US as soon as the UK release was out of the way, but not this time.

"The label were a bit surprised we had the band out on a fairly intensive UK theatre tour through December and January," says Magee.

"We had them do 23 dates between 18 December and 26 January. But we were adamant that we needed to see if this band really had the chemistry, stamina and ambition that they would need if it really exploded in the US as we all hoped."

The UK theatre tour also gave Griffiths and Magee the opportunity to persuade the label to shoot a live DVD which has gone on to sell 1.5m units. As the clock ticked towards the US release date, the band embarked on a series of support slots with US teen TV drama stars *Big Time Rush*.

Says Griffiths, "If the Oxford date had shown us the potential, the *Big Time Rush* Tour was the final confirmation that we were on our way in North America. I saw the boys take the stage in the Rosemont Theatre in Chicago and they were only the support act but every girl in the auditorium knew the words to every 1D song. It was amazing."

Griffiths called Magee to tell him the news. "I was back in London because we were about to go on sale with the 2013 UK arena tour. It was surreal. I was on the phone to Richard in Chicago with him telling me the US was blowing up and then I had Simon Moran (SJM Concerts) on the other line saying we had sold 300,000 tickets in two hours and could we add some more dates. You don't get many days like that in this business."

The US release of One Direction's debut album *Up All Night* went ahead on 13 March 2012.

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**SEVEN  
YOUNG  
MEN WHO  
TOOK  
ON THE  
WORLD!!**

Thursday April 11th 2013, Awards Edition



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With sales of 176,000 copies, it went straight in at No.1 in the Billboard 200 in its first week, making One Direction the first British group in US chart history to achieve this feat with their debut album. Modest! has overseen 1D's global domination in every corner of the globe since then, with yet more territories on the hitlist. The group recently visited Japan for the first time with Modest! in tow - including the skilled exec Griffiths and Magee have hired as the group's go-to manager, Will Bloomfield.

But three years after taking the boys on as clients, 1D's own work ethic drives them as much as anything - something Modest! recognised and encouraged from day one.

"The first time we really met them was at the Judges' House in X Factor," remembers Magee. "What made the biggest impression was that they went off for two weeks to Harry's [Styles] house and worked on their look and their routine themselves. They were really focused."

Adds Griffiths: "Everyone wants a piece of One Direction, but there really are only so many hours in a day. They've certainly taught us a lot about diary management. As long as the boys are enjoying it and it's not a treadmill for them, their career will go on for a long time to come."

Modest!'s golden run with X Factor acts did not stop with One Direction, and in 2011 Little Mix came on board. Having signed to Syco in the UK and Columbia in the US, the company may yet have another US-sized smash on their hands - the girls are very much following the 1D model in Uncle Sam's backyard as you read this.

Modest! has now walked away from its X Factor deal, its hands full with the biggest band on the planet and a packed tribe of pop Trojans, hungry for international stardom. There are also less pop-centric acts on its books in the shape of Scouting For Girls and three-times BRIT winner Alison Moyet, who recently signed a forward-looking services deal with Cooking Vinyl.

The future for Modest!, says Griffiths, will continue to involve surrounding its artists with the best digital, licensing and tour production people in-house - as well as developing enthusiastic, smart young managers like Bloomfield and Sarah Thomas (Olly Murs).

"The quality of the Modest! team is a key part of our success," he says. "When you are operating at this level, you really need the best people."

The Modest! staff certainly work hard, and Richard and Harry showed their appreciation when they flew the entire team out to New York in December 2012 for their Christmas Party and a luxe weekend at the SoHo Grand to witness perhaps one of the greatest milestones in Modest!'s success to date - One Direction headlining at Madison Square Garden. "It really was an incredible evening of celebration," says Magee.

Modest!'s impact on contemporary chart history is clear, but can we expect to see the firm branch out beyond its pop heartland?

"We're not hung up about having to expand into other genres," says Griffiths. "But given the right act that we have a passion for, we'd really like to get into something that's perhaps less instantaneous, to really develop something."

Adds Magee: "We've both worked with all sorts of artists throughout our career. There's no

## MODEST! MUSINGS: 'RICHARD AND HARRY ARE TOTALLY UNIQUE'



*Will Bloomfield (pictured above, right) is an artist and A&R manager at Modest!, predominantly working with One Direction as well as producer/writer MNEK, amongst others.*

*"When Richard first interviewed me for my job over 10 years ago (with his feet on the table, of course...) he told me that he wouldn't have written his CV like I had, and that it wasn't, frankly, that good. (Which of course it wasn't.)*

*"This was my first lesson in 'Richard and Harry honesty'. Shortly after, I met Harry. He was equally as honest, albeit without his feet on the table - we were in a pub at the time. I knew straight away that I wanted to work with them; there was simply no bullshit.*

*"Richard and Harry have a totally unique dynamic. They complement each other extraordinarily well. They have such a natural understanding and flow of responsibility - and where they combine, it's incredibly strong.*

*"All said and done, they are both music men at heart and music is the epicentre of everything they do. As concerns their artists, they are utterly dedicated to do the best by them. They are always about the long game.*

*"They invest in their artists and their people with such*

*tireless application, human spirit and care - countless times over the years I have witnessed them show themselves to be genuinely disinterested in short-term gain and instead prioritise long-term growth and support. I have always found that inspiring and one of the key reasons for their phenomenal success.*

*"In the decade or more that I have known Richard and Harry it has never ceased to amaze me how incredibly loyal they both are to the people that work with and for them. Whilst being supportive and nurturing they encourage entrepreneurial spirit and give true credit and reward when due. It is a testament to them that so many people who have left Modest! end up returning - myself included!*

*"Richard and Harry epitomise Samuel Goldwyn's famous quip 'the harder I work, the luckier I get'. They simply don't stop, whether fighting for and diligently pursuing the best deals for their artists; inspiring, stimulating and supporting their people; patiently and perceptively strategising... all with a great sense of humour and fun.*

*"Thanks to Richard and Harry I'm happy to say that I haven't ever had to write another CV."*

reason why different genres cannot flourish at the same management company. We loved the range of artists we had at The Firm - from Korn to Linkin Park to Enrique Iglesias and Lionel Richie."

If expansion into new genres remains an open possibility, Modest! is in the early stages of moving into another business area - songwriter and producer management. They are off to a flying start. As this piece went to press, their young producer/writer MNEK was at No.1 on the UK Official Singles Chart as co-writer of Duke Dumont ft A\*M\*E's Need U (100%).

Separately, Modest! has just started its own production company, with Australian band 5 Seconds of Summer the first signing. Griffiths and Magee remain tight-lipped about this new thread of the business, which they say is "just getting started".

The pair seem committed to remaining artists' right-hand men long-term, with no desire to step back into the corporate employ of major labels.

However, the stamp they have made in terms of creating a credible, professional, multi-service management company in the UK is clear.

"Record companies have no idea how difficult the role of the manager is because it's full-on, 24/7," says Griffiths. "Even shitty managers have to put

up with an awful lot. The big development we have been proud to be a part of - alongside names like Crown and Quest - has been creating a full-service American style management set-up in the UK.

"Management generally is still very much a cottage industry here; I guess that's why as a sector, it still doesn't get the respect it deserves."

*Music Week* will politely disagree: in the case of Modest! - and specifically Richard Griffiths and Harry Magee - respect at the highest level obviously runs very deep indeed. These are executives familiar with every nook and cranny of how an international record company operates, succeeds and profits - and who have deftly alchemised that knowledge into a world-leading, independent artist management company; one equally adept at negotiating with music labels, the live industry, or the merchandise, film and book businesses.

To be a fly on the wall in their meetings would be to witness two men in a full-throttle, relentless quest to serve their artists' best interests: exactly how it should be.

It's a large part of what makes the Modest! founders quite so unique, uncompromising and unpredictable - not to mention entertaining.

Any golf day would be lucky to have them.

# Modest!

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CONCERTS

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- Leona Lewis** (top left)
- Diana Vickers** (top middle)
- RHYDIAN** (top right)
- rebecca ferguson** (middle left)
- LEMAR** (middle center)
- LITTLE MIX** (middle right)
- JLS EVOLUTION TOUR** (bottom left)
- ALISON MOYET the minutes tour** (bottom center)
- ONE DIRECTION** (bottom right)

The One Direction poster includes a table of dates and a large announcement:

DATE	VENUE	STATUS
FRI 04	LONDON THE O2	SOLD OUT
FRI 05	LONDON THE O2	SOLD OUT
WED 17	BIRMINGHAM LG ARENA	SOLD OUT
FRI 19	MANCHESTER ARENA	SOLD OUT

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# RICHARD AND HARRY: THE BMG YEARS

A burgeoning partnership, a spectacular exit and friend called Simon



**R**ichard Griffiths and Harry Magee first worked together in 1998 at BMG, five years before they would found Modest!.

The duo clearly knew of each other before then; Griffiths dominating the publishing and label landscape at Virgin and Epic on both sides of the Atlantic, Magee scoring major hits with the likes of Lisa Stansfield, Sting and Sheryl Crow at Big Life, A&M and Arista.

After Griffiths left his position at Epic USA to join BMG as UK chairman and EVP of central Europe in January 1998, he swiftly set about wooing Magee into his ranks as MD of RCA - in inimitable style.

"I got a call saying meet Richard at the Conrad Hotel in Chelsea Harbour," says Magee. "I remember saying to him on the phone: 'I'm at the bar, can I get you anything?' He just said, 'Earl Grey tea' and the phone went down - there was no please or thank you!"

"We sat down and after 10 minutes of me talking he said: 'Great, what do you want - RCA or Arista?' I didn't want to do Arista again - I felt that the UK label was a bit of a poisoned chalice. So RCA sounded good. That was the interview."

Looking back, the Griffiths and Magee years at BMG might seem like something of a golden era for the duo. As MD of RCA, Magee had huge hits with 5ive, Natalie Imbruglia, Westlife and Annie Lennox from the UK and US acts Christina Aguilera and Foo Fighters.

In one period Magee had the No.1 single four weeks running with different artists.

Meanwhile, in 2000, Griffiths made the deal with Simon Cowell that created Syco Music and Television, and negotiated BMG's purchase of Cheeky Records in the UK, resulting in Dido and Faithless joining the Arista UK roster. To date, Dido albums *No Angel* and *Life For Rent* have sold over 32 million units across the globe.

However, Griffiths largely remembers his BMG tenure as a "very frustrating period". The main source of this frustration was a series of personality clashes which dogged the duo's progress.

The main reason Griffiths had upped sticks from Epic in LA to move back to BMG's London office was predominantly personal. An exec Griffiths calls a "wonderful man", Rudi Gassner, beckoned him to return to his homeland. "I liked Rudi a lot," he says. But Gassner had his own troubles with head office. Having been forced out as chief of New York-based BMG International in February 1999 - a division he founded when he joined the company in 1987 - Gassner was then invited to return to the company in December as BMG CEO, effectively Griffiths' boss. However, he suffered a fatal heart attack just weeks before he was due to begin his new tenure at the label.

"Rudi had been incredibly supportive of me all of those years, even when I was pissing everyone off; telling them they were all idiots," says Griffiths. "I thought a great deal of that man."

**ABOVE**

This is the 'life... Richard (far left) and Harry (centre) with the most successful act of their BMG years, Westlife. Rudi Gassner (far right) tempted Griffiths to BMG from the US

## RICHARD & HARRY ON WESTLIFE: 'THEY WERE HUGE'

*Westlife were Griffiths and Magee's biggest success at BMG, one they shared with A&R man Simon Cowell. To date, the Irish boyband have sold more than 50 million records.*

"Westlife was a huge act for us and it happened very quickly," says Harry Magee.

"It was very important it didn't go anywhere else: Simon's relationship with Louis came into play there. As soon as they met there was a determination to work with each other."

Richard Griffiths adds: "They had the first couple of No.1 singles, then the album [Westlife, 1998] went to No.1. I remember before we put out the Abba cover [I Have A Dream, 1999] we were in a label meeting and I said: 'We're all going to hold hands.'

"We all chanted, 'Were going to be one! We're going to be one!' Simon loved all that shit."

Adds Magee: "The truth of it was, after Rudi died, BMG was then being run by three guys - two of whom had never been in the record business at any time before."

One of them, BMG chairman Rolf Schmidt-Holtz, would come to verbal blows with Griffiths on numerous occasions - especially when the Brit revealed his plan of cutting staff in the German

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# FEATURE RICHARD GRIFFITHS & HARRY MAGEE



office and promoting two young guns, Hartwig Masuch, then running BMG Music Publishing in Germany, and Frank Briegmann.

"BMG freaked out," says Griffiths. "I was in a lot of confrontation with EU president Thomas Stein and especially Rolf Schmidt-Holtz."

(Suffice to say, both Stein and Schmidt-Holtz are now long gone from the music industry. Masuch is worldwide CEO of BMG Rights, Bertelsmann's new model music company founded in 2008, and Briegmann has been head of Universal Music Germany since 2004, and was recently promoted to president of Universal Music Central Europe.)

As tensions grew, Griffiths increasingly relied on Magee as his A&R troubleshooter around the world, which was recognised with an official job title in 2001 as VP of strategic development in the UK and Europe. "Sweden had good A&R, but Germany was more of a struggle," recalls Magee.

## RICHARD & HARRY ON 5IVE: 'THEY COULD HAVE BEEN GLOBALLY MASSIVE'

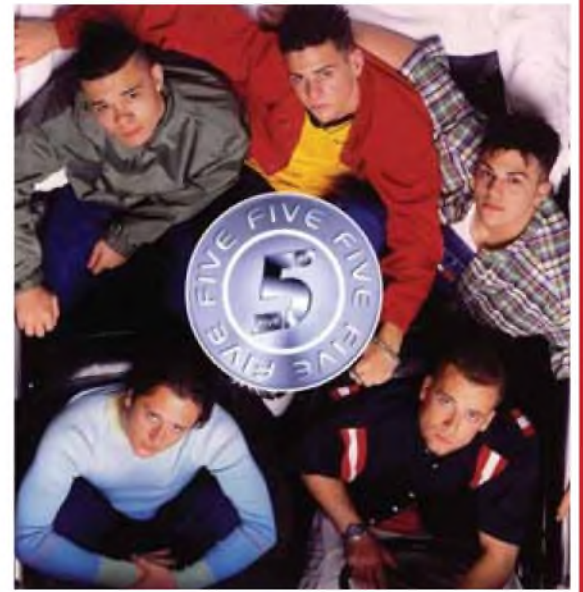
British boyband 5ive were riding high when they called time on their career in September, 2001. Having scored 11 Top 10 singles and four Top 10 albums, the group quit after achieving more than 2 million record sales in the US.

"The 5ive thing was incredibly frustrating at the end, because they could have gone on to be huge," says Richard Griffiths. "We loved them, they had great songs - Keep On Moving was a solid gold brilliant record - but they all had problems. It was pretty dysfunctional.

"I remember we had a meeting at my house, round the corner from BMG. Simon was there, with Chris and Bob [Herbert, managers] and the band.

"We had two of the band in one room, three in another room, and we were moving from room to room. It was like UN diplomacy."

Says Magee, "We wanted them to go to the US to do a Disney show. We said: 'We'll fly you all and you can each take three or four members of your family - we'll make a week of it.' They hated each other so much, the families got into a fight on the bloody flight! It was absolute chaos."



"There was one fatal A&R meeting in Miami, when I decided to articulate the discontent in the ranks. I stood up and said we needed to be clearer on what wasn't up to scratch for international release. Thomas Stein, whose meeting it was, was absolutely livid. Amazingly, Rolf Schmidt-Holtz stood up and said he agreed with me. That was my last meeting at BMG."

**ABOVE LEFT**  
July, 2001: The issue of Music Week that told the world Richard Griffiths had left BMG

Despite these dramas, there were big upsides for Magee and Griffiths at BMG, not least the development of their relationship with Cowell and PR and marketing man (and now Syco UK boss) Sonny Takhar. "Sonny was going to leave BMG at one point," recalls Magee. "He'd worked urban and R&B stuff, then became a senior product manager. We created a plan for how he could develop. Then

## Richard and Harry

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# Richard and Harry.

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(Proof that Modesty is a virtue)

Congratulations to Richard and Harry of **Modest!** Management  
on achieving your Strat 2013.

[L-R] Richard, Harry and then-UK chairman Hasse Breitholtz at BMG in 2001 - just months before the Modest! pair would exit



Westlife came along and I made him head of marketing. We had to set up a proper diary together for the band, because you'll never get a diary out of Louis Walsh's office!"

The history of the recent pop business was very nearly changed irrevocably after Lucian Grainge began courting Cowell in the late Nineties, right under Griffiths' nose. The Modest! exec reveals that had Grainge been successful, X Factor and other properties could have theoretically ended up under Universal rather than Sony's umbrella.

"When Simon's deal came up, Lucian was doing everything he could to get him," says Griffiths. "Considering where he was profile-wise - nowhere compared to the media star he is today - it was a very rich deal.

"We managed to keep him, but there was a moment when he looked like he was going. Boy, if we hadn't sorted that deal out, things would look very different for [Sony] right now."

## RICHARD & HARRY ON SIMON & SONNY: 'IT'S TEMPESTUOUS, BUT IT WORKS'

*Richard Griffiths and Harry Magee have worked with Simon Cowell and Sonny Takhar since they joined BMG in 1998. Takhar is now the MD of Syco UK, the JV between Cowell and Sony Music, which runs the X Factor and other properties.*

"It's funny because although we're very close to Simon and Sonny on a personal level, they think we're a complete fucking pain in the arse most of the time," says Griffiths.

"Our relationship with them is quite tempestuous from time to time, but it works. I think Simon likes the fact that we stand up to him. He doesn't get enough of that."

"Overall," adds Magee, "they recognise that both our side and their side are adding value for everyone concerned, which isn't always the case in these relationships."

Griffiths recalls of his first meeting with Cowell at BMG in 1998: "He was terribly nervous. My A&R reputation at that time was very rock-orientated - Korn, Oasis, Rage Against The Machine etc. I went down to his office and said, 'Don't worry Simon, trust me: I've made far shittier pop records than you ever will.' He definitely relaxed after that. Then he played me the first 5ive single, which was great. I just really liked him."

He adds: "It's easy to say it now, but it's true: I really did recognise how important Simon was to the BMG setup right away, and we just clicked. When he was offered the idea of doing TV, I was very supportive of it."

Indeed, Cowell's A&R sales record in tandem with Griffiths and Magee was nearly impeccable at BMG. Nearly.

Says Griffiths: "He had this pop band Girl Thing, who everyone thought were going to be the next Spice Girls - fucking hell, did we spend some money on that. The first single's midweek was No.6. Simon was shitting himself,



thinking, 'I'm in trouble.' He was waiting in the office for me to call. I just said: 'This is the best thing that could happen to your career' and put the phone down.

"He thought he was pretty invincible, everyone was telling him how huge it was going to be. That was a reality check, and it was good for him."

Adds Magee: "I dealt with Simon on a daily basis. 5ive and then Westlife were both very, very big successes. Simon is both creatively instinctive and absolutely obsessive about detail. He is incredibly competitive, and always knows exactly what is going on in the market."

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# BEFORE RICHARD JOINED HARRY: ISLAND, MJ AND BIG LESSONS FROM BRANSON

How two eras at Virgin and Sony shaped the man who would ride into BMG with one of the best reputations in the business - and develop into one of its most influential managers



**LEFT**  
The way you make me feel: Griffiths worked closely with Michael Jackson at Epic US in the early Nineties

It was at his very first show as a teenage promoter - the prog-rock band Egg playing North Berks Technical College - when Richard Griffiths realised he was on to something.

"I made £7," he said. "It really was quite a lot of money." The teenager immediately wanted more.

"Thanks to these gigs, I got to meet various agents," says Griffiths. "I decided straight out of school that was all I wanted to do."

He snagged a position as a booker with Terry King Associates, who looked after the likes of Caravan and Desmond Dekker, before moving to Virgin for his first stint as an agent.

Having signed AC/DC and Eddie And The Hot Rods to Virgin, Griffiths's confidence in himself grew, and in 1974 he left and set up Headline Artists, taking both artists with him. Others he represented there included John Martyn and Ultravox who, along with the Hot Rods, were Island Records acts. "I began working with Island a lot and Tim Clark - who now manages Robbie - asked me to join him there," says Griffiths.

The exec signed on the dotted line at Island in 1977 - not a bad time to join Chris Blackwell's creation: it was the very year Bob Marley's *Exodus* was released. "My title was artist liaison manager, which effectively meant going between the agents, the managers and the artists, particularly from a

touring point of view. Through that I got to know Chris Blackwell very well and basically had a year being an assistant to him. Then I signed my first couple of acts to the label, including The Jags' *Got Your Number* (Written On The Back Of My Hand) - which if I'd known then what I know now would have been a bigger hit."

Another of Griffiths' early signings was The Buggles, whose *Video Killed The Radio Star* became Island's first ever No.1 in 1979. It was a heady time for the young executive, one in which he admits he made some questionable decisions in his pursuit of success - with consequences that taught him a life lesson or two.

Blackwell offered Griffiths the chance to run his own company at Basing Street Studios, signing acts for management, production and more. Then the lawyer got involved.

"I went out for lunch with Brian Carr [of Compton Carr], who was the top music legal mind of the day, and, well, at that time you had very boozy lunches. He said to me: 'You shouldn't accept 50/50 with Island, you're doing all the work, it should be 75/25.' I liked his reasoning."

When Griffiths returned to the Island office, with perhaps an excess of Dutch courage flowing through his system, he called Blackwell. "I bottled it a bit and told him, 'I think it should be 60/40,'"

"There was silence, then Chris said, 'You know what, Richard, you're right - it shouldn't be 50/50, it should be 100/0... if you think it should be 60/40 now, one day you're going to think it should be 75/25, then logically, you'll think it should be 100/0 - so let's cut to the chase.'"

Blackwell told Griffiths his lawyer would be in touch - not good news. "Clunk, the phone went down and my life flashed before my eyes. Fuck! What am I going to do now?"

Despite flying to The Bahamas to try and win back Blackwell's favour, Griffiths had alienated his boss. "I was left high and dry," he admits.

Griffiths looked around, saw what assets he had, and took a gamble. In 1979, he began managing his old Island friends The Jags and Ultravox, and made enough of a splash to get back into the magic circle: in 1981, Virgin Music's Simon Draper offered him a very senior position.

As MD of the ambitious company, Griffiths signed publishing deals with such artists as ABC, Tears for Fears, Ozzy Osbourne and Culture Club.

In 1983, he founded the Virgin-distributed Ten Records, with a diverse roster including Maxi Priest, Gary Moore, Soul II Soul and The Flying Pickets. Its affiliated publishing company signed the Pet Shop Boys and Swing Out Sister.

"When we started Ten, the first record we put out was The Flying Pickets's *Only You*, a Christmas No.1. I thought: 'Shit! This is easy!' Then I discovered it was much, much harder."

Griffiths had further success with Gary Moore and Maxi Priest, but by now the US was calling: at the end of 1987, he moved to Los Angeles to found a new division of Virgin Music Publishers. There he signed talent including Jane's Addiction, Indigo Girls, John Barry, Joan Jett and Basia. By Griffiths' second year in the job, Virgin had come from nowhere to claim the No.1 market share spot in the year-end Billboard chart.

"We discovered that American music publishing was quite sleepy," he says. "UK publishing has always been very aggressive, so we went in there all guns blazing. Of course Richard Branson's entrepreneurial spirit drove every thing we did. It was a very exciting time. People would be asking \$75,000 for an act, and we'd think, 'God, that's cheap - we'll have two of those.'"

"That pissed off all the American publishers - we also gave reversion, and they didn't like that one bit. I remember getting a call from Marty Bandier and Charlie Koppelman and them saying, 'That's not the way we do things here,' to which the only possible response was: 'Well that's the way we do things in England!'"

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Griffiths' team were chomping away at the US market share charts, and it didn't go unnoticed. He was approached by Tommy Mottola about a job at Sony Music - not a man many execs said no to. "I'd been asked about a few label jobs, but Tommy was very persistent," says Griffiths. "Virgin was changing - I knew Richard was going to sell. The Virgin team of me, Steve Lewis, Jon Webster, Stephen Navin and Jeremy Lascelles were settling down with families and wanted to start making proper money. Tommy was offering really proper money."

Griffiths joined Sony Music in April 1990, transporting his life and his family to New York. The following year, he was named president, Epic Associated Labels, and EVP, Epic Records.

"I didn't want to move to New York but it turned out to be one of the best decisions I ever made," says Griffiths. "I did Epic Associated, where I hired Michael Goldstone as an A&R guy. The first three acts we signed were Pearl Jam, Rage Against The Machine and The Spin Doctors. All three were hits - it went crazy."

In January 1994, riding high on a wave of grungy US rock, Griffiths was appointed president of Epic Records at Sony, working with Michael Jackson in the lead-up to the release of the superstar's hugely successful History greatest hits-cum-new album. Other achievements included founding the Epic Soundtrax label for massive movie soundtracks such as Dances with Wolves, Forrest Gump and Sleepless in Seattle.

But Griffiths's love for hard-edged rock music never left him: he also signed LA-based Immortal Records and developed the multi-platinum artists Korn and Incubus. And he hadn't forgotten about British talent, either: in his first year at Epic, he signed Oasis in the US in a deal with Alan



**"Richard has outdone himself with his recent foray into management. He is the rare executive that not only possesses great intuitions but also has the knowledge and ability to follow through on those instincts"**

IRVING AZOFF

McGee's Creation Records, and later also assumed A&R responsibilities for his old friend and Virgin Publishing signing, Ozzy Osbourne.

"Epic was a hugely exciting time, working with the likes of Michael Jackson in this iconic company," says Griffiths. "I had a blast, really."

Once again, Griffiths found himself at the business end of a flurry of tempting offers in 1998. Mottola wanted him to run Sony Publishing or Sony's UK record company - or perhaps even be No.2 around the world. Clive Davis, a godfather of the US record business, was keen for him to run

Arista. However, there was only one label - and one exec - by whom Griffiths could be persuaded.

"I met BMG's Rudi Gassner, who was a wonderful man," says Griffiths. "I knew if I took the Arista job with Clive it meant staying with my family forever in America. We'd been there 10 years - it was the right thing to do to go back to the UK."

BMG was to prove far less of a pleasurable ride for Griffiths than his Virgin and Sony years - although the hits kept coming. He also clearly missed his network of long-term Stateside friends.

"I had met Steve Barnett when I was AC/DC's agent back in my Headline Artists days," says Griffiths. "He's my oldest contact and friend in the business. He went on to manage Gary Moore, who I signed to Virgin. Then, ironically, he went on to manage AC/DC, before I hired him to come and run international at Epic. He was also the one who first introduced me to Sharon Osbourne years ago, now another good friend."

Barnett together with Rob Stringer - now chairman of Columbia Records in the US - would later become a key part of the Modest! story. "It's strange how it all knits together," says Griffiths. "When I was at Sony in the US, chairman Paul Russell wanted to install a new MD at Epic. It was obviously important to me who was running the UK label and I insisted on Rob. It's funny how years later, people like that have become such an incredible part of the success of Modest! Management and One Direction."

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**Our warmest congratulations to Richard Griffiths and Harry Magee of Modest Management for receiving the Music Week Lifetime Achievement Award**

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# BEFORE HARRY JOINED RICHARD: FROM INDEPENDENT JACK OF ALL TRADES TO A MODEST! MASTER

Starting life in music as a retailer, Harry Magee was to earn success as a publisher, label boss, promoter and manager - all propelled by his closeness to and understanding of artists

Like so many in the music business, Harry Magee began his career in an independent record shop – Tony Greenwood Records in Wilmslow, south of Manchester. But whether in the store or DJing at night, the teenager always set his sights on moving to London.

First he took a break in LA, where he befriended rising synthpop act Berlin. It meant that when he moved to the Capital in 1982 for a job with indie publishing company Hub Music, he brought a couple of copyright opportunities with him.

Hub was run by Rob Atkin, who previously worked at Warner. “We ended up publishing part of that Berlin album for the world,” says Magee. “That was when I got my first company car! I used to spend half my time in the studio with writers and artists, and the rest of it registering copyrights with PRS and MCPS by hand with carbon triplicates.”

Magee’s easy rapport with artists paid dividends when one of his Scandinavian charges at Hub introduced him to friends in Sweden. Suddenly at the age of 24 he found himself on the board of a Swedish concert promoter, bringing in bands like REM, Cocteau Twins and Sisters of Mercy.

Magee then met a young 18-year-old journalist and colleague, Per Kviman, with an aptitude for A&R. The pair decided to strike out on their own, setting up the company where Magee would first make his first real breakthrough in the music industry, Wire Records.

“As an indie you really have to be a jack of all trades,” says Magee. “It was a four-year crash course in the nitty-gritty of the record business – from A&R to international and everything inbetween.”

The Holy Grail for indies at that time was winning licensing deals with the majors. Wire scored several, with *All That Jazz* going through Virgin US, and *The Leather Nun* through IRS.

“Working on a shoestring teaches you a lot,” says Magee. “Understanding how various functions work is a real indie skill, one that’s often missing in the majors where people tend to work in quite separate silos.”

In 1989 Roger Watson, newly-crowned head of Arista UK, asked Magee to be his head of marketing.

Recalls Magee. “There is no doubt it was a culture shock. I went from making my own decisions and not caring if I offended anybody to recognising that working in a major label requires more diplomacy and the ability to work in a team.”

Arista gave Magee an intro not just to a new, more collegiate working style but also to two great mentors – Arista chief Clive Davis and Big Life founder and manager of Lisa Stansfield, Jazz Summers.

Magee would regularly sit in on Davis’s legendary weekly luncheons in New York. “It’s true that those lunches went on for a very long time, but



in terms of analysis of the market, artist positioning, the importance of the song, getting all the creative elements perfectly aligned, it was fascinating and inspiring. Meanwhile Jazz is super-passionate, the arch-dealmaker who is also a creative force. He is a real character, both generous and supportive.”

The enthusiasm was clearly mutual: in 1992 Summers poached Magee to become MD of his Big Life label. Big Life was coming off huge success with Yazz but under Magee soon enjoyed No.1 hits with albums from the likes of The Orb and huge singles from Blue Pearl and Naughty By Nature.

Summers recounts the Magee hiring in typical style: “I offered Harry a job as general manager of Big Life and he said he wanted to be MD. Basically, he did me out of a job! I became elevated to chairman. When Harry worked for a major, it wouldn’t have helped him much in knowing what management is about. When he came to Big Life, we taught him everything you’d want to know about management... So there you go, it’s all down to us!”

Record label giant Polygram had already bought into Big Life and the company was staffing up, hiring both young A&R exec Darcus Beese – now president of Island Records – and Peter Thompson, who later became FD for Universal. “We used to have monthly board meetings with the Polygram chairman,” says Magee. “We went through three of them – Maurice ‘Obie’ Oberstein, Roger Ames and John Kennedy – all very interesting people.

“I remember Obie once walking around the office, huffing and puffing in his eccentric way, holding a cutting from *Music Week* with my picture

**ABOVE**  
**Shiny Harry People:** After promoting REM in Sweden, Magee made a bold move by setting up Wire Records in 1985; (Clockwise from top left) Lisa Stansfield, whose two multi-platinum albums Magee worked on at Arista; his first Chairman at Polygram, Maurice ‘Obie’ Oberstein; Magee’s A&M successes The Bluetones

on it. He bowls over to me and says, ‘So you’re the great Magee?’ What are you meant to say to that? It always felt like you were being interviewed by him. Whatever, it was always an education.

“Roger Ames was always one step ahead. There was no point in trying to bullshit him about where our next hit was coming from. He was very incisive. A great poker player.”

Just as Big Life’s relationship with Polygram was faltering, Magee was offered two jobs, one as MD of fabled indie One Little Indian and one as general manager of A&M. Magee joined the latter in 1994, reporting to MD Howard Berman and later Osman Eralp. He enjoyed a stunning run of success, whether driving international artists such as Sheryl Crow, Soundgarden, Bryan Adams and Sting to new heights, or working younger UK acts, such as DJ Shadow, The Bluetones, Therapy? and Del Amitri.

His success soon attracted plenty of industry interest. He had already received a job offer from a certain Richard Griffiths over at BMG when Magee was called aside by his boss Osman Eralp.

“Here I was as Osman’s No.2, about to tell him that I’m off to BMG, and Osman tells me he is going to call a staff meeting the next morning and tell them he is quitting,” says Magee. “I’m sat in John Kennedy’s office when he gets the mail from Osman. John is as cool as ever and very generously offers me the opportunity to take over A&M.

“I was tempted, but then suddenly it is announced that Universal is buying Polygram and all bets are off. It begins to feel that joining Richard at BMG really is fate...”

TO RICHARD, HARRY AND THE WHOLE MODEST! TEAM

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**FEATURE** RICHARD GRIFFITHS & HARRY MAGEE**DEAR RICHARD AND HARRY...**

Music business bigwigs share their love for the Modest! twosome's unique professional style



"What impresses me most about Richard and Harry is the way in which they have an intelligent and inclusive view on the live side of things as well as records and publishing - they really see the big picture,

which sets them apart from others in their business.

"This approach has clearly won them maximum results. They are very positive, very hard working and have a good overview of their artists' careers - they're very good at sustaining an act's success on the road. They are very motivational to work with - they often want to hear your ideas before making their ultimate decision. As an example to young managers out there, their experience is excellent; they've done their time across labels, publishing and live, and learnt a heck of a lot."

**Simon Moran, SJM Concerts**

"I can truly say that few people I have worked with over the last 20 years have shown as much real commitment to artists and the development of long-term careers as Richard and Harry.

"From their label days to the insane world of

**ABOVE**  
**Rule No.1...**  
Richard and Harry make their point in Modest!'s London offices



artist management, I've seen their commitment propel them forward in this ever-changing entertainment landscape. "Years ago, I had the pleasure of working with Richard on the label side and I knew then what I know now - he is a visionary. He has always been fun, strong-minded, and confident. He is a true inspiration to all who've worked with him, especially to me. Had it not been for his belief in me, I wouldn't be where I am today. I was also lucky enough to be introduced to Harry through Richard many years ago and have had the privilege of learning from his vast knowledge as both a partner and a colleague. Knowing both these guys in business has been wonderful, but having them as caring and compassionate friends has been life-changing. I can only hope we get to spend more time together in the future. Best of wishes!"

**Jeff Kwatinetz, Prospect Park**

"Richard and Harry are successful because they question every decision at every stage to ensure their artists get the best deal, the best record and that we



all always strive to come to the right decision with the information we have. What makes them special is their passion that has not been jaded by a lifetime in the business. We have worked with them since they started managing together in 2002

and we hope we get many more opportunities to do it again and again."

**Nick Raphael, London Records**



"Richard and I have been friends for more years than I care to remember, having worked on countless projects together while at Epic Records in the US, and then to achieve great success with One

Direction - he as their manager and me as part of the team at Columbia. Richard's success as a worldwide manager is marked by vision, smarts, tenacity and loyalty to his clients; all attributes that music companies look for in a partner to help artists successfully break through in the marketplace and sustain careers with real longevity. Richard is extremely deserving of the Music Week Strat, and I congratulate him and his esteemed associate - my friend, Harry Magee - on this honor."

**Steve Barnett, Capitol (ex-Sony)**

"Richard: and to think you were a struggling, very young agent when I first met you at the start of your remarkable career. That boy sure done good!"

**Tim Clark, ie Music**



"I have known Richard since I was a junior agent booking clubs in the North-East, and he was the tour manager for The Jags. From the first time we met, I felt his passion for music and concern for his artists, and saw the

wisdom of his vision in building careers. Here we are, 30-plus years later, and the same passions, concerns and vision are still an integral part of his personality, and he has now partnered with Harry Magee, who brings the same skill set to all of their clients. They are smart, caring people who really know that management is personal."

**Rob Light, CAA**

"What you get with Richard and Harry is great instincts, straight talking and an eye for detail that shows no bounds. Over a few years they have built Modest! into a powerhouse of a management company that shows the very best of British exports. What people do not always realise is how

hard they both work and the lengths they go to for their clients. The success they have had is a testament to that.”

**Mike Greek, CAA**



“Congratulations to Harry and Richard. Of course, Harry learned all his skills from us at Big Life, as a product manager at Arista, dealing with us every day on Lisa Stansfield! Harry, being a glutton for punishment, left Arista and came to

work for Big Life for the next 18 months. I have known Richard for longer than we care to remember. I used to bump into him on Concorde all the time. There's success for you! A well-deserved award. Welcome to the Strat Club!”

**Jazz Summers, Big Life**

“Congratulations to Richard and Harry: two great guys who thoroughly deserve this massive award. To start from scratch a new management company and develop it the way they have in these challenging times is simply remarkable. They are always rewarding and a pleasure to deal with. I wish them all my very best.”

**Brian Rawling, Metrophonic**



“No matter what area of the business Richard has worked in he has been successful, from being a booking agent to a publisher to a record company head. Now as a manager in his partnership with Harry

he has proved yet again that he has an incredible understanding of the whole music arena! Richard was an important mentor to me in my years at Epic UK and now 20 years later he and Harry are fantastic partners to us at Columbia Records US on three big acts. They richly deserve this accolade!”

**Rob Stringer, Columbia US**



“I've known Richard from when he was managing a Goth band, through being an adventurous publisher at Virgin, blowing up all the 'can't do's', to running Virgin's indie labels, and on and on. He was always great.

Harry I met at A&M as the GM where he really held everything together. They perfectly complement one another and it's no surprise they manage the UK's biggest current act. They know it all, though they do(n't) always tell you!”

**Roger Ames, Ticketmaster**



“Both Richard and Harry are first and foremost music men and that accounts for their very successful careers and their longevity. Their love of music has always impressed me and their commitment to their artists has been a total one with intense dedication. Their Music Week Award is so well deserved and I send my warmest congratulations to them.”

**Clive Davis, Sony Music**



“Richard and Harry have forged an absolutely unique relationship with Sony Music both here and around the world, and a true partnership. Integral to their success, I think, is their combined label experience, which they are able to bring to

bear not just for the benefits of the acts they manage, but in a way that also works for our various companies around the world. They know the modern music industry inside out and bring two lifetimes of music experience to every meeting they attend.”

**Nick Gatfield, Sony Music**

# CONGRATULATIONS RICHARD AND HARRY!

It has been a pleasure working with you and serving your needs in the U.S.  
We look forward to continuing this successful relationship.

Best wishes from Peter and the Team in the  
Entertainment Division of CohnReznick.

## COHN REZNICK

ACCOUNTING • TAX • ADVISORY

**FEATURE** RICHARD GRIFFITHS & HARRY MAGEE

"What has impressed me most about Richard and Harry is they have never tried to create a barrier between the artists and the record label, in fact they have always gone out of their way to encourage direct dialogue with the artists we jointly work.

This makes for a very healthy relationship. Their work ethic is second to none and what has always come over loud and clear is their commitment to every one of their artists. It's quite rare in this business but after all the time we have spent together, I can consider them both close and loyal friends. They both deserve all of the success they have achieved."

**Simon Cowell, Syco**



"Richard and I have known each other since we met at Midem in 1982 when he was running Virgin Publishing. Later when he joined the old BMG I was one of the few people he knew when he arrived.

Richard scared some of the senior managers, because he had a deep international experience and understanding of the

industry. We laugh about those days now, but if he hadn't been fired our careers would both have taken a very different turn. The lessons we learned at that time have deeply informed the new BMG and our determination to be completely international in our outlook. I am full of admiration for what Modest! have achieved in creating one of Europe's most significant music management companies. I salute Richard and Harry's extraordinary entrepreneurial drive and creative credibility."

**Hartwig Masuch, BMG**



"It has been a pleasure to have worked with both Richard and Harry for so many years - I have known them nearly all of my working life. As individuals, they are very different but that is what makes their partnership so formidable. The way in

which they both represent their artists is impressive. They set the bar very high - which we all benefit from. Nobody deserves this recognition more; they have both proven to be great ambassadors for our business not only in the UK but across the world, moreover they are true gentlemen. They won't know this and I really hate to admit it but I have learnt a lot from both of them."

**Sonny Takhar, Syco**



"I have extremely fond memories of us all working together at RCA many years ago and since then have seen Richard and Harry build a sensational company where they've constantly focused on building their artists' careers. They have great honesty, integrity and A&R instinct."

**David Joseph, Universal Music**



"I'm not sure who is the yin and who is the yang between this pair, but boy, what a great team they are - something their success shows us very clearly. Although I don't see as much of them as I would like anymore due to their current world

domination tour, it does at least mean Richard has stopped putting his cowboy boots on my desk. I do miss my late night dinners with Harry as we put the world to rights. This is a well deserved award for two of the greatest characters in our business, who run one of the world's leading artist management companies. Cheers to you both!"

**John Reid, Live Nation**

# Modest! applause.

Congratulations Richard and Harry.



**LEE & THOMPSON** <sup>LLP</sup>

Media & entertainment lawyers

www.leeandthompson.com





"I've had the pleasure and pain of working with many of Richard and Harry's acts over the years and have seen first hand how incredibly hard they work for their artists and how much passion they have when I'm sure they both could have decided

to spend their days golfing in the Algarve many years ago. They're very loyal and supportive to the people they work with on every level and it's a privilege to have been part of their huge success."

**Steve Robson, Songwriter**



"I remember Richard booking AC/DC and Eddie & The Hotrods at the Reading Festival – he always had a good feel for what an act should do to further their career, whether that be as a label exec or manager.

"Along with Harry, they both know the record industry inside out – illustrated by the success they have achieved. And anyone that turns up for an opening night of a tour in Rhyl Pavilion is alright by me."

**John Giddings, Solo**



"Richard and Harry are uniquely placed and experienced in guiding true superstar acts and their careers. This award is very well deserved and earned."

**Guy Moot, Sony/ATV/EMI**



"I had the opportunity of working with Richard and Harry and have to say there are not that many people that know this business inside and out as they do. No wonder they have been so successful, and they truly

deserve it. Cheers to you both!"

**Enrique Iglesias, Artist**



"To use one of Richard's key imperious expressions: 'May I make a suggestion...': to praise the contribution of his daughter (my God-daughter) Annecka to his immodest but justly deserved success. I've

known RG (Richie) since he was managing John Foxx and I was at Virgin Records (1980). I was immediately impressed by his belief in himself and his ability to inspire others. We spent three wonderful years at BMG – the *Gotterdammerung* of the record industry at the dawn of the digital age. I remember Simon Cowell popping in to say hello, and David Joseph doing well as a young marketing guy at RCA. It all ended rather abruptly when RG was peremptorily fired by Rolf Schmidt-Holtz (where do they find them?) and I fell on my sword by his side. Richie and Harry's success at Modest! doesn't surprise me at all. They had a good partnership back then, and they have a great one now – with staggering results."

**Stephen Navin, MPA**



"There's never a dull moment when Richard and Harry are around. They never arrive without a plan of attack worked out for their artist, and knowing exactly what part of that plan you are to execute. They are certainly not in the game

to be runners up... but once the work is done (to their satisfaction), what a delightful duo with whom to discuss the finer points of love, life and laughter!"

**Ted Cockle, Virgin Records**

**Dear Richard & Harry**

**NO ROOM TO BE MODEST! ANYMORE**

**Huge congratulations on your Lifetime Achievement Awards**

**From Tom, David, Rachel and all your friends at Bravado**

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# CONGRATULATIONS

**RICHARD AND HARRY**

ON YOUR LIFETIME ACHIEVEMENT AWARD



NOW IS NOT THE TIME TO BE  
**Modest!**

# RETAIL

## HIGH STREET HEROES

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

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

I've been here 20 years and I'm a secondhand retailer. I've always stuck with records although I do CDs and DVDs as well.

It's quite a good time [at the moment], it's a bit like the mid-Eighties when CDs first came out and people were getting rid of vinyl collections. Now people are getting rid of CD collections but at the same time still want CDs if they're [priced right]. I generally sell them at three quid. Niche stuff like blues, reggae, classical and modern jazz you can still get a fiver for no problem, or more recent releases that have become quite rare like the new Fleet Foxes album.

Otherwise, the standard stuff goes for around three quid. But it's records that are driving it.

I also organise the Guildford Record Fair in the historic Guild Hall 100 yards from the shop. That opens every six weeks, stirs the pot a little bit and gets people into town. With the recession, fuel

costs and everything, people are looking for a good reason to come into town these days. With the shop open and close to the record fair it has a good effect.

Have you had to adapt to the download culture at all?

It's quite a good time for me because people are downloading and getting rid of their whole collection [of physical music]. When people say they're pruning their collection they're usually just getting rid of their crap, but when the whole tree is getting felled there's always something juicy at the top whether it's records or CDs.

I buy and sell all records, CD and DVD collections. DVDs are slowing up with people streaming. You can see why HMV has run into problems.

A lot of people are talking about the vinyl resurgence...

Most definitely. It's never gone away for me. It always amazes me: things like Fleetwood Mac's



**"The first thing Osborne, Cameron and Clegg did was put VAT up to 20%, which cost me £5000 a year. If I was a book dealer I wouldn't pay VAT"**

BEN DARNTON, BEN'S COLLECTORS RECORDS

Rumours is a common LP, I've always got a few here but I price everything just slightly lower than what's on the internet and you can see them going for up to 10 quid on eBay. I'm cheaper than the internet, which is rare really.

How have you managed to beat the internet?

You just buy them a bit cheaper. I'll pay £100 for an unplayed Jimi Hendrix Electric Ladyland or mint condition Sgt. Pepper but, for the run of the mill stuff, rather than trying to get a couple of quid more just go for the turnover.

Do you deal in new releases?

No. I find that when it comes to

anything new there's just no money in it. Record Store Day is coming up soon and I find that that's just turned into a bit of a carousel. You have to pay £30 to get on the Record Store Day website when it used to be free and you just get the phones ringing for a week before with people asking for "the pink vinyl Led Zepplin single" or "the Blur 45 on 10 inch". It's gotten away from what it should be I think. There are a few record companies knocking out 3000 of this and 1000 of that and you see all these people queuing up at 6:30 am, putting them on the internet at 7 am and selling them for £50 by 10 am. It's gotten away from

the music, it's about who can make a quick buck.

Has HMV's situation affected you at all?

People come in and say, "I bet you're really chuffed" and I tell them I'm not. I think it's a shame. I think it has helped me that HMV has become so poor in classical and jazz stuff and everything's £15 because, as I say, most of mine is £3.5.

How confident are you about the future?

I'm confident in my own ability. What will get me in the end will be rent, tax and VAT. The first thing Osborne, Cameron and Clegg did was put VAT up to 20%, which cost me £5000 a year. If I spend £1000 on stock in a week and sell it for £2000, 20% of the difference goes to [Government]. If I was a book dealer, I wouldn't pay VAT.

## INTERNET vs HUMAN

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



WE SAID WE LIKED...

DEPECHE MODE Delta Machine



AMAZON RECOMMENDED...

SUEDE Bloodsports



BEN RECOMMENDED...

THE CHICAGO... The Chicago Transit Authority

**PROFILE** MICHAEL BUBLÉ**'THIS IS TRULY THE BEST RECORD I'VE EVER MADE'**

Is the world's favourite crooner really ready to retire? Music Week quizzes the Canadian smoothie on Robbie Williams, being a dad - and the small matter of a new studio album

**TALENT**

■ BY TINA HART

He is charm personified and one of the most popular entertainers in the world today, having clocked up more than 40 million worldwide album sales - 8 million in the UK alone.

So, when *Music Week* spoke to Michael Bublé in the run-up to the release of his sixth studio LP, we weren't expecting him to allude to possibly giving up his phenomenal music career altogether. In the wake of the recent news of his impending fatherhood he's been in a reflective mood, it seems.

The cheeky chappy Canadian still has a whopping 10-night sold out run at London's O2 Arena to conquer for this album campaign in the summer (in addition to five nights at Dublin's O2 Arena) - a tour which comes after some startling success.

Bublé's last album, *Christmas*, bagged the accolade of the second biggest-selling record of



**ABOVE** Sixth studio album *To Be Loved* will be released on Monday (April 15) via Reprise Records. Lead single *It's A Beautiful Day* was released this week

2011 after Adele's 21. And, at the time of writing, forthcoming release *To Be Loved* is currently the most pre-ordered album at Amazon and Sainsbury's and has Top 10 pre-release chart placings at online retailers Play and WOW HD.

*To Be Loved* sees him once again team up with regular producer Bob Rock, as well as "bad asses" James Pearce (who has an Emmy for conducting the Winter Olympics opening ceremony in Vancouver as music director), and William Ross (who was the musical director of the Academy Awards).

The collection comprises mostly standards, plus four original songs that Bublé has co-written, including the rock-influenced *After All* (featuring fellow Canadian and 'dream collaborator' Bryan Adams), *I've Got It Easy* ("a song about the power of now. Being appreciative about all the things that we have, saying thank you to the universe"), *Close Your Eyes*, ("about women and the strength that women have. How important the female is in all of our lives") and album lead single, the 'anti-love

song', *It's A Beautiful Day* ("a song for people who have been with a douchebag. The guy or girl thought they were awesome but they treated you like shit and finally you leave them and realise how good life is without them") - but he says that recording the covers is the harder task for him.

"There are so many songs, I have to love them and know that I can somehow breathe new life into them. It's weird because people always say 'It must be so easy to do these covers' but it's way easier for me to write a new song. People always say it's easy to make a standards record but if it was that true everybody would sell 40 million records," he declares with a wry smile.

The standards on the *To Be Loved* include the Bee Gees hit *To Love Somebody*, Dean Martin's *Nevertheless (I'm In Love With You)*, the Jackson 5's *Who's Loving You*, and the Elvis Presley classic *Have I Told You Lately*, amongst others. Bublé is also joined by guest vocalist Reese Witherspoon on the classic Frank and Nancy Sinatra duet *Something Stupid*. And the star is feeling confident about the album's quality, whilst also admitting that his worries about it have shifted with the news of becoming a first-time dad.

"Truly, it's the best record I've made. I don't say that every time - I talk about this a lot - I'm way too frank, and especially now I have a baby coming. The truth is I am very proud of this record. The people I worked on it with I love very much. We made it with a lot of love and it was a good vibe the whole time.

"I have bigger fish to fry than to worry if it is commercially successful or not. People ask me what I do now coming off of nine million records. The truth is, I've been entertaining for over half my life now, I was 16 when I started - I'm 37 now. I've given a lot of myself to the world. I've been the court jester for a while now and I start to wonder 'When do I start to live for myself?'

"At this point of my life I feel I've started to live a little more for myself. That means I can't allow myself to feel the pressure. I can't do that anymore, there are other things that need my attention."

We tackle the prospect of the behemoth crooner collaboration that is his recent recording session with Robbie Williams, where they bonded singing over a band and talking about babies.

"It's been nice for me. There are very few people I can relate to on that level," says Bublé. "To talk to him and ask him about what it's really like and how he really feels, it's beautiful. I can see how happy they are - you can balance a career with being a good dad."

Probing him a little about the nature of the material recorded, Bublé said he doesn't know when it might surface but reveals that Williams wrote a song for his own forthcoming project and "it was truly awesome".



**LEFT**  
No wonder he's smiling: Michael Bublé has sold more than 40 million albums worldwide



"He asked if I would do something with him and of course I was looking for any excuse because I think he's awesome. It was so much fun. It was loose, we had the band and we just sang together live. The style... I can't explain it... he's done something really cool and different. Very retro-poppy, old school jazz-pop. We had a complete blast.

"I think it'll make people happy, I truly do. I think people will flip out, it's pretty good."

Ever the media-savvy artist, Bublé was concerned about what his personal 'story' would be to go with his new album campaign: "The truth is, I had a difficult time when I knew the record was finished and I had to come and do the press. I had nothing dramatic to tell, every time I've done a record there has been a relationship that has ended, I've been heartbroken or I've fallen in love. Now I'm pretty content."

Delving into another zone of Bublé's media-savvy, multi-dimensional profile, he chats openly about the role of corporate partnerships in his career. "My manager told me years ago that being a successful artist had a lot to do with

branding and having these partnerships," he says.

"In an era when record stores are closing every day and it's getting harder and harder just to find CDs, to have partnerships with Target, Walmart, Starbucks and Sainsbury's and all these different places - it's literally the only place people can go to find records. It's been a huge part of my life and I'm grateful that my manager is intuitive, smart and could look out of the box in that sense."

He mentions past deals that have left him slightly cold, but talks passionately about his five-year partnership with Rolex ("I went to Switzerland and I brought my wife to the Rolex factory, it was un-fucking-believable"),

Meanwhile, his clothing deal with Canadian label D-Squared is also praised ("I love those guys") as his relationship with retail chain Target ("Gary Tobey who runs Target has become a close friend"). He declares "I don't want to be lost in it, it's really important for me to be proud."

Following the release of *To Be Loved* on April 15, Bublé's series of 10 shows at the O2 in London mark the third-longest run of dates ever performed

at the venue by a male solo artist, after Prince and Roger Waters.

But once those huge shows are over, arguably the world's favourite Canadian might just hang up the microphone. Quizzing him on whether he'll give it all up soon to focus on family life, he responds in a lowered tone "I don't know... I've been thinking about it."

"I'm having some difficult philosophical inner turmoil with this stuff. I [recently] changed my whole schedule and cut down my touring... completely. It's always been one month on, one and a half weeks off, one and a half months on, two weeks off and I've changed it to three weeks on and two weeks off. So it's very difficult for touring, the money is not going to be the same [from fewer shows]... and I don't care. I've worked really hard but my priority is my family."

And with that we contemplate the strange prospect of a musical world without Bublé for a second. Only time will tell if a premature retirement from the biz will come true - but for now, the world awaits his latest grand musical statement.

## WARNER INTERNATIONAL MARKETING: 'I'D LOVE MORE ARTISTS TO PAY ATTENTION TO THE LYRICS LIKE MICHAEL'



*Dion Singer has the role of international artist development, international marketing, Warner Music. He is a key member of 'Team Bublé', and here shares his expert insider knowledge on the To Be Loved album campaign:*

**Taking on a Bublé album is obviously exciting: what would you say is the main focus of the campaign?**

"To Be Loved is such a great album, we wanted to do everything even bigger than last time. The Christmas campaign launched in October last year with Live Nation when they were preparing to announce his incredible O2 shows. We actually pushed the new album back because we wanted to make another Christmas special.

"This time around we have a two-year campaign mapped out - as we have had with Michael for the last ten years. The one consistent thing I've said to people in the last decade, is 'we're just warming up.'"

**How would you define brand Bublé?**

"We always market 'Michael Bublé'. It's not about the single... it's about Michael. Having a single on radio is magnificent and was key to us taking him into hyperspace; but it's all about multiple looks, multiple songs, the TV shows, the concert tour and grabbing opportunities that make sense for his long-term development."

**Can you reveal some details of the campaign?**

"The campaign begins with the songs and the record. The album has soul flavourings and Michael really stretches his voice - if you listen to *Who's Lovin' You*, you'll hear it.

"Bob Rock did a remarkable job with the production, *You Make Me Feel So Young* sounds like a song written this year. We're also aware that we have a huge base of fans who love the *American Songbook*. We have been talking about recording *Come Dance With Me* since 2004, it just never landed up on the session list. *Young At Heart* is the kind of recording that will make people swoon. I'd love more artists to pay attention to the lyric phrasing like he does.

"There was a long discussion about *Something Stupid* - and Michael said to me, 'You do know it's not a love song? Why don't people listen to the words? The guy is obsessed with the girl, he is nervous and she won't give him the time of day. Finally he gets to talk to her - and he screws it all up by blurting out, 'I Love You'.' We talk about every song this way.

**What are the challenges of marketing Bublé?**

"What makes it easier is when people finally 'get it' and we've really earned their respect. What makes it difficult is that I wish there were 12 of him as everyone wants him all over the globe. We talk about Michael every day to someone, somewhere on the planet!

"We're incredibly proud and excited about everything Michael is doing and what he's achieved. He is truly one of the world's finest entertainers. I call it the magic triangle: the artist gets it, the manager gets it, and the label gets it. With all three working perfectly together, you will always win. Michael has what it takes to be famous for a very long time."

## PEOPLE

## PERSONNEL NEW [PIAS]-OWNED CO-OP NAMES RACKHAM MD

## ■ COOPERATIVE MUSIC

[PIAS] has named **JASON RACKHAM** UK MD at Co-Operative Music, taking over from **VINCENT CLERY-MELIN**, who has left the business.

The Co-Operative Music team recently moved into the London offices of [PIAS]. Rackham (pictured second from left with *Edwin Schroter*, [PIAS] Group MD; *Kenny Gates*, [PIAS] Group CEO and *Nick Hartley*, [PIAS] Group COO) will now head up a UK team of nine Co-Op staff 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 – it was a divestment from Universal's £1.2bn buyout of EMI Music last year.

"We are thrilled to start rolling out our plans and ambitions for



Co-Op as a new division," said 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."

## ■ PLANET ROCK

Bauer Media UK has announced a number of new appointments following its recent acquisition of national radio brand Planet Rock.

**RIC BLAXILL** (pictured) is to become music and content director of Planet Rock, with



**ALEX BAKER** promoted to head of commercial programming for Planet Rock and Kerrang! Radio. **LIZ BARNES** has also been promoted to programme manager.

**TREVOR WHITE**, who was Planet Rock's programme director for six years under the ownership of Malcolm Bluemel, has departed the company.

In addition to the new appointments, Planet Rock's production team and broadcast studios have moved to Bauer's central London radio HQ.

Blaxill will be responsible for all programming for the station. His new role will run alongside his other responsibilities as the label entry point for Bauer Media UK for artist projects and event appearances. He will also continue to lead programming strategy for Bauer's fellow digital radio station Heat Radio.

Blaxill has over 25 years of music industry experience including executive and A&R roles at BBC's Top Of The Pops, Independent Records and 6Music.

## ■ KARMA ARTISTS MUSIC GROUP

The multi-faceted music entertainment company has been officially launched by **JORDAN JAY** and **ROSS GAUTREAU** following the recent success of Jay's A&R consultancy clients The Saturdays achieving their first No.1 single.

The Karma Music Group includes the subsidiaries Karma Artists Management (exclusive management for Andy Green, Red Triangle and Monsieur Adi), Karma Edge Publishing (JV with Cutting Edge music group) and Karma A&R consultancy (non-exclusive A&R contracts, which include The Saturdays, Warner Music and XL Talent).

Jay previously served at Universal for seven years in A&R, progressing to senior A&R manager. He worked with acts including The Wanted, Cover Drive Girls Aloud and Sophie Ellis-Bextor.

## ■ UMG

Universal Music Group (UMG) has appointed Warner's **WILL TANOUS** as its new executive vice president and head of global communications.

He will effectively replace the outgoing president of global comms at UMG, **PETER LOFRUMENTO**, on April 15.

Tanous joins UMG from Warner Music Group where he most recently served as EVP of communications & marketing.

In his newly-created position, Tanous will be responsible for managing the company's worldwide internal and external communications and social responsibility, and will also supervise the interaction and coordination of the communications functions of UMG's operating companies in more than 60 countries, and play an integral role in shaping and communicating the company's business strategy.

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

## NEED TO KNOW

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

## #74 CLAIRE HAFFENDEN,

Director of Events and Artist Relations, Universal Music UK

Claire Haffenden began her music industry career as a marketing assistant at London Records in 1990.

She went on to join A&M in 1995 as artist liaison / PA to general manager before moving to Polydor Records as their artist relations manager in 1998 following the merger with Universal.

Haffenden worked with a number of high-profile artists during this period, including Eminem, No Doubt, Dr Dre, Marilyn Manson, Nelly Furtado and Limp Bizkit amongst many others who were frequent visitors to the UK.

Post-millennial promotions followed - in 2003 Haffenden was appointed to the central role of head of Artist Relations for Universal Music UK and most recently she became director of Artist Relations and Events.

In her current role, Haffenden is responsible for



overseeing artist activity, the company's presence at award ceremonies and other events across the business, from the Universal BRITs party to artist launches and more.

She is also involved in many charity projects and sits on the Nordoff Robbins O2 Silver Clef Committee.

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

**CARLY CUSSEN**, Music Video Director, Luti Media

"I grew up watching fantasy, I loved the idea of creating worlds that didn't really exist. I left school after my GCSEs to become a runner and by the age of 17 I had taught myself to light, shoot and edit micro-budget music videos.

"After landing a job at Channel AKA, I started to expand my creativity.

Grime videos at the time were quite monotonous - I wanted to do something different with them so I created fantasy worlds for the artists to perform within. I managed to turn Ed Sheeran into a fire element, Lethal Bizzle into a mass bank robber and had Devlin walking through a land of Fog.

"My efforts paid off when I was signed to production company Luti Media. I soon managed to take my crazy ideas into major labels, such as shooting my apocalyptic video for Mercury Records artist Dot Rotten in Iceland. Slowly my work led to shooting with hip hop royalty Missy Elliott and X Factor winners Little Mix on my latest video How Ya Doin'. I still have much more creativity up my sleeve, the next few years should be exciting."



## TOP TIP

Go with your instinct - ALWAYS. Whether it be a concept or an idea from the start, or a particular colour grade at the end... stick with that gut feeling.

## 54 SINGLES AND ALBUMS

Ministry of Sound claim the Official Singles Chart No.1 with Need U (100%) by Duke Dumont featuring A\*M\*E and MNEK



NOW INCLUDES  
OFFICIAL WEEKLY  
iTUNES CHARTS FROM  
AROUND THE WORLD

# CHARTS FOCUS



## 56 UK AIRPLAY & STREAMING

Mirrors is the most-played UK airplay track and Bastille's Pompeii the most-streamed

## 58 EU AIRPLAY & GLOBAL SALES

Depeche Mode, Justin Timberlake, Iron Maiden and Eric Clapton perform well at global sales

## 60 COMPILATIONS & INDIES

Official Chart No.1 single act Duke Dumont has the top charting indie single



## 61 CLUB

Ferry Corsten is back at the summit of the club chart with track Love Will featuring Duane Harden

## 64 ANALYSIS

Alan Jones crunches the numbers from this week's Official Charts

## 66 PRODUCT

Primal Scream LP More Light is Album of the Week and will be released through the band's own label









# CHARTS STREAMING WEEK 14

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## OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	<b>BASTILLE</b> Pompeii <i>Virgin</i>
2	2	<b>JUSTIN TIMBERLAKE</b> Mirrors <i>RCA</i>
3	4	<b>PINK FT NATE RUESS</b> Just Give Me A Reason <i>RCA</i>
4	3	<b>MACKLEMORE/RYAN LEWIS/WANZ</b> Thrift Shop <i>Macklemore</i>
5	10	<b>SATURDAYS FT SEAN PAUL</b> What About Us <i>Polydor</i>
6	6	<b>AVICII VS NICKY ROMERO</b> I Could Be The One <i>Postiva/Virgin</i>
7	5	<b>BRUNO MARS</b> When I Was Your Man <i>Atlantic</i>
8	8	<b>LUMINEERS</b> Ho Hey <i>Decca</i>
9	17	<b>IMAGINE DRAGONS</b> Radioactive <i>Interscope</i>
10	7	<b>DISCLOSURE FT ALUNAGEORGE</b> White Noise <i>Island/Pmr</i>
11	9	<b>BRIDGIT MENDLER</b> Ready Or Not <i>Hollywood</i>
12	11	<b>ONE DIRECTION</b> One Way Or Another (Teenage Kicks) <i>Syco Music</i>
13	15	<b>1975</b> Chocolate <i>Dirty Hit</i>
14	29	<b>NELLY</b> Hey Porsche <i>Republic Records</i>
15	12	<b>JUSTIN TIMBERLAKE FT JAY Z</b> Suit & Tie <i>RCA</i>
16	16	<b>BRUNO MARS</b> Locked Out Of Heaven <i>Atlantic</i>
17	19	<b>WILL I AM FT BRITNEY SPEARS</b> Scream & Shout <i>Interscope</i>
18	13	<b>CALVIN HARRIS FT TINIE TEMPAH</b> Drinking From The Bottle <i>Columbia</i>
19	14	<b>BASTILLE</b> Flaws <i>Virgin</i>
20	18	<b>BASTILLE</b> Bad Blood <i>Virgin</i>
21	21	<b>SWEDISH HOUSE MAFIA/MARTIN</b> Don't You Worry Child <i>Virgin</i>
22	23	<b>BASTILLE</b> Things We Lost In The Fire <i>Virgin</i>
23	20	<b>EMELI SANDE</b> Clown <i>Virgin</i>
24	48	<b>CALVIN HARRIS/ELLIE GOULDING</b> I Need Your Love <i>Columbia</i>
25	22	<b>MUMFORD &amp; SONS</b> I Will Wait <i>Gentlemen Of The Road/Island</i>
26	25	<b>RIHANNA</b> Diamonds <i>Def Jam</i>
27	26	<b>WILEY FT CHIP</b> Reload <i>One More Tune/Warner Bros</i>
28	24	<b>BEN HOWARD</b> Only Love <i>Island</i>
29	31	<b>FALL OUT BOY</b> My Songs Know What You Did In The Dark <i>Def Jam</i>
30	27	<b>ELLIE GOULDING</b> Explosions <i>Polydor</i>
31	28	<b>FOALS</b> My Number <i>Warner Bros</i>
32	32	<b>OLLY MURS</b> Army Of Two <i>Epic</i>
33	94	<b>PITBULL FT CHRISTINA AGUILERA</b> Feel This Moment <i>J/Mr 305/Polo Grounds</i>
34	40	<b>NICOLE SCHERZINGER</b> Boomerang <i>Interscope</i>
35	34	<b>CALVIN HARRIS/FLORENCE WELCH</b> Sweet Nothing <i>Columbia</i>
36	45	<b>MACKLEMORE/RYAN LEWIS/DALTON</b> Can't Hold Us <i>Macklemore</i>
37	39	<b>PSY</b> Gangnam Style <i>Republic Records</i>
38	30	<b>BAAUER</b> Harlem Shake <i>Mad Decent</i>
39	33	<b>LABRINTH FT EMELI SANDE</b> Beneath Your Beautiful <i>Syco Music</i>
40	37	<b>BASTILLE</b> Overjoyed <i>Virgin</i>
41	35	<b>JAMES ARTHUR</b> Impossible <i>Syco Music</i>
42	43	<b>SCRIPT</b> If You Could See Me Now <i>Epic/Phonogenic</i>
43	41	<b>SCRIPT FT WILL I AM</b> Hall Of Fame <i>Epic/Phonogenic</i>
44	46	<b>BEN HOWARD</b> Keep Your Head Up <i>Island</i>
45	36	<b>ONE DIRECTION</b> Kiss You <i>Syco Music</i>
46	76	<b>KODALINE</b> High Hopes <i>B-Unique/Rca</i>
47	44	<b>DRAKE</b> Started From The Bottom <i>Cash Money/Republic Records</i>
48	38	<b>OLLY MURS FT FLO RIDA</b> Troublemaker <i>Epic</i>
49	63	<b>DAVID GUETTA FT SIA</b> Titanium <i>Parlophone</i>
50	72	<b>HAIM</b> Falling <i>Polydor</i>
51	49	<b>OF MONSTERS &amp; MEN</b> Little Talks <i>Republic Records</i>
52	42	<b>JUSTIN TIMBERLAKE</b> Pusher Love Girl <i>RCA</i>
53	51	<b>BASTILLE</b> These Streets <i>Virgin</i>
54	57	<b>BASTILLE</b> Icarus <i>Virgin</i>
55	50	<b>BASTILLE</b> Laura Palmer <i>Virgin</i>
56	55	<b>ONE DIRECTION</b> Little Things <i>Syco Music</i>
57	97	<b>CHRISTINA PERRI</b> A Thousand Years <i>Atlantic</i>
58	58	<b>DISCLOSURE FT SAM SMITH</b> Latch <i>Island/Pmr</i>
59	56	<b>TAYLOR SWIFT</b> We Are Never Ever Getting Back Together <i>Mercury</i>
60	60	<b>JAY-Z &amp; KANYE WEST</b> N****s In Paris <i>Roc-A-Fella</i>
61	68	<b>PINK</b> Try <i>RCA</i>
62	53	<b>BEN HOWARD</b> Old Pine <i>Island</i>
63	66	<b>FUN. FT JANELLE MONAE</b> We Are Young <i>Atlantic/Fueled By Ramen</i>
64	59	<b>JAKE BUGG</b> Lightning Bolt <i>Mercury</i>
65	67	<b>GOTYE FT KIMBRA</b> Somebody That I Used To Know <i>Island</i>
66	69	<b>BASTILLE</b> Oblivion <i>Virgin</i>
67	61	<b>ALT-J</b> Breezeblocks <i>Infectious Music</i>
68	62	<b>MAROON 5</b> One More Night <i>A&amp;M/Octone</i>
69	70	<b>FLORENCE &amp; THE MACHINE</b> Spectrum <i>Island</i>
70	64	<b>BEN HOWARD</b> The Wolves <i>Island</i>
71	91	<b>JAMES BLAKE</b> Retrograde <i>Atlas</i>
72	73	<b>RIHANNA FT CALVIN HARRIS</b> We Found Love <i>Def Jam</i>
73	78	<b>RUDIMENTAL FT JOHN NEWMAN</b> Feel The Love <i>Asylum/Black Butter</i>
74	75	<b>SKRILLEX FT SIRAH</b> Bangarang <i>Asylum</i>
75	79	<b>CARLY RAE JEPSEN</b> Call Me Maybe <i>Interscope</i>



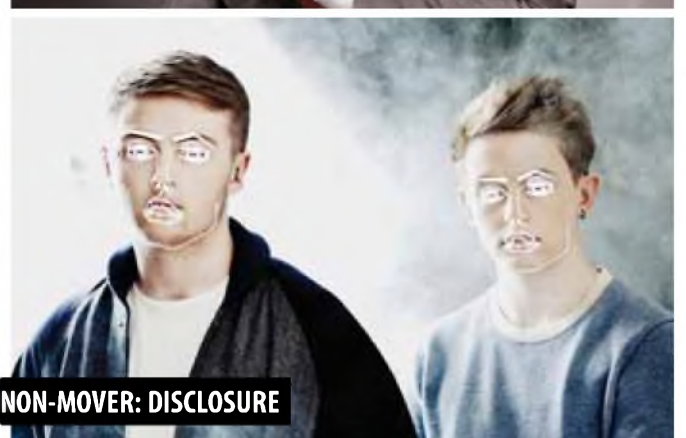
CLIMBER: IMAGINE DRAGONS



CLIMBER: CALVIN HARRIS



CLIMBER: PITBULL



NON-MOVER: DISCLOSURE



CLIMBER: RUDIMENTAL

# CHARTS EU AIRPLAY WEEK 13



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

Pan-European:  
Justin Timberlake



DENMARK		
POS	ARTIST/ALBUM/LABEL	
1	PANAMAH Boern Af Natten <b>UNI</b>	
2	LANGER, MADS Elephant <b>SME</b>	
3	SWIFT, TAYLOR I Knew You Were Trouble <b>UNI</b>	
4	MAROOON 5 Daylight <b>UNI</b>	
5	MARS, BRUNO When I Was Your Man <b>WEA</b>	
6	BURHAN G Din For Evigt <b>CPH</b>	
7	BASTILLE Pompeii <b>UNI</b>	
8	CESARION, KIM Undressed <b>SME</b>	
9	NIK & JAY FEAT. LISA ROWE United <b>CPH</b>	
10	NABIHA Ask Yourself <b>SME</b>	

Denmark:  
Panamah



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

France:  
Macklemore



GERMANY		
POS	ARTIST/ALBUM/LABEL	
1	PASSENGER Let Her Go <b>EOM</b>	
2	TIMBERLAKE, JUSTIN Mirrors <b>SME</b>	
3	SCRIPT, THE FEAT. WILL.I.AM Hall Of Fame <b>SME</b>	
4	GOULDING, ELLIE Lights <b>UID</b>	
5	PINK Try <b>SME</b>	
6	RIHANNA FEAT. EKKO, MIKKY Stay <b>UID</b>	
7	PINK FEAT. RUESS, NATE Just Give Me A Reason <b>SME</b>	
8	ARASH FEAT. PAUL, SEAN She Makes Me Go <b>UDD</b>	
9	GARVEY, REA Wild Love <b>UDD</b>	
10	ONE REPUBLIC If I Lose Myself <b>UID</b>	

Germany:  
Passenger



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

Ireland: Bastille



ITALY		
POS	ARTIST/ALBUM/LABEL	
1	JUTTY RANX I See You <b>SYA</b>	
2	GAZZE', MAX Sotto Casa <b>EMI</b>	
3	BASTILLE Pompeii <b>EMI</b>	
4	MENCONI, MARCO L'essenziale <b>SME</b>	
5	LYKKE LI I Follow Rivers <b>WMI</b>	
6	ROSSI, VASCO L'uomo Più' Semplice <b>EMI</b>	
7	CREMONINI, CESARE La Nuova Stella Di Broadway <b>UNI</b>	
8	EMERALD, CARO Tangled Up <b>TIM</b>	
9	BUBLE, MICHAEL It's A Beautiful Day <b>WMI</b>	
10	AYANE, MALIKA E Se Poi <b>SUG</b>	

NETHERLANDS		
POS	ARTIST/ALBUM/LABEL	
1	PINK FEAT. RUESS, NATE Just Give Me A Reason <b>SME</b>	
2	LOIS, LISA Silhouette <b>SME</b>	
3	EMERALD, CARO Tangled Up <b>GRA</b>	
4	SIMONS, MATT With You <b>SME</b>	
5	MAROOON 5 Daylight <b>UNI</b>	
6	LUMINEERS, THE Ho Hey <b>UNI</b>	
7	RIHANNA FEAT. EKKO, MIKKY Stay <b>UNI</b>	
8	CLARK, ALAIN Back In My World <b>BBA</b>	
9	ANOUC Birds <b>UNI</b>	
10	MACKLEMORE & RYAN LEWIS FEAT. WANZ Thrift Shop <b>WEA</b>	

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

SPAIN		
POS	ARTIST/ALBUM/LABEL	
1	MARS, BRUNO Locked Out Of Heaven <b>WMG</b>	
2	PINK Try <b>SME</b>	
3	MALU CON PABLO ALBORAN Vuelvo A Verte <b>SME</b>	
4	SCRIPT, THE FEAT. WILL.I.AM Hall Of Fame <b>SME</b>	
5	ALBORAN, PABLO El Beso <b>EMI</b>	
6	WILL.I.AM FEAT. SPEARS, BRITNEY Scream & Shout <b>UNI</b>	
7	PITBULL FEAT. AGUILERA, CHRISTINA Feel This Moment <b>SME</b>	
8	LA OREJA DE VAN GOGH Otra Vez Me Has Sacado A Bailar <b>SME</b>	
9	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child <b>EMI</b>	
10	RIHANNA Diamonds <b>UNI</b>	

SWEDEN		
POS	ARTIST/ALBUM/LABEL	
1	STJERNBERG, ROBIN You <b>LHT</b>	
2	PASSENGER Let Her Go <b>SME</b>	
3	LARSSON, ZARA Uncover <b>UNI</b>	
4	LUMINEERS, THE Ho Hey <b>UNI</b>	
5	MARS, BRUNO Locked Out Of Heaven <b>WEA</b>	
6	YOHIO Heartbreak Hotel <b>UNI</b>	
7	DARIN Astrologen <b>UNI</b>	
8	PINK Try <b>SME</b>	
9	MANDO DIAO Strovtag I Hembygden <b>SME</b>	
10	STIFTELSEN Vart Jag An Gar <b>UNI</b>	

## GLOBAL SALES ANALYSIS

BY ALAN JONES

Thirty-two years into their chart career, Depeche Mode's 13th album Delta Machine delivers the Basildon band another global smash, debuting at number one in Austria, Croatia, Denmark, Germany, Hungary, Italy, Poland, Sweden and Switzerland, and climbing 2-1 in the Czech Republic. That the band topped the chart in Germany wasn't a surprise - they have done so with eight previous albums, and The Beatles (11), Madonna (11) and Robbie Williams (10) are the only international acts to have more

number ones there - but first week sales of 142,000 are the highest for any album in the country in the 2010s. Delta Machine also sets a new peak for Depeche Mode in Canada, where it debuts at number two. It is also runner-up in Flanders, France, Ireland and Wallonia, debuts at number three in Finland, The Netherlands and Spain, at number four in Estonia, number six in The USA, number seven in Greece, number nine in Mexico, number 51 in Japan and number 77 in South Korea.

Justin Timberlake's third album,



The 20/20 Experience also continues to make a big impression, remaining at number one in Australia, Brazil, Canada, Ireland and The USA. Debuting at number two in Norway, number five in Poland and number nine in Portugal, it remains in the Top 10 in Flanders, The Netherlands, The Czech Republic, Hungary, Denmark, Wallonia, Austria and Iceland.

David Bowie's latest album, The Next Day, topped more charts than Timberlake or Depeche Mode's latest albums, reaching the pinnacle in 15 territories. It debuts in two new territories, arriving at number 17 in Brazil and number 18 in Taiwan.

A very popular VHS video 24 years ago, Iron Maiden's Maiden England has expanded its title to Maiden England '88 and now features the Birmingham NEC gig in a CD/DVD set. It makes a substantial impression in its new edition over much of Europe, debuting in the Top 20 in The Czech Republic, Sweden, Hungary, Germany, Spain, and Top 40 in

Finland, Austria, France, Italy, Switzerland, Wallonia. It fares less well in The USA, where it debuts at number 148.

Eric Clapton's new album Old Sock entered the UK chart at number 13. Available a little earlier in The USA, Canada and Japan - it peaked at number seven, number 12 and number 15, respectively. The album now gets a wider release, and debuts at number five in Germany, and Top 30 in Austria, The Czech Republic, The Netherlands, Denmark, Norway, Italy, New Zealand, Spain and Switzerland, Iceland, Croatia, Wallonia, Finland, Flanders, France, Australia and Ireland.

# CHARTS SPOTIFY WEEK 14



## GLOBAL

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

## EUROPE

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

## AUSTRIA

POS	ARTIST/ ALBUM
1	<b>PASSENGER</b> Let Her Go
2	<b>MACKLEMORE &amp; RYAN LEWIS</b> Can't Hold Us - feat. Ray Dalton
3	<b>AVICII VS NICKY ROMERO</b> I Could Be The One
4	<b>FLUME</b> Holdin On
5	<b>THE LUMINEERS</b> Ho Hey
6	<b>MACKLEMORE &amp; RYAN LEWIS</b> Thrift Shop - feat. Wanz
7	<b>JAMES BLAKE</b> Retrograde
8	<b>MACKLEMORE &amp; RYAN LEWIS</b> Same Love - feat. Mary Lambert
9	<b>JUSTIN TIMBERLAKE</b> Mirrors
10	<b>JAMES ARTHUR</b> Impossible



## FRANCE

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



## GERMANY

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



## NETHERLANDS

POS	ARTIST/ ALBUM
1	<b>MACKLEMORE &amp; RYAN LEWIS</b> Thrift Shop - feat. Wanz
2	<b>KLANGKARUSSELL</b> Sonnentanz
3	<b>JUSTIN TIMBERLAKE</b> Mirrors
4	<b>PINK</b> Just Give Me A Reason
5	<b>MACKLEMORE &amp; RYAN LEWIS</b> Can't Hold Us - feat. Ray Dalton
6	<b>MAJOR LAZER</b> Watch Out For This [Bumaye] - feat. Busy Signal...
7	<b>BRUNO MARS</b> When I Was Your Man
8	<b>WILDSTYLEZ</b> Year Of Summer
9	<b>PASSENGER</b> Let Her Go
10	<b>WILL.I.AM</b> Scream & Shout

## NORWAY

POS	ARTIST/ ALBUM
1	<b>ADELÉN</b> Bombo
2	<b>ZARA LARSSON</b> Uncover
3	<b>MACKLEMORE &amp; RYAN LEWIS</b> Thrift Shop - feat. Wanz
4	<b>IMAGINE DRAGONS</b> Radioactive
5	<b>PASSENGER</b> Let Her Go
6	<b>AVICII VS NICKY ROMERO</b> I Could Be The One
7	<b>PITBULL</b> Feel This Moment
8	<b>WILL.I.AM</b> Scream & Shout
9	<b>BRUNO MARS</b> When I Was Your Man
10	<b>PINK</b> Just Give Me A Reason

## SPAIN

POS	ARTIST/ ALBUM
1	<b>HENRY MENDEZ</b> Mi Reina
2	<b>PITBULL</b> Feel This Moment
3	<b>WILL.I.AM</b> Scream & Shout
4	<b>BRUNO MARS</b> Locked Out Of Heaven
5	<b>THE SCRIPT</b> Hall Of Fame
6	<b>PINK</b> Try
7	<b>THE LUMINEERS</b> Ho Hey
8	<b>MELENDI</b> Tu Jardín Con Enanitos
9	<b>OF MONSTERS AND MEN</b> Little Talks
10	<b>MACKLEMORE &amp; RYAN LEWIS</b> Thrift Shop - feat. Wanz

## SWEDEN

POS	ARTIST/ ALBUM
1	<b>MACKLEMORE &amp; RYAN LEWIS</b> Thrift Shop - feat. Wanz
2	<b>ROBIN STJERNBERG</b> You
3	<b>PASSENGER</b> Let Her Go
4	<b>ZARA LARSSON</b> Uncover
5	<b>ANTON EWALD</b> Begging
6	<b>PINK</b> Just Give Me A Reason
7	<b>HÅKAN HELLSTRÖM</b> Det Kommer Aldrig Va Over För Mig
8	<b>AKI</b> När Solen Går Ner
9	<b>WILL.I.AM</b> Scream & Shout
10	<b>THE LUMINEERS</b> Ho Hey

## UNITED STATES

POS	ARTIST/ ALBUM
1	<b>IMAGINE DRAGONS</b> Radioactive
2	<b>MACKLEMORE &amp; RYAN LEWIS</b> Thrift Shop - feat. Wanz
3	<b>JUSTIN TIMBERLAKE</b> Mirrors
4	<b>MACKLEMORE &amp; RYAN LEWIS</b> Can't Hold Us - feat. Ray Dalton
5	<b>BRUNO MARS</b> When I Was Your Man
6	<b>LIL WAYNE</b> Love Me
7	<b>THE LUMINEERS</b> Ho Hey
8	<b>PINK</b> Just Give Me A Reason
9	<b>DRAKE</b> Started From the Bottom
10	<b>JUSTIN TIMBERLAKE</b> Pusher Love Girl

# CHARTS INDIES/COMPILATIONS WEEK 14



## COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



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

## INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Duke Dumont

- |    |     |  |  |
|----|-----|--|--|
| 1  | NEW | DUKE DUMONT FEAT. A*M*E & MNEK           | Need U (100%) / MoS/Bloose Boys Club (ARV)   |
| 2  | 1   | PJ & DUNCAN                              | Let's Get Ready To Rhumble / Edsel           |
| 3  | 2   | MACKLEMORE FEAT. RYAN LEWIS & WANZ       | Thrift Shop / Macklemore (ADA Arv)           |
| 4  | 3   | THE 1975                                 | Chocolate / Dirty Hit (ARV)                  |
| 5  | 5   | MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON | Can't Hold Us / Macklemore (ADA Arv)         |
| 6  | 4   | BAAUER                                   | Harlem Shake / Mad Decent (C)                |
| 7  | 6   | JAKWOB FEAT. MAIDAY                      | Fade / Boom Ting (PIAS)                      |
| 8  | 7   | ADELE                                    | Skyfall / XL (PIAS)                          |
| 9  | 9   | GORGON CITY FEAT. YASMIN                 | Real / Black Butter (Black Butter)           |
| 10 | 8   | BINGO PLAYERS FEAT. FAR EAST MOVEMENT    | Get Up (Rattle) / MoS (ARV)                  |
| 11 | 12  | DROIDEKA                                 | Get Hyper / Droideka                         |
| 12 | 11  | STEREOPHONICS                            | Indian Summer / Stylus/Ignition (E)          |
| 13 | NEW | WE THE KINGS                             | Just Keep Breathing / We The Kings           |
| 14 | 14  | DJ FRESH                                 | Gold Dust / MoS (ARV)                        |
| 15 | 15  | CARO EMERALD                             | Tangled Up / Dramatica/Grand Mono (ACA Arv)  |
| 16 | 17  | PASSENGER                                | Let Her Go / Nettwerk (Essential/GEM)        |
| 17 | 13  | ZINC FEAT. SASHA KEABLE                  | Only For Tonight / Rinse (ING)               |
| 18 | NEW | ENTER SHIKARI                            | The Paddington Frisk / Ambush Reality (PIAS) |
| 19 | 16  | ADELE                                    | Someone Like You / XL (PIAS)                 |
| 20 | NEW | VAMPIRE WEEKEND                          | Diane Young / XL (PIAS)                      |

## INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- |    |     |                         |   |
|----|-----|-------------------------|---|
| 1  | 2   | STEREOPHONICS           | Graffiti On The Train / Stylus (E)  |
| 2  | NEW | BRITISH SEA POWER       | Machineries Of Joy / Rough Trade (PIAS)                                     |
| 3  | 11  | MICHAEL BALL            | Both Sides Now / USM Media (GEM)  |
| 4  | 9   | BONOBO                  | The North Borders / Nirja Tune (PIAS)                                       |
| 5  | 1   | THE STROKES             | Comedown Machine / Rough Trade (PIAS)                                       |
| 6  | 7   | ALT-J                   | An Awesome Wave / Infectious (PIAS)   |
| 7  | NEW | THE FLAMING LIPS        | The Terror / Bella Union (rom arv)  |
| 8  | 5   | ADELE                   | 21 / XL (PIAS)  |
| 9  | NEW | NEW KIDS ON THE BLOCK   | 10 / The Block Boston Five (Kobalt/Absolute)                                |
| 10 | NEW | ALKALINE TRIO           | My Shame Is True / Epitaph (ACA Arv)  |
| 11 | 13  | MACKLEMORE & RYAN LEWIS | The Heist / Macklemore (ADA Arv)  |
| 12 | 10  | MADNESS                 | Oui, Oui, Si, Si, Ja, Ja, Da, Da / Cooking Vinyl (Essential/GEM)            |
| 13 | 4   | SUEDE                   | Bloodsports / Suede (ADA Arv)   |
| 14 | 3   | JOE BONAMASSA           | An Acoustic Evening At The Vienna Opera House / Pravaque (ADA Arv)          |
| 15 | NEW | THE LEISURE SOCIETY     | Alone Aboard The Ark / Full Time Hobby (PIAS)                               |
| 16 | 6   | BILLY BRAGG             | Tooth & Nail / Cooking Vinyl (Essential/GEM)                                |
| 17 | RE  | CARO EMERALD            | Deleted Scenes From The Cutting Room Floor / Dramatica/Grand Mono (ACA Arv) |
| 18 | 8   | DAUGHTER                | If You Leave / 4AD (PIAS)   |
| 19 | 15  | EVA CASSIDY             | The Best Of Eva Cassidy / Blix Street (ACA Arv)                             |
| 20 | NEW | AVANTASIA               | The Mystery Of Time / Nuclear Blast (PIAS)                                  |



PJ & Duncan Indie Singles (2)



We The Kings Indie Singles Breakers (2)



British Sea Power Indie Albums (2)



The Leisure Society Indie Albums Breakers (2)



Avantasia Indie Albums Breakers (3)

## INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Gorgon City

- |    |     |  |  |
|----|-----|--|--|
| 1  | 2   | GORGON CITY FEAT. YASMIN                   | Real / Black Butter (Black Butter)                         |
| 2  | NEW | WE THE KINGS                               | Just Keep Breathing / We The Kings (We The Kings)          |
| 3  | 4   | ZINC FEAT. SASHA KEABLE                    | Only For Tonight / Rinse (Rinse)                           |
| 4  | 3   | THE MEND                                   | Where Were You / Smiths (Smiths)                           |
| 5  | 7   | NICO VEGA                                  | Beast / Eleven Seven (10Th Street Ent.)                    |
| 6  | 8   | LONDON GRAMMAR                             | Metal & Dust / Metal & Dust (Metal & Dust)                 |
| 7  | 9   | MACKLEMORE & RYAN LEWIS FEAT. MARY LAMBERT | Same Love / Macklemore (Macklemore)                        |
| 8  | 10  | JULIO BASHMORE                             | Au Seve / Broadwalk (Broadwalk)                            |
| 9  | 12  | AWOLNATION                                 | Sail / Red Bull (Red Bull)                                 |
| 10 | 11  | PERFECT TWO                                | Perfect Two / Perfect Two (Perfect Two)                    |
| 11 | NEW | SHANE DAWSON                               | F**K Up / Shane Dawson (Shane Dawson)                      |
| 12 | NEW | PARTY MONSTERS                             | Let's Get Ready To Rhumble / Party Monster (Party Monster) |
| 13 | 18  | MAJOR LAZER                                | Watch Out For This (Bumaye) / Because/Mad Decent (Because) |
| 14 | 16  | TS7 FEAT. TAYLOR FOWLIS                    | Heartlight (Polygon) / AATW (Universal Music)              |
| 15 | NEW | JAKE MILLER                                | A Million Lives / Entertainment One (Entertainment One)    |
| 16 | RE  | DUKE DUMONT                                | The Giver / Turbo (Turbo)                                  |
| 17 | NEW | TOBY TURNER/TOBUSCUS                       | The Mini Minotaur Song / Tobuscus (Tobuscus)               |
| 18 | NEW | J-MAN FT LARA WILSON                       | How I Want Ya / J-Man (J-Man Music)                        |
| 19 | NEW | ANDY BURROWS                               | If I Had A Heart / PIAS (PIAS)                             |
| 20 | RE  | JOHN MURPHY                                | In The House - In A Heartbeat / XL (XL Beggars)            |

## INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- |    |     |                                    |   |
|----|-----|------------------------------------|---|
| 1  | 2   | MACKLEMORE & RYAN LEWIS            | The Heist / Macklemore (Macklemore)                           |
| 2  | NEW | THE LEISURE SOCIETY                | Alone Aboard The Ark / Full Time Hobby (Full Time Hobby)      |
| 3  | NEW | AVANTASIA                          | The Mystery Of Time / Nuclear Blast (Nuclear Blast)           |
| 4  | NEW | THE BESNARD LAKES                  | Until In Excess Imperceptible Ufo / Jajaguar (Jajaguar)       |
| 5  | NEW | JUNE TABOR/IAIN BELLAMY/HUW WARREN | Quercus / ECM (ECM)   |
| 6  | NEW | BLACK ANGELS                       | Indigo Meadow / Blue Horizon (Blue Horizon)                   |
| 7  | 4   | PHOSPHORESCENT                     | Muchacho / Dead Oceans (Dead Oceans)                          |
| 8  | 5   | CLUTCH                             | Earth Rocker / Weathermaker (Weathermaker)                    |
| 9  | 3   | LOW                                | The Invisible Way / Sub Pop (Sub Pop)                         |
| 10 | NEW | CHARLES BRADLEY                    | Victim Of Love / Daptone (Daptone)                            |
| 11 | 9   | LPO/PARRY                          | The 50 Greatest Pieces Of Classical / XS (XS)                 |
| 12 | NEW | BLACKS                             | Disturbing The Peace / Blacks (Blacks)                        |
| 13 | 13  | ANDY BURROWS                       | Company / Play It Again Sam (Pias Recordings)                 |
| 14 | NEW | HARPER SIMON                       | Division Street / PIAS (PIAS)                                 |
| 15 | NEW | SUICIDAL TENDENCIES                | 13 / Suicidal (Suicidal)                                      |
| 16 | NEW | CARNS HILL                         | O.T.2 / Hill Productions (Hill Productions)                   |
| 17 | 17  | RODRIGUEZ                          | Coming From Reality / Light In The Attic (Light In The Attic) |
| 18 | NEW | VONDELPARK                         | Seabed / RBS (RBS)  |
| 19 | 18  | ORIGINAL BROADWAY CAST             | The Book Of Mormon / Ghostlight (Ghostlight)                  |
| 20 | NEW | LADY LAMB THE BEEKEEPER            | Ripely Pine / Ba Da Bing (Ba Da Bing)                         |



# CHARTS iTUNES SINGLES WEEK 14

## BELGIUM



POS ARTIST/ ALBUM

01/04/2013 - 07/04/2013

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

## DENMARK



POS ARTIST/ ALBUM

25/03/2013 - 31/03/2013

- 1 PANAMAH Børn Af Natten
- 2 PASSENGER Let Her Go
- 3 BURHAN G Din For Evigt
- 4 MARIE KEY Uden Forsvar
- 5 MADS LANGE 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

01/04/2013 - 07/04/2013

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

## GERMANY



POS ARTIST/ ALBUM

29/03/2013 - 04/04/2013

- 1 PASSENGER Let Her Go
- 2 RYAN, MACKLEMORE Can't Hold Us
- 3 JUSTIN TIMBERLAKE Mirrors
- 4 RYAN LEWIS, MACKLEMORE Thrift Shop
- 5 PINK Just Give Me A Reason
- 6 WILL.I.AM Scream & Shout
- 7 WAX Rosana
- 8 JAMES ARTHUR Impossible
- 9 ONEREPUBLIC If I Lose Myself
- 10 TAYLOR SWIFT I Knew You Were Trouble

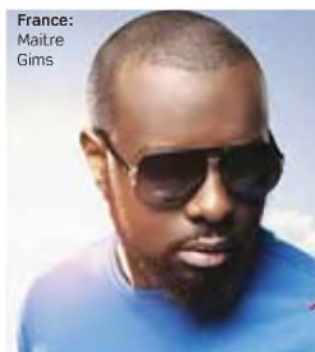
## ITALY



POS ARTIST/ ALBUM

27/03/2013 - 03/04/2013

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



## NETHERLANDS



POS ARTIST/ ALBUM

29/03/2013 - 04/04/2013

- 1 KLANGKARUSSELL Sonnentanz
- 2 PINK Just Give Me A Reason
- 3 RIHANNA Stay (feat. Mikky Ekko)
- 4 ROBIN THICKE Blurred Lines
- 5 RYAN LEWIS, MACKLEMORE Thrift Shop
- 6 MAJOR LAZER Watch Out For This...
- 7 MATT SIMONS With You
- 8 THE LUMINEERS Ho Hey
- 9 RYAN, MACKLEMORE Can't Hold Us
- 10 THE OPPOSITES Sukkel Voor De Liefde

## SPAIN



POS ARTIST/ ALBUM

01/04/2013 - 07/04/2013

- 1 PINK Try
- 2 WILL.I.AM Scream & Shout
- 3 CALI Y DANDEE No Digas Nada (Déjà Vu)
- 4 MALÚ Vuelvo A Verte
- 5 THE LUMINEERS Ho Hey
- 6 PITBULL Feel This Moment
- 7 JAMES ARTHUR Impossible
- 8 YANDAR & YOSTIN Te Pintaron Pajaritos
- 9 BRUNO MARS Locked Out Of Heaven
- 10 ALICIA KEYS Girl On Fire

## SWEDEN



POS ARTIST/ ALBUM

28/03/2013 - 03/04/2013

- 1 ROBIN STJERNBERG You
- 2 PINK Just Give Me A Reason
- 3 PASSENGER Let Her Go
- 4 WILL.I.AM Scream & Shout
- 5 ZARA LARSSON Uncover
- 6 RYAN LEWIS, MACKLEMORE Thrift Shop
- 7 ANTON EWALD Begging
- 8 RIHANNA Stay (feat. Mikky Ekko)
- 9 TAYLOR SWIFT I Knew You Were Trouble
- 10 THE LUMINEERS Ho Hey

## SWITZERLAND



POS ARTIST/ ALBUM

29/03/2013 - 04/04/2013

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

## UNITED KINGDOM



POS ARTIST/ ALBUM

31/03/2013 - 06/04/2013

- 1 DUKE DUMONT Need U (100%)
- 2 PINK Just Give Me A Reason
- 3 JUSTIN TIMBERLAKE Mirrors
- 4 THE SATURDAYS What About Us
- 5 BASTILLE Pompeii
- 6 NELLY Hey Porsche
- 7 PJ & DUNCAN Let's Get Ready To Rhumble
- 8 PITBULL Feel This Moment
- 9 BRUNO MARS When I Was Your Man
- 10 MICHAEL BUBLÉ It's A Beautiful Day



**CHARTS** iTUNES ALBUMS WEEK 14**BELGIUM**

POS ARTIST/ ALBUM

01/04/2013 - 07/04/2013

- 1 **PUGGY** To Win the World (iTunes Version)
- 2 **VARIOUS** Maximum Hit Music 2013, V.1
- 3 **DEPECHE MODE** Delta Machine
- 4 **VARIOUS ARTISTS** I Love Retro 2
- 5 **CARLA BRUNI** Little French Songs
- 6 **DAFT PUNK** Random Access Memories
- 7 **VARIOUS** Tomorrowland - The Book of...
- 8 **PINK** The Truth About Love
- 9 **ZAZIE** Cyclo
- 10 **VARIOUS** Q Millennium Top 1000, Vol.3

**DENMARK**

POS ARTIST/ ALBUM

25/03/2013 - 31/03/2013

- 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 **MADS 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

01/04/2013 - 07/04/2013

- 1 **PSY 4 DE LA RIME** 4ème Dimension
- 2 **CARLA BRUNI** Little French Songs
- 3 **RIHANNA** Unapologetic
- 4 **WOODKID** The Golden Age
- 5 **DEPECHE MODE** Delta Machine
- 6 **BRUNO MARS** Unorthodox Jukebox
- 7 **DAFT PUNK** Random Access Memories
- 8 **VARIOUS** NRJ Hit Music Only 2013
- 9 **RYAN LEWIS, MACKLEMORE** The Heist
- 10 **LES ENFOIRÉS** La Boîte à Musique Des...

**GERMANY**

POS ARTIST/ ALBUM

29/03/2013 - 04/04/2013

- 1 **PINK** The Truth About Love
- 2 **JUSTIN TIMBER...** The 20/20 Experience
- 3 **EMELI SANDÉ** Our Version Of Events
- 4 **RYAN LEWIS, MACKLEMORE** The Heist
- 5 **VARIOUS** Kontor Top Of The Clubs '13.02
- 6 **DEPECHE MODE** Delta Machine
- 7 **PASSENGER** All The Little Lights
- 8 **VARIOUS** Energy NRJ: Hit Music Only!...
- 9 **CRO** Raop
- 10 **LINKIN PARK** Living Things

**ITALY**

POS ARTIST/ ALBUM

27/03/2013 - 03/04/2013

- 1 **SALMO** Midnite
- 2 **DEPECHE MODE** Delta Machine
- 3 **FEDEZ** Sig. Brainwash - L'arte Di...
- 4 **MARCO MENGONI** #PRONTOACORRERE
- 5 **VARIOUS** Hot Party Spring 2013
- 6 **FRANCO CALIFANO** I Successi... E Tutto...
- 7 **ENZO JANNACCI** El Portava I Scarp Del...
- 8 **ANDREA BOCELLI** Passione
- 9 **LITFIBA** Trilogia 1983-1989 (Live 2013)
- 10 **RENATO ZERO** Amo



Spain: ABBA

Netherlands: The Opposites

Switzerland:  
Stiller HasSweden:  
Depeche Mode**NETHERLANDS**

POS ARTIST/ ALBUM

29/03/2013 - 04/04/2013

- 1 **THE OPPOSITES** Sukkel Voor De Liefde...
- 2 **VARIOUS ARTISTS** 538 Hitzone 64
- 3 **ANDRÉ HAZES** Alle 40 Goed
- 4 **JUSTIN TIMBER...** The 20/20 Experience
- 5 **VARIOUS** 538 Dance Smash 2013-01
- 6 **PINK** The Truth About Love
- 7 **ALICIA KEYS** Girl On Fire
- 8 **NIKOLAUS HARNONCOURT...** Bach...
- 9 **MUMFORD & SONS** Babel
- 10 **RACCOON** The Singles Collection

**SPAIN**

POS ARTIST/ ALBUM

01/04/2013 - 07/04/2013

- 1 **ABBA** Todo Abba
- 2 **VARIOUS ARTISTS** Europa FM (2013)
- 3 **DAVID GUETTA** Nothing But... Ultimate
- 4 **DEPECHE MODE** Delta Machine
- 5 **EROS RAMAZZOTTI** Eros Romántico
- 6 **MILLENNIUM** '70 '80 '90 100 Hits Disco...
- 7 **BAYERISCHES....** 40 Most Beautiful Arias
- 8 **MARIAH CAREY** The Ballads
- 9 **SADE** The Best Of Sade
- 10 **THE BEATLES** Let It Be... Naked

**SWEDEN**

POS ARTIST/ ALBUM

28/03/2013 - 03/04/2013

- 1 **DEPECHE MODE** Delta Machine
- 2 **VARIOUS** Melodifestivalen 2013
- 3 **YOHIO** Break The Border
- 4 **RODRIGUEZ** Searching For Sugar Man
- 5 **VARIOUS ARTISTS** Absolute Workout
- 6 **MANDO DIAO** Infruset
- 7 **JUSTIN TIMBER...** The 20/20 Experience
- 8 **DAVID BOWIE** The Next Day
- 9 **ERIC CLAPTON** Old Sock
- 10 **VARIOUS** Absolute Dance Spring 2013

**SWITZERLAND**

POS ARTIST/ ALBUM

29/03/2013 - 04/04/2013

- 1 **STILLER HAS** Böses Alter
- 2 **JUSTIN TIMBER...** The 20/20 Experience
- 3 **DEPECHE MODE** Delta Machine
- 4 **VARIOUS** Energy NRJ: Hit Music Only!...
- 5 **PASSENGER** All The Little Lights
- 6 **ONEREPUBLIC** Native
- 7 **PINK** The Truth About Love
- 8 **VARIOUS** Kontor Top Of The Clubs '13.02
- 9 **EMELI SANDÉ** Our Version Of Events
- 10 **LINDSEY STIRLING** Lindsey Stirling

**UNITED KINGDOM**

POS ARTIST/ ALBUM

31/03/2013 - 06/04/2013

- 1 **VARIOUS** Now That's What I Call... 84
- 2 **IMAGINE DRAGONS** Night Visions
- 3 **JUSTIN TIMBER...** The 20/20 Experience
- 4 **BASTILLE** Bad Blood
- 5 **BRING ME THE HORIZON** Sempiternal
- 6 **RIHANNA** Unapologetic
- 7 **PINK** The Truth About Love
- 8 **TYLER, THE CREATOR** Wolf
- 9 **BRUNO MARS** Unorthodox Jukebox
- 10 **VARIOUS** Addicted To Bass 2013 - MoS

# CHARTS ANALYSIS WEEK 14



## 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



- NINA NESBITT *Stay Out Island*
- JASON MRAZ *I Won't Give Up Atlantic*
- WE THE KINGS *Just Keep Breathing We The Kings*
- PARAMORE *Still Into You Atlantic/Fueled By Ramen*
- ANGEL *The Word Universal*
- JUDY GARLAND *Ding Dong The Witch Is Dead label TBA*
- GABRIELLE APLIN *Please Don't Say You Love Me Parlophone*
- MAXWELL *This Woman's Work Sony*
- MUMFORD & SONS *The Cave Gentlemen Of The Road/Island*
- BEN HOWARD *Keep Your Head Up Island*

### UK ARTIST ALBUMS CHART

- PARAMORE *Paramore Atlantic/Fueled By Ramen*
- OMD *English Electric 100% Records*
- STONE SOUR *House Of Gold & Bones - Pt 2 Roadrunner*
- JAMES BLAKE *Overgrown Atlas*
- THE KNIFE *Shaking The Habitual Brille*
- MADELEINE PEYROUX *The Blue Room Emarcy*
- BIG COUNTRY *The Journey Cherry Red*
- KURT VILE *Wakin On A Pretty Daze Matador*
- BRAD PAISLEY *Wheelhouse Arista Nashville*
- DEVICE *Device Warner Bros*
- SARAH BRIGHTMAN *Dreamchaser Decca*
- CARO EMERALD *Scenes From The Cutting Room Floor Dramatico/Grand Mono*
- WILLY MOON *Here's Willy Moon Island*
- VOLBEAT *Outlaw Gentlemen & Shady Ladies Spinefarm*
- MORRISSEY *Kill Uncle Parlophone*
- TODD RUNDGREN *State Esoteric*
- ELECTRONIC *Electronic EMI*
- OF MONSTERS AND MEN *My Head Is An Animal Republic*

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

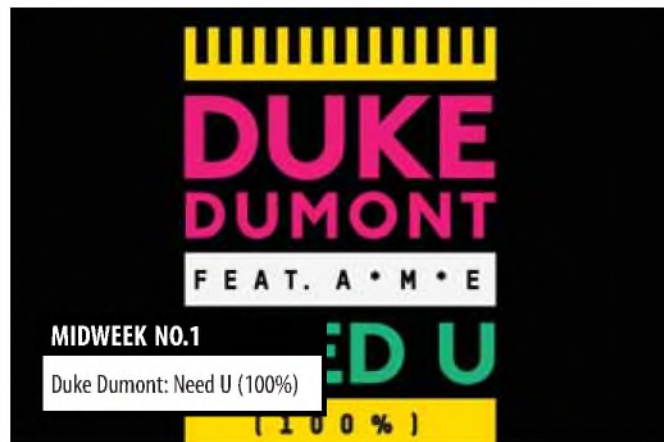
Source: Official Charts Company

## SINGLES

BY ALAN JONES

10 previous singles under the Duke Dumont alias have failed to chart for Adam Dyment but his club smash *Need U* (100%) broke his duck debuting at number one on Sunday on sales of 92,179 copies.

Featuring vocals from fellow Londoner A\*M\*E, the track easily unseats former incumbent *Let's Get Ready To Rumble* by PJ & Duncan, which retreats to number six (36,476 sales) after ending an 18 year absence from the chart by surging back to number one last week. Although still ahead on Tuesday's midweek sales flashes, its chances of spending a second week at number one seem small: *Pink's* *Just Give Me A Reason* (feat



Nate Ruess) is losing sales at a much slower pace, while *Ding Dong! The Witch Is Dead* by Judy Garland - number 54 as I write - is gathering pace fast thanks to a Facebook campaign to make it number one as a mean-spirited chart send-off to the late Margaret Thatcher. Just

Give Me A Reason marked time at number two last week, on sales of 52,637 copies.

With sales up just 1.85% week-on-week at 30,783, *Feel This Moment* climbed 11-8, becoming Pitbull's 10th Top 10.

It's *A Beautiful Day* is the first single from Michael Buble's

upcoming album *To Be Loved*, and debuted at number 10 (26,502 sales) earning the Canadian crooner his second Top 10 hit, following *Haven't Met You Yet* (number five, 2009).

The only existing Top 10 hit to show sales growth last week was Nelly's *Hey Porsche*, which motored 9-7 (33,486 sales).

Elsewhere in the Top 10, *Mirrors* bounced 4-3 (41,144 sales) for Justin Timberlake, *What About Us* slipped 3-4 (39,810 sales) for The Saturdays feat. Sean Paul, *Pompeii* held at number five for Bastille (39,516 sales) and *When I Was Your Man* shrunk 6-9 (29,054 sales) for Bruno Mars.

Overall singles sales were down 14.27% week-on-week at 3,201,262 - 8.39% below same week 2012 sales of 3,494,592.

## ALBUMS

BY ALAN JONES

Tennessee trio Paramore are shooting for their second straight number one with their eponymous fourth album, which dashed to the top of Tuesday's sales flashes. Selling more than three times as many copies as its nearest challenger - Justin Timberlake's *The 20/20 Experience* - it seems certain to emulate their 2009 topper, *Brand New Eyes*.

However, *The 20/20 Experience* did recover from a substantial midweek deficit to complete another week at number one last Sunday, albeit on much reduced sales of 26,242 copies. While that was the lowest weekly tally since *Emeli Sande's* *Our Version Of Events* led the chart 32 weeks ago on sales of 25,581, it was enough to earn *The 20/20 Experience* its third straight week at number one.

*Imagine Dragons'* debut album, *Night Visions*, had initially set the pace, and remained at number one on all of the midweek sales flashes but eventually subsided to a number two debut on sales of 23,348 copies. The album's main attraction is the sleeper hit *Radioactive*, which broke into the Top 30 for the first time on Sunday, climbing 32-18 on its 19th straight week in the Top 75. Sales of 17,770 copies raise its overall sales since it was first made available for download in February 2012 to 149,799.



*Imagine Dragons* concluded a short (six date) UK tour on Thursday (11th), and have issued *It's Time* as the new single from *Night Visions*. It debuts at number 40 (7,613 sales).

Bringing a little Sheffield steel to the album chart, Yorkshire metalcore band *Bring Me The Horizon* reached number 93 with their 2006 debut *Count Your Blessings*, number 47 with 2008 follow-up *Suicide Season*, and number 13 with 2010's *There Is a Hell Believe Me I've Seen It*. The latter album sold more copies in a week (8,916 copies) than any of its predecessors - and the band reached a new peak on position and sales with fourth album *Sempiternal* debuting at number three, after selling 16,474 copies last week.

Massachusetts metalcore band *Killswitch Engage* also landed

the best debut of their career, with sixth album *Disarm The Descent* arriving at number 15 (7,108 sales), topping their previous best debut/peak, as set in 2009 by their eponymous fifth album, which opened at number 29 on higher sales of 7,842.

US rapper Tyler The Creator's uncompromising third album *Wolf* debuted at number 17 (6,499 sales). His privately released debut didn't get a UK release but 2011's *Goblin* reached number 21.

Brighton band *British Sea Power's* sixth album *Machineries Of Joy* debuted at number 19 (6,277 sales).

With 10 Top 40 singles to his credit, Wiley finally got his first Top 40 album, with *The Ascent* (number 26, 4,602 sales), which is home to three Top 10 singles.

The 21st biggest selling album ever in the UK, *Meat Loaf's*

classic 1977 album *Bat Out Of Hell* has been revamped for the umpteenth time to mark his latest tour, which opened last Friday in Newcastle and ends in Cardiff on the 21st. The latest edition of the album re-entered the chart at number nine (8,981 sales). Making the Top 75 for the first time since 2003 and equalling its highest chart position, as achieved in 1981, it increases its tally of chart appearances to an incredible 475.

Albums in the Top 10 not mentioned above: *David Bowie's* *The Next Day* slipped 3-4 (14,508 sales), *Pink's* *The Truth About Love* climbed 6-5 (13,525 sales) swapping places with *Bruno Mars'* *Unorthodox Jukebox* (12,743 sales), *Emeli Sande's* *Our Version Of Events* fell 4-7 (12,240 sales) and *Bastille's* *Bad Blood* reversed 7-8 (11,699 sales). *Rihanna's* *Unapologetic* surged 24-10 (7,961 sales).

*Now That's What I Call Music! 84* scored its second week atop the compilation chart, selling a further 95,985 copies to raise its overall tally to 358,006. It is the second biggest selling album of the year-to-date, trailing only *Emeli Sande's* *Our Version Of Events* (397,523).

Overall album sales declined sharply, falling week-on-week by 25.67% to 1,363,325. That's their lowest level for 34 weeks and a massive 31.77% below same week 2012 sales, which reflected the seven day period immediately prior to Easter.



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# PRODUCT RECOMMENDED

## ALBUM OF THE WEEK



### PRIMAL SCREAM More Light



(First International/Ignition  
Records)

May 13

After debuting new track 2013, Primal Scream return next month with album *More Light*, released through the band's own label.

Their first LP for more than five years (following 2008's *Beautiful Future*) is a 13-track collection of new songs written by Bobby Gillespie and Andrew Innes, and produced by David Holmes.

It features guest appearances from Robert Plant, Kevin Shields, The Pop Group's Mark Stewart and Jason Faulkner.

Single *It's Alright, It's OK* will be released on May 6.

Bobby Gillespie said: "I wanted to convey coming out of a dark time and into a good one... We always knew it wasn't going to be a straight ahead, balls to the wall, high energy rock 'n' roll, two guitars, bass and drum record. It's sophisticated, layered, cinematic and orchestral. Obviously working with Holmes we were hoping to make a record more in keeping with that vision."

The album was recorded at Das Bunker, London and Vox Studios, LA and mixed by Rich Costey at Eldorado Recording Studios in LA, with the album sleeve designed by 2005 Turner Prize nominee Jim Lambie.

## TRACK OF THE WEEK



### LITTLE MIX How Ya Doin'? feat. Missy Elliot



(Syco)

May 6

Former X Factor-winning girl group Little Mix have teamed up with Missy Elliott for their new single *How Ya Doin'?*.

Missy provides a guest rap verse on this re-work of the funk-filled, old-school referential song.

The track marks the fourth single release from Little Mix's platinum debut *DNA*. Missy Elliott is just one of many guest collaborators from the album along with TLC's T-Boz, Nicola Roberts and Shaznay Lewis.

Following their first UK tour, Little Mix are now gearing up to release their debut album *DNA* worldwide, with appearances lined up in Europe, the US and Australia over the next few months.

In the summer they'll return to play several of the UK's leading festivals, including V, Isle of Wight, Radio 1 Big Weekend, Alton Towers Live and North East Live.

## INCOMING ALBUMS

### KID CUDI Indicud

(Universal Republic/Island)



Hip hop artist Kid Cudi is a Grammy Award-winner, producer, songwriter and actor, and will

return to music with third studio album, *Indicud* later this month.

*Girls* - the forthcoming single featuring *Too Short* - is released on May 6.

Within 24 hours of going live, *Indicud* stormed the US iTunes album charts, becoming the highest-charting pre-order on both the main album and hip hop charts at No.6 and No.2 respectively.

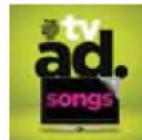
The album features guest vocalists including Kendrick Lamar, A\$AP Rocky and Haim.

NME said of Cudi's work: "a wild trip...ancient wonders and glistening possibilities...the man to push mainstream hip hop into a dazzling new realm of sonic exploration"

APRIL 22

### VARIOUS The Very Best Of TV Ad Songs

(Sony Music)



This new compilation from Sony Music brings together some of the most recognisable

tracks from TV adverts in recent history.

Entitled *The Very Best of TV Ad Songs*, the 2CD compilation features many hits that have often re-entered the UK single charts after re-appearing on the small screen, like Fleetwood Mac's *Everywhere* from Three Mobile's current advert which shot back to No.15 recently.

Notably, four of the featured tracks were specially-commissioned covers for John Lewis' famed adverts. Paloma Faith's *Never Tear Us Apart*, Faye Dangerfield's *She's Always A Woman*, Ellie Goulding's 2012 hit version of Elton John's *Your Song* and the cover of The Smiths' *Please, Please, Please, Let Me Get What I Want* by Slow Moving Mille.

APRIL 22

### PET SHOP BOYS Electric

(Kobalt Label Services)



Pet Shop Boys Neil Tennant and Chris Lowe have embarked on a new global label

deal with Kobalt Label Services for their forthcoming studio album *Electric*, produced by Stuart Price. It follows their 28-year relationship with Parlophone.

A related tour is also set to take place this year, which includes a night at London's O2 Arena on June 18.

The duo have had four No.1s and 42 Top 30 singles, making them the most successful duo in UK chart history. They have also sold over 50 million records worldwide.

Kobalt Label Services' first international album release, *Push The Sky Away* by Nick Cave & the Bad Seeds recently debuted at No.1 in seven countries and top four in thirteen other countries.

JUNE 2013

## STAFF PICK: VENESSA BYRON, WORK EXPERIENCE



**BILAL**  
A Love Surreal  
(eOne music)

Bilal presents a musical Garden of Eden in *A Love Surreal*. Originally planned as a five-track EP release, this 13-track album gives the feel of a soulful, naked, creative slow burn.

An essential figure in the eyes of Soulquarian lovers' first and second generation, it is hard to believe the Philly native is just releasing his third album.

The urgency of social consciousness from his 2010 release *Airtight's Revenge* takes a back seat to female admiration. Bilal and Robert Glasper recreate pure nectar on their song *Butterfly*. The Black Radio sessions come to a climax as Bilal's vocals give Glasper's fingers the room to create a joint rebirth. *Butterfly* gives anyone who missed the pair's

performance at the iTunes festival in London last year a tease into their world of freedom and sonic soul composition.

Track *Climbing* invites ears to dance between Bilal's lips and funky guitar arrangements, the Steve McKie and Corey Bernhard-produced track suddenly gives the welcomed urge to hear Ernie Isley seal the deal. McKie's

Isley-influence continues

into *Longing and Waiting*. Bilal's fresh, simplistic approach to vocal arrangement proves its worth on the

introspective *Lost For Now*. He shines some unfiltered light onto the crease of this album, before the rebelliously sultry electric guitar of Ashtray smokes atmosphere into the room.

The richness of this album lies in its deliberate simplicity, creating the opportunity for Bilal's jazz-influenced live experimentation.

OUT NOW

## NEW REISSUES / CATALOGUE ALBUMS

**VARIOUS - Motown Funk***(Spectrum/UMG SPECTRUM 2096)***Finders Keepers - Motown Girls****1961-67** *(Ace CDTOP 1364)*

More deep mining of the Motown vaults brings the simultaneous release of two thematically different but similarly pleasing compilations. Universal's low price Spectrum imprint releases the first-ever compilation spotlighting the funkier side of the Motown catalogue. It is a 32-song 2CD set combining better known funk like Papa Was A Rolling Stone (The Temptations), Brick House (the Commodores) and The Undisputed Truth's Smiling Faces Sometimes with less obvious more eclectic choices. In the latter category are Frankie Valli & The Four Seasons' Sun Country, the hippie funk of Our Lives Are Shaped By What We Love by Odyssey (not the Native New Yorker group) and Grover Washington's epic Mister Magic. Most of Motown's most famous are here - and all acquit themselves well on selections that are rather less

well-known than they are. Finders Keepers opts for even more obscure material, showcasing Motown's female roster on 24 recordings made between 1961 and 1967, half of which have never been released before. They include the very first Motown releases by Thelma Brown and Anita Knorr. Carolyn Crawford's version of Lover Boy (another quality Robinson song), Brenda Holloway's catchy Don't Turn Your Back On Me and Hattie Little's scorching My Black Belt - also earn well-deserved first outings.

**MILLIE JACKSON - The Moods Of Millie Jackson: Her Best Ballads***(Kent CDKEND 391)*

Majoring on the slower, soulful material Millie Jackson recorded for Spring in the 1970s, this 20-song set is a companion collection to the earlier, more up-tempo Jackson compilation *Soul For The Dancefloor*. Jackson's throaty rasp is ideally suited to both the sweetly sensual and the more overwrought songs which

make up this album. Among the best cuts in the former category are the smoking Love Of Your Own, and Sam Dees' soothing and beautifully rendered Special Occasion. Making the adrenaline flow a little faster, If Loving You Is Wrong (I Don't Want To Be Right) provides the definitive version of the much-recorded Homer Banks song, and turns Tom Jans' Loving Arms into an emotionally draining tour-de-force that leaves you in no doubt about the feelings she still has for 'my husband, wherever he is' in a live performance recorded on her wedding anniversary.

**DON GIBSON - Funny Familiar Forgotten Feelings: The Singles 1960-1969** *(SPV Country SPV265142)***Bobby Bare - Memories: RCA Singles 1962-1969** *(SPV265152)*

When Cherry Red discontinued the T-Bird Americana label last year, it was a potentially serious blow to fans of vintage American country music - but Germany's SPV has stepped in and has started issuing

identically themed albums. The latest releases survey the 1960s successes of two country pioneers - Bobby Bare and Don Gibson. Bare's album is a double-disc 25-track set, sourced from Billboard's country chart between 1962 and 1969, arranged chronologically, alongside other notable recordings. Don Gibson's album is a 27-song single disc release that too includes 25 country chart hits. Both albums include duets with Dottie West and the original versions of songs that were back-to-back UK Top 10 hits for Tom Jones in 1967 - Detroit City, and Gibson's Funny Familiar Forgotten Feelings. Both artists are exceedingly good singers and storytellers but to these ears Gibson's warmer vocal tones, his slightly poppier style and the fact he wrote more than half of his hits, make him the winner - but Bare's easy style made him a master interpreter of the songs of top notch writers, including Ian Tyson (Four Strong Winds), Waylon Jennings (Just To Satisfy You) and Tompall Glaser (Streets Of Baltimore), and the occasional self-penned masterpiece, like Times Are Gettin' Hard.

**BREATHE - All That Jazz***(Cherry Pop CRPOPD 113)*

A modest number 22 success in 1988, which spun off Breathe's only Top 40 hit, Hands To Heaven, it seems initially a little excessive that All That Jazz's 25th anniversary is marked by the release on a 2CD edition - tripling its contents to 33 tracks - but the album contains some sublime, intelligent polished pop songs, and its re-release in this deluxe edition - nods at the fact the band was much bigger overseas than at home. That was particularly true in America where Breathe secured three Top 10 hits from their debut album. Hands To Heaven is a classy slow burner, sung in a pleasing contralto, and its success was almost matched by the similarly-styled How Can I Fall, while the more lively Tell Me Lies reached number 10. Minor hit Jonah and Liberties Of Love also bristle with 1980s pop sensibilities, and add to the mystery of why Breathe had such limited success.

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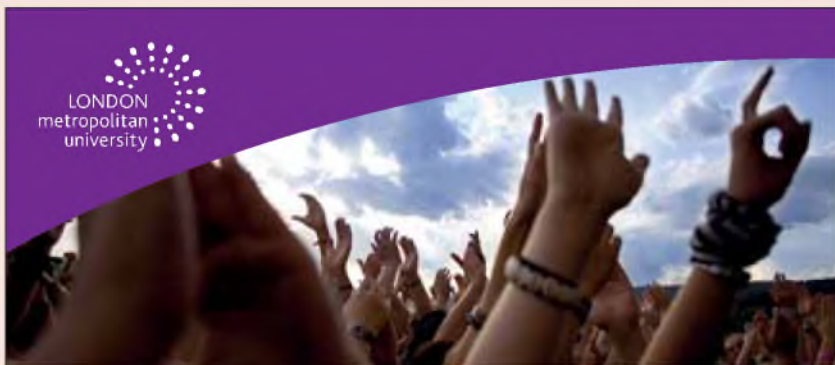
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## Manager Wanted



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

Contact Emily on +44(0)7812 176769  
[www.heroandleander.org](http://www.heroandleander.org)



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► **NEWTON'S TOUR**

Olivia Newton John wrapped up a UK tour recently and a rare one at that. She's pictured with her manager Mark Hartley (left), Live Nation SVP Steve Homer (right) and Gusty PR founder Steve Guest (far right). During her UK, the Grease-famed singer planted a tree in Hyde Park to launch her international One Tree Per Child initiative to get tree planting added to primary school curriculums around the world.



▲ **PLATINUM CLUB**

Two Door Cinema Club's debut album *Tourist History* hit that sought-after platinum milestone right around the time that their second effort hit the gold mark. And suitably jubilant the boys and their management look too. [L-R] Stefano Anselmetti (manager, co-founder Prolifica Management), Alex Trimble (lead singer), Colin Schaverien (manager, co-founder Prolifica Management), Kevin Baird (bassist), Sam Halliday (guitarist), Mark Wyss (Prolifica).



▲ **UP AND COMING**

The Young Guns Network was officially launched earlier this year at Sony Music's London HQ. Pictured left, co-founders Sam Potts and Remi Harris introduce the event, which featured guest speakers Sam Tucker (A&R Diplomats of Sound) and Karen Piper (head of Digital Marketing, Columbia). The network holds monthly events for young people aged 18-25 working, interning or running their own business in music.

## KEY SONGS IN THE LIFE OF Simon Pursehouse



Director of Music Services, Sentic Music

What's the first record you remember buying?

As I'm an honest Yorkshireman who has little to no shame I'm happy to be truthful: The Adam's Family by MC Hammer.

Which song would be the 'first dance' at your wedding?

Play me a song more romantic than *Mirrorball* by Elbow and I'll be mightily impressed.

Which track would you like played at your funeral?

If I die tragically young then it would have to be *Funeral* by To Kill A King.

What's your karaoke speciality?

Where Do You Go To My Lovely by Peter Sarstedt.

What was the best artist meeting of your life?

When I was 16, drunk in the Leadmill and to I Bet You Look Good On The Dance Floor, I did a little spin and Alex Turner was standing right behind me.



# ARCHIVE

## MUSIC WEEK April 6 1991

RCA managing director **Lisa Anderson** is believed to have been made redundant as part of a wholesale restructuring of BMG. The company has not had any major league success since she arrived in 1989...**The Stone Roses** are locked in a legal battle with their label **Silvertone Records**. The case is preventing them from making new music and taking up a new recording contract worth a reported \$4m from **Geffen**. The group's lawyer **John Kennedy** said: "Without records [The Stone Roses] would have to get a normal job or go on the dole like anybody else"...A mystery new venture which launched with a full page ad in last week's *News of the World* magazine promises to "rock the foundations of the music industry". Readers are invited to ring a premium rate number where they are asked to pay £13.99 for 'unspecified goodies'. A sales rep said: "Rest assured it will be value for money, but value for money is a very wide ranging statement"... A UK indie dance label is taking on **Michael Jackson** and **Sony** to prevent the star using the title **Nation Records** for his own label.



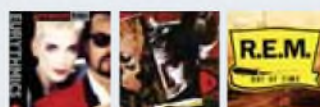
### SINGLES TOP 5 06.04.91

POS	ARTIST	SINGLE
1	CHESNEY HAWKES	The One And Only
2	JAMES	Sit Down
3	ROD STEWART	Rhythm Of My Heart
4	ROXETTE	Joyride
5	BEE GEES	Secret Love



### ALBUMS TOP 5 06.04.91

POS	ARTIST	ALBUM
1	EURHYTHMICS	Greatest Hits
2	ROD STEWART	Vagabond Heart
3	R.E.M.	Out Of Time
4	BARRINGTON PHELOUNG	Inspector Morse...ITV Series
5	CHRIS REA	Auberge



## NEW RELEASES RECOMMENDED 06.04.91



**NEW JACK CITY** Music From The Motion Picture  
**MADONNA** *Rescue Me*  
 Album of the Week is the Original Soundtrack from the New York based crime film *New Jack City*. The "catholic collection of contemporary black music" includes the Troop's "superior" medley of the O'Jays hit *For The Love Of Money* and Stevie Wonder's *Living For The City*. Madonna's *Rescue Me* is Single of the Week. The "consistently awesome" singer "moves uptempo" with the "rhythmically apposite dancefloor contender".



Recommend a track **Music Week** readers may not have heard...  
 Wanna Be You by **Collectors Club**. Young lads from the North East who've written a chorus so catchy it's been stuck in my head for months.

What's your favourite single/track of all time?  
 Watching **Muse** perform *Stockholm Syndrome* live does things to my loins which no other track comes close to doing.

► **WARNER GOOD TURN...**

Team Warner/Chappell UK joined forces with children's charity Kids Company, which sees volunteers help transform the living conditions for families and children in some of London's most disadvantaged communities. These potential Picassios (kind of) picked up their brushes for a day of painting and decorating at the home of a family in London as part of the 'Colour A Child's Life' project. [L-R] Sophie Holderness, Clara Goldsmith, Mike Sault, Jane Bell, Lyndsey Kelly, Richard Manners, Phil Christie, Pete Jackson, Daniel Horsfield, Elliot Childs.



◀ **MAD MEN**

Maddness' latest studio album, the internationally agreeable *Oui, Oui, Si, Si, Ja, Ja, Da, Da*, smashed through the 100,000 sales mark last month which meant that the boys were given this lovely framed gold trophy. Although Chas looks like he's waiting for one of his own.

► **FEELING FLASH**

Celebrating 30 years of Brit soul funk, Imagination's lead singer Lee John has signed a deal with Sony Music, which will include a greatest hits, brand new single *The Truth*, and a complete back catalogue box set. John is currently involved in *Flashback*, a documentary about the history of black music in the UK. [L-R] Sony's Simon Barnabas, Jon Cauwood, Phil Savill (Business Affairs) Lee John, David Shepherd (Neil O'Brien Management and agency).



## FABLED LABELS

### ASBESTOS RECORDS

Key Artists: The Suicide Machines, Bomb the Music Industry, Spring Heeled Jack U.S.A

Asbestos Records was launched as an independent label in Stratford, Connecticut by Matt Flood and Dave Leone.

The label primarily set out to release albums and compilations by local bands. Asbestos also doubled as a booking agent for the event venue Newtown Teen Center.

In 1997, the label released its first album – punk/ska compilation *The Best Bands You'll Ever Hate*. Acts featuring included Spring Heeled Jack U.S.A., Big D and the Kids Table, Skinnerbox and Planet Smashers.

Over the next eight years Asbestos released music by local bands Slackjaw, Grover Dill and West Beverly. In 2005 the label merged with gig promoter CT Ska Productions to become one entity.

Teaming up with indie label Underground Communique Records in 2011, Asbestos released *Infamous Jake & The Pinstripe Mafia's The Beginning of The End* and *Suburban Legends's Rump Shaker*. The albums were both funded by crowd-sourcing platform Kickstarter.

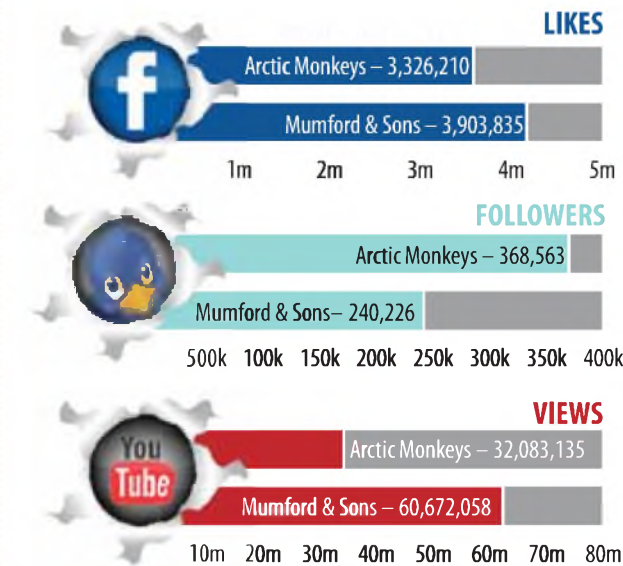
Asbestos continues to re-release its catalogue on limited vinyl.

**Did You Know?** Cult artist Rob Dobi created artwork for the Asbestos' first four album covers.



## SOCIAL STANDING

Official fan pages go head-to-head



**ARCTIC MONKEYS VS MUMFORD & SONS**

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*"Heavy hung the canopy of blue / Shade my eyes and I can see you"*

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IN AN EXCLUSIVE SOUND CITY INTERVIEW  
PLUS PRIVATE SCREENING OF THE ROLLING STONES FILM  
CHARLIE IS MY DARLING**

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IAN TILTON WILL BE TALKING ABOUT HOW HE  
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