



NEWS

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"We're delighted to welcome Julian French, who will play a key role at the label into 2014"



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"They paved the way for modern British boy bands, and have the best work ethic I've ever known"



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"We didn't get into this for the fame or the girls"

'We must break more new acts'

INDUSTRY LEADERS HAVE THEIR SAY ON THE PAST YEAR - AND THE CHALLENGES OF 2014

Senior figures from across the UK music industry have given their verdict on 2013 - expressing particular concern over the lack of new artists reaching the mainstream.

In a year where few new acts have reached Gold album sales status and only two debut LPs have hit Platinum, the UK industry is now looking for answers - particularly, how it can ensure 2014 sees more artists emerging to a commercially sustainable degree.

Acknowledging that the number of acts coming through this year has been "disappointing", Island Records MD Jon Turner told *Music Week* that simply "more music from great artists" was needed next year - an idea supported by the likes of Quest Management's Scott Rodger.

Universal Music UK CEO & chairman David Joseph said that a "lack of belief in on air/on sale still startles me", also suggesting that he was hopeful of an



Looking forward: Industry execs giving *Music Week* their thoughts on subjects such as streaming, British retail, emerging artists and the live sector in this this issue include (L-R): BMG's Alexi Cory-Smith, XIX Entertainment's Simon Fuller, Warner Music's Max Lousada, RCA's Colin Barlow and Universal's David Joseph

"We must better control our relationship with music consumers, and not be so dependent on platforms whose priorities are to leverage them for other things"

SIMON FULLER, XIX ENTERTAINMENT

"accelerated move into premium music subscription" next year.

The mainstream penetration of streaming services are big on many exec's minds, including new Warner Music UK CEO Max Lousada, Dramatico founder Mike Batt and Rhino/ADA president Dan Chalmers. As for Spotify, its EU label relations head Kevin Brown told *Music Week* that the biggest objective for 2014 would be: "Educating a new generation as

to the value of music and persuading them to pay for it."

Modest! Management co-founder Richard Griffiths, who looks after the likes of Little Mix, One Direction and Alison Moyet, simply wants record companies to "start paying fair royalties on streaming services".

Meanwhile, XIX founder Simon Fuller told *Music Week* that the low point of his year was: "Failing in my attempt to acquire Parlophone from EMI."

The label was purchased by Warner Music for £487m in July. Fuller also called on the industry to "better control our relationship with music consumers, and not be so dependent on platforms whose priorities are to leverage them for other things".

A few execs are keeping their fingers crossed for a return to mainstream TV for popular music. SJM manager Conrad Murray told *Music Week* that: "It seems too long since that kind of telly programme introduced new music into people's lives," - a viewpoint backed up by Raw Power CEO Craig Jennings.

Elsewhere, the likes of BPI chairman Tony Wadsworth and

Virgin/EMI president of music Mike Smith are keen on the idea of a new industry-wide metric that judges performance against multiple revenue sources, rather than simply unit sales.

"The biggest challenge for this industry is to view success beyond the charts and focus instead on all of the different streams of income that go to establish the career of an artist," said Smith.

■ Turn to Pages 6-17 to read *Music Week's* 2013 year in review - also featuring execs from companies such as Sony Music, Rough Trade, [PIAS], Live Nation and BBC Radio 1.

Music Week's 30 Under 30 returns

Music Week's definitive annual list of the 30 most brilliant young music executives is back: and now open for nominations.

Our special 30 Under 30 feature - in association with leading entertainment recruitment specialist The Music Market (Artsandmedia.org) - will round up the execs with the brightest future across business sectors including labels, publishing, management, media,

digital and live.

To nominate yourself or a colleague for inclusion, email MW30@intentmedia.co.uk with your/their name, age, job title and brief list of achievements. Please write '30 Under 30' in the subject field of your email.

The final list of 30 will be revealed by *Music Week* in early February.

Only a limited number of entries from individual

companies can be considered.

"The response to the inaugural Music Week 30 Under 30 special earlier this year was overwhelming, with some amazing young professional talent recognised," said *Music Week* editor Tim Ingham. "We have every reason to believe that 2014 will be no different, with plenty of highly impressive new execs emerging."

Added the Music Market's

MD Helen Ward: "The Music Market are proud to sponsor these awards for the second year running.

"It's crucial to the future of the entertainment and music industries that young talent is both nurtured and recognised and we are delighted to support this."

30

UNDER THIRTY



NEWS

EDITORIAL

Physical misses out on Beyonce's Halo effect



WE'D LIKE TO TELL YOU IT WAS ALL OUR OWN PR stunt. Just before the final *Music Week* of the year, two mahoosive positive industry stories land in the mainstream's lap. Merry Christmas, one and all.

First came Beyonce's 'video album': a festive hamper of unexpected goodies from Queen Bey that offered not only 14 new songs, but 17 videos just for the sake of it. The strategy, if there ever was such a thing, was surely to inspire a St. Nick level of excitement amongst Joe Public - a bumper package so bountiful, arguments about the 'perceived value of music' were irrelevant; your excitement levels meant you had to have it, whatever the cost.

As Beyonce herself openly put it: "There's so much that gets between the music, the artist and the fans. I felt like I didn't want anybody to give the message when my record is coming out. I just want this to come out when it's ready and from me to my fans."

The trick worked. Combined with that old chesnut, a well-reviewed album, Beyonce's self-titled masterstroke smashed records on iTunes; proof if needed that a music superstar, combined with a little route-to-market mischievousness and a big slurp of hype, can still do stimulating things to our collective wallet.

"I wonder what would happen if Beyonce's willingness to experiment took place in the realm of CDs, rather than Apple's digital storefront"

Not everyone was quite so impressed. As I write this, news is coming in of US retail behemoth Target throwing its toy aisle out of its pram aisle, and refusing to stock Beyonce's physical release. It is a neat coincidence that just as Mrs. Z reminds us all what a bit of product innovation can do for an artist, a physical music distributor has thumbed its nose at her antics.

Because if there's one area where this industry has been guilty of rather uncaringly churning out the same package for years and years, it's in the realm of the CD. With a Christmas artist albums market that is still around 80% physical, you have to wonder what would happen if a bit of Beyonce's willingness to experiment with an age-old model could do for this industry right now if it brought a bit of sparkle to the High Street, rather than Tim Cook's digital storefront. Answer: quite a bit.

Other merriment was caused by UK Music's announcement that by its calculations in 2012, the domestic music industry dumped a rather sizeable £3.5 billion into the public purse. That's music industry across sectors, too - including live, management, publishing, merchandise and crucially, the artists themselves, whose contribution far outweighed that of any other sector.

It was exciting not only because of the giant number, but because it's a taster of what this trade can do when all sides get their head together, with the artists and fan in mind. Sounds like a worthwhile New Year's Resolution to me.

Tim Ingham, Editor

Bastille set for 2014 US invasion

MANAGEMENT DISCUSS THREE YEAR RISE TO FAME

MANAGEMENT

■ BY TIM INGHAM

Bastille look certain to be this year's biggest-selling new album artist in the UK. And according to the band's management, 2014 will see them take a proper crack at the US market - where they will spend six months of the year.

Formerly an A&R manager at Island Music and a Chrysalis A&R, where she signed Stereophonics, Athlete, Yeah Yeah Yeahs and the Cribs, Polly Comber started looking after Bastille in January 2011, having discovered them on MySpace.

The band eventually signed to then-EMI-owned Virgin Records in December 2011, after Comber encouraged them to tour, release EPs direct to fans and build up an online presence.

A Young & Lost vinyl release of *Flaws* in July 2011 was followed by the release of the Laura Palmer EP in autumn 2011, which reached No.14 on the iTunes chart. This led to a sudden swathe of industry label offers coming Bastille's way, despite most A&Rs previously telling Comber the band weren't developed enough for a deal.

One A&R had always seen potential, however: Nick Burgess first showed interest in the band while at Sony in mid-2011 and, having subsequently moved to Virgin later that year, signed them to the EMI label. The band then gained momentum on Virgin in the UK throughout 2012, and released LP *Bad Blood* in March this year.

Comber was joined at Black Fox Management earlier this year by Bastille's former lawyer, Josh Smith (pictured with Comber, inset), who now co-manages the band. He was previously in business affairs at Warner/Chappell, Chrysalis and EMI Records and a partner at Lee & Thompson, where his clients included MNEK, Kwabs, Little Mix and FKA Twigs.

"Steve Barnett and his team at Capitol in the US are amazing. If anyone can break Bastille over there, it's them"

POLLY COMBER

Comber said that Universal's takeover of EMI and Virgin Records - where Burgess still resides as head of A&R - was "pretty smooth" for the band. "We were very lucky in that most of our [EMI] team came with us," she explained. "Nick has been amazing for us the whole way and we're still working with the same handful of people as when we started but now with some new additions, particularly Ted [Cockle] who's now really driving the project here."

Added Smith "We're just starting to feel Universal's strength, not in an unnatural way, but it's clear they have the resource and the muscle when we need it."

According to Official Chart Company data, Bastille's *Bad Blood* has sold in excess of 415,000 copies in the UK to date. Alongside Rudimental's *Home*, it is one of only two debut artist LPs to go Platinum in 2013.

International success for Bastille this year has occurred in territories such as Australia, Holland, Belgium, Italy and Germany, where last month they scored two simultaneous Top 10 airplay tracks with *Things We Lost In The Fire* and *Pompeii*.

However, the focus for Black Fox and the band next year is the US, with Smith revealing that they will spend a total of six months in the territory in 2014.

Bastille are signed to Virgin/Capitol in the US, where *Bad Blood* was released in



September this year. It has sold more than 100,000 copies in the US to date, reaching No.11 on the Billboard 200. Comber said the Capitol US exec team of Ashley Burns [Virgin GM], Steve Barnett [chairman & CEO] and Ron Fair [Virgin EVP] had "been amazing".

"I've not had an experience with a US label like this before," she explained. "The way they work with Virgin UK is really clever and their attention to detail is fantastic. They leave no stone unturned. It's very exciting, if anyone's going to break Bastille in the US, those three will."

Added Smith: "To sell more than 100,000 albums even though the band has only spent four weeks over there this year is really promising. We don't know where we're going to be this time next year in the US, but we are certainly going to put the time in and we have an incredibly dedicated team there."

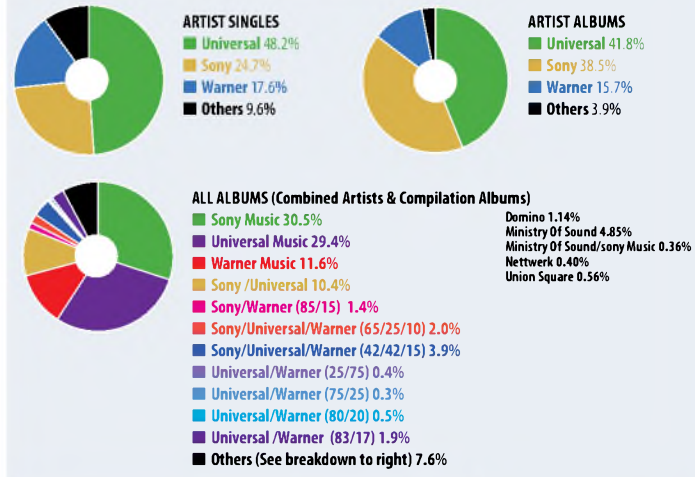
As for Black Fox, Comber and Smith currently have two more clients, writer/producer Ghostwriter and hotly-tipped soul/blues act Rag'n'Bone Man - whose publishing is signed to Warner/Chappell but who is currently without a label. "We don't really have time for anybody else," said Comber. "Our big thing in 2014 is to take Bastille further in the US and elsewhere, and get Rags set up. He's amazing - his music's floored me."

MusicWeek

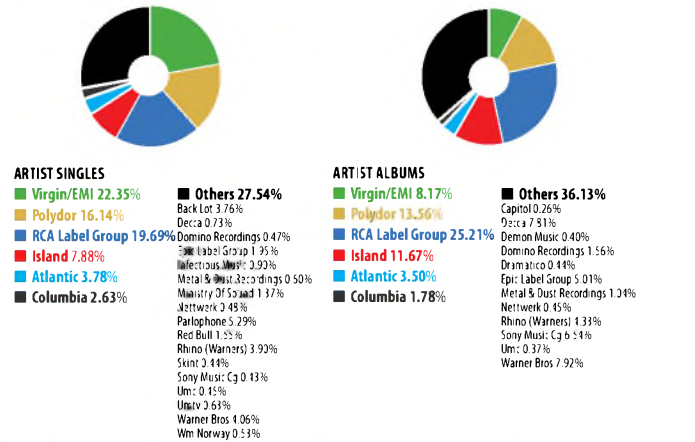
■ This is the final issue of Music Week of 2013. We will return with our next issue on January 10, 2014. Check MusicWeek.com in the meantime for up-to-date news, charts and data.

MARKET SHARES

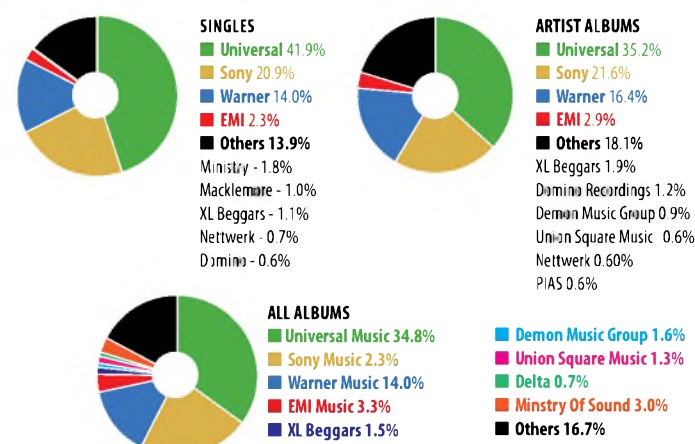
WEEK 50: TOP 75 SHARE BY CORPORATE GROUP



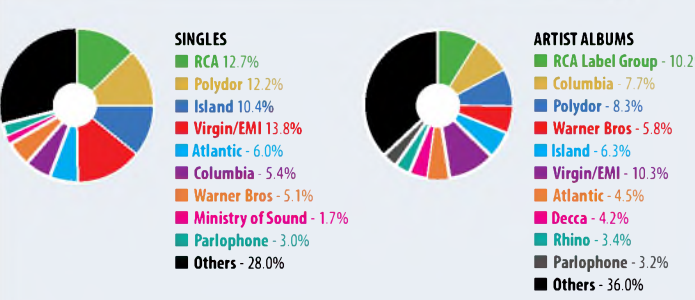
WEEK 50: TOP 75 SHARE BY RECORD COMPANY



YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



FRENCH JOINS UNIVERSAL'S BUOYANT UK LABEL

Polydor celebrates a 'watershed year'

LABELS

BY TIM INGHAM

Polydor UK president Ferdy Unger-Hamilton has praised his new-look executive team for guiding the business through a "watershed" year.

2013 has seen Polydor score global success with the likes of UK-signed Lana Del Rey and Ellie Goulding, whose latest album *Halcyon* days is on the verge of 600,000 global sales. The label has also released debut UK No.1 albums from The 1975 and Haim this year.

The Polydor-issue *Blurred Lines* from Robin Thicke is the biggest single of 2013 in the UK, with close to 1.5 million sales, according to Official Charts Company data, while the label's *Les Misérables* cast recording is one of the biggest-selling new albums, with more than 450,000 sales.

The latest addition to Unger-Hamilton's executive line-up is Julian French, who joins from BMG as SVP and director, Business Affairs for Polydor, Capitol and Fiction. In addition, Olly Rice joins the label's marketing team from Warner Music, reporting to Polydor's General Manager of Marketing Orla Lee.

"2013 has been a watershed year for us and Julian's addition virtually completes the team that has been - with the notable exception of some key senior staff - completely revamped in the last couple of years," said Unger-Hamilton.

"Joe Munns (MD), Orla Lee-Fisher (GM), Manish Arora (Promotions Director) and Ben Mortimer (A&R Director) have all had a key part to play in this. We have now added Olly Rice to what is already a great marketing team.

"Olly is an incredibly creative marketing person who has worked on a breadth of successful campaigns from Plan B to Swedish House Mafia, through Bruno Mars."

Julian French was previously SVP of EMI Music and, over a 17-year career at the label, steered deals with acts such as Pink Floyd, Robbie Williams, The Beatles and David Bowie.

He joined BMG in September this year, and the rights company is now seeking a replacement as French works through his notice. French replaces James Radice at Universal, who is leaving the major to pursue other opportunities.

French said: "I've been hugely impressed with the team at BMG in my short time there but the consistent years of success and the wonderful storied history of the labels and the individuals I will be working with in my new role means this was a really rare opportunity and an offer that was too good to turn down."

Added Unger-Hamilton (pictured top right with French): "I know Julian well from my time as MD at Virgin when he was the head of EMI's business affairs.



"He is as approachable as he is intelligent, and is the right man to (re)create the shape of our future relationships with the artistic community.

"He is also going to be a key part in our overall business, in sustaining Polydor being the number one label that artists want to sign to, not only for its great roster and staff but also for all the services that it has to offer. Polydor's young team will greatly benefit from Julian's considerable experience."

"Julian French is as approachable as he is intelligent. He is going to be a key part in sustaining Polydor as the No.1 label artists want to sign to"

FERDY UNGER-HAMILTON, POLYDOR

Discussing Polydor's 2013 more generally, Unger-Hamilton added: "We have had great satisfaction this year in watching Ellie Goulding become a global superstar and taking Lana Del Rey to 6 million-plus albums worldwide. We've also scored great No.1 debut albums from Haim and The 1975, with the bulk of both of those albums still to be sold next year.

"We also had the biggest single of the year with Robin Thicke, and one of the year's biggest selling albums in *Les Misérables* soundtrack, and we were hugely proud to see James Blake's wonderful *Retrograde* bestowed with the Barclaycard Mercury Prize."

One of Polydor's biggest-selling artist albums of the year is Eminem's *The Marshall Mathers LP 2*, which has comfortably gone platinum and recently saw the rapper become the first ever US artist to score seven consecutive No.1 LPs in the UK.

"Christmas seems to be continuing in the way the year has gone with Eminem, Gary Barlow, and Ellie Goulding all on course to do well over 500k units each," said Unger-Hamilton. "We are also really proud of the brand division we have created at Polydor headed up by Chris Elrin with notable successes including the Lady Gaga O2 campaign and Gary Barlow's collaboration with Compare The Market's Meerkats."

NEWS

NEWS IN BRIEF

■ **BRIT AWARDS:** Bruno Mars, Rudimental and Bastille are to play at the annual award ceremony's main show on February 19 at The O2 Arena. Pixie Lott, Rudimental, Tinie Tempah and Sam Smith will perform at the nominations launch.

■ **DIGITAL RADIO:** Digital radio is to get £21 million in investment from Government, the BBC and commercial radio networks Arqiva, Bauer and Global. The cash will be used to increase digital radio coverage in the UK making it available to more households.

■ **ITUNES:** Apple has confirmed that Beyoncé's surprise LP sold 828,773 worldwide on iTunes in just three days, making it the fastest selling in the store's history. The self-titled release also broke the US first week albums sales record with 617,213 sold – as well as going to No.1 in 104 countries.

■ **TICKETING:** Companies such as Ticketmaster and See Tickets are charging up to 38% more for music and theatre tickets through hidden charges and fees, according to a Which? report. However, Ticketmaster has branded the claims "utterly misleading and factually incorrect".

■ **WIRELESS:** Live Nation's Wireless Festival is expanding into Birmingham for its 2014 instalment. Typically held in London, next year it will have an additional site in the Midlands that will see the same artists play across both sites on the weekend of July 4-6.

■ **UK MUSIC:** The UK music industry, across all sectors, was worth £3.5bn to the British economy in 2012, according to new figures released by UK Music. The figure represents GVA (Gross Value Added) – equivalent to the annual contribution to GDP – by sectors such as records, live, publishing and audio professionals.

■ **MPG AWARDS:** Ethan Johns, Paul Epworth, Tony Visconti, Rick Rubin and many more have secured a place on the Music Producers Guild 2014 Awards shortlist.

■ **LOVELIVE:** Music media company LoveLive has named Remco van Stiphout as chief technology officer in a move that it says will "enhance its in-house technology and innovation capabilities". Van Stiphout has spent the last 10 years as Software Architect for EMI, managing its digital supply chain.

NEW PRODUCTS WILL HELP WIN THE FIGHT AGAINST PIRACY, SAYS FIRM

Google: 'We care a great deal about artists'

DIGITAL

■ BY RHIAN JONES

Google's copyright public policy manager has defended the search giant's artist royalty payments from its YouTube and Play platforms, claiming it is an area they will be increasingly focusing on in future.

Speaking at last week's Technology, Streaming and The Future of the Music Industry panel in the House of Commons, Simon Morrison told *Music Week* to expect more products and industry partnerships in future that help creators get paid.

"We care a great deal about [artist remuneration]," said Morrison. "We have lots of products through which artists can reach their fans and make money in a variety of different ways. We pay out hundreds of millions of dollars a year to rights holders through YouTube, Google Play and other services. In addition, we have spaces in LA and in London where artists can come and use professional materials to increase quality, find more audiences and ultimately make more money."

Among the new offerings is making its music-streaming platform Google Play Music available via its wearable internet-surfing, voice and



Speakers at last week's Bloom.fm sponsored panel included Tim Clark, IE Music, Mark Kelly, Featured Artists Coalition, Oleg Fomenko, Bloom.fm, Simon Morrison, Google and Lord Tim Clement-Jones



"We care a great deal about artist remuneration and pay out hundreds of dollars a year to rights holders. We're also investing money in anti-infringement technology to fight piracy" SIMON MORRISON, GOOGLE

gesture-controlling eyeglasses Google Glass.

"By bringing Google Play Music to Google Glass we can offer lots of different ways to consume music. We're always developing new things and there are many more to come," Morrison explained.

The more access there is to legal content, the less appetite there is for copyright infringement, said Morrison who also admitted that piracy "remains an issue".

Google has frequently been

attacked for its 'latent' efforts in stopping music and film piracy. In November, the Commons culture, media and sport select committee accused the search engine of a "continued failure" to stop directing consumers to illegal, copyright infringing material.

"Google has invested a tremendous amount not only in content ID, but in its own notice and takedown systems," said Morrison. "We process 4 million takedown requests per week and this represents less than 1% of all content we index. We have also

built special tools for right holders to enable them to send requests.

"We are working closely with rights holders and investing money in anti-infringement technology to fight piracy to ensure that people have the right services and availability at the right price."

The BPI is the No.1 organisation in sending takedown requests to Google and had reached 50 million by November 15. The organisation sent its first takedown notice less than two and a half years ago in June 2011 but says that, despite all its efforts, Google searches are still dominated by illegal sites.

BPI research showed that Google searches for mp3 downloads of each of the Official Charts Top 20 singles and Top 20 albums from the week starting November 3 produced first page search results that were 77% and 64% illegal sites on average respectively.

"Google persistently ranks such sites above trusted legal services when consumers search for music to download," said BPI chief executive Geoff Taylor.

"It's time for Google to be held to the same standards of behaviour as everyone else. If it won't choose to behave ethically and responsibly, it's time for Governments and regulators to take action."

Sony chases down Universal market share

Universal appears to be bearing the brunt of the double-digit drop in Q4 album sales as arch rival Sony narrows the gap.

In the first 11 weeks of the quarter the leading major's sales of non-budget albums in the UK fell by 15.2% year-on-year with the sector as a whole reduced by 13.5% over this period. By contrast Sony has defied the shrinking sector to post a 4.7% rise and has reduced Universal's market share lead from 18.1 to 12.8 percentage points.

Nick Gatfield's group was behind five of the Top 10 artist albums on the weekly chart published last Sunday, according to the Official Charts Company,

compared to Universal having three titles and Warner two. On the corresponding chart in 2012, Universal and Sony each had four albums and Warner a couple.

Sony's stronger pre-festive showing compared to a year ago is largely down to X Factor discoveries, most obviously One Direction, whose *Midnight Memories* sold nearly half a million copies in three weeks, but also including James Arthur and Olly Murs, who is looking on course to be in the artist albums Top 10 for a fourth consecutive Christmas. Sony has also been lifted by the late addition of a surprise new Beyoncé studio album and the success of another

Elvis best of, which has spent its first six weeks in the Top 10. Celine Dion's *Loved Me Back To Life* has also shown similar consistency for the major with five consecutive weeks in the Top 10.

Erstwhile Take That colleagues Robbie Williams and Gary Barlow are leading Universal's Q4 push with Eminem following behind in what is the second Christmas since its EMI takeover went through. Although its presence in the weekly Top 10 is down from 12 months ago, across the rest of the published Top 75 it has more titles than the year before. On last weekend's chart it claimed 16 albums in the Top 40, compared to 14 last year,

and 34 in the Top 75, up from 27 in 2012.

Warner's non-budget album sales are down by 5.3% year-on-year during Q4's opening 11 weeks, far lower than the overall market decline. The major's hand includes repertoire from Parlophone and other one-time EMI labels in a Christmas market for the first time.

For a fifth consecutive year it looks like having a Michael Bubl  album in the festive Top 10 with two of the Canadian's releases making the grade on last Sunday's chart – *To Be Loved* and *Christmas*. If the latter album hangs on it will be its third year in a row in the December 25 chart.

For all of the latest Music Industry news, bookmark

MusicWeek.com

Happy Birthday Ray



RADIO 
MONITOR
we're always listening

2013 YEAR IN REVIEW

Music Week looks back at 12 months that provided plenty of attention-grabbing headlines...



HMV goes bust

A bleak way to begin the new year: the entertainment industry's biggest home on the High Street HMV files for administration. It's the end of a long battle for survival for the retailer. Its shares are suspended from the stock market, administrator Deloitte begins the search for a buyer.

HMV saved by Hilco

Retailer restructure firm Hilco steps in to bring HMV from the brink of oblivion and takes on its debt from lenders. Hilco already owns HMV Canada after buying it in 2011 for £2 million and this debt deal will put it in effective control of the UK business.

Play.com shuts retail business

It's not just physical retail that's struggling. After almost 15 years in operation, e-tailer and Amazon rival Play.com shuts down its direct retail service after changes in VAT rules to become a marketplace-only business. The company makes 147 redundancies at its HQ in Jersey and 67 across other UK offices.



Sandé breaks Beatles' chart record

Emeli Sandé's *Our Version Of Events* overtakes The Beatles' *Please Please Me* to become the debut album with the most consecutive weeks spent in the UK's Official Albums Chart Top 10. The Fab Four's 1963 LP held the record for almost 50 years having spent 62 weeks inside the Top 10 but *Our Version Of Events*' No.5 position on April 23 marks its 63rd week within the required ranks.

1 billionth download single sold in UK

The UK's 1 billionth download single is sold on April 8, 2013, according to data tracked by The Official Charts Company. Digital download sales now top 3 million each week compared to 500,000 when the format took off in Great Britain in 2004.

Modest! success at Music Week Awards

Modest Management's Richard Griffiths and Harry Magee picked up the coveted Strat at the Music Week Awards 2013, with Simon Cowell making an appearance to present the gong to the duo. Meanwhile, Island Records picked up two awards, one for A&R and another for best record company.



Warner buys Parlophone Label Group

One of the most iconic divestments from Universal's EMI Music acquisition, *Music Week* confirms Parlophone Label Group's sale to Warner for £487 million in an all-cash transaction. The deal is expected to be closed in the summer subject to EU regulatory approvals.

Growth for the first time in 13 years

Figures from IFPI suggest that the global record industry grew for the first time in 13 years in 2012. The international trade organisation's Digital Music Report 2013 says that the 0.3% growth is the best result since 1998 and a sign that 2011's improved market conditions have been sustained.

EMI's Now! stake sold to Sony and [PIAS] buys Co-Op

Universal does a deal to sell EMI's European rights in the *Now!* compilation series to Sony as part of its required EMI Music divestments. In a day of double dealings, Universal parent Vivendi also confirms the sale of Co-Operative Music to [PIAS].



Google reveals streaming Spotify rival

The tech giant lifts the lid on its long-awaited music-streaming platform Google Play All Access and squares up to the likes of Spotify, Deezer and Rdio in the process. The monthly subscription service offers access to millions of songs as well as being able to play tracks that consumers already own.

Artists gain Momentum

PRS for Music Foundation and Arts Council England launch the Momentum Music Fund – a £500,000 investment to help develop the careers of breaking acts. The two-year programme will see grants from £5,000 – £15,000 awarded to between 50-75 bands and artists.

YouTube pilots paid subscription channels

YouTube officially launches paid subscription options for its partner channels after much rumour surrounding the functionality. The programme sees 53 channels initially charge viewers \$0.99 a month for content. "This is just the beginning," says the company. "We'll be rolling paid channels out more broadly in the coming weeks as a self-service feature for qualifying partners."



Spotify surpasses 6 million

The streaming service passes the 6 million paying subscriber landmark as well as boasting a 24 million-strong active user base. The new subscriber figure represents a jump of 1 million paid-for accounts since December. Its footprint stretches across 20 countries.

Pet Shop Boys leave Parlophone

Neil Tennant and Chris Lowe leave Parlophone Records after 28 years, revealing their new album *Electric*, which will be produced by Stuart Price released via Kobalt Label Services. The legendary duo will go on to launch their own label X2 for the *Electric* launch.

Navin to leave MPA

Music Publishers Association CEO Stephen Navin confirms to *Music Week* that he will leave the trade body in June. After holding the position for seven years, he has decided to accept an offer to read history at Oxford University – and opportunity which he calls "a dream come true".



Apple reveals free iTunes Radio

Apple makes its first step into streaming music, pulling back the curtain on its free, ad-supported digital radio service set for launch in the autumn. Users will be able to tune in to stations 'inspired by the music you already listen to'. There will also be Featured Stations curated by Apple and both genre and artist-focused stations.

New pan-European licensing hub

PRS for Music strikes a major partnership with its equivalents in Sweden (STIM) and Germany (GEMA) to establish a pan-European licensing hub that will combine the national repertoires of all three collection societies. The combined works available to license through the hub will be amongst the largest of its kind in Europe.

Get Lucky hits 1m

Daft Punk's *Get Lucky* becomes the first 2013-released single to break through the 1 million sales barrier in the UK. The track featuring Pharrell Williams and Nile Rodgers is the 136th single in 60 years of the UK's Official Singles Chart to hit the milestone and did so in just 69 days.



Earls Court demolition approved by Boris

Plans to demolish west London's iconic Earls Court Exhibition Centre have been approved by mayor Boris Johnson. The venue attracts more than 2.5m visitors and £1bn a year to London.

Digital claims over 50% of all UK music sales value in Q2 2013

New figures suggest that digital made up 51.4% of all UK music sales by value in the second quarter of 2013. The overall value of digital music sales grew by 12.5% year-on-year, according to statistics from research firm Kantar Worldpanel, which include both singles and album sales across British retailers.

Yorke and Godrich's Spotify rebellion

Radiohead's Thom Yorke and respected producer Nigel Godrich pull albums from Atoms For Peace and the pair individually from Spotify claiming that the streaming service's model "just doesn't work". Godrich argues that new artists get paid "fuck all" on the platform, which Yorke added that shareholders will "shortly be rolling in it".



HMV music app pulled from App Store

Apple removes HMV's new digital music app just four days after it was approved for the company's App Store. The High Street retailer's app allowed users to search for, preview, purchase and download tracks straight to their mobile device, apparently putting it in direct competition with iTunes. Apple will go on to reinstate the app but without its download function.

Lou Reed dies aged 71

Music fans mourn the loss of a true legend upon hearing the news of Lou Reed's death. The Velvet Underground guitarist, vocalist and songwriter passes away at the age of 71 of a "liver-related ailment", according to his literary agent.

James Blake wins 2013 Mercury Prize

The 25-year-old artist and producer takes home 2013's Barclaycard Mercury Music Prize having gone up against the likes of Arctic Monkeys and David Bowie. Other shortlisted acts included Disclosure, Foals, Jake Bugg, Jon Hopkins, Laura Mvula, Rudimental, Savages, Villagers and Laura Marling.



Universal steps into label services

Universal launches Caroline International, marking its entrance into the label services sector. The division is led by MD Michael Roe alongside joint-MD and head of music Jim Chancellor. The pair aims to bring together "the culture and spirit of independents with the resources of a major music company".

Sony ends Radio Academy Awards sponsorship

A 32-year partnership draws to a close as Sony ends its headline sponsorship of The Radio Academy Awards. "We are delighted to have played our part in making these awards the most credible radio awards worldwide," says Sony UK and Ireland's Chris Bowen.

PRS for Music inks globe-spanning YouTube deal

PRS for Music signs a new multi-year licensing agreement which covers over 130 territories. The UK PRO licensed YouTube in 2007 for the UK only. The new YouTube deal is one of the most extensive yet stretching across Europe, the Middle East and North Africa.



John Lewis picks Lily Allen for Xmas ad

2013's John Lewis Christmas ad is revealed with Lily Allen confirmed as the musical centerpiece covering Keane's Somewhere Only We Know after weeks of speculation. It's the first time in recent years that the famous John Lewis festive sync hasn't opted for an up and coming artist.

Deezer hits 5m paying subscribers

Deezer appears to be gaining ground on its nearest rival and leading streaming service Spotify. The music platform is just 1 million paying subscribers short of the Swedes as far as official figures are concerned at least. In October 2012, Deezer had just 2 million paying subscribers.

Copyright term extended from 50 to 70 years

An EU directive implemented by the UK means that copyright over sound recordings and performers rights in sound recordings have increased from 50 to 70 years. The move "acknowledges the importance of copyright to performers and record companies," says UK Music CEO Jo Dipple. "This change will mean creators can rightfully continue to make a living from their intellectual property."



Gov gives £3m for music exports

There's still work to do, but key music industry leaders hail a real turning point with Government after No.10 pledges £3 million to independent music companies to help grow their overseas business. The Music Export Growth Scheme will give small and medium-sized music companies the chance to apply for grants from £5,000 to £50,000.

HMV reopens at 363 Oxford Street

The High Street retailer returns to its original 363 Oxford Street home complete with a vintage look. The first HMV store was opened at No.363 by Sir Edward Elgar in 1921 and remained there until 2000.

Christian Tattersfield to leave Warner

Warner Music announces that UK CEO Christian Tattersfield will exit the major in February next year to be replaced by current Atlantic boss Max Lousada. Tattersfield and Lousada will act as joint CEOs of Warner UK in the interim. Tattersfield will later go on to reveal his own indie label Good Soldier.



UK music worth £3.5bn to economy in 2012

The UK music industry, across all sectors was worth £3.5 billion to the British economy in 2012, according to new figures released by UK Music. Recorded music was worth £634 million over the year while musicians, composers, songwriters and lyricists generated £1.6 billion.

Spotify pays \$0.007 per stream

After months of pushing from artists and fans, Spotify confirms that it pays out between \$0.006 and \$0.00084 per stream, which adds up to average royalty payments of between \$6,000 and \$3,400 per million listens. The figures come as part of a new Spotify site, specifically designed to increase transparency for artists.

Beyoncé drops surprise LP, dominates iTunes

The superstar singer releases her fifth studio album exclusively on iTunes without a hint of promotion. It goes on to sell 823,773 in just three days, making it the fastest selling LP in the platform's history. The self-titled release also broke first week albums sales record in the US with 617,213 sold.

2013 YEAR IN REVIEW

2013: HOW WAS IT FOR YOU?

Music Week asks UK music industry leaders all about 2013, including what the high point and low point of their year was, what their biggest hope for the industry is as we move into 2014 - and what they think will become the trade's biggest challenge. And, obviously, we enquire as to what their favourite track and album of the past 12 months has been...

LAWRENCE ENGEL, PARTNER, LEE & THOMPSON



High point: One Direction's 3rd album taking the world by storm. Those first week global sales figures capped off a brilliant year for them.

Low point: I would say saying farewell to JLS.

Hope: The continued progress of

Spotify (and others) as a genuine consumer offering. I believe these digital platforms are a crucial part of the music industry's financial future.

Challenge: To break more new acts in the UK next year. The industry relies on new artists to survive.

Album of the year: London Grammar, If You Wait, closely followed by Bastille's Bad Blood.

Track of the year: Lorde - Royals.

JULIE WEIR, FOUNDER, VISIBLE NOISE



High point: The Continuing Success of Bring Me the Horizon - I was incredibly proud of their development over the years and Sempiternal is an outstanding body of work. Raw, visceral, emotional... and an unbelievable level of development in songwriting.

Low Point: Work becoming ten times as much work for a lot less return.

Hope: For the UK, that the industry Thrives and continues to produce great home grown talent and that it will move faster to accommodate technological change and development...move in step with it rather than following behind.

Challenge: To continue to create and develop talent that has a lifespan beyond TV talent shows - to create real artists with longevity and a fan base that will continue to support them through an extensive career. And also to continue to create ARTISTS in the true sense of the word - not manufactured throwaway fodder.

Album of the year: Beastmilk (pictured) - Climax.

Moody, atmospheric...great!

Track: Lorde - Royals.

Hardly the most leftfield choice here but it's a great, great single. And who doesn't love a bit of heart on your sleeve pop?



ROBERT ASHCROFT, CEO, PRS FOR MUSIC



High point: The successful conclusion of a number of global licensing deals combined with what looks like another strong year for royalty revenue. I would be remiss if I didn't also mention securing a new home for copyright in Pancras Square,

London's emerging media hub.

Low point: The accelerating decline in recorded media was a low point though growing revenues in the online sector are bringing new opportunities for our members.

Hope: On 6 March 2014 PRS for Music celebrates its centenary and the year will see events taking place all around the country.

Challenge: Securing the appropriate value for our members' rights on the internet.

Album & Track of the year: The Next Day by David Bowie and the single, Where Are We Now? A classy comeback by a genius and legend.

RICHARD MANNERS, MD, WARNER/CHAPPELL UK



High point: London Grammar, very late, at Wilderness.

Low point: The Christmas album chart.

Hope: Streaming becomes irresistible and universal.

Challenge: Breaking acts, of course.

Album: London Grammar - If You Wait (pictured)

Track: Daft Punk - Get Lucky'

DAN CHALMERS, PRESIDENT, RHINO, ADA & WMALS UK



High point: Continuation of HMV.

Low Point: Overall declining sales in the market.

Hope for 2014: Increased penetration of Streaming services to reach critical mass.

Challenge: The continued transition from traditional to

new consumption models.

Album: London Grammar

Track: Macklemore & Ryan Lewis

IAIN MCNAY, FOUNDER, CHERRY RED



High point: The announcement on the 8th January of the new David Bowie album on his 66th birthday. Total surprise. Also, what a great initial marketing campaign; it didn't cost a penny.

Low point: The news that HMV was going into administration a

week later. We all knew it was probably going to happen at some point but not so soon after Xmas... the timing was a shock.

Biggest hope: That record companies and publishers can find a way to really work together and stop bickering about royalty rates and other matters. We are one industry and we need to find a way to work as closely as we can together for our common good.

Biggest challenge: To look intelligently into the future and find a way to be ahead of the game. I feel that more and more as an industry we react to the moves of others rather than effectively shaping our own destiny. For starters that could mean that we find a way to take back some control over the distribution of the music we produce. Ever since itunes was launched it has been something of a downward spiral in terms of us having a lot of say in distribution. It would be great if that started to change...

Album & Track of the year: 'The Next Day' by David Bowie (pictured); 'Love Is Lost (Hello Steve Reich Mix by James Murphy)' by David Bowie.

SHIRIN FOROUTAN, MD, MUTE GROUP OF COMPANIES



High point: Joining Mute.

Hope: Reinvigorating the passion and excitement for the art form that we are so privileged to work with.

Exchanging the tried, tested and (not so) true, for the innovative.

Album: Tales of Us, Goldfrapp;

Soundtrack: The Epic of

Everest - Simon Fisher Turner.

Track of the year: Gaudete - Erasure.

Track of the year (Non-Mute): Tie between F for You Disclosure and Reflektor - Arcade Fire.

PETER LEATHEM, CEO, PPL

High point/s: Professionally, the double digit increase in PPL revenues leading to the most successful distribution ever in June 2013 (an increased total paid, on an increased number of recordings, to an increased number of record companies and performers) following all

the hard work and support of our members, and also the increasing amount of joint work with PRS for Music. Personally, being with my daughter when she received her Middlesex CCC county cap from Angus Fraser in the home dressing room in the Pavilion at Lord's cricket ground.

Low point: the slow progress in achieving the sharing of certain back office functions with foreign CMO's, that will lead to better quality sound recording data and more accurate distributions on a global basis.

Biggest hope/challenge: My biggest hope is that the industry will be able to continue the diversification of its revenue streams that brought the global industry back to growth in 2012. The biggest challenge will be in supporting the right services at the right price points, as that is not easy.

Album of the year: Arctic Monkeys – AM

Track of the year: Naughty Boy – La La La featuring Sam Smith

SIMON FULLER, FOUNDER, XIX

High Point: securing the rights to a football franchise in America and Andy Murray winning Wimbledon.

Low Point: Failing in my attempt to acquire Parlophone from EMI. **Biggest challenge:** We need to control better our direct

relationship with music consumers and not be so dependent on platforms whose priorities are to leverage them for other things.

Biggest hope: I hope that we find more ways for artists and the music companies to work closer together to solve some of the bigger issues facing our industry. The real solutions can only be solved with unity.

Single of the year: Lorde, Royals. This song inspired a whole new generation of very young fans.

Album of the year: Vampire Weekend: Modern Vampires Of The City. Simply great songs.

ALISON WENHAM, CEO, AIM

High point: The indies have had such a great year, and there's much more to come.

Low point: Losing good friends too soon.

Biggest hope: That streaming comes to maturity quickly, that artists are paid well and fairly by their record

companies from digital income.

Track of the year: The National - I Should Live in Salt.

JO CHARRINGTON, SVP A&R, CAPITOL RECORDS UK

High point: Sam Smith winning Brits Critics Choice Award.

Low point: No UK million seller.

Hope/challenge: We focus on finding and signing truly great artists and songs whilst continuing to adapt to the evolving nature of how people consume music.

Album of the year: Arctic monkeys

Track of the year: AWOL NATION – Sail

JON WEBSTER, CHIEF EXECUTIVE, MUSIC MANAGERS FORUM

High Point: The only ever live rendition of New York City Serenade by Bruce Springsteen and the E Street Band. Rome 11/7/13. Accompanied by the Rome Sinfonietta. Genius.

Low Point: Passing of Kevin Ayres.

Biggest hope: Transparency (again!).

Biggest challenge: Ignorance.

Album: Push The Sky Away. Nick Cave

Track: Royals by Lorde

CONRAD MURRAY, MANAGER, SJM

High Points: Stone Roses at Finsbury & Glasgow Green plus a Top 10 film Made Of Stone, Courteeners selling 100,000 tickets as well as 'Not Nineteen Forever' being the official song of Man United's record breaking 20th title, plus Paul Heaton &

Jacqueline Abbott signing to Virgin EMI with an amazing new album due in 2014.

Low point: Not enough people noticing that James Skelly released one of the best albums of the year.

Hope: For the return of one jaw-droppingly brilliant, manic music-based TV or online programme that excites everyone in a similar vein to TFI Friday, The Word, CD:UK.... It seems too long since that kind of telly programme.

Biggest challenge: Convincing people to carry on buying albums rather than music fans just cherry picking the 'best' tracks off i-Tunes or just playlisting an artist's most 'popular' tracks on Spotify.

Album of the year: Arctic Monkeys AM

Track of the year: Eminem, Nate Ruess – Headlights.

GUY MOOT, EU PRESIDENT, SONY/ATV

High point: Seeing some of our fantastic writers really come to fruition, including Calvin, Avicii and the Arctic Monkeys. I've also really loved seeing Naughty Boy's success, same with Passenger. There's been so many high points – we're very lucky.

Low point: The poor sales of new breaking acts this year and, to some degree, the public's engagement with new music.

Hope: For the industry to change at a pace that matches up with our customers and consumers.

Challenge: Maintaining and improving the perceived value of our product in our the digital age.

Album: Arctic Monkeys, AM

Track: Naughty Boy, La La La or Avicii, Hey Brother

RUPERT DELL, GM, THE LEADMILL

High point: Going through the Leadmill's old booking diaries and seeing Arctic Monkeys supporting Mick Jones, Kasabian supporting BRMC, The Killers supporting Stellastar, Coldplay supporting Muse... Seeing how and when these now huge arena acts started off.

Low point: Not winning Music Week Award for Best Live Venue...

Biggest hope: An artist emerging that defines the next five years like Arctic Monkeys, The Libertines, The Strokes or Oasis did.

Biggest challenge: That the industry continues to support the grassroots and independent venues such as The Leadmill.

Album of the year: Mazzy Star - Seasons Of The Day

Track Of the year: Arctic Monkeys - R U Mine?

KIM BAYLEY, DIRECTOR GENERAL, ERA

High point/low point: The low point must surely be the Arvato problems of the past weeks which very nearly ruined Christmas for many of our members. The high point has been the continuing growth in ERA's membership from a whole string of indies to digital services.

Biggest hope/challenge: The hope for all of us must be for a more profitable music retail business. The danger for record companies from deal structures which effectively force stores and digital services to continue to run at a loss is that at some point their distribution options may dry up.

Album/track of the year: I'm a sucker for a great pop hit and Avicii's 'Wake Me Up' did it for me this year, while Passenger's All the Little Lights was that rarity, an album with no filler.

PAUL QUIRK, CHAIRMAN, ERA

High point: The continued success of Record Store Day. Personally it was meeting with Mark Cavendish and also being in Nice for the Tour de France. **Low point:** As far as the music industry is concerned has been the continued growth of D2C

from record labels and companies to the detriment of their retail customers. As far as football was concerned it was the Luis Suarez attempt to eat between meals.

Biggest hope/challenge: I would love to see High Street growth but doubt that will happen and also I believe that a radical reform in the licencing of product would help everyone. We're not short of challenges.

Album: Sigur Ros's Kveikur was a great return to form.

Favourite track: James Blake - Retrograde.

2013 YEAR IN REVIEW

PAUL LATHAM, COO INTERNATIONAL, LIVE NATION



High point: Justin Timberlake in the Olympic Park.
Low point: Lowest Point for many a year was the death of Eamo [Eamonn O'Connor]
Biggest Hope: The cure to cancer so no more good people die from it.

Album of the year: Reflector - Arcade Fire.
Track of the year: One Day - Kodalyne.

MALCOM DUNBAR, MD, PLEDGE MUSIC



High point: The continued growth and Direct To Fan options of PledgeMusic, especially opening up in Canada, Australia and Germany and our campaigns with Bring The Horizon, Lissie, Slash, James Walsh, Hard-Fi and

Rachel Sermanni.

Low point: The passing of Lou Reed.
Biggest hope/challenge: The continued efforts to bring value back to music and to give fans what they want and deserve ,and a reason to buy music!
Album of the year: Jake Bugg Shangri La
Track of the year: Arctic Monkeys Do I Wanna Know ?

CLAIRE HORSEMAN, MD, CODA



High point: Lots of high points but the excellent weather made the festivals I attended even better, including Glastonbury and Camp Bestival.

Low point: Try not to worry about any low points! I have moved on already!

Biggest hope/challenge: I hope something new and amazing music wise comes and slaps me on the face!
Album of the year: Sasha - Invol3r He remixes every track before constructing the mix.
Track of the year: Todd Terje - Strandbar.

PHIL BOWDERY, PRESIDENT OF INTERNATIONAL TOURING, LIVE NATION



High Point: Christie McVie joining the rest of Fleetwood Mac on stage in London.

Low Point: The sad news of Eamonn O'Connor passing away.

Biggest Hope: That our business continues to move steadily upwards.
Album: Daft Punk, Random Access Memories
Track: Skyfall by Adele

JEREMY MARSH, EVP, INTERNATIONAL, WARNER MUSIC UK



High point: Biffy Clyro headlining Reading.
Low point: Only two platinum selling debut acts in the UK this year.

Hope: To see the growth of streaming services.
Challenge: Breaking more new

artists here and around the world.

Album: Avenged Sevenfold - Hail To The King
Track: James Blunt - Bonfire Heart

MARK WILKINSON, PRESIDENT, DEUTSCHE GRAMMOPHON



High point: Launch of DG's first classical music app, now approaching 800,000 downloads worldwide, having just launched in Japan. And one more please - watching The Stones at Glastonbury in Berlin, courtesy of a self-installed satellite dish...

Low point: Luckily haven't had one

Hope and challenge: That we in the business of classical continue to embrace the digital space with vigour - more ambitious apps and platforms are planned, as we persuade our artists of all the creative and commercial opportunities in front of them and us.

Album of the year: Imagine Dragons
Track of the year: Daft Punk - Get Lucky

SIMON ROBSON, COO & CFO, WARNER MUSIC UK



High point: Meeting Nile Rodgers backstage after his incredible Glastonbury performance.

Low point: 2013 being the 1st year since 2005 that the singles market has declined and no million selling albums in 2013 either

Hope: With the exception of Rudimental and a few others, 2013 was a disappointing year for UK breakthroughs - there's some great talent coming through, so the hope is 2014 will deliver some exciting new success stories.

Challenge: Managing a smooth transition as subscription/streaming moves into the mainstream from being a niche player.

Album: Foals - Holy Fire
Track: Clean Bandit - Dust Clears

DICK O'DELL, MD, MUTE MANAGEMENT:

High Point: Signing Rosie Lowe!
Biggest hope/challenge: Albums still meaning something/ Keeping the faith that they do
Album: Goldfrapp - Tales
Track: Lorde Royals (oh yes!)

ROB CHALLICE, PARTNER, CODA



High point: The great summer weather and its positive effect on the festival season (namely two events I went to: Glastonbury and Larmer Tree).
Low point: The soggy Spring weather.

Biggest hope: I hope that the

live business and music business as a whole continues to wake up to the fact that secondary ticketing is ticket touting. It exploits the punter and is harming live business.

Album (and man) of the year: John Grant's [second solo album] Pale Green Ghosts

Track of the year: Rudimental - Not Giving In

MILES LEONARD, CHAIRMAN, PARLOPHONE & CO-CHAIRMAN, WARNER BROS. UK



High point/low point: Finally Parlophone finds its rightful owner and home, but the inevitable break up of EMI was the end of an era.

Hope: Innovation. Some great, original and exciting new artists and music is always good.

Album: Disclosure - Settle and Arctic Monkeys - AM
Single: Monkey Safari - Hi Life, Major Lazer - Free The Universe

ADRIAN POPE, MD, [PIAS] ARTIST & LABEL SERVICES



High point: The strength and depth of the labels and artists [PIAS] works with having such dominance in many of the end of year charts shows it's been a great year for quality, innovative music and I reckon next could be even better.

Low point: The amount of coverage given to ill-informed attacks on Spotify, whilst failing to suggest an alternative, more balanced view, was staggering.

Hope: To continue to recognise that music

consumption is not a one size fits all model - CDs, downloads and streaming can all co-exist so it's better to embrace it rather than be fearful or think it has to be one way or the other.

Challenge: To develop a greater recognition amongst consumers that music has a monetary as well as emotional value to them - the industry can meet that challenge by supporting the development of quality artists and repertoire, embracing change and ensuring commercial transparency rather than employing short term strategies to buy market share, secure preferential commercial terms and releasing sub-standard products to hit trading figures.

Album of the year: Immunity, John Hopkins

Track of the year: Heaven How Long, East India Youth

MARC ROBINSON, MD CREATIVE & COMMERCIAL, GLOBE



High point: Glastonbury - without a doubt the perfect weekend....

Low point: Probably the week following Glastonbury!

Biggest hope/challenge: Loving a lot of the new artists and music coming through for 2014, breaking them is always our challenge but it feels like an exciting year.

Album of the year: A split between Haim, Arctic Monkeys and Disclosure. My most played song would be "Bones" by Josh Record.

TOM FOSTER, HEAD OF FILM & TV, UNIVERSAL MUSIC PUBLISHING



High point: Professionally, I'm going to say - Lily and Keane going to No.1 off the back of the John Lewis commercial.

Low point: Jeff Hanneman RIP.

Biggest hope/challenge: Maintaining the value of music. Whether it be sync deals or

streaming services, I hope we can nurture an environment where everyone understands that great music is worth something.

Album of the year: Disclosure - Settle

Track of the year: Kanye West - Black Skinhead

JO DIPPLE, CEO, UK MUSIC



High points: Launching the UK Music Skills Academy and creating 30 apprentices across the industry; Publication of the Culture Media and Sport Select Committee report offering support for the creative economy; Going to China with the PM.

Low points: Google

continuing not to clean up their search function while unlicensed music eats into our legitimate market; Creative industries needing to still make the case for a strong IP framework despite acknowledgement that in emerging markets (China, India, Brazil) such a framework is integral to export success; Bruce Springsteen's new album High Hopes not coming out til January 14th 2014.

Hope: Creation of at least 200 apprentices by the end of 2014; Government to commit to renegotiating international SIC and SOC codes so they reflect the music sector; Introduction of a fair private copying exception which affects B2B activity and includes a mechanism for compensation.

Challenge: Convincing Europe they need to hold their ground on the IP reform agenda with an EU commitment to strong IP law; Convincing Geoff Taylor to duet with me in a karaoke rendition of Kylie and Jason's "Especially For You".

Album of the year: David Bowie - The Next Day

Single of the year: Breach Everything You Never Had (We Had It All) feat. Andriya Triana

PAUL HITCHMAN, MD, KOBALT LABEL SERVICES



High point: Seeing our plans for Kobalt Label Services come to fruition with three Top 3 albums for Nick Cave & The Bad Seeds, Pet Shop Boys and Travis, and many other successful releases.

Low point: The death of Lou Reed, a true original.

Biggest hope/challenge: My biggest hope is also the biggest challenge for the industry - a commitment to driving real transparency for artists in every aspect of the business.

Album of the year: Push The Sky Away by Nick Cave & The Bad Seeds

Track of the year: King Of Everything by Boy George.

GEORGE ERGATOUDIS, HEAD OF MUSIC, BBC RADIO 1



Low point: All flights from Heathrow being cancelled just as I was about to fly to Derry/Londonderry for Radio 1's Big Weekend

High point: Finally getting to Derry/Londonderry courtesy of Chase & Status's private jet

Biggest hope/challenge: I hope that we'll see at least two new UK artists who can sell over 400,000 albums in 2014. The biggest challenge is sustaining an artist's career. Smart artists need to work with strong managers and strong labels and they need great A&R.

Track of the year: Avicii - Wake Me Up

Album of the year: Arctic Monkeys - AM

JON TURNER, MD, ISLAND RECORDS



High point: Mumford & Sons and Ben Howard dominating the Brits/Breaking debut albums from Disclosure and John Newman/a new song from U2/Shane Meadows Stone Roses Film.

Low point: The number of breaking acts across the industry has been disappointing this year.

Biggest hope/challenge: My biggest hope is simply for some great music from great artists. That's the defining thing that drives our industry. Our greatest challenge is to broaden and diversify the way we (the labels and artists) release music, in a way that is exciting and in keeping with the way people consume music these days.

Album of the year: Arctic Monkeys - AM

Track of the year: Child of Lov - Give Me

MARC MAROT, CHAIRMAN, CROWN TALENT



High point: Being a part of Jessie J's sold out shows at the O2... it was a great moment, and is the proof that she's a true British talent that can hold her own on the international stage.

Low point: Little evidence of a change of A&R thinking from the

majors. I like Steve Job's adage: 'It's not for the public to know what they want.' Applied to A&R its a plea for greater risk taking - don't let the public tell you what to sign, trust yourselves to tell them what is worthwhile out there.

Biggest hope/challenge: Seeing the Macklemore story replicate.... a totally organic worldwide success which espoused almost all of the structures we have believed were impossible to bypass.... this is the DIY model pulling up in a london taxi to the Brits and stepping onto the red carpet along with Beyonce, Jessie J and Rhianna who all arrived in Limo's.

Album of the year: James Blake... Overgrown. Having criticised majors for not being challenging enough... here's an exception that proves the rule.

Single: Strong London Grammar... i just loved hearing this atmospheric track disrupting the flow of Radio one! well done for playing it R1!

JASON RACKHAM, MD, [PIAS] CO-OPERATIVE



High point: Goat live at Iceland's Airwaves festival - mind-blowing

Low point: The death of Stuart Emery

Biggest Hope: That the Rough Trade Shops brand continues to go from strength to strength and their New York store is the

success it deserves to be.

Biggest Challenge: to get people to understand that streaming services are positive outlets to help break new artists.

Album of the year: John Grant - Pale Green Ghosts

Track of the year: David Bowie - Where Are We Now?

KEVIN BROWN, HEAD OF LABEL RELATIONS (EUROPE), SPOTIFY



High point: Professionally - joining Spotify. Personally, meeting one of my teenage heroes Mick Jones of The Clash and discovering not only is he a lovely bloke, he's a huge Spotify fan.

Low point: Discovering Thom Yorke and Nigel Godrich aren't

Spotify fans...

Biggest hope: That we see more markets outside the Nordics bouncing back in the way Netherlands has.

Challenge: Educating a new generation as to the value of music and persuading them to pay for access to it.

Album of the year: Local Natives - Hummingbird

Track of the year: Natasha Khan & Jon Hopkins - Garden's Heart

2013 YEAR IN REVIEW

LOUIS BLOOM, HEAD OF A&R, ISLAND RECORDS



High Point: Mumford and Sons and Ben Howard winning BRITS. John Newman achieving a No.1 single and a No.1 album.

Low point: Alex Ferguson retiring.
Biggest hope/challenge: Streaming goes to the next level and gets fully supported by the industry and artists. Hopefully

2014 will see a lot more UK artists breaking through and establishing themselves here and throughout the world.

Album of the year: Arctic Monkeys - AM

Track of the year: Katy Perry - Roar

DAVID JOSEPH, CEO & CHAIRMAN, UNIVERSAL MUSIC UK



High point(s): Mumford and Sons at Glastonbury. Welcoming Virgin EMI, Capitol and Abbey Road to our world.

Low point: Lack of belief in on air/on sale still startles me (it's a matter of time...).

Biggest hope(s):

Accelerated move into

premium music subscription. Sam Smith. Lana Del Rey's second album.

Biggest challenge: Educating everyone to keep positive as our industry excitingly transforms.

Album of the year: Civil Wars - Civil Wars

Song of the year: James Blake - Retrograde.

ANDREW CAMPBELL, FOUNDER, LOJINX RECORDS



High point: Jason Falkner returning to play London after 11 years. His packed show to an adoring audience at The Islington was absolutely phenomenal. He's an extraordinary talent.

Low point: Accidentally introducing the expression

"arse-raped" to the hallowed pages of Music Week!

Biggest hope/challenge: I hope the rest of the world starts to follow Sweden's example in a greater take-up in streaming service subscribers, with a better understanding amongst artists & fans that subscribing will lead to an increasingly fair royalty. The challenge is in reminding people that music has value. Educating fans to be critical of the freetard disinformation and that paying for recorded music is worthy of their hard earned cash.

Album of the year: Elvis Costello & The Roots, Wise Up Ghost - worlds collide into something new & exciting.

Track of the year: Nina Persson, Animal Heart - the lead track from her forthcoming debut solo album that we have great hopes for in 2014.

WILL PAGE, DIRECTOR OF ECONOMICS, SPOTIFY



High point: Professionally, the high point was seeing the Dutch music industry return back to growth in 2013 H1 after twelve years of shrinking - and that's thanks to streaming revenues more than doubling. It's a non-Scandinavian success story.

Low point: The passing of Lou Reed on October 27. It made me reflect upon how his music from the early 70s found a second (and third) life through samples and film.

Biggest hope/challenge: I'm a passionate believer in the value of British music as an export - it's one of the very few things UK Plc excels in getting abroad. So my big hope stems from the great work the BPI and PRS Foundation are doing to provide financial help to get British bands on the road and overseas. It's a no-brainer - the more exposure, the more success. My biggest hope is that we will see some real export success stories developing in the new year, and that the industry can then build upon this. The biggest challenge remains the same as it ever was, which is for Scotland to avoid the wooden spoon at next years six nations.

Record of the year: Analog Players Society's 'Hurricane Season in Brooklyn' - with the pick being 'I Can't Wait' - it's a record that was, for me, a reawakening of my love of the music that Gilles Peterson and Straight no Chaser have championed over the years. A very rare musical treat.

TED COCKLE, PRESIDENT, VIRGIN/EMI



High point: So many excellent songs originating in UK clubs becoming major hits: Malinckak, Storm Queen, Chase&Status, Ben Pearce, Naughty Boy (pictured), Rudimental, Garrix, Sub Focus, Wilkinson, Disclosure, Jessie Ware etc etc.

Low point: Not enough high profile bands splitting up in a blaze of glory. It's so exciting wondering what comes next, which band member succeeds, what kind of records do they make, when do they get back together! (The Jam, Oasis, Stone Roses, Take That etc). Come on One Direction, Mumford & Sons, Kings Of Leon etc - hurry up!

Biggest hope: Some better places to eat on or near Kensington High Street.

Album of the year: Disclosure - Settle.

Track of the year: Ben Pearce - What I Might Do, or Naughty Boy - La La La.

MARK WILLIAMSON, DIRECTOR OF ARTIST SERVICES, SPOTIFY



Low point/high point: The low point of 2013 was the criticism Spotify received from some artists. We absolutely respect the right of artists to express their opinions and ask questions of Spotify, but it is disappointing that \$1 billion in royalties later,

a small minority of artists see Spotify as part of the problem, not part of the solution. Which leads me to my high point: We obviously have not done enough to demonstrate and explain Spotify's value to the artist community. But, with the launch of SpotifyArtists.com we really took a huge step forward in bringing greater transparency and understanding of, not only Spotify, but streaming in general. It's the result of years of face-to-face conversations with the artist community, and we're excited that this is the start of a much wider dialogue with artists.

Biggest hope/challenge: After launching 20+ new countries and introducing a free tier on mobile, I hope 2014 will be the year that Spotify really hits the mainstream. The biggest challenge, though, is piracy; but not of the Pirate Bay kind. Find your nearest teenager and ask them how they listen to music on their phone and you're likely to be shown a series of MP3s ripped from YouTube. Spotify's free tier on mobile will go some way to combating this, but the industry needs to work together to ensure that the kids of today become the legal spenders of tomorrow.

Album of the year: ... Like Clockwork by Queens of The Stone Age. I was never a fanboy of QOTSA. I am now.

Track of the year: Song for Zula by Phosphorescent. Just an absolute stunner of a track leading an incredible album.

SIMON MORAN, FOUNDER, SJM CONCERTS/MANAGEMENT

High point: Bruce Springsteen in Sao Paolo and Glastonbury festival.

Album of the year: Beyoncé - a great album and release plan.

Single of the year: Arctic Monkeys.... Do I Wanna Know?

CRAIG JENNINGS, CEO, RAW POWER



High Point: Bring Me The Horizon's album Sempiternal hitting Top 3 in the UK.

Low Point: The trial of Lostprophets' Ian Watkins.

Hope/challenge: That we finally see a mainstream TV music show that showcases more rock/metal/alternative

music at primetime. What we would all give to have The Tube back. I think it would be a major boost for the industry to have a show like that between 5.30 and 7pm on Friday evenings. Biggest challenge will be to get more people paying for streaming of music, got to get those Spotify subscribers up!

Album of the year: Arctic Monkeys - AM

Single of the year: Daft Punk - Get Lucky.

COLIN BARLOW, PRESIDENT, RCA



High Point: RCA having four albums in the top 5, it was only the second time a label has achieved this in the UK.
Low Point: Laura Mvula not winning the Mercury Prize.
Biggest hope/challenge: Hope is for more artist breakthroughs

and for the market to grow. a) great new music b) hopefully subscription based streaming will enter the mainstream.

Album of the year: Sing to the Moon - Laura Mvula; The Next Day - David Bowie

Single of the year: High Hopes - Kodakline. Mirrors - Justin Timberlake.

NIGEL HARDING, MUSIC POLICY DIRECTOR, BBC RADIO 1



High point: Andy Murray winning at Wimbledon.

Low point: Betting £100 on London Grammar to win the Mercury Music Prize before the nominations were announced.

Biggest hope: Clean Bandit to become the new Basement Jaxx and Sam Smith to sell a million albums.

Biggest challenge: Finding the next generation of superstar acts.

Album of the year: London Grammar - If You Wait (*weeps*)

Track of the year: Avicii - Wake Me Up (just for the sheer audacity).

MAX HOLE, CHAIRMAN AND CEO, UNIVERSAL MUSIC GROUP INTERNATIONAL



High point: The successful integration of EMI and Universal Music.

Low point: The dramatic decline of the recorded music business in Japan, the world's second biggest market.

Biggest hope: Accelerated growth in the world's emerging markets.

Biggest challenge: Building consensus in the fragmented Japanese market to reboot its digital music business.

Album of the year: Sting - The Last Ship

Track of the year: Avicii - Wake Me Up

TONY WADSWORTH, CHAIRMAN, BPI



High point(s): Cameron's government finally waking up to the threats to UK creative industries posed by unchecked tech giants. Also, John Cooper Clarke being appointed Poet Laureate (or maybe I dreamed that one).

Low point: The complete self-defeating shambles of the rules around term extension.

Biggest hope/challenge: 2013 was a gentle return to growth for the recording industry - I hope that 2014 sees a consolidation and continued growth across the totality of income streams, and that we are able to reflect that positive news in the charts and industry data. We need to look like the success story that we actually are. As always, let's break more new artists. Oh, and let's see some good music on peak time TV.

Album of the year: Johnny Flynn - Country Mile

Track of the year: John Grant - GMF

NICK BURGESS, SVP OF A&R, VIRGIN RECORDS

High point: Bastille success in UK and US

Low point: Album sales in UK being completely unremarkable this year.

Biggest hope/challenge: The media and industry ends its obsession with being cool and focuses more on promoting what the general public really wants from us - great songs and great artists.

Album of the year: Chvrches - The Bones Of What You Believe.

Song of the year: Miley Cyrus - We Won't Stop / Drake - Hold On We're Going Home

NIGEL ELDERTON, EU PRESIDENT, PEERMUSIC



High point: Picking up the ASCAP Song of the Year award with Steve Mac.

Low point: The untimely death of my mother.

Biggest hope: Sadly this hasn't changed very much from last year - my hope is that we can continue to find innovative ways to

grow the on line music market and better monetise our rights; publishers and songwriters continue to receive far too small a share of the income compared to the record labels!! Without the song there is no recording!!

Biggest challenge(s): These continue to be on two distinct fronts: (i) political interference and intervention (often with little understanding of our industry) and with little regard for the rights of the creator of intellectual property. (ii) To ensure that multi-billion dollar corporations (such as YouTube and Google) pay a fair price for the ubiquitous use of our music; those who have received a royalty statement from licencing of these companies will be only too well aware that we are receiving no more than a few crumbs from 'on line' table! Publishers and our writers have to receive a better deal in order to invest in new music and the talent of the future!!

Album of the year: Toss-up between Bastille and Bruno Mars

Track of the year: Has to be the tune of the summer - Robin Thicke, Blurred Lines.

OLEG FOMENKO, CEO, BLOOM.FM



High point: 2013 has been pretty amazing for us - we only launched our iOS app back in January and our Android app is still just a couple of months old. If I had to pick a single highpoint it would be the great feedback we've received from users. Reaching half a million

registered users was a nice milestone and seeing our first advertising campaign around London was also pretty damn cool. Losing Lou Reed and Ray Manzarek were the year's lows.

Hope/challenge: There are so many opportunities arising from consumer technology moving so fast and being so affordable and there's a real recognition that we need to innovate to excite music fans again. I hope we can make the most of this perfect storm and find creative ways to reinvigorate the industry and increase growth.

Album/single of the year: We've spent the last week or so deciding on our favourite albums of the year and AM by Arctic Monkeys came out on top. The team have been pretty diverse tastes, so it got a bit heated. It's been a great 12 months but I didn't get much sleep so I'm going to pick Get Lucky by Daft Punk as my track of the year. Bloom's track of the year is definitely going to be Airfield by Javelin.

MIKE SMITH, PRESIDENT OF MUSIC, VIRGIN/EMI



High point: Bestival, from Duke Dumont opening on Friday to Elton John's closing performance it was a masterclass in how to throw a festival all wrapped up in a sailor's outfit.

Low point: The death of Lou Reed
Biggest hope/challenge: Biggest

hope is that we can actually see a return to growth in revenues from recorded music along the lines of what has been achieved in Scandinavia. The biggest challenge for the industry is to view success beyond the charts and focus instead on all of the different streams of income that go to establish the career of an artist.

Best Track: Get Lucky - Daft Punk

Best Album: Immunity - Jon Hopkins

MIKE WALSH, HEAD OF MUSIC, XFM



High point: The tangible increase in optimism about alternative British music.

Low point: Still no reunion of the original Marillion line up.

Hope: More alternative British bands breaking through.

Challenge: Making sure that more alternative British bands break through.

Album of the year: CHVRCHES - The Bones Of What You Believe.

Track of the year: Jake Bugg - Song About Love.

2013 YEAR IN REVIEW

MIKE BATT, FOUNDER, DRAMATICO



High point/low point: My high and low points all happened on the same day, I was awarded an LVO in The Queen's birthday honours list and my Mum died on the same day.

Biggest hope/challenge: I hope the Government's recently expressed support for the industry will continue and develop, particularly with regard to Copyright exceptions. Our biggest challenge is to keep existing formats (CD, download) from shrinking and for streaming to be maximised as a viable and fruitful additional delivery system. We must also remember that BPI figures show that most of our music is still sold on CD, and not to talk that format down.

Album/track of the year: Album would definitely be The Shocking Miss Emerald, and my track of the year would be Touch by Daft Punk (feat. Paul Williams).

JOHN LEAHY, DIRECTOR, IGNITION RECORDS



High point: In Glasgow for the first night of the Stereophonics (pictured) UK arena tour - great band, great set and a great crowd. Brilliant to see their current album Graffiti On The Train smash the sales of their last couple of studio albums too. It was also a pleasure to see

Primal Scream support the Stones at Glastonbury, I know I'm biased but they remain one of the UK's best rock & roll bands. Lastly seeing the Arctic Monkeys live this year, they've moved to a completely different level which has been rewarded with their success in the UK and abroad, next year will be another big one for them I think.

Low point: Lou Reed RIP. The Velvet Underground were a really important discovery for me and his artistic vision will be missed. Not too many other low points but (dis)honourable mentions must go to the repeated tediousness of Miley Cyrus, Justin Bieber and the infamous Robin Thicke video.

Biggest hope: The UK music industry has enjoyed a strong run of creativity so I look forward to this continuing in 2014. Some great bands due to return with new albums in the first part of the year and I can't wait to hear those - the Horrors, Wild Beasts etc. Also some great new artists to look out for too.

Biggest challenge: Continuing to punch above our weight on behalf of our artists.

Album of the year: Jon Hopkins - Immunity.

Track of the year: David Bowie - Love Is Lost.

MICHAEL ROE, MD, CAROLINE INTERNATIONAL



High Point: Being asked by Max Hole & Andrew Kronfeld to set up and run Caroline International with Jim. Don't get many calls like that in a career.

Low Point: The near collapse of HMV the week before I Am Kloot's Let It All In was released was very upsetting.

Hope: The industry is in such a fantastic position. People are able to listen and create music in so many different and wonderful ways. Caroline is working with a young band signed to Wolf Tone called Glass Animals who are challenging genres and making the most incredible music. I hope that in an environment where music competes with so much more "stuff" for young people to do that we can keep them excited and interested enough to pick up a guitar or a computer and make great music.

Challenge: The obvious big challenge is how our industry reacts to the changing landscape in which people listen & own/subscribe to music. Not sure I have the right answers to the question about how people will ultimately change but I know that we at Caroline have got to work hard with labels and artists, love their music and shout about them from the rooftops.

Album of the year: Laura Marling's Once I Was An Eagle proves she's still head and shoulders above her peers but Sting's The Last Ship is probably the album I've played most this year. I'm a sucker for tales of flat caps and boots and this is his best album since Soul Cages.

Track of the year: I Am Kloot, Hold Back The Night. John Bramwell's writing, lonesome voice and Guy Garvey's string arrangement. Manchester Noir.

ANTON LOCKWOOD, PROMOTIONS DIRECTOR, DHP FAMILY



High point(s): Many, including: - Jake Bugg coming home to 17,000 people at our Splendour Festival in Nottingham, winning best Metropolitan festival for Dot to Dot, and retaining our crown as National Promoters of the Year for the second year running.

But number one personally, promoting a sold out London Koko with one of my favourite bands, the reformed Rocket From The Crypt!

Low point: Not being able to open our new London venue Oslo because the building next door started to collapse. So, so frustrating especially as it was totally out of our hands.

Hope/challenge: My hope is that the live music industry will be kept healthy by a flow of artists emerging who are going to have sustainable live careers, and mature to be festival headliners. Our biggest challenge is short attention spans: seems that a lot of people go and see an artist once and once only now and they feel they've "ticked it off".

Album of the year: A very clear winner on this one: Clutch - Earth Rocker.

Track: Nothing can top Passenger's extraordinary Let Her Go - a stunning song from an incredible performer and inspirational person.

FEDERICO BOLZA, VP CREATIVE GROUP, SONY MUSIC UK



High point: The revival of psyche as a musical form.
Low point: the death of Stan Tracey legendary British jazzier.
Hope: Less arguments - more growth.
Challenge: Overcoming preconceived and/or entrenched positions.

Album of the year: Psychic by Darkside.

Track of the year: Giorgio by Moroder - Daft Punk.

DOUGIE BRUCE, CO-MD A&R, EPIC



High Point: Definitely seeing Foxes have the No. 1 radio record in the US with Zedd and her subsequent Grammy nomination.
Low Point: The lack of UK debut acts going platinum this year...

Biggest hope/challenge: There will be more emerging UK debut artists given the opportunity of achieving platinum sales. Biggest challenge will be convincing media to be more supportive of debut UK artists.

Album of the Year: It's a re-release I guess, but to most of us a debut: Rodriguez, Searching For Sugarman
Track Of the Year: Daft Punk - Get Lucky

SCOTT RODGER, FOUNDER, QUEST MANAGEMENT



High point: Arcade Fire's massive launch of Reflektor worldwide. It was such a joy to see this bad mature and deliver such an epic album.

Low point: The passing of Lou Reed.

Biggest hope/challenge: Hope is that the UK music industry continues to develop and break new global superstar artists as they have been doing in recent years. Biggest challenge is to find a sustainable music market for those new and developing artists.

Album of the year: Kodaline - In A Perfect World
Track of the year: Arcade Fire - Reflektor.

MAX LOUSADA, CEO, WARNER MUSIC UK & CHAIRMAN, ATLANTIC RECORDS UK



High point: Having the opportunity to run Warner Music UK.

Low point: Not enough new artists breaking and going platinum.

Hope for 2014: Streaming.

Album: Arctic Monkeys - AM
Track: Daft Punk - Get Lucky

JIM CHANCELLOR, PRESIDENT, FICTION & CO-MD, CAROLINE



High point: Meeting Michael Roe and being asked to start Caroline & Fiction growing its own wings!

Low point: Losing Royal Blood to Warners.

Hope/challenge: To see some ace music we work on succeed.

Everything is a challenge these days. So overcoming all of them is the challenge Releasing music is like being a horse at the start of the grand national!

Album: Jon Hopkins - Immunity

Track: John Grant - Greatest Muthafucka

STEPHEN GODFROY, CO-OWNER, ROUGH TRADE SHOPS



High point: Queens of the Stone Age at Rough Trade East.

Low point: Neglecting my allotment.

Hope: To have relevant, exciting music stores open across the UK.

Challenge: Achieving 'responsible' economies of scale

to overcome the industry's low margins.

Album: Jessica Pratt, Jessica Pratt.

Track: Jubilee Street, Nick Cave & The Bad Seeds.

REBECCA ALLEN, GM, DECCA



High point: The success of the Rod Stewart's album. Working with Rod and his brilliant manager Arnold has been an incredible experience for the label and to see this album being critically acclaimed and become one of the biggest

sellers of the year has been brilliant.

Low point: The sudden death of Stuart Emery. An incredible music man.

Biggest hope/challenge: To break more artists! Streaming is only going to continue to grow and we need to understand how to get the best from these platforms.

Album of the year: has to be Time by Rod Stewart, but I have also loved the Arctic Monkeys. There have been so many brilliant tracks this year, including John Newman's Love Me Again. The year is ending on a high with Pharrell's 'Happy'.

FRANCIS KEELING, GLOBAL HEAD OF DIGITAL BUSINESS, UNIVERSAL



High point: Launching the KLEEK, our new music service for Africa.

Low point: Losing to Villa.

Biggest hope: HDMI-connected devices, providing simple access to music services on a big screen!

Biggest challenge: Moving the industry to focus on consumer spending (ARPU) rather than product wholesale price.

Album: Eminem - The Marshall Mathers LP2

Track: Daft Punk - Lose Yourself to Dance

MARK FOSTER, UK MD, DEEZER



High point(s): These have included the strong growth of Deezer's subscriber base this year (not a single point in time, but I guess our October announcement of 5m paying subs was a key moment). Also, our roll-out of the Deezer

Sessions. Apart from the return of The Special One to Chelsea, a high point would be the summer Ashes Series, quickly followed by the low point of the current Ashes Series...

Hope/challenge: The biggest challenge for the industry next year will be the streamlining of digital rights licensing. We need a smoother, confidence-generating process, for the sake of all concerned. The biggest hope has to be the move into the mass-market of legitimate, subscription-based music services, providing fun and engaging ways for people to discover more artists and for artists to connect with more people - any time, anywhere and on any device. We're on the case!

Favourite album: Bastille - Bad Blood

Favourite Track: One Republic - Counting Stars.

SIMON WHEELER, DIRECTOR OF STRATEGY, BEGGARS



High point: The 2nd No.1 US album for Vampire Weekend and the 1st US No.1 for Queens of the Stone Age and Matador. **Low point:** Services that still think that independent music is worth less than music on a major label

Hope/challenge: That streaming gets recognised as being different from sales and that the streaming market grows to the point that all the stakeholders see the benefits.

Albums of the year: The National, Trouble Will Find Me / Queens Of The Stone Age, ... Like Clockwork.

PAUL SMERNICKI, DIRECTOR OF DIGITAL, UNIVERSAL MUSIC UK



High point: Chairing the BRIT's digital committee for the '13 Awards - I think we made a difference. Closely followed by the most exciting group of young Scottish footballers in several generations emerging from Dundee United.

Low Point: DNF'ing at Ironman Sweden.

Biggest Hope: Reaching a tipping point with subscription services. The signals are very strong and I think 2014 will be a landmark year for the industry. It's biggest challenge will be avoiding lots of 'me too' type new arrivals.

Album: Pedestrian Verse - Frightened Rabbit

Track: Providence - Foals

MARK YOVICH, PRESIDENT, TICKETMASTER INTERNATIONAL



High point(s): Great year for Ticketmaster, as we have seen growth in key markets including France, Australia, Sweden, Ireland, Turkey, Germany and NZ and we also launched Ticketmaster in Austria; Ticketmaster's Artist Services division has delivered a number of

successful campaigns for Robbie Williams, Michael Bubl , The Eagles, Haim, Drake, Justin Timberlake, Union J, James Arthur, Chase & Status and Paramore; We had some monumental onsales in 2013 for Beyonc , Bruno Mars, One Direction and Robbie Williams, and the Ticketmaster International HQ moved to a new office space in Angel, in the heart of Tech City as we continue to focus on providing world class solutions and technology for our clients and an even better fan friendly experience for 2014; We've also launched key product innovations such as LiveAnalytics and fully transactional mobile apps in Australia, UK and Ireland with downloads now in excess of one million.

Low points: Economic situation in Spain and political issues in Turkey affecting the industry but the team are coming through the other side, and we're confident of a better year in 2014.

Biggest hope/challenge: Our biggest hope for 2014 is providing fans with an even simpler and easier way to buy tickets and attend an event. Our team has been working solidly on an etickets / digital ticket solution and next year we will be looking to the support of venues and the industry as a whole to help get the initiative off the ground and make the whole process more fan friendly. We're constantly working to ensure that real tickets get in the hands of real fans so we'll continue our work on the fight against bots and providing a safe and secure resale option for fans to buy and sell tickets.

Album: Vampire Weekend - Modern Vampires Of The City

Track: One For The Road, Arctic Monkeys

ANGIE SOMERSIDE, EU MD, RED BULL RECORDS



High points: A few work wise: eventually getting AWOLNATION's Sail away, and seeing Twin Atlantic's album go silver. Personally, Jay Z live at O2.

Low point: No David Bowie tour.

Hope/challenge: Whilst recent developments have made anything

possible - releasing an album Overnight etc. the challenge now is for innovation and originality musically. It's disappointing that artists feel the need to shock visually to exploit the power of social networking. 2014 needs to challenge and excite musically.

Album: Reflektor - Arcade Fire

Single: Roar - Katy Perry

2013 YEAR IN REVIEW

SIMON PRESSWELL, MANAGING DIRECTOR, TICKETMASTER UK



High/low point(s): The highs of 2013 are of course joining Ticketmaster in July as the UK MD and being able to attract such a strong executive team with a series of appointments all in place before the end of the year. The low point was running

out of time to get round to all of the great festivals we're involved in, so looking forward to doing the rounds next year.

Biggest hope/challenge: There are many exciting plans in the pipeline for next year. We will continue our hard work in making ticketing the best it can be for fans and clients alike. One major initiative is that we will be working with the industry in attempting to get rid of print-at-home fees as well as finding a way to work smarter in the allocation market that is still dependent on hard ticket stock.

Album & track of the year: I'm a lifelong fan of Kings of Leon and cannot wait to see them at Milton Keynes Bowl next Summer (tickets on sale now), so has to be Mechanical Bull for the album and track of the year for me is definitely Arcade Fire, Reflektor. Performance wise, I got to hear Annie Lenox play at the MITS and was blown away at just how talented she is.

RICHARD GRIFFITHS, CO-FOUNDER, MODEST!



High point: Lunch with Sir Alex Ferguson and Sir Bobby Charlton
Low point: England's performance in the Ashes down under.

Biggest hope/challenge: That record companies start paying fair royalties on streaming services.

Album of the year: The Next Day, David Bowie
Single of the year: Heartbreak Girl, 5 Seconds of Summer

MARTIN GOLDSCHMIDT, MD COOKING VINYL



High point: Selling over 1 million of "Let her go" by Passenger through Essential Music.

Low point: Radio 2 not "getting" time and money from the Turin Brakes album "we were here".

Hope: Streaming defeats piracy and turns recorded music into a mass market product again.

Challenge: Getting the relationship with youtube right.

Album of the year: Billy Bragg - Tooth and Nail
Track of the year: Misery by Madness

BEN BEARDSWORTH, MD, XL



High point: Sunday night at Glastonbury - a phenomenal performance from The xx bringing to a wonderful weekend to a close.

Hope/challenge: Biggest hope and biggest challenge are the same, that record labels' and artist's agendas/interests are

as closely aligned as possible when it comes to streaming.

Records of the year: Album - James Blake 'Overgrown',
Single: Arctic Monkeys 'Do I Wanna Know?'

SIMON HALLIDAY, MD, 4AD



High point: The national and Daughter on tour together. Both bands at amazing places in their careers.

Low point: I suppose some of our releases not connecting the way we thought they would. But you can't convince people all the time and some albums and

artists are appreciated at later times than what you thought or planned.

Biggest hope/challenge: I hope there are better albums than this year. It was a pretty weak selection for original and important music if people are honest.

Track of the year: Sweet Serenade by pusha T.
Album of the year: Pusha T - My Name Is My Name. (Closely followed by Lorde, Omar S and Xenia Rubinos.)

SIMON WILLS, DIRECTOR, ABSOLUTE



High Point: Working with some amazing artists and of course Absolute celebrating 15 successful years of being in business. As this goes to print everyone in Absolute will be in Dublin for a couple of days celebrating!

Low Point: The hangover.

Hope/challenge: It's a massive stage in the industry's life to shape the value of music in light of streaming and YouTube / google's move to have a serious offering. My hope is it's a positive thing for the artists, labels and the industry as a whole.

Album of the year: Bastille 'Bad Blood'
Track of the year: Imagine Dragons 'RadioActive'

MIKE CHADWICK, MD, ESSENTIAL MUSIC & MARKETING

High Point: Selling over 1,000,000 downloads of Passenger's Let Her Go single

Low Point: HMV going in to Administration

Hope: That we can see some real year on year growth as an industry

Challenge: Convincing people that music really is worth paying for

Album of the year: Nadine Shah - Love Your Dum & Mad

Single of the year: Passenger - Let Her Go

CHRIS BAUGHEN, MANAGING EDITOR, XFM



High point: Seeing Foals headline Latitude showing what an awesome musical force they have become.

Low point: Russell Brand talking on XFM about a man being banned from every library in the world after being caught

masturbating in the self-help section (but also a high point as well!).

Biggest hope/challenge: The music industry getting closer to working out a financial model that works for all. Hope is that the industry continues to allow bands to develop before being thrust into the public eye.

Album of the Year: Foals - Holy Fire

Single of the Year: Dan Le Sac V Scroobius Pip - You Will See Me

JOHN GIDDINGS, FOUNDER, SOLO/ISLE OF WIGHT



High point: Isle Of Wight Festival going off without a hitch.

Low point: Lou Reed dying.

Biggest hope: Bouyant ticket sales.

Biggest challenge: Trying to sell records (again).

Track of the year: Lorde

Album of the year: Imagine Dragons

MARTIN TALBOT, CEO, OFFICIAL CHARTS COMPANY.



High point(s): Oh, so many - Kraftwerk at the Tate, hearing the opening bars to Get Lucky for the first time, watching Officialcharts.com grow from 1m visitors in January to 1.7m today or meeting Nile Rodgers in the summer. It has been a

good year.

Low point: Watching some of this year's biggest pop videos, album sleeves and live performances and realising (as the father of two girls) just how far gender politics have regressed in the past two decades.

Hope: We can all quickly work through the "streaming doesn't pay" debates, which (while important) are a sideshow to the real priority of driving the business forward into a new era of music consumption.

Challenge: For music to regain its sense of event and translate that into audience engagement and sales.

Too many water cooler media events have been around technology developments such as Netflix, TV shows such as Breaking Bad and Doctor Who, or books by Morrissey and Alex Ferguson. One or two huge blockbuster albums would be great in 2014.

Track/album of the year: Undoubtedly Daft Punk's Get Lucky, a track loved by everyone from teenagers to taxi drivers. And it is hard for me to see beyond Random Access Memories either. Extremely underrated, it perhaps suffered from the expectation of immediacy raised by Get Lucky but it is a proper album, with ebbs and flows, changes of pace and superb tunes - for me, the boldest popular album of 2013.

PAUL REDDING, CEO, BEGGARS

High points: XX residency at Manchester International Festival, The National at Alexandra Palace.

Low Point: Death of Jon Brooks
Hope: A flourishing global independent sector.

Challenge: Protection of copyright

Album: Vampire Weekend - Modern Vampires of The City

Track: Queens Of The Stone Age - Smooth Sailing



WILL BLOOMFIELD, MANAGER, MODEST!



High point(s): I'm very proud of what One Direction continue to achieve globally and MNEK's Grammy nomination.
Low point: The North Pole pub becoming a Tesco.
Hope/challenge: I hope that there is a genuine acceptance of

streaming platforms and of the shift in paradigm. That's also the biggest challenge.

Album of the year: Bastille - Bad Blood

Track of the year: ASAP Rocky - F**kin problems

NATALIE JUDGE, LABEL MANAGER, MATADOR



High point: Queens of the Stone Age ...Like Clockwork debuting at No.2 in the UK charts.

Low point: Missing out on the top spot because of Disclosure.

Hope: I'm no feminist, but I hope for more females at board level and in senior positions in the

industry in 2014. We can do the job as well as the blokes.

Challenge: Keeping physical formats alive and on the increase.

Album/track: Aside from my own of course, Nick Cave is probably my album of the year and Arctic Monkeys Do I Wanna Know? would be track of the year. Jon Hopkins is a very close second for album though.

NICK RAPHAEL, PRESIDENT, CAPITOL RECORDS UK

High point: Growth in the singles chart

Low point: A poor year for UK platinum breakthroughs.



Hope: That there are more significant UK artist breakthroughs.

Challenge: Finding those artists and making sure they make great music!

Album of the year: Settle - Disclosure

Single of the year: Naughty Boy

La La La or Same Love Macklemore and Lewis.

IAN GRENFELL, FOUNDER, QUIETUS MANAGEMENT



High point: Neil Young playing on Chrissie Hynde's new album (coming May 2014).

Low point: Narrowly missing out on the John Lewis Xmas ad with Chrissie and Bjorn Yttling's rerecord of '2000 Miles'.

Hope and challenge: That as an

industry we recognise /develop a streaming solution that works for consumers, labels and artists.

Album: Arctic Monkeys - AM

Track: Daft Punk - Get Lucky

EDWIN SCHROTER, CEO, [PIAS] GROUP



High point: New York, Sept 17; walking into our new [PIAS] America office for the first time and then seeing Pixies at Bowery Ballroom

Low point: The disappointing attitude and actions taken by a few people around the acquisition of Co-op, causing unnecessary upset and

concerns during what has otherwise been one long highlight of 2013; working with the amazing new team members, label partners and artists that have joined us this year.

Hope/challenge: Balancing opportunity and treat in the streaming world; let's hope the right opportunities get fully embraced and supported so that we can avoid a market being dominated by opportunists with a half-hearted interest in music.

I also hope we will see a renewed appreciation and excitement -within the public, media or indeed our industry- for record labels and the role they play in artist development.

Album: Arctic Monkeys - AM

Track: Daft Punk - Get Lucky

SIMON RAYMONDE, FOUNDER, BELLA UNION

High point: Getting married in California in March, spending wedding night in Big Sur overlooking the sea, next day heading to SXSW for honeymoon and seeing one of our bands, The Flaming Lips play the whole of The Terror to 20,000+ fans on Saturday night. Unforgettable.



Low point: The 6-0 thrashing by Man City last month.

Hope/challenge: That we learn from the past for once and stop making the same mistakes over and over again. I hope that recording contracts start to reflect some of the issues labels have with ticket buys, tour support and the like - and become less like minutely-modified versions of 1970s deals. The biggest challenge is to either stop trying to reverse the thinking that it's fine for music to be free or finally make it impossible to be free - or to really get behind the likes of Gumroad and Chirpify and sell our artists' music creatively, tastefully and without ramming anything down their throats.

ANDY COPPING, VP OF MUSIC, LIVE NATION



High point: Download getting the Best Festival of the Year Award at the UK Festival Awards
Low point: Missing Michael Buble when he randomly went over to my mum and dad to speak to them at Sheffield Arena.

Hope/Challenge: That we

are starting to see an upswing in the economic climate & we can feel positivity again. The challenge will be to maintain and encourage the growth, so that we don't hit a slump again.

Album of the year: Ludovico Einaudi - In A Lapse Of Time'

Single of the year: JAY Z / Justin Timberlake - 'Holy Grail'

LOHAN PRESENCER, CEO, MINISTRY OF SOUND



High point: Finally agreeing a planning deal which will secure the long term future of Ministry of Sound [nightclub].

Low point: Frustration at the time and cost taken to agree a deal.

Biggest hope/challenge: Our biggest challenge will be maintaining the value of music when all roads lead to free. I hope the industry will resist.

Album of the year: Has to be If You Wait by London Grammar, a simply stunning debut and so proud to have them on our label. Track of the year: Hey Now, their breakthrough song, breathtakingly beautiful.

ALEXI CORY-SMITH, EVP, BMG CHRYSALIS UK



High point: Hard to choose, but Bring Me The Horizon at Reading was pretty special, as were the results of Bertelsmann's international staff survey in which BMG Chrysalis UK not only outperformed the Bertelsmann average, but also BMG as a whole. I am incredibly proud of our team.

Low point: Most definitely the Norovirus. Not only did it overshadow a fairly crucial signing meeting (don't ask!), it wiped out half our office.

Hope/challenge: With the steam going out of the download market, that streaming services are able to crack the mass market because at the moment, no one seems to have a plan B

Album/track: Track is easy - Daft Punk's 'Get Lucky' - my song to start the day. Album is The Great Gatsby soundtrack - like the film at times bonkers, but also utterly brilliant.

Creative Artists Agency
salutes our client

★ JLS

on five incredible years



PROFILE JLS



'IT STARTED AS A MAGICAL IDEA'

Five years after they swept to fame, JLS are bowing out with a Greatest Hits album and series of arena shows: a well-earned goodbye from a hard-working band with bags of talent

PROFILE JLS

TALENT

BY TINA HART

JLS might have got their big break on a reality TV programme, but their ambitions as an unsigned group long outdated their X Factor debut.

The four-piece have paved the way for a new generation of UK boy bands in the past five years, sending teenage hearts aflutter country-wide and becoming one of only three British bands to sell out ten dates at the O2 Arena (the only other two British acts to manage the same feat are Spice Girls and Take That).

But this path to success wasn't as easy as their post-X Factor triumphs might have led you to believe. The group have their beginnings in the mind's eye of founding member Oritse Williams, back when he was struggling to catch a break.

By 2007, the now-27-year-old already had some experience of the sort of group he wanted to be in - and the sort of group he didn't.

"I was doing my thing as a solo artist for a while, performing on the same live circuit in Camden as Jessie J and Amy Winehouse, and was around live musicians all the time," he tells *Music Week* of his experiences in the mid-Noughties.

Williams was then scouted for a boy band at Epic by the label's Nick Raphael, who would later head up the record company that signed JLS, Epic.

"I went into the band but I just didn't believe in the format of the group," says Williams. "I was in it for about two weeks before I stepped out of it. Everyone said to me 'You're making the biggest mistake of your life, this is Sony BMG, you're never going to get another opportunity like this ever again' but I had to follow my heart."

This risky decision led Williams to take stock and reconsider the sort of group he wanted to be a part of. The London-born singer started taking inspiration from the likes of Boyz II Men and other nu-soul harmony collectives, and had a vision of creating a street-smart British equivalent: "It all started as this magical idea in my head," he says now.

With dogged determination, driven Williams - who had been "obsessed as a kid by people like Berry Gordy, Jay Z and Diddy" - began to recruit members to this new band, which would soon be called UFO (Unique Famous Outrageous). First to



ABOVE

An Epic team: JLS celebrate early success with label and management colleagues as their debut album goes straight to No.1. It went on to achieve 4x platinum status

"We looked in the mirror and it just felt right. We started singing together, had a plan of action immediately and said 'Okay, we've got to sacrifice everything to make this work! I had this confidence, determination and ambition'"

ORITSE WILLIAMS

join was one Marvin Humes.

"I came up with the idea of what I wanted in each of the members," Williams explains. "I wanted somebody who had more experience than me in the music industry - that was Marvin. He'd been in a group already [Simon Webbe-managed VS]. I mentioned him to a mutual friend who introduced us. I was 20 years old when I sold this boy band idea to him."

Next up, football player Aston Merrygold from Peterborough fulfilled a unique 'added entertainment' quota that was part of Williams' grand plan for the supergroup in his mind.

"I was looking for someone who could do backflips because I thought it would add a bit of extra entertainment," explains Williams. "I'd been

looking on MySpace at the time and advertising in all the music shops in central London. Marvin told me about this guy Aston who was auditioning for a group before who could do backflips.

"I asked him to come to London and audition for me. He was like, 'There's no management company, there's no label behind it - how do you know it's going to work?'. I just said 'When I put my mind to something, I believe I can do anything.'"

"These guys had come from very much an industry background, stage school and musical theatre - I didn't come from any of that. For them it was kind of weird, this guy who hasn't been on the circuit, they'd never heard about, they'd never known - had this belief."

This three-piece scenario "lasted about a week" before they decided to audition for the final piece of their puzzle, the fourth member.

To fill the role, Williams scanned the queue of X Factor auditionees next to his university, as he recalls: "I started looking down the line for anyone that could fit - trying to steal some of the singers from Simon Cowell [laughs]. I didn't see anyone but then I met an artist development company called Major Music who were scouting at the same time and were developing Pixie Lott

LABEL BOSS:

'JLS ARE INSPIRING AS PEOPLE AND A GROUP'



Colin Barlow, President, RCA

"Epic's team of Nick [Raphael], Jo [Charrington], Murray [Rose] and Tom [Paul] did an incredible job with JLS - great records and brilliant campaigns on their first three albums. They had the perfect combination of a very committed record label

and great management from Modest. That, added with an incredible work ethic and not taking anything for granted, has contributed to their success.

"JLS showed non-stop effort and commitment. RCA have only worked on the last studio album and Greatest Hits but they were totally inspiring as people and a group. They have total enthusiasm for what they do and their humbleness is beguiling.

"They are an absolute tribute to themselves and we are so proud to have been a part of their remarkable career."

MANAGEMENT: 'JLS BEING THE FIRST X FACTOR ACT TO WIN A BRIT WAS ACCEPTANCE FROM THE INDUSTRY'



Harry Magee, Co-founder, Modest! Management

"From the moment JLS came off The X Factor it was clear that they would be able to create their own lane in the industry. They were

already a naturally cohesive unit with great vocal talent, incredible work ethic and ambition. Once we saw the success of the first album and tour, it was obvious that they were going to have a proper career.

"That first No.1 single was a wonderful memory. Beat Again was everywhere on radio, but the Tuesday midweek was an exciting revelation.

Beat Again established JLS as THE new face of pop, and was the moment that the band had been waiting for.

"The night of the BRITs in 2010 was also special. Not one but TWO Brit awards. The first X Factor act to win one, and they won two [British Breakthrough Act and British Single for Beat Again]. They had sold a quarter of a million albums week one, beating Robbie to No.1, and debuted their first two singles at No.1, but this was acceptance from the industry.

"Future artists can learn from JLS that hard work, real talent, great image, proper ambition, lots of charm - but also respect and appreciation - are the key to success. The group's impeccable work ethic, willingness to learn, and attitude are second to none."



FEB / MAR 2010

01 FEB IPSWICH REGENT
 02 FEB NOTTINGHAM ROYAL CENTRE
 03 FEB NEWCASTLE CITY HALL
 05 FEB BIRMINGHAM LG ARENA
 06 FEB MANCHESTER O2 APOLLO
 07 FEB SHEFFIELD CITY HALL
 09 FEB BRIGHTON CENTRE
 10 FEB BOURNEMOUTH BIC
 12 FEB BRENTWOOD CENTRE
 13 FEB LONDON HAMMERSMITH APOLLO
 (MATINEE & EVENING)
 14 FEB LIVERPOOL EMPIRE
 17 FEB PLYMOUTH PAVILIONS
 18 FEB BRISTOL COLSTON HALL
 19 FEB CARDIFF CIA
 21 FEB GLASGOW CLYDE AUDITORIUM
 22 FEB MANCHESTER O2 APOLLO
 23 FEB BLACKPOOL OPERA HOUSE
 25 FEB LONDON HAMMERSMITH APOLLO
 04 MAR LONDON HAMMERSMITH APOLLO
 05 MAR BRIGHTON CENTRE
 07 MAR LONDON HAMMERSMITH APOLLO
 28 MAR LONDON ROYAL ALBERT HALL

DEC 2010 / JAN 2011

30 NOV ABERDEEN ECC
 01 DEC GLASGOW BRAEHEAD
 02 DEC LIVERPOOL ECHO ARENA
 03 DEC LIVERPOOL ECHO ARENA
 04 DEC CARDIFF MOTORPOINT ARENA
 06 DEC BOURNEMOUTH BIC
 07 DEC BIRMINGHAM LG ARENA
 09 DEC LONDON O2 ARENA
 10 DEC LONDON O2 ARENA
 11 DEC NOTTINGHAM ARENA

13 DEC GLASGOW SECC
 14 DEC ABERDEEN ECC
 16 DEC MANCHESTER MEN ARENA
 17 DEC SHEFFIELD MOTORPOINT ARENA
 18 DEC NEWCASTLE METRO RADIO ARENA
 20 DEC MANCHESTER MEN ARENA
 21 DEC BIRMINGHAM LG ARENA
 22 DEC LONDON WEMBLEY ARENA
 23 DEC LONDON WEMBLEY ARENA
 03 JAN CARDIFF MOTORPOINT ARENA
 04 JAN NOTTINGHAM CAPITAL FM ARENA
 05 JAN SHEFFIELD MOTORPOINT ARENA
 15 JAN LONDON O2 ARENA
 16 JAN LONDON O2 ARENA
 18 JAN CARDIFF MOTORPOINT ARENA
 19 JAN BIRMINGHAM LG ARENA
 20 JAN NEWCASTLE METRO ARENA
 22 JAN MANCHESTER MEN ARENA
 23 JAN NOTTINGHAM ARENA
 24 JAN CARDIFF MOTORPOINT ARENA
 26 JAN NEWCASTLE METRO RADIO ARENA
 28 JAN SHEFFIELD MOTORPOINT ARENA
 29 JAN LIVERPOOL ECHO ARENA

MAR / APR 2012

14 MAR LIVERPOOL ECHO ARENA
 15 MAR LIVERPOOL ECHO ARENA
 16 MAR BIRMINGHAM LG ARENA
 17 MAR BIRMINGHAM LG ARENA
 19 MAR CARDIFF MOTORPOINT ARENA
 20 MAR CARDIFF MOTORPOINT ARENA
 21 MAR CARDIFF MOTORPOINT ARENA
 23 MAR LONDON O2 ARENA
 24 MAR LONDON O2 ARENA
 (MATINEE & EVENING)
 25 MAR LONDON O2 ARENA

27 MAR NOTTINGHAM CAPITAL FM ARENA
 28 MAR SHEFFIELD MOTORPOINT ARENA
 30 MAR MANCHESTER MEN ARENA
 31 MAR MANCHESTER MEN ARENA
 01 APR NEWCASTLE METRO RADIO ARENA
 03 APR ABERDEEN ECC
 04 APR GLASGOW SECC
 05 APR GLASGOW SECC
 17 APR BIRMINGHAM LG ARENA
 18 APR NOTTINGHAM CAPITAL FM ARENA
 20 APR MANCHESTER ARENA
 21 APR LONDON O2 ARENA
 22 APR CARDIFF MOTORPOINT ARENA
 24 APR GLASGOW BRAEHEAD ARENA
 25 APR GLASGOW BRAEHEAD ARENA
 27 APR NEWCASTLE METRO RADIO ARENA
 28 APR SHEFFIELD MOTORPOINT ARENA

DEC 2013

04 DEC NOTTINGHAM CAPITAL FM ARENA
 06 DEC ABERDEEN AECC
 07 DEC GLASGOW THE SSE HYDRO
 09 DEC LIVERPOOL ECHO ARENA
 10 DEC SHEFFIELD MOTORPOINT ARENA
 11 DEC BIRMINGHAM LG ARENA
 12 DEC NEWCASTLE METRO RADIO ARENA
 13 DEC BIRMINGHAM LG ARENA
 14 DEC MANCHESTER PHONES4u ARENA
 (MATINEE & EVENING)
 16 DEC BRIGHTON CENTRE
 17 DEC BOURNEMOUTH BIC
 18 DEC CARDIFF MOTORPOINT ARENA
 20 DEC LEEDS ARENA
 21 DEC LONDON THE O2
 22 DEC LONDON THE O2
 (MATINEE & EVENING)

**MANY THANKS TO ASTON, JB, MARVIN & ORITSE,
 RICHARD GRIFFITHS, HARRY MAGEE, PHIL MCCAUGHAN & PAUL FITZGERALD
 OVER 750,000 TICKETS SOLD ACROSS 101 SHOWS OVER 4 YEARS
 SJM CONCERTS WERE PROUD TO PROMOTE JLS**



We salute the achievements of



SIX MILLION RECORDS SOLD

5 NUMBER ONE HITS

FOUR CHART TOPPING ALBUMS

TWO BRIT AWARDS

FIVE MOBO AWARDS

FOUR DIGITAL MUSIC AWARDS

THREE URBAN MUSIC AWARDS

TEN SOLD OUT NIGHTS AT THE O2

Marvin, Aston, JB, Oritsé

It's been a pleasure!

Goodbye and thank you
from everyone at



PROFILE JLS

and others.

"They knew a lot of people I knew from the days I was working in Deal Real Records – a shop, label and management company in Carnaby Street that used to have open mics every Friday night. That had the likes of Black Eyed Peas, Talib Kweli, Mos Def, John Legend, Amy Winehouse and Roc-A-Fella's Damon Dash come through."

Karla Celeste at Major Music recommended an act to Williams who she had under development – an initially reluctant artist but aspiring writer with a good ear for harmonies, JB Gill. Williams and Gill met, hit it off and he introduced him to Merrygold and Humes the following weekend.

"Then it was time to see if it all fit together. We looked in the mirror and it just felt right," recalls Williams. "We started singing together, had a plan of action immediately and were like 'Okay, we've got to sacrifice everything to make this work'. Then we just started working extremely hard, entering competitions, doing studio time and whatever it took to make it. I had this in-built confidence, determination and ambition. I was just so driven."

UFO went on to enjoy some not-to-be-sniffed-at success, winning Best Unsigned Act at the Urban Music Awards in 2007. But in 2008 the four twenty-somethings entered The X Factor, and their lives changed forever.

Things didn't start off too auspiciously, with UFO being forced to change their name due to a branding clash with an existing rock band. They chose JLS, a shorted version of Jack the Lad Swing.

Soon, through a unique combination of smoothly harmonised vocals, pinpoint dance routines and unapologetically eye-catching outfits, they were winning over judges such as Cheryl Cole and Dannii Minogue week-on-week.

This writer remembers watching JLS audition on the show - co-ordinated pastel-coloured shirts and all - as they immediately began evoking a special style from the Nineties heyday of urban pop music.

On one show Simon Cowell declared of their audition-stage performance: "I thought that was absolutely terrific... Right now any of us [judges] would take the groups just to work with that band because they are potential winners."

Working under the mentorship of Louis Walsh on the show, JLS didn't win but were runners-up to Alexandra Burke. Shortly after the final, they 'begged' Cowell for a deal but to no avail and although a Syco-backed career was not meant to be, fellow Sony imprint Epic picked the band up.

By putting the group with some of the best writers and producers in the boy band pop sphere then-Epic bosses Nick Raphael and Jo Charrington helped unleash a five-year chart-conquering journey. It began with JLS' eponymous debut album going on to become certified four-times platinum (note: more than One Direction's equivalent offering) with 240,000 first-week sales.

"We became a lot more successful than anybody could ever imagine," admits Williams. "What people don't realise is that what JLS did when we first came out had never been done before. We won multiple BRITs [and were the first X Factor act to do so, in 2010], had five No.1 singles - still no-one on reality TV has more No.1 singles than JLS - and we're the only ones that completed a five-album, five-year contract in the whole of X Factor acts too. This stems from foundations, from me organically putting the group



TEAM JLS 2013

Label: RCA Records

Publisher: Slojo Music Publishing

A&R: Colin Barlow

General manager:
Ricardo Fernandez

Management:
Richard Griffiths, Harry Magee
and Phil McCaughan -
Modest! Management

Legal: Lawrence Engel

Agent: Paul Fitzgerald - CAA

Marketing: Sabrina Kristiansen

National press:
Asha Oojageer - Supersonic PR

Regional press:
Chuff Media / Momentum PR

Online press:
Becky Lockett - Supersonic PR

National radio: Neil Hughes

Regional radio:
Lynn Swindlehurst

TV: Michelle O' Connor - Bird Girl

ABOVE

One Shot:

The group were propelled to fame following their appearance on The X Factor. Single One Shot was one of three from their debut album that went Top 10

"We became a lot more successful than anyone could ever imagine. What people don't realise is that what JLS did when we first came out had never been done before. This stems from foundations, from me organically putting the group together"

ORITSE WILLIAMS

together. You can't just magic up this kind of discipline."

They also became known amongst media circles as 'the nicest guys in pop'. That's nice but not bland: the ever-banterful foursome have remained true professionals, with those testifying to the effect on these pages including their label, management and live business teams.

Lest we forget, JLS were also one of the most merch-savvy acts from the off, with each member adopting a primary colour of choice. Subsequent sales of JLS branded hoodies were through the roof, while brand extensions including pants and condoms were just some of the wider-ranging ventures the pioneering bunch

PROMOTER: 'YOU DON'T SELL THIS AMOUNT OF TICKETS IF YOU'RE NOT VERY GOOD AT WHAT YOU DO'



Matt Woolliscroft,
SJM Concerts

"We wanted to work with JLS because we believed they could be a big band. They stood out on that series of X Factor and we felt, even at that stage

watching them on our TV screens, that with the right songs and a good plan they would be big.

"A lot of things contribute to their 'X factor'. They work really, really hard and they care about their fans. The timing for them as a band was very good. But most importantly, they have had some great songs and done a lot of great shows. We've sold over 750,000 tickets for them in four years – to be frank, you don't do that if you're not very good at what you do. Each tour has seen them grow as performers – with this final tour without doubt being their best.

"From the off, their tours have been a real pleasure to work on. There's a great atmosphere backstage. It's relaxed and professional. Everyone enjoys being on a JLS tour and everyone enjoys having them in their buildings. That mood and tone is set by them as a group of four and filters through the crew right down to the venue staff working on the day. That's quite an achievement for an artist to generate goodwill like that. It takes work and energy and they do it without effort because it's who they are.

"There's a lot of people at SJM who have worked on JLS tours behind the scenes – marketing, ticketing, production, accounts – as well as myself and Simon [Moran, MD]. We're all going to miss working with them and their team on the tours."



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PROFILE JLS



dared to delve into.

As for the new post-JLS generation of aspiring boy bands, Williams notes elements of his band that they will likely need to be successful.

"The next JLS are going to have to come together very organically, not be jealous of each other and have that friendship and that brotherhood that we had," he says. "It's going to be difficult. It's not about being somebody else; it's about taking influences from someone and being yourself."

"I think that's what we did with JLS – we took influences from The Jackson 5, *NSync, Boyz II Men, all these groups. I was looking for attributes in different groups and put them in one group."

And for newbies going down the reality TV route, Williams says 'keeping it real' is key. "The advice I'd give anyone coming into X Factor is: it's a public show, where public vote - don't try and be somebody you're not. You've got to be yourself."

ABOVE
Awesome foursome: JLS through the years

Walk in there and be honest. Don't go in there trying to put on a mask or try and act because it's not going to work. TV shows are not for everyone, but for us it worked; it was great for us.

"Just work hard. If you know you're going into it, know you've done the preparation that it takes to go in there and smash it. It's a journey. You've got to take it with a pinch of salt as well and enjoy it."

Looking back on some of the many highlights from his career with JLS, Williams notes a very special "dream come true" performance with the Jackson brothers at Cardiff's Millennium Stadium, as well as getting the nod from the judges in the band's X Factor audition ("that was the pinnacle").

But most importantly, he thanks his band mates for the history they made together: "To my boys, for saying yes and believing in my vision because without that and without them we wouldn't be where we are today."

AGENT: 'JLS PROBABLY HAVE THE BEST WORK ETHIC OF ANY BAND I'VE EVER WORKED WITH'



Paul Franklin, CAA

"From the moment we saw JLS on TV and saw their freshness and ideas we really thought we had something special. They came ready-formed, they

already had ideas, branding and primary colours for each individual, and they were really smart kids. I can honestly say from the time I first met them - apart from the fact they've got nicer cars - I don't think they've changed a little bit... well, they've had more tattoos.

"JLS probably have the best work ethic of any band I've ever worked with. When I first met them in the X Factor house they said, 'Paul, don't give us a day off, we want to work every single day'. I remember about nine months later at a club gig - they'd done three that night - they said, 'Actually can we have a day off now?' They'd worked solidly in the period up until that first single - almost worked every single day. And I've enjoyed every second of it since - from our first club shows, to headlining their own arena tours. Now they're doing their twelfth O2 [Arena, London] show in their own right.

"With the media, the group absolutely work a room and are very polite and courteous - that's why there's been so much love for them in the industry, why every TV show has had them back again. The media really like them because they're just such great lads.

"It's been a brilliant ride and everyone's enjoyed it. As an agent, all I can do is tee them up and they just knock it out of the park every single time. They've never failed to deliver. If all the acts I represent had the work ethic of JLS I'd be a very happy bunny."

JLS : FACTS AND FIGURES THAT SUM UP A SPECTACULAR FIVE YEARS

- Combined UK album and single sales of 7 million and an estimated 10 million worldwide
- JLS are the third most successful X Factor act in both album and single sales, behind Leona Lewis and Olly Murs (who only very recently pipped them on total album sales)
- Of X Factor acts' top-selling albums, as of August 2013, JLS have three in the Top 20 - at No.2, No.10 and No.15 (Music Week Business Analysis, Aug 2013)
- Third best-selling X Factor act on Amazon.co.uk behind One Direction and Olly Murs
- Five No.1 singles - more than any other act from reality TV. Plus, an additional three as a featured act
- Their Eyes Wide Open 3D film was the biggest-selling music event in UK cinema history
- First X Factor act to win a BRIT Award in 2010 - and they bagged two that year - British Breakthrough Act and British Single



PROFILE IMAGINE DRAGONS



IMAGINE THE POSSIBILITIES

They're looking odds-on to be the global breakout band of 2014. They're already one of this year's most popular artists. It's probably time you got to know Imagine Dragons.

TALENT

BY TIM INGHAM

Imagine Dragons are fresh from playing three consecutive sold-out November nights at Brixton Academy: a momentous ticket total that would easily have filled the O2 Arena. And they're just getting started.

Dan Reynolds and his band played a rousing set of original material on each night, including smash single Radioactive: the third most-played track globally on Spotify this year, and an exhilarating chunk of electro-rock that knowingly nods to the worldwide juggernaut of 'EDM'.

But had frontman Reynolds so wished, the Dragons could have instead blasted through 60 cover versions per date at Brixton, for six hours a time. This was the nightly musical marathon that they used to undergo on the Strip in their homeland before they were famous, for half a decade.

Imagine Dragons are hardly afraid of earning their crust, then, and it's paying off. After the band's early Vegas endurance run and a couple of promising self-released EPs, in November 2011 they were signed by British producer Alex Da Kidd to his Interscope sub-label KIDinaKORNER.

Since then, they've toured incessantly the world over to promote their debut album, Night Visions, which hit No.2 on both the US Billboard 200 and the UK's Official Album Chart after being

"We didn't want to jump into some label contract that was terrible for us. We stayed independent and said no to labels for many years, until we'd worked up enough of a following to be able to negotiate a deal that was very different from the industry norm"

DAN REYNOLDS, IMAGINE DRAGONS

released last year. They've sold more than 10 million singles worldwide, have just picked up two Grammy nominations and look dead set to be playing European arenas next year - as well as recording that highly anticipated second LP.

Luckily for Reynolds, he's got some family watching his back: older brother Mac is the group's manager, while his other senior sibling, Robert, is their lawyer, as well as the manager of The Killers.

Music Week sat down with Reynolds to ask all about the school of hard knocks that was playing in Vegas - as well as his dealings with the big bad music industry so far...

This year has been so astronomical for you, it might give the impression you're a 'new' band...

It's been such a quick rise, a lot of people might have thought we broke overnight. That's fine, but the reality of it is that we've been a band for around five years. For the first two or three years we played

ABOVE
Here be
Dragons: The
Las Vegas
band have sold
more than 10
million singles
worldwide

on the Strip in Vegas, doing half-covers, half-new material. They were six-hour gigs a night, four times a week. That was great for a young band - most don't get that time on the stage. They say you need 10,000 hours: for us it was really important. We put out five EPs before we released an album. We needed a lot of work.

Could you develop away from the industry spotlight in Vegas?

Totally. That's why Vegas was great for us. There's no industry there, you're not trying to impress a major label. We were [self-releasing] for three-and-a-half years. We'd had offers from labels before, including Interscope, but the industry's at such a strange point, we didn't want to just jump into some contract that was terrible for us. We stayed independent and said no to labels for many years, until we'd worked up enough of a following for us to be able to negotiate a deal that was very different from the industry norm.

What sort of things were you insistent on in your deal? Was keeping your live revenues crucial?

Totally. Right now most labels are signing 360 deals with everybody. We were lucky to have my brother who was our manager and also a lawyer. He was very knowledgeable of what a good contract was and wasn't. We had offers for many years and as a young band when someone says they want to sign

PROFILE IMAGINE DRAGONS



you, it's exciting: 'I can tell all my friends I'm signed and not in some joke band!' But he kept us away from that, and it was for the best. We met Alex Da Kidd, who was a genuine fan of the band, and he had just started his own imprint on Interscope. He didn't want to change anything about us, just add his two cents as a producer, which felt very natural even though he was from an urban background.

In terms of live and your label deal, do you keep all of those revenues?

Without getting into the nitty gritty, we see a lot more of our live revenues than most bands. That's fortunate, because it's the reason we got into music. We've been on the road long enough to know that's how you stay alive and support your family. We've always relied on music, never had a side job. We took those [Vegas] casino gigs which didn't pay much, but paid enough for us to rent a small house together.

How did you get together with Alex Da Kidd?

He had an assistant who played him our CD. He liked us and reached out to us. We got a one-sentence email with no capitalisation or punctuation. It was like: 'Yo I dig your music wanna write?' We were like: 'Yes. That would be awesome.' Initially, I was writing with him for other artists - melodies for pop artists. He came to see the band, was converted a little bit more and the rest is history. We worked together for four months and I wrote 30 hooks for him.

Would you like to do more writing for pop artists?

It's hard to say. Right now I'm so buried in Imagine Dragons I don't have too much desire to write for others. But I learnt a lot. I was able to sit with a lot of big pop stars and see how they worked. I obviously came from a little bit more of a rock background, but there's always inspiration to be found from another artist.

You've said you draw more inspiration from Harry Nilsson than any other songwriter in history. Why? He's the most under-rated songwriter of all time. As

ABOVE
Night Visions: Imagine Dragons released their debut LP last year through Interscope, featuring singles Demons, On Top Of The World and Radioactive. The album was issued via Polydor in the UK

"When Radioactive became a hit, we'd experienced years of playing in bars. It made us appreciate it more. We had some Vegas luck on our side"

DAN REYNOLDS, IMAGINE DRAGONS

a lyricist he was incredible, his voice was timeless and as a melody writer he was a genius. There's a reason The Beatles said he was their favourite artist. It's sad to me that he died and no-one paid that much attention, at least nowhere near the attention he deserved. I'm a huge fan. He demonstrated true artistic integrity, he wrote what he wanted. That could be a super-pop song, or it could be Lime In The Coconut - a really weird composition. He didn't care.

Radioactive must have become much bigger than even you could have hoped for...

It was very surreal. It helped that we had a lot of years of being poor and having years of playing bars under our belt. It made us more appreciative. If we were a brand new band, we might have thought: 'We're great - this is the proof.' But instead we thought: 'There are a lot of great bands out there, but we have a bit of Vegas luck on our side.' We worked really hard, but so do a lot of bands. All of that made us appreciate [success] more and not let it go to our heads quite as much. I remember saying: 'If we hit 10k [US sales of the album] in the first week, we'll go out celebrating.' We reached 80k, and everybody at that label was just like: 'How did this happen?' I still don't fully understand it. We tried to just write a record we were proud of, rather than having three good singles and then filling the rest to make a release.

You've stuck with your brother as your manager for a long time. What do you make of that typical industry perspective of: 'You need to get a proper, experienced manager now - not just family.' It's such a tricky thing: it's different for every artist. I know my brothers really well and I trust them

100%. They're intelligent and capable human beings. It's really hard to find loyalty and trust in this industry. I have friends in successful bands who have found after 10 years that their manager was stealing from them. It's awful to live with that thought in your head. We've had management companies approach us, but it's never been a thought to [change]. There's a lot to be said for loyalty, and even for blood. Sometimes mixing family and business doesn't work, but it does for us. There's definitely been moments where it's like, my older brother is my manager and I'm his boss and I have to say to him: 'Mac, no! You were wrong.' That's uncomfortable - he's five years older than me. And there's times he'd say something to me a manager wouldn't usually say like; 'Hey, Dan, you sucked last night, and that haircut is ugly.' Because it's my brother, I'm like: Alright. Then I probably did suck last night. The pros outweigh the cons.

Have you learned things from Robert, whose been managing The Killers for many years?

Definitely. It's a double-edged sword. In the beginning, rightfully so, he didn't want to do anything to meddle with us. For instance, we never opened for The Killers. He didn't think it was right for us to have success off the back of another band. He believed: 'You guys should make a name for yourselves.' Early on it was frustrating, you know, 'Help us!' The truth is you could have a hook-up, sign to a major label and get shelved like a million other bands. Success is kind of self-made: you don't sign to a label until you don't need a label any longer. That's how we made it. It makes no sense to sign to a label until you're already successfully touring, you have a live following and they can help maximize that. A lot of bands think you sign to a label and it's, 'Here's a bunch of fans!' That doesn't happen. We built this from the ground up.

When it came to signing, did you have interest from other labels outside of Alex Da Kidd and Interscope? Were you savvy to their advances? I'd like to say I was, but it was more trial and error.



In the beginning I remember there was one particular major label that took us to Disneyland. They paid for the whole day. It's such an exciting time, you're the LA buzz band. But it was so false. I'm sure there are so many bands that know what I'm talking about: you're in a phase where all these labels are interested but nothing feels right. For instance, we got asked to be part of this big contest where if you won, you got signed to a major label. But [the contract] was a really terrible deal. It was by invite-only, for a major publication, and we ended up turning it down. It was really hard at the time - we were a poor, struggling band. That was the first time: 'We could sign to a major here guys!' I feel bad even saying this, but we turned it down, and the band that won it... well, I don't know where they are right now.

How has Interscope treated you in terms of the amplification of the audience?

It's been great. We showed the label very early on what the band was about - working at this as a career. None of us got into this for fame, girls or whatever. It's about creating music that we're proud of, while touring incessantly: building and building. A lot of bands say they want to do that, but they don't really want to be on the road all the time, or do the promo you've got to do. I've been on the road straight for two years. That's a long time to be away from family, and I have a 14 month-old daughter whom I Skype with every day. I was home for Christmas for three days last year. We're here to work, and I think the label respect that.

A lot of people have come to your music through ads: one for video game Assassin's Creed especially. How do you feel about commercial relationships?

Artists right now have to find creative ways to break in the industry. It's really a dying time. More so

I have friends in successful bands who have found after 10 years that their manager is stealing from them. I know and trust my brother 100%

DAN REYNOLDS, IMAGINE DRAGONS

than ever you have to create partnerships that help each other. We've been fortunate to have a lot of instances where we've seen what the visual is, how it works with our music and felt good about it. Assassin's Creed was one of my favourite video games, I love it and I loved the soundtrack. But there have been plenty of instances where we've turned stuff down, some with very big [brands] because it didn't look or feel right. To me, a sell-out move is doing something against your moral value or that you wouldn't usually do. We haven't done anything we've regretted. We've turned down ads, being in songs with other artists. We've created a brand that our fans feel is authentic, and retaining that authenticity is very important to us.

What's your general view of Spotify, seeing as you're one of its most popular artists?

I know Thom Yorke's come out and talked about how he feels it's the death of the industry. I really respect him - he's a great artist. I've listened to Radiohead for years and Atoms For Peace are great too, but I don't know that I would say I know enough to take the stance he has against it. I've definitely seen that a lot of people will use Spotify, find an artist and then go to their live show because they like them. We've been one of the top Spotify artists, we've had a great year. And people are coming out to our shows, we're selling out. We're doing fine [financially]. I really don't have complaints. It's working for us. We're getting by as

ABOVE
Taking the Mickey: Dan Reynolds (centre) says one major label tried to lure him - unsuccessfully - to their roster with a day out to Disneyland

an artist. Have I seen [significant] money from it? No. I'm sure something's coming in, and that [long-term royalties] take time... but I don't think any artist out there feels like they're even making tonnes of money from iTunes or record sales.

So it doesn't impact on you too much financially?
All sales of [recorded] music have gone down the drain. That's not where an artist is making their money. An artist is making their money at the live shows. And live shows mean everything to us - that's what we put all our time and our money back into. They're why we got into music in the first place. It's a changing industry. I'm not saying I know for a fact that [Spotify and streaming] will be the future of the industry, but I wouldn't say I'm adamantly against it. We didn't get into music for the money, to get rich. Don't get me wrong: it's important to me to be able to put food on the table for my family and a roof over the head of my little girl... But I feel like I've accepted in my mind that where the money comes from is touring - that's my work. These [platforms] - YouTube, Spotify, iTunes, whatever - are all mediums to bring people out to your show. Your music is something to give to someone like you would an invitation to come to your art studio. Does this interest you? Great, then come out to a live show and see what we're really about.

If you're not in it for the money, what is your ambition for your career in music?

I wish I knew the answer to that. So long as I can do this until I'm old and grey and support my family, that's an amazing achievement. There's a bazillion people that would love to be able to support themselves doing what they love, and I'm very aware only a very small number of us actually get to do so.

BUSINESS ANALYSIS UK AND US 2013 NO.1S

EDITORIAL

An ocean apart,
but a shared
musical appetite



The UK and US have often been described as two nations divided by a common language. Add to that some acute musical differences.

For every Elvis, Beatles, Adele and One Direction who have conquered both sides of the Atlantic there is a Robbie and Dave Matthews, megastars in their own country but anonymous across the pond.

However, the evidence of this past year suggests tastes are moving ever closer together, especially at the top of each market's respective albums chart where a record 17 No.1s this year have been identical. In one particular sequence in November the same run of chart-toppers occurred in both territories with Katy Perry replaced by Arcade Fire, then Eminem and Lady Gaga taking over. It was only interrupted by Robbie for seven days before One Direction paired everything up again.

"What we are witnessing is a truly global market where UK and US consumers use the same online discovery destinations"

This pattern of similar buying habits is also evident in the singles market where 12 months after Gotye led the year-end countdowns in both territories Robin Thicke is set to match him in 2013, ahead of a heap of other transatlantic smashes by acts including Macklemore & Ryan Lewis, Daft Punk and Pink.

On the face of it, none of this is particularly unusual: the musical tastes of the UK and US have often aligned, while at other times moved far apart. The Brit invasions of the mid-Sixties and mid-Eighties helped to create much commonality but either side of these periods Seventies UK glam rock and punk and Nineties Britpop meant as little to mainstream America as the likes of Hootie & the Blowfish and Garth Brooks did in Britain.

But what we are presently witnessing is altogether something different because we now have a truly global market where consumers in the UK and US – and indeed pretty much anywhere else – are very often heading to the same online discovery destinations to be met by the same artists and tracks.

In this past year at least this homogenisation has largely been to the benefit of North America with the vast majority of 2013's transatlantic No.1 albums coming from there.

Reflecting a lack of breaking acts back home, the UK's star has dipped on the world stage in 2013 having in 2012 delivered five of the year's Top 10 global sellers and a record four of the top five in the US. This reduced standing should not be too surprising given some of our greatest contemporary exports, such as Adele and Coldplay, have been out of action and a dearth of quality new artists coming through to match the recent overseas achievements of Mumford & Sons, Ed Sheeran and others.

But equally the new heights scaled by One Direction with *Midnight Memories* are a reminder what this genuinely global music market, one not dictated to by the whims of radio and other traditional media, can deliver for a British act. With the right artist, repertoire and campaign in place, the international potential is greater than it has ever been.

Paul Williams,
Head of Business Analysis

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

2013 CHART-TOPPERS REVEAL NEW "SPECIAL RELATIONSHIP"



More albums have reached the No.1 chart spot in both the UK and US markets in 2013 than in any other year

SALES

BY PAUL WILLIAMS

A record number of albums have reached No.1 in both the UK and US this year as buying habits in the two markets further gel.

One Direction's *Midnight Memories* at the start of this month became the 17th release to head the Official UK artists albums chart and Billboard 200 within the calendar year and came just a year after 2012 set a new record of 12 identical chart-toppers on both sides of the Atlantic.

Besides the Syco act, Reprise/Warner Bros's Michael Buble, Columbia's Daft Punk (*pictured, above*), Roc Nation/Universal's Jay Z, Gentlemen Of The Road/Island/Glassnote's Mumford & Sons, Atlantic's Paramore and Capitol/Virgin's Katy Perry are among the other artists to have achieved a transatlantic double at a time when increasingly in both markets music fans are pushing the same albums to the top of the charts.

Although there has always been an overlap in what is popular in the UK and US, this appears to have become more noticeable in recent years, perhaps reflecting the rising influence of the internet in shaping tastes. While at one time what became popular in each market was dependent on different local media outlets and physical retailers,

EXECUTIVE SUMMARY

- A record 17 albums have reached No.1 in both UK and US in 2013
- List dominated by North American acts with Black Sabbath, Mumford & Sons and One Direction only Brits registering
- Seven other albums have topped the chart in one market this year and peaked at No.2 in the other
- Robin Thicke's *Blurred Lines* year's biggest one-track download seller in both markets
- At least four tracks on yearly Top 10 singles charts in UK and US since 2009 have been identical

now consumers in the two territories are often going to the same places to discover music. Apple's iTunes is the biggest digital music retailer in both places and Amazon the leading CD merchant, the kind of match never seen in the days of bricks-and-mortar buying, while streaming services such as YouTube and Spotify and the influence of social media such as Facebook and Twitter are creating further similarities.

At the same time US radio's dominant influence in breaking artists and records has also reduced, meaning it is now much more realistic for an act to break even if they have not been able to secure a decent amount of airplay. An obvious example of this is One Direction whose team's use of social

SINGLES: BLURRED LINES DOMINATES ON BOTH SIDES OF POND

Robin Thicke's *Blurred Lines* is set to finish as 2013's biggest one-track download in the UK and US, the second successive time the territories will have shared an annual best seller.

By last week the Interscope release featuring TI and Pharrell Williams had sold around 6.4 million copies in the States, according to Nielsen SoundScan, and 1.5 million units in the UK, according to the Official Charts Company, placing it at No.1 in each market's respective year-to-date rankings. This put it on course to match the feat of Gotye featuring Kimbra's *Somebody That I Used To Know*, which was the leading download in both markets in 2012, and showed further evidence of the growing commonality of the biggest hits in both markets.

Blurred Lines is one of four tracks currently among the year's Top 10 singles sellers in both the UK and US with the year-to-date charts also sharing the self-issued Thrift Shop by Macklemore & Ryan Lewis featuring Wanz, RCA act Pink's *Just Give Me A Reason* with Nate Ruess and Katy Perry's *Roar* (pictured, right), released via Capitol in the States and Virgin in the UK.

Most of the other tracks in the Top 10 in the year so far Stateside have also become proven smashes in the UK, including Macklemore & Ryan Lewis's *Can't Hold Us* with Ray Dalton and the Universal releases *Radioactive* by Imagine Dragons and *Royals* by Lorde. The obvious exception is Republic Nashville/Universal country pop duo Florida Georgia Line whose *Cruise* with Nelly has sold 4.6 million downloads in the US this year and 6.2 million in total and stands as the fourth best seller in the year to date. However, in the UK it only made it to No.75 on the weekly Official sales chart with around 17,000 copies sold so far.

Similarly, a number of other tracks among the year's Top 10 sellers in the UK have also been substantial hits across the pond, including Columbia act Daft Punk whose *Get Lucky* with Pharrell Williams is No.2 on the UK 2013 rankings with 1.3 million copies sold and has amassed nearly 3 million buyers Stateside. The *Positiva/PRMD* single *Wake Me Up* by Avicii is the UK's third top single of the year with 1.1 million copies sold and has now surpassed 3 million US sales, while Nettwerk act Passenger's *Let Her Go* is at No.4 on the UK year-to-date chart and has shifted 1.6 million units in the States.

RCA-signed Justin Timberlake's *Mirrors*, No.9 in the year so far in the UK, is just outside 2013's Top 10 sellers in the US, while 10th-placed *Pompeii* by Virgin-signed Bastille is still growing across the Atlantic where it is on Capitol, having



broken into the Billboard Hot 100's Top 40 for the first time a fortnight ago.

The one track among the UK's Top 10 downloads of the year yet to prove itself in the States is Virgin act Naughty Boy's *La La La* featuring Sam Smith, having only just been serviced by Capitol to radio there at the beginning of December.

Last year marked a new first for matching transatlantic tastes with the top three singles of the year in both markets being identical. *Somebody That I Used To Know* led with fellow Universal release *Call Me Maybe* by Carly Rae Jepsen the second top download in the two territories and Warner's fun at No.3 with *We Are Young* featuring Janelle Monae. Three more of the Top 10 sellers in the UK and US last year were also the same with the respective countdowns each including Maroon 5's *Payphone* featuring Wiz Khalifa, *Starships* by Nicki Minaj and *Gangnam Style* by PSY – all Universal releases.

In fact, since 2009 at least four of the Top 10 singles of the year in the UK and US have matched, marking a new cohesion of tastes in the two markets in the download era. Interscope artists Black Eyed Peas and Lady Gaga had two songs apiece in the year-end Top 10s in both territories in 2009, while there were four tracks in common in 2010, including Capitol/Virgin act Katy Perry's *California Gurls* featuring Snoop Dogg and the Interscope-issued *Love The Way You Lie* by Eminem with Rihanna.

Five of the UK and US's Top 10 sellers in 2011 were also identical with XL's Adele supplying two of them – *Rolling In The Deep* and *Someone Like You*. However, as the very biggest sellers in the two markets have grown closer together in recent years the story has largely been about mega hits emerging from the US.

Apart from Adele, no British artist over the last five years has placed a track in a year's Top 10 in both the UK and US, although Syco's *One Direction* (*What Makes You Beautiful*, 2012), *Island/Mercury's* Taio Cruz (*Dynamite* and *Break Your Heart*, 2010) and Jay Sean (the Universal-handled *Down*, 2009) have all registered in year-end US Top 10s over this time without doing the same back home.

media helped to launch the band in the States long before radio stations started to take notice.

The 17 identical album No.1s this year also reflect what has been a dominant year by North American acts globally and one where a year after the UK supplied a record four of the five top-selling titles in the US British talent in 2013 has had a much quieter time on the world stage. A dozen of the 17 albums in question are by North American artists, ranging from long-established names such as Interscope's Eminem, RCA-signed Justin Timberlake and Def Jam's Kanye West to the likes of Warner Bros band *Avenged Sevenfold*, RCA's Miley Cyrus and Interscope's Robin Thicke who have enjoyed new levels of commercial success on both sides of the pond in 2013.

Just four of the albums are UK originated and one of these includes Universal's original motion picture cast recording to the *Les Miserables* film, which has a multi-national cast. Also registering

are US-signed heavy metal veterans Black Sabbath whose Universal set 13 became their first UK chart-topper since 1970, while placing them at the summit of the Billboard 200 for the first time ever.

The British successes further take in Mumford & Sons whose *Babel* was an instant No.1 in both markets last year, then returned to the top in the UK and US in 2013 for different reasons. It led the Billboard 200 again in March for two weeks after winning Grammy Album of the Year, while it climbed back to the Official UK countdown in July following the group's Sunday night Glastonbury headline set.

Outside of *Les Miserables*, the only 2013 UK-sourced album to reach No.1 in both countries this year is *One Direction's* *Midnight Memories*, which did so with new first-week highs for the band: 237,338 in the UK and around 546,000 in the US.

Completing the 17 albums are French duo Daft Punk whose Columbia album *Random Access*

2009

ARTIST TITLE CORPORATE GROUP (POSITION UK/POSITION US)

LADY GAGA *Poker Face* Universal (1/3)

BLACK EYED PEAS *I Gotta Feeling* Universal (2/2)

LADY GAGA FEAT. COLBY O'DONIS *Just Dance* Universal (3/5)

BLACK EYED PEAS *Boom Boom Pow* Universal (6/1)

2010

ARTIST TITLE CORPORATE GROUP (POSITION UK/POSITION US)

EMINEM FEAT. RIHANNA *Love The Way You Lie* Universal (1/3)

BRUNO MARS *Just The Way You Are* (Amazing) Warner (3/8)

USHER FEAT. WILL.I.AM *OMG* Sony (5/6)

B.O.B. FEAT. HAYLEY WILLIAMS *Airplanes* Warner (7/5)

KATY PERRY FEAT. SNOOP DOGG *California Gurls* EMI (8/1)

2011

ARTIST TITLE CORPORATE GROUP (POSITION UK/POSITION US)

ADELE *Someone Like You* XL/Sony* (1/7)

MAROON 5 FEAT. CHRISTINA AGUILERA *Moves Like Jagger* Universal (2/2)

LMFAO FEAT. LAUREN BENNET... *Party Rock Anthem* Universal (3/2)

PITBULL FEAT. NE-YO & AFROJACK *Give Me Everything* Sony (6/5)

ADELE *Rolling In The Deep* XL/Sony* (9/1)

*in US

2012

ARTIST TITLE CORPORATE GROUP (POSITION UK/POSITION US)

GOTYE FEAT. KIMBRA *Somebody That I Used To Know* Universal (1/1)

CARLY RAE JEPSEN *Call Me Maybe* Universal (2/2)

FUN FEAT. JANELLE MONAE *We Are Young* Warner (3/3)

PSY *Gangnam Style* Universal (6/9)

NICKI MINAJ *Starships* Universal (7/5)

MAROON 5 FEAT. WIZ KHALIFA *Payphone* Universal (9/4)

2013 (YEAR TO DATE)

ARTIST TITLE CORPORATE GROUP (POSITION UK/POSITION US)

ROBIN THICKE FEAT. TI & PHARRELL... *Blurred Lines* Universal (1/1)

MACKLEMORE & RYAN LEWIS *Thrift Shop* Macklemore (6/2)

PINK FEAT. NATE RUESS *Just Give Me A Reason* Sony (7/5)

KATY PERRY *Roar* Universal (8/7)

The above shows tracks in the year-end Top 10 one-track download charts in both the UK and US between 2009 and 2013 and where they finished in each market's yearly countdown source: Official Charts Company/Billboard/Nielsen SoundScan

Memories became their first No.1 album this year in both territories on the back of *Get Lucky* – a seven-figure seller itself in the two markets (see separate piece).

Our list does not include Atlantic act Bruno Mars' *Unorthodox Jukebox*, which reached No.1 in the UK last December but only did the same in the US in March this year as we are only counting albums that reached No.1 in the same calendar year.

A number of other albums also just missed out on being included, topping the chart in one market and peaking at No.2 in another. Universal's *Bon Jovi* and Pearl Jam, Columbia-signed *The Civil Wars* and Matador's *Queens Of The Stone Age* all scored Billboard 200 chart-toppers this year, while hitting runners-up position in the UK, as did Justin Timberlake with *The 20/20 Experience 2 Of 2* having scored simultaneous No.1s with the first "Experience" album earlier in the year. In a reversal of fortunes Columbia releases *The Next Day* by

BUSINESS ANALYSIS UK AND US 2013 NO.1S

David Bowie and Mechanical Bull by Kings Of Leon were UK chart-toppers and reached No.2 in the States, in Bowie's case providing a new career chart peak there.

Several other albums making it to No.1 in either market this year also enjoyed a decent showing in the other territory, among them albums by Domino's Arctic Monkeys, Capitol/Virgin's Bastille and XL's Vampire Weekend, but other instances show even with such a coming together of tastes the UK and US can still demonstrate extraordinary differences. This has meant some albums reaching No.1 in one territory, but not even registering anywhere on the main albums chart in the other.

The most common examples of this from the US are with chart-topping country acts there such as Luke Bryan, Kenny Chesney and Keith Urban, while 2013 UK No.1s not even spending a week on the Billboard 200 include Asylum/Atlantic act Rudimental's Home, Caro Emerald's Dramatico-issued The Shocking Miss Emerald, Long Way Down by Columbia's Tom Odell and Sony act Richard & Adam's The Impossible Dream. In some cases this has been because of no formal release in one of the territories.

Also going against the grain of such a similar line-up of No.1 albums in the UK and US this year is Rod Stewart. His first British albums chart-topper in more than three decades, Stewart's Time did reach a respectable No.7 in the States, but failed to demonstrate anything like the staying power it has in the UK where the Decca/Capitol set logged 14 consecutive weeks in the Top 10. This is despite this side of the millennium the veteran's albums generally performing better in the States than in Britain, including two reaching No.1.

Further falling significantly short of dual chart-toppers has been Emeli Sandé whose 2012 Virgin debut Our Version Of Events twice returned to No.1 in the UK this year and remains 2013's top-selling artist album with around 650,000 copies sold since January, according to the Official Charts Company. But in the States it has not managed to rise higher than its previous peak of 28 achieved the week after its release in June 2012, despite a weighty push by her US label Capitol's new owner Universal.

NO.1S: THIS YEAR SECURES PLACE IN HISTORY

The high number of albums reaching No.1 in both the UK and US this year has been helped by a record turnover of chart-toppers.

When Syco act One Direction's (pictured, below left) Midnight Memories debuted at the top of the Billboard 200 a fortnight ago it became the 42nd different album to lead the chart in 2013, a record for a calendar year even with four more chart weeks to go.

In the UK the same album was the 35th to reach No.1 this year, just one fewer than in 2012 when by the end of December a record 36 titles had led the countdown for at least seven days.

Often a high tally of No.1s in a year indicates the lack of substantial blockbusters in a calendar year as no one album can take a grip on the market. In 2011, for example, there were a more modest 25 different albums reaching the top in the UK and in the US 30. In both territories the No.1 slot for a good chunk of the year was occupied by Adele's second XL album 21, which led for 18 weeks in the UK and 13 in the US.

Although there have been more identical album chart-toppers in the two markets in 2013 than in any other year, in three previous years more weeks in total shared chart-toppers across the Atlantic. These are led by 1978 with 31 weeks having common No.1s but involving just three albums: Fleetwood Mac's Rumours and the soundtracks to

YEARS WITH BIGGEST OVERLAP OF UK AND US NO.1S BY WEEKS

1978: 31 WEEKS [3 NO.1S]

1962: 26 WEEKS [2 NO.1S]

1967: 23 WEEKS [3 NO.1S]

2011: 22 WEEKS [6 NO.1S]

2013: 22 WEEKS [17 NO.1S]

1970: 21 WEEKS [6 NO.1S]

1987: 17 WEEKS [4 NO.1S]

2012: 17 WEEKS [12 NO.1S]

1971: 16 WEEKS [4 NO.1S]

The above shows the years there was the greatest commonality of album chart-toppers in the UK and US, going by length of stay at No.1. The albums in question were not necessarily No.1 in both markets at exactly the same time during each year in question
source: Music Week research/Official Charts Company/Billboard/Nielsen SoundScan

Grease and the Bee Gees-led (pictured, below right) Saturday Night Fever.

In 1962 Elvis Presley's Blue Hawaii and the West Side Story soundtrack reached No.1 in both the UK and US, adding up to 26 weeks at the top of both markets, while The Beatles' Sgt Pepper's Lonely Hearts Club Band and the Monkees albums The Monkees and More Of The Monkees all made it to No.1 in the two territories in 1967, totalling 23 weeks in the year with matching chart-toppers.

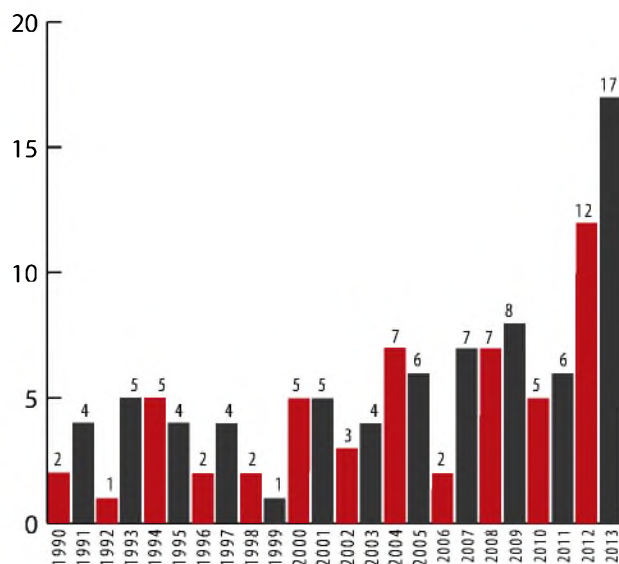


BELOW RIGHT
Homegrown success | Despite being 2013's top-selling artist album in the UK, Emeli Sandé's debut Our Version Of Events hasn't yet achieved the same traction stateside



NO.1 ALBUMS IN BOTH UK AND US IN 2013		
ARTIST	TITLE	CORPORATE GROUP
MOTION PICTURE CAST RECORDING	Les Misérables	Universal
JUSTIN TIMBERLAKE	The 20/20 Experience	Sony
PARAMORE	Paramore	Warner
MICHAEL BUBLE	To Be Loved	Warner
DAFT PUNK	Random Access Memories	Sony
BLACK SABBATH	13	Universal
KANYE WEST	Yeezus	Universal
MUMFORD & SONS	Babel	Universal/Glassnote
JAY Z MAGNA CARTA	Holy Grail	Universal
ROBIN THICKE	Blurred Lines	Universal
AVENGED SEVENFOLD	Hail To The King	Warner Bros
MILEY CYRUS	Bangerz	Sony
KATY PERRY	Prism	Universal
ARCADE FIRE	Reflektor	Werge
EMINEM	The Marshall Mathers LP 2	Universal
LADY GAGA	Artpop	Universal
ONE DIRECTION	Midnight Memories	Sony

ALBUMS REACHING NO.1 IN BOTH UK AND US



The above shows the number of albums reaching No.1 in both the UK and US in each calendar year

source: Music Week research/Official Charts Company/Billboard/Nielsen SoundScan



VIEWPOINT NEIL WARNOCK**'PLEASE SUPPORT US THIS CHRISTMAS'**

The new fundraising chairman of Nordoff Robbins on the importance of the charity in changing young people's lives and the £100k target of its special new Christmas Appeal

CHARITY

■ BY NEIL WARNOCK

This year I became the Fundraising Chairman at Nordoff Robbins, the UK's leading music therapy charity. It is an organisation most of you will be familiar with.

Having supported them for the last 40 years, this is a great opportunity for me to help shape fundraising in the coming years and I hope, a chance for me to convince even more of you to get involved and support our work in one way or another.

We have just launched our Christmas Appeal – this year we are hoping to raise £100,000 to fund music therapy work around country for some of the UK's most vulnerable people. I am sure a lot of you know all about the charity's work, but I urge you to take a moment to visit the website (www.nordoff-robbins.org.uk) and watch the new short film they have made featuring one of our ambassadors, Emeli Sandé.

The two minute animated film, which is set to Sandé's track Mountains, tells the story of 22 year old Edward Buckley. Some of you may have heard Ed speak at this year's Silver Clef lunch when his emotional and powerful story moved most of the room, including Chris Martin, to tears.

In January 2012, Ed, who was studying to be a pilot at Leeds University, was hit by a speeding taxi when he was 20. His parents were told to expect the worst, but against all odds, Ed survived.

When Ed woke from his coma, he was unable to speak, walk or carry out even the most basic tasks and the brain damage he suffered left him with profound memory loss. During his time at Northwick Park Hospital, whilst undergoing intensive rehabilitation, Ed worked with Jessica Atkinson, a Nordoff Robbins music therapist who is based there.

Ed was a keen musician before the accident and music therapy really helped him with his rehabilitation. He says "Despite being wheelchair-bound and in a fog which meant at times I struggled to remember even daily tasks, when I sat at a piano, I could remember chords I knew how to play before the accident. I could be pushed up to the piano and I would bang out 'Let It Be' by The Beatles. I remembered the chords for that, but I had no other memory.

"Music makes me feel different. During my rehabilitation, I spent most of the week concentrating on walking better and thinking better but when I put my fingers on the piano keys, I just let it go and concentrated on other stuff. That's what unlocked my brain."

Without doubt, Ed's story is an incredible one.



"All of us live and breathe music - but for the people Nordoff Robbins works with, it is their lifeline"

NEIL WARNOCK, NORDOFF ROBBINS & THE AGENCY GROUP

The music therapy helped to recover his speech and memory and even helped him learn to walk again. On leaving the hospital, Ed presented them with a plaque which said 'Arrived unconscious. Walked out singing'.

All of us live and breathe music every single day – it is how we make our living. But for the people Nordoff Robbins work with, music is their lifeline and their medicine and as a music industry, it is up to us to support their work. I know many of you associate Nordoff Robbins' work with children – but they work with people of all ages all over the UK – in hospitals, care homes, schools and their own music therapy centres.

Amongst their clients are people with dementia, adults and children with physical and learning disabilities, cancer, autism, depression – the list is endless and no doubt, we all know someone who could benefit from having music therapy in their lives.

ABOVE
Edward Buckley: A new video on the Nordoff Robbins site shows how the 22-year-old fell into a coma, but "walked out singing" with the help of music therapy and Nordoff Robbins

There is huge demand for Nordoff Robbins' work, which we cannot currently fulfil. There are many thousands of people out there who could really benefit from music therapy and, as Fundraising Chairman, I am determined to do all I can over the next few years to help Nordoff Robbins raise as much money as they can.

Please do all you can to support us this Christmas. We really need your money. You can donate at www.nordoff-robbins.org.uk/MusicIsMedicine.

You can also help by spreading the word about the film and the appeal - put it on your website, share it across your social media, encourage staff and colleagues to watch it and then share it with their friends or offer Nordoff Robbins some free advertising space. Please do get in touch with me or the team at Nordoff Robbins – we would love to hear from you.

As Emeli Sandé herself said, "Ed's story is an incredible example of how powerful music is. For the people Nordoff Robbins work with every day, music is their medicine."

- Telephone the Nordoff Robbins London Office on 020 7428 9908
- www.nordoff-robbins.org.uk/musicismedicine
- fundraising@nordoff-robbins.org.uk

MusicWeek Presents

Best of 2013

Music Week Presents is a showcase of new talent throughout the year on MusicWeek.com. Here are 14 of our favourite acts from the 2013 series...



THE TEMPERANCE MOVEMENT

Earache Records

The Temperance Movement has been described as having 'a rich, deep blend of crafted harmonies, laconic rock 'n' roll swagger and earthy, folk tinged, very British influences.' Formed with the simplest of intentions - to play a kind of the music that displayed honesty and integrity - the band centred around the vulnerable grit of Glaswegian vocalist Phil Campbell and the organic interplay of guitarists Paul Sayer and Luke Potashnick. The Temperance Movement sound takes in smooth introspection (Pride), rock 'n' roll strut (Only Friend) and lovelorn defiance ('Lovers And Fighters).

01

Contact: will.tipper@atcmanagement.com Web: www.thetemperancemovement.com



YOUNG KATO

BMG

Young Kato are Tommy (vocals), Jack Edwards (guitar), Joe Lever (bass), Harry Steele (keyboards), Sam Henderson (drums), Joe Green (guitar). They met as a group of mates from nearby schools, Jack and Sam bringing the circle together by being stepbrothers: "Effectively it started through failed marriages and we've gone from there." The band formed through fun at first, until they realised that they were writing more and more songs which were getting better each time. They realised that they might be onto something, well, real.

04

Contact: nickmander@blueyonder.co.uk

Web: www.youngkato.com



CATFISH AND THE BOTTLEMEN

Communion Records

Hotly-tipped four-piece Catfish And The Bottlemen have had a rocket-fuelled 2013 since releasing debut single Homesick through Communion. Radio support swiftly followed Radio 1's Zane Lowe and Huw Stephens, plus backing at XFM and 6Music. A characteristically frenetic summer saw the band play the BBC Introducing Stage at Reading & Leeds Festival amidst a ceaseless UK tour schedule, taking in two sold-out London shows along the way. Follow-up single Rango drew press tips from the likes of NME, Q Magazine and the Evening Standard. Catfish's latest release Pacifier is now on Radio 1's In New Music We Trust playlist.

02

Contact: arwen@atcmanagement.com

web: www.catfishandthebottlemen.com



THE WAYLAYERS

Unsigned

Waylayers move effortlessly from subtle electronic beauty through to euphoric stadium-ready pop gems. Their Fault Lines EP positioned the band as one of the most exciting in the UK, with Hunger Magazine describing them as being "on the precipice of a career about to go stratospheric". Nylon, The Recommender, Time Out, Clash, Topman Generation and Artrocker also provided rave reviews. Support also came from fans Steve Lamacq, Janice Long, Dermot O'Leary and the photographer Rankin. The band have honed and perfected their craft, they're a thrilling prospect and their future looks stunningly bright.

05

Contact: matt@medinamusic.com

Web: www.waylayers.co.uk



UNSUNG LILLY

Unsigned

Unsung Lilly formed in a whirlwind of just a few short months in 2012. Following their first public performance at the prestigious charity event London Rocks at Cafe De Paris, the band's meteoric rise continued with a full set at Guilfest (alongside Jools Holland, Heaven 17, ABC), culminating with a gig to 25,000 people at Belfast Pride. Comprised of two beautifully contrasting lead singers Sera and Frankie, alongside musical talents of Wayne, Allan and Russ, Unsung Lilly's wonderfully eclectic mix of stylistic influences have lead comparisons to 'a modern day Fleetwood Mac'. Their rapidly increasing following led them to be chosen to perform as part of the Royal Wedding celebrations in April 2011.

03

Contact: enquiries@UnsungLillyOfficial.com

Web: www.unsunglillyofficial.com



EVERYWHERE

Trompe L'oeil Records

They are the latest irresistible act to break out of Stockholm's legendary music scene, pulling together the two sides of Swedish music obsession with grunge rock guitar clashing with shimmering piano and epic hooks that Max Martin would be proud of. First release Eddie received huge blog support and Hype Machine'd its way around the world, with smart remixes propelling into the ears of music fans. The American Grandeur EP features Eddie and three more crushing melodic gems in Off You Go, Feels So Good and Pretend. Produced by Mark Needham (Killers, Imagine Dragons, Bloc Party), Everywhere made their first UK appearance at the NME Awards tour after-party this year. They have supported Palma Violets and Django Django.

06

Contact: Kurt@trompe-loeil-records.com

Web: www.everywheretheband.com

“I would like to thank Music Week for all their help during 2013. In particular, the inclusion of new artists Unsung Lilly and Alex Louise as part of Music Week Presents produced a great response and helped tremendously in creating awareness.”

Phil Golding, Bentlys Records



EMPRESS

Unsigned

Empress have had a busy 2013 for sure. The Berkshire four-piece have toured with Cancer Bats, Bring Me The Horizon and Bury Tomorrow right across the UK from Inverness to Plymouth and back again. They have finished crafting their as-yet-untitled debut album and have played a whole host of festivals across the UK culminating in a breathtaking debut appearance at Download Festival. Empress' album will be released in 2014 and will be unlike any rock record you've ever heard. Like the four guys from Mastodon riding a whale wearing an Elbow t-shirt. You'll be amazed.

07

Contact: Paul@LaDigit.co.uk/Chris@CPRDigital.com Web: www.weareempress.com



NELSON FREITAS

NelsonFreitas Music

Nelson Freitas is a singer, songwriter and producer who, from his roots in Cape Verde via the Netherlands, has enjoyed commercial success across Europe with three albums, a host of singles and several years touring. Nelson's journey started as a break-dancer before he became the frontman of the group Quatro. With a passion for hip-hop, R&B and house music, Nelson took the challenge to go it alone after the breakup of the band and concentrate on his solo work by blending all these influences into one.

11

Contact: earl.sibelo@bluesourcemusic.com Web: www.nelsonfreitasonline.com



A3

Unsigned

Convergence is not just a trend but it is igniting a new culture, one that singer/songwriter A3 has locked into in his new single, Feel The Light. A sort of world vision of "Pay it Forward", where innocence is rediscovered, grounded spirituality is not just a myth, and our redemption is not too late. Through simple and sincere actions, we all can converge and begin to get clarity and purpose as one powerful force that can effect change. A3 believes that tomorrow starts right here and right now, even with one simple act of kindness.

08

Contact: leon@unitingcreativearts.com Web: www.a3worldwide.com



GEORGE BARNETT

Unsigned

George Barnett is a 19-year-old musician and singer songwriter from Herefordshire, UK. He has self-released two EPs, one full-length album and a mix tape. His name keeps spreading across the web, and his worldwide fanbase is expanding even faster. With the help of a recent Get Lucky cover, Barnett gained over 8 million views on YouTube and 100,000 plus subscribers to his channel in a short period of time. He really is a true definition of a one-man-band, restricting himself to playing all the instruments, recording and mixing all the tracks and the using other musicians only when performing live.

12

Contact: info@miraclemanagement.co.uk Web: www.georgebarnett.co.uk



HUNTER AND THE BEAR

Unsigned

Hunter And The Bear are led by Scots Jimmy Hunter and Will Irvine. Starting at the end of 2012, 2013 has been a very busy and productive year for the band. They have already performed at Hard Rock Calling, Live at Troon Festival and supported Twin Forks and Shovels & Rope, played an exclusive BBC London's Live On Air session for over half a million listeners. They have been exposed to a growing number of new fans with a high demand for their material, partly due to a heavy gigging schedule and strong work ethic. The band's last single Forest On The Hill is layered with intricate vocal harmonies and a steady thumping beat, both of which are distinctive to their sound.

09

Contact: lilyrockford@icloud.com Web: www.hunterandthebear.co.uk



THEODORE, PAUL AND GABRIEL

Belleville Music

Think Crosby Stills & Nash and the divine yet tragic Karen Dalton and you won't fall too far from Theodore, Paul & Gabriel. A trio of elegant and delicate retro creatures, displaying a sort of natural feminine ambiguity, the group are bringing a new atmosphere to the French music scene: a folk sound full of references, but at the same time free, innocent and sexy. TPG have been enjoying a growing success.

13

Contact: doublev@club-internet.fr Web: www.kpsule.me/theodorepaulgabriel



CAT CAVELLI

Unsigned

"Take Demi Lovato add some British coolness, some Madonna Frozen, some Laura Mvula and a whole lot of drum 'n' bass awesomeness and you have (in the immortal words of Perez Hilton) Cat Cavelli." Heralded by the famed US blogger from the word go, the London singer seems to have wasted no time in making her mark on the spangled underbelly of pop subculture. With rave reviews from the likes of Kings Of A&R, The Hype Machine, BBC Introducing and Aus Pop to name but a few, it's clear that she'll be one to watch in 2014.

10

Contact: simon@bandhmanagement.demon.co.uk
Web: www.facebook.com/CatCavelli



PHILIPPA HANNA

Unsigned

One of the brightest talents in the UK, Philippa Hanna has been winning the hearts of audiences the world over with her faith-filled inspirational music since her 2007 debut, Watching Me. A tireless performer, her tours take in over 150 dates each year. In 2012 she supported international superstar Lionel Richie for each of his 11 UK arena tour dates and kicked off 2013 with her second appearance on the BBC's Songs Of Praise. Songs like I Am Amazing and Raggedy Doll have seen Philippa campaign for self-esteem in young people, not least as an advocate for children's charity Compassion.

14

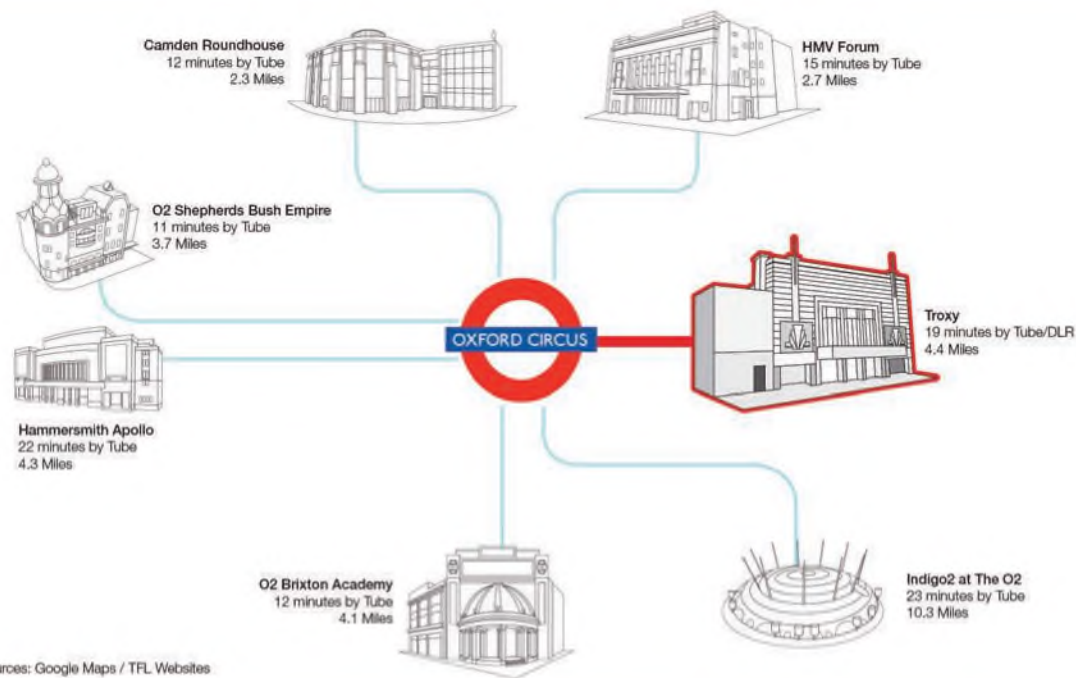
Contact: andy@resoundmedia.co.uk Web: www.philippahanna.com

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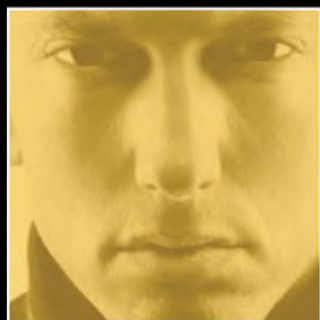


38 SINGLES/ALBUMS/COMPILATIONS

Robbie Williams returns to the top of the Official UK Artist Albums Chart with *Swings Both Ways*



CHARTS FOCUS



40 UK AIRPLAY & EU AIRPLAY

Lily Allen's *Somewhere Only We Know* remains atop the radio airplay chart

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Eminem, Bastille and Lorde rule the UK streaming charts

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Pharrell Williams is No.1 on the indie singles Top 20 with *Happy*



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The Upfront club chart is ruled by Avcii for the eighth time in three years

48 KEY RELEASES

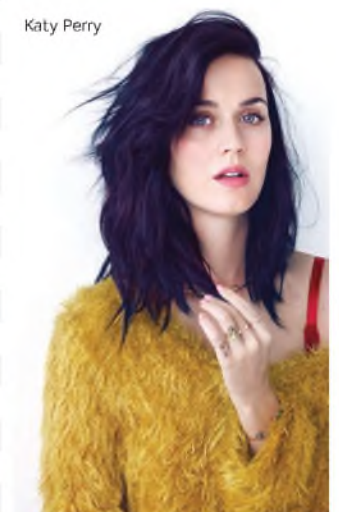
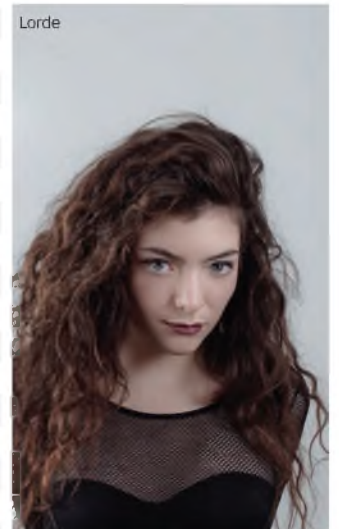
Upcoming albums include releases from Anthrax, Kid Ink and Neck Deep

CHARTS EU AIRPLAY WEEK 50 (Mon 09 - Sun 08 Dec 2013)

EU AIRPLAY CHART TOP 50

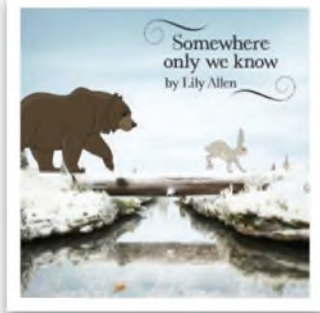


POS	LAST	ARTIST / TITLE	COMPANY	OWNER	PLAYS	TREND	STNS	IMAPCTS	TREND
1	2	Avicii Hey Brother	Virgin EMI	UMG	13,823	+10%	706	565.71m	+5%
2	1	Lorde Royals	Virgin Records	UMG	12,555	-3%	745	538.95m	-2%
3	4	Katy Perry Roar	Virgin EMI	UMG	11,862	-11%	753	401.92m	-8%
4	3	Miley Cyrus Wrecking Ball	RCA	SME	9,328	-8%	663	390.70m	-11%
5	6	Avicii Wake Me Up	PRMD/Positiva	UMG	9,352	-10%	709	384.17m	-8%
6	7	OneRepublic Counting Stars	Polydor	UMG	10,658	-3%	699	381.90m	-5%
7	8	Eminem feat. Rihanna The Monster	Universal Music	UMG	10,369	+1%	555	379.36m	+10%
8	5	Ellie Goulding Burn	Polydor	UMG	10,775	-10%	652	377.64m	-13%
9	11	Pitbull feat. Ke\$ha Timber	Sony Music	SME	9,437	+6%	486	360.80m	+16%
10	12	Klingande Jubel	Klingande	Ind.	5,555	+11%	318	342.48m	+11%
11	13	Katy Perry Unconditionally	Virgin EMI	UMG	7,490	+18%	549	341.82m	+11%
12	10	Lady Gaga feat. R. K.. Do What U Want	Interscope	UMG	9,145	+3%	575	326.01m	+2%
13	9	James Blunt Bonfire Heart	Atlantic	WMG	7,671	-3%	673	303.11m	-7%
14	14	Olly Murs Dear Darlin'	Epic	SME	5,452	-6%	493	290.71m	-5%
15	23	Milky Chance Stolen Dance	Pias	Ind.	4,210	+14%	199	279.43m	+21%
16	21	Adel Tawil Lieder	Polydor	UMG	2,827	+2%	151	278.42m	+4%
17	20	Jason Derulo feat. 2.. Talk Dirty	Warner Music	WMG	7,990	-6%	424	274.88m	+2%
18	18	Imagine Dragons On Top Of The World	Polydor	UMG	4,779	-4%	416	274.29m	0%
19	15	John Newman Love Me Again	Island	UMG	7,496	-6%	652	268.97m	-8%
20	16	Naughty Boy feat. Sa.. La La La	Virgin Records	UMG	7,188	-6%	579	261.14m	-8%
21	17	Capital Cities Safe And Sound	Capitol Records	UMG	5,289	-7%	489	254.18m	-9%
22	19	Passenger Let Her Go	Embassy Of Music	SME	5,522	-8%	693	253.22m	-8%
23	22	Robbie Williams Go Gentle	Universal	UMG	6,885	-8%	629	242.48m	+2%
24	25	One Direction Story Of My Life	Sony Music	SME	8,172	+6%	632	237.49m	+11%
25	27	Family Of The Year Hero	Others	Ind.	2,232	-2%	176	235.00m	+12%
26	26	Sunrise Avenue Lifesaver	Universal Mus..	UMG	2,452	+2%	177	231.34m	+8%
27	37	Wham! Last Christmas	RCA	SME	5,172	+46%	867	228.94m	+38%
28	48	Mariah Carey All I Want For Chris..	Columbia	SME	4,958	+59%	782	208.63m	+69%
29	24	Bastille Pompeii	Virgin Records	UMG	2,970	-10%	429	200.06m	-8%
30	28	John Newman Cheating	Island	UMG	3,816	-5%	408	197.09m	-1%
31	59	Chris Rea Driving Home for Chr..	Magnet	WMG	4,253	+68%	738	195.07m	+84%
32	46	Band Aid Do They Know It's Ch..	Mercury	UMG	4,291	+62%	693	188.47m	+49%
33	29	Bastille Things We Lost In Th..	Virgin Records	UMG	2,395	-3%	215	187.54m	-3%
34	43	Pharrell Williams Happy	Interscope	UMG	4,379	+63%	463	185.55m	+32%
35	30	Pink Just Give Me A Reason	RCA	SME	3,275	-3%	549	182.13m	-5%
36	34	U2 Ordinary Love	Island	UMG	2,839	+12%	321	178.59m	+7%
37	39	Lily Allen Hard Out Here	Parlophone Music	WMG	3,665	+10%	282	178.17m	+10%
38	35	Daft Punk feat. Phar.. Get Lucky	Columbia	SME	5,579	0%	831	171.05m	+3%
39	33	Calvin Harris & Ales.. Under Control	Columbia	SME	6,530	+6%	432	169.35m	+0%
40	36	Martin Garrix Animals	News	Ind.	5,613	-3%	414	168.74m	+2%
41	41	Robin Thicke feat. T.. Blurred Lines	Polydor	UMG	5,301	-10%	663	164.25m	+8%
42	38	James Arthur Impossible	Syc0	SME	2,501	-7%	376	158.78m	-3%
43	55	Imagine Dragons Demons	Polydor	UMG	1,997	+29%	194	150.95m	+35%
44	40	Passenger Holes	Sony Music	SME	2,263	-6%	260	150.45m	-2%
45	32	Tom Odell Another Love	Columbia	SME	1,736	+4%	224	147.76m	-13%
46	69	Faul & Wad Ad vs. Pnau Changes	Sony Music	SME	2,317	+27%	184	144.39m	+60%
47	31	Drake feat. Majid Jo.. Hold On, We're Going..	Island	UMG	5,751	-9%	474	139.50m	-21%
48	77	John Lennon & Yoko Ono Happy Xmas (War Is O..	Apple	UMG	3,332	+71%	644	137.69m	+68%
49	44	Macklemore And Ryan .. Can't Hold Us	Atlantic	WMG	3,174	-5%	347	133.98m	-3%
50	64	Melanie Thornton Wonderful Dream	Others	Ind.	1,124	+30%	185	133.51m	+41%



CHARTS STREAMING – OFFICIAL WEEK 50

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OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	EMINEM FT RIHANNA The Monster <i>Interscope</i>
2	2	BASTILLE Of The Night <i>Virgin</i>
3	4	LORDE Royals <i>Virgin</i>
4	3	ONE DIRECTION Story Of My Life <i>Syco Music</i>
5	5	LILY ALLEN Somewhere Only We Know <i>Parlophone</i>
6	6	ONEREPUBLIC Counting Stars <i>Interscope</i>
7	7	MARTIN GARRIX Animals <i>Positiva/Virgin</i>
8	18	AVICII Hey Brother <i>Positiva/PRMD</i>
9	16	CALVIN HARRIS/ALESSO/HURTS Under Control <i>Columbia</i>
10	23	MARIAH CAREY All I Want For Christmas Is You <i>Columbia</i>
11	8	KATY PERRY Roar <i>Virgin</i>
12	9	ELLIE GOULDING How Long Will I Love You <i>Polydor</i>
13	19	WHAM Last Christmas <i>RCA</i>
14	10	AVICII Wake Me Up <i>Positiva/PRMD</i>
15	12	LADY GAGA & R KELLY Do What U Want <i>Interscope</i>
16	11	MILEY CYRUS Wrecking Ball <i>RCA</i>
17	14	DRAKE FT MAJID JORDAN Hold On We're Going Home <i>Cash Money/Republic Records</i>
18	13	LITTLE MIX Move <i>Syco Music</i>
19	17	ELLIE GOULDING Burn <i>Polydor</i>
20	15	GARY BARLOW Let Me Go <i>Polydor</i>
21	34	POGUES FT KIRSTY MACCOLL Fairytale Of New York <i>Rhino</i>
22	29	MICHAEL BUBLE It's Beginning To Look A Lot Like <i>Reprise</i>
23	26	AWOLNATION Sail <i>Red Bull</i>
24	20	ARCTIC MONKEYS Do I Wanna Know <i>Domino Recordings</i>
25	37	SHAKIN' STEVENS Merry Christmas Everyone <i>Epic</i>
26	25	PASSENGER Let Her Go <i>Nettwerk</i>
27	68	JASON DERULO Trumpets <i>Warner Bros</i>
28	27	BASTILLE Pompeii <i>Virgin</i>
29	21	JASON DERULO FT 2 CHAINZ Talk Dirty <i>Warner Bros</i>
30	28	LANA DEL REY VS CEDRIC GERVAIS Summertime Sadness <i>Polydor</i>
31	51	ANDY WILLIAMS It's The Most Wonderful Time Of The Year <i>Columbia/Legacy</i>
32	30	ROBIN THICKE/TI/PHARRELL Blurred Lines <i>Interscope</i>
33	24	WILKINSON Afterglow <i>Ram/Virgin</i>
34	22	LILY ALLEN Hard Out Here <i>Parlophone</i>
35	46	MICHAEL BUBLE Santa Claus Is Coming To Town <i>Reprise</i>
36	32	DAFT PUNK FT PHARRELL WILLIAMS Get Lucky <i>Columbia</i>
37	54	MICHAEL BUBLE/PUPPINI SISTERS Jingle Bells <i>Reprise</i>
38	56	MICHAEL BUBLE & SHANIA TWAIN White Christmas <i>Reprise</i>
39	58	MICHAEL BUBLE All I Want For Christmas Is You <i>Reprise</i>
40	33	AVICII You Make Me <i>Positiva/PRMD</i>
41	39	IMAGINE DRAGONS Radioactive <i>Interscope</i>
42	36	EMINEM Berzerk <i>Interscope</i>
43	31	JAMES BLUNT Bonfire Heart <i>Atlantic/Custard</i>
44	43	RIHANNA What Now <i>Def Jam</i>
45	69	BAND AID Do They Know It's Christmas <i>Mercury</i>
46	71	MICHAEL BUBLE Holly Jolly Christmas <i>Reprise</i>
47	38	EMINEM Rap God <i>Interscope</i>
48	75	MICHAEL BUBLE Have Yourself A Merry Little Christmas <i>Reprise</i>
49	50	AFROJACK FT SPREE WILSON The Spark <i>Pm Am Recordings/Universal</i>
50	42	ARCTIC MONKEYS R U Mine <i>Domino Recordings</i>
51	45	KATY PERRY Unconditionally <i>Virgin</i>
52	72	MICHAEL BUBLE Santa Baby <i>Reprise</i>
53	52	MACKLEMORE/RYAN LEWIS/DALTON Can't Hold Us <i>Macklemore</i>
54	73	MICHAEL BUBLE Christmas (Baby Please Come Home) <i>Reprise</i>
55	55	JOHN NEWMAN Love Me Again <i>Island</i>
56	84	WIZZARD I Wish It Could Be Christmas Everyday <i>Rhino</i>
57	48	ARCTIC MONKEYS Why'd You Only Call Me When You're High <i>Domino Recordings</i>
58	53	1975 Chocolate <i>Dirty Hit</i>
59	47	1975 Girls <i>Dirty Hit/Polydor</i>
60	35	RUDIMENTAL FT EMEILI SANDE Free <i>Asylum</i>
61	89	FRANK SINATRA Let It Snow Let It Snow Let It Snow <i>Sony Music</i>
62	59	NAUGHTY BOY FT SAM SMITH La La La <i>Virgin</i>
63	62	ARCTIC MONKEYS One For The Road <i>Domino Recordings</i>
64	NEW	REBECCA FERGUSON I Hope <i>RCA</i>
65	NEW	PHARRELL WILLIAMS Happy <i>Back Lot</i>
66	41	JAMES ARTHUR You're Nobody 'til Somebody Loves You <i>Syco Music</i>
67	49	EMINEM Survival <i>Interscope</i>
68	61	MILEY CYRUS We Can't Stop <i>RCA</i>
69	40	ONE DIRECTION Best Song Ever <i>Syco Music</i>
70	44	SHOWTEK/WE ARE LOUD/WILSON Booyah <i>Polydor</i>
71	RE	BONEY M Mary's Boy Child/Dh My Lord <i>Sony Music</i>
72	97	MICHAEL BUBLE Silent Night <i>Reprise</i>
73	RE	GREG LAKE I Believe In Father Christmas <i>Sanctuary</i>
74	NEW	CHRIS REA Driving Home For Christmas <i>Rhino</i>
75	RE	MICHAEL BUBLE Cold December Night <i>Reprise</i>



CLIMBER: AVICII



CLIMBER: JASON DERULO



CLIMBER: ANDY WILLIAMS

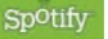


CLIMBER: MICHAEL BUBLE



NEW: PHARRELL WILLIAMS

CHARTS STREAMING – SPOTIFY WEEK 50



GLOBAL

POS	ARTIST/ ALBUM
1	EMINEM The Monster
2	PITBULL Timber
3	LORDE Royals
4	ONEREPUBLIC Counting Stars
5	AVICII Wake Me Up - Radio Edit
6	AVICII Hey Brother
7	ONE DIRECTION Story Of My Life
8	MILEY CYRUS Wrecking Ball
9	ELLIE GOULDING Burn
10	KATY PERRY Roar
11	CALVIN HARRIS Under Control
12	JASON DERULO Talk Dirty - feat. 2 Chainz
13	DRAKE Hold On, We're Going Home
14	MARIAH CAREY All I Want For Christmas Is You - Original Version
15	LADY GAGA Do What U Want
16	WHAM! Last Christmas - Single Version
17	AVICII You Make Me
18	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
19	IMAGINE DRAGONS Radioactive
20	IMAGINE DRAGONS Demons

NETHERLANDS

POS	ARTIST/ ALBUM
1	EMINEM The Monster
2	PITBULL Timber
3	JOHN LEGEND All Of Me
4	AVICII Hey Brother
5	YELLOW CLAW Shotgun
6	JASON DERULO Trumpets
7	MAITRE GIMS J'me Tire
8	LORDE Royal
9	PHARRELL WILLIAMS Happy
10	STROMAE Formidable

EUROPE

POS	ARTIST/ ALBUM
1	EMINEM The Monster
2	PITBULL Timber
3	AVICII Hey Brother
4	LORDE Royals
5	ONEREPUBLIC Counting Stars
6	AVICII Wake Me Up - Radio Edit
7	MILEY CYRUS Wrecking Ball
8	ONE DIRECTION Story Of My Life
9	JASON DERULO Talk Dirty - feat. 2 Chainz
10	CALVIN HARRIS Under Control
11	ELLIE GOULDING Burn
12	KATY PERRY Roar
13	MARIAH CAREY All I Want For Christmas Is You - Original Version
14	WHAM! Last Christmas - Single Version
15	AVICII You Make Me
16	DRAKE Hold On, We're Going Home
17	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
18	LADY GAGA Do What U Want
19	DVBBS Tsunami - Original Mix
20	PASSENGER Let Her Go

NORWAY

POS	ARTIST/ ALBUM
1	EMINEM The Monster
2	PITBULL Timber
3	AVICII Hey Brother
4	STAYSMAN & LAZZ Se Så Glad Nissen Er
5	LORDE Royals
6	ONEREPUBLIC Counting Stars
7	MARIA MENA Home For Christmas
8	KURT NILSEN Himmel På Jord
9	ENVY In Your Arms
10	BROILER Bonski

AUSTRIA

POS	ARTIST/ ALBUM
1	MILKY CHANCE Stolen Dance
2	PITBULL Timber
3	LORDE Royals
4	EMINEM The Monster
5	AVICII Hey Brother
6	ADEL TAWIL Lieder
7	AVICII Wake Me Up - Radio Edit
8	KLINGANDE Jubel - Radio Edit
9	CALVIN HARRIS Under Control
10	MILEY CYRUS Wrecking Ball



Austria: Milky Chance

FRANCE

POS	ARTIST/ ALBUM
1	EMINEM The Monster
2	LORDE Royals
3	STROMAE Tous Les Mêmes
4	AVICII Hey Brother
5	MILEY CYRUS Wrecking Ball
6	STROMAE Formidable
7	AVICII Wake Me Up - Radio Edit
8	PITBULL Timber
9	PHARRELL WILLIAMS Happy
10	STROMAE Papaoutai



France: Lorde

GERMANY

POS	ARTIST/ ALBUM
1	PITBULL Timber
2	MILKY CHANCE Stolen Dance
3	EMINEM The Monster
4	AVICII Hey Brother
5	FAUL & WAD AD Changes - Original Mix
6	LORDE Royals
7	CALVIN HARRIS Under Control
8	ADEL TAWIL Lieder
9	ALLIGATOAH Willst Du
10	DVBBS Tsunami



Germany: Pitbull



Netherlands: Avicii

SPAIN

POS	ARTIST/ ALBUM
1	PITBULL Timber
2	EMINEM The Monster
3	MILEY CYRUS Wrecking Ball
4	AVICII Wake Me Up - Radio Edit
5	ONEREPUBLIC Counting Stars
6	LORDE Royals
7	JASON DERULO Talk Dirty - feat. 2 Chainz
8	ONE DIRECTION Story Of My Life
9	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
10	AVICII Hey Brother

SWEDEN

POS	ARTIST/ ALBUM
1	PITBULL Timber
2	EMINEM The Monster
3	AVICII Hey Brother
4	LORDE Royals
5	AVICII Wake Me Up - Radio Edit
6	ONEREPUBLIC Counting Stars
7	CALVIN HARRIS Under Control
8	ONE DIRECTION Story Of My Life
9	KEVIN WALKER Belong
10	JASON DERULO Talk Dirty - feat. 2 Chainz

UNITED STATES

POS	ARTIST/ ALBUM
1	EMINEM The Monster
2	PITBULL Timber
3	LORDE Royals
4	ONEREPUBLIC Counting Stars
5	PASSENGER Let Her Go
6	AVICII Wake Me Up
7	ONE DIRECTION Story Of My Life
8	DRAKE Hold On, We're Going Home
9	THE NEIGHBOURHOOD Sweater Weather
10	MILEY CYRUS Wrecking Ball

CHARTS STREAMING – MUSIC VIDEO WEEK 50



NEW ARTISTS - UK

POS	ARTIST/ SINGLE/ LABEL
1	AVICII – Hey Brother (Lyric)
2	LORDE – Royals (US Version) LFT
3	BASTILLE – Of The Night LFT
4	AVICII – Wake Me Up
5	NAUGHTY BOY FT SAM SMITH – La La La
6	WILKINSON – Afterglow
7	MIKE WILL MADE IT FT MILEY CYRUS – 23
8	JOHN NEWMAN – Love Me Again LFT
9	AVICII – Hey Brother
10	AVICII – Wake Me Up (Lyric)
11	BASTILLE – Pompeii LFT
12	THE VAMPS – Wild Heart
13	THE VAMPS – Can We Dance
14	YG FT JEEZY, RICH HOMIE QUAN – My Nigga (Explicit)
15	LAWSON – Juliet LFT
16	IMAGINE DRAGONS – Radioactive
17	AVICII – You Make Me (Lyric)
18	THE 1975 – Girls
19	UNION J – Loving You Is Easy
20	IGGY AZALEA FT T.I. - Change Your Life LFT

ITALY

POS	ARTIST/ SINGLE
1	EMIS KILLA - A Cena Dai Tuoi ft. J-AX
2	MILEY CYRUS - Wrecking Ball
3	ELLIE GOULDING - Burn
4	KATY PERRY - Roar
5	EMMA - L'Amore Non Mi Basta
6	EMINEM - The Monster (Audio) ft. Rihanna
7	ONE DIRECTION - Story Of My Life
8	KATY PERRY - Unconditionally
9	JAKE LA FURIA - Gli Anni D'Oro
10	AVICII - Wake Me Up



WORLDWIDE

POS	ARTIST/ SINGLE
1	MILEY CYRUS - Wrecking Ball
2	KATY PERRY - Roar
3	PRINCE ROYCE - Darte Un Beso
4	ONE DIRECTION - Story Of My Life
5	PITBULL - Timber ft. Ke\$ha
6	EMINEM - The Monster (Audio) ft. Rihanna
7	ROMEO SANTOS - Propuesta Indecente
8	ELLIE GOULDING - Burn
9	AVICII - Wake Me Up
10	ONEREPUBLIC - Counting Stars



POLAND

POS	ARTIST/ SINGLE
1	MILEY CYRUS - Wrecking Ball
2	PITBULL - Timber ft. Ke\$ha
3	WHAM! - Last Christmas
4	ONE DIRECTION - Story Of My Life
5	EMINEM - The Monster (Audio) ft. Rihanna
6	ELLIE GOULDING - Burn
7	KATY PERRY - Roar (Official)
8	AVICII - Hey Brother (Lyric)
9	AVICII - Wake Me Up (Official Video)
10	ONEREPUBLIC - Counting Stars



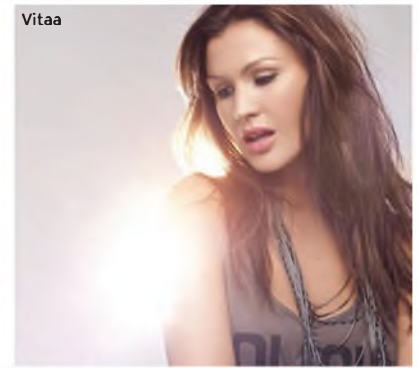
UK

POS	ARTIST/ SINGLE
1	EMINEM - The Monster (Audio) ft. Rihanna
2	ONE DIRECTION - Story Of My Life
3	ONEREPUBLIC - Counting Stars
4	PITBULL - Timber ft. Ke\$ha
5	KATY PERRY - Roar
6	MILEY CYRUS - Wrecking Ball
7	AVICII - Hey Brother (Lyric)
8	ELLIE GOULDING - Burn
9	LITTLE MIX - Move
10	LORDE - Royals (US Version)



AUSTRALIA

POS	ARTIST/ SINGLE
1	KATY PERRY - Roar
2	EMINEM - The Monster (Audio) ft. Rihanna
3	PITBULL - Timber ft. Ke\$ha
4	JOHN LEGEND - All Of Me
5	ONE DIRECTION - Story Of My Life
6	JUSTICE CREW - Everybody
7	MILEY CYRUS - Wrecking Ball
8	MAGIC! - Rude (Official Lyric Video)
9	MAGIC! - Rude
10	EMINEM - Rap God (Explicit)



FRANCE

POS	ARTIST/ SINGLE
1	VITAA - Game Over ft. Maître Gims
2	MAÎTRE GIMS - Zombie (audio)
3	MAÎTRE GIMS - Changer
4	MILEY CYRUS - Wrecking Ball
5	LA FOUINE, FABABY, SINDY & SULTAN - Team BS
6	NAUGHTY BOY - La La La ft. Sam Smith
7	STROMAE - Papaoutai
8	ELLIE GOULDING - Burn
9	MAITRE GIMS - Ça Marche ft. Shin Sekaï
10	EMINEM - The Monster (Audio) ft. Rihanna



SPAIN

POS	ARTIST/ SINGLE
1	MILEY CYRUS - Wrecking Ball
2	PITBULL - Timber ft. Ke\$ha
3	PRINCE ROYCE - Darte Un Beso
4	ONE DIRECTION - Story Of My Life
5	KATY PERRY - Roar
6	ROMEO SANTOS - Propuesta Indecente
7	ELLIE GOULDING - Burn
8	MILEY CYRUS - We Can't Stop
9	AVICII - Wake Me Up
10	ONEREPUBLIC - Counting Stars

CHARTS INDIES WEEK 50



INDIE SINGLES TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



Pharrell Williams

- 1 3 PHARRELL WILLIAMS Happy / Back Lot (Back Lot)
- 2 2 AWOLNATION Sail / Red Bull (PIAS Arvato)
- 3 1 STORM QUEEN Look Right Through / Defected/MoS (Sony DADC UK)
- 4 4 RY X Berlin / Infectious (PIAS Arvato)
- 5 11 LONDON GRAMMAR Nightcall / Metal & Dust (Sony DADC UK)
- 6 8 PASSENGER Let Her Go / Nettwerk (Essential/GEM)
- 7 10 ARCTIC MONKEYS Do I Wanna Know? / Domino (PIAS Arvato)
- 8 7 FATBOY SLIM & RIVA STARR FT BEARDYMAN Eat Sleep Rave Repeat / Skint (Believe Digital)
- 9 5 MCFLY Love Is On The Radio / Super (Absolute Arvato)
- 10 6 YOU ME AT SIX Fresh Start Fever / BMG Rights (Ramu/Arvato)
- 11 55 VANCE JOY Riptide / Infectious (PIAS Arvato)
- 12 9 SLADE Everyday / Wild John (Tunecore)
- 13 12 LONDON GRAMMAR Strong / Metal & Dust (Sony DADC UK)
- 14 22 ARCTIC MONKEYS One For The Road / Domino (PIAS Arvato)
- 15 new LEWISHAM & GREENWICH NHS A Bridge Over You / Emubands (Emubands)
- 16 17 MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON Can't Hold Us / Macklemore (ACA Arvato)
- 17 new ARCTIC MONKEYS You're So Dark / Domino (PIAS Arvato)
- 18 26 BLACK SOFT C B Robo / Terror Of The Understood (Tunecore)
- 19 16 ARCTIC MONKEYS Why'd You Only Call Me When You're High / Domino (PIAS Arvato)
- 20 109 STARSTRUCK KARAOKE Timber / Starstruck Karaoke (Starstruck Karaoke)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / SINGLE / LABEL (DISTRIBUTION)



Vance Joy

- 1 13 VANCE JOY Riptide / Infectious (Infectious Music)
- 2 new LEWISHAM & GREENWICH NHS A Bridge Over You / Emubands (tbc)
- 3 3 BLACK SOFT C B Robo / Terror Of The Understood (Terror Of The Understood)
- 4 32 STARSTRUCK KARAOKE Timber / Starstruck Karaoke (Starstruck Karaoke)
- 5 new PARAMILITARY WIVES/LAD Last December / Ditto (Ditto Music)
- 6 new SO SNIFFS Credit Card Christmas / Independent (Independent)
- 7 8 SAMPHA Too Much / Young Turks (Young Turks)
- 8 6 SAGE THE GEMINI FT IAMSU Gas Pedal / Black Money (Black Money Music)
- 9 1 TC Get Down Low / OWSLA (OWSLA)
- 10 new FYNNJAN The Spirit Of Christmas / Su Verhoeven (Su Verhoeven)
- 11 2 SHANE DAWSON This Christmas Life / Shane Dawson (Shane Dawson)
- 12 new ST JOHNS PRIMARY SCHOOL CHOIR Jacks Bright Light Will Shine / Brightest Star (Brightest Star)
- 13 15 DIMITRI VEGAS/LIKE MIKE/DVBBS Stampede / Spinnin' (Spinnin')
- 14 50 GOLDSTEIN/BEAUMONT Magical Moments (Waiting For You) / Eagle-I Music (Eagle-I Music)
- 15 new ZACH SOBIECH/A FIRM HANDSHAKE Clouds / Rock The Cause (Rock The Cause)
- 16 19 MK FT ALANA Always / Defected (Defected)
- 17 new DJ DMX Timber / Dynamix Music (Dynamix Music)
- 18 new BURIAL Rival Dealer / Hyperdub (Hyperdub)
- 19 18 CINEMATIC ORCHESTRA To Build A Home / NirJa Tune (NirJa Tune)
- 20 11 THE HEAVY Short Change Hero / Counter (NirJa Tune)



AWOLNATION Indie Singles (2)



Lewisham & Greenwich NHS Indie Singles Breakers (2)



London Grammar Indie Albums (2)



Toy Indie Albums Breakers (2)



Jon Hopkins Indie Albums Breakers (3)

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 1 ARCTIC MONKEYS AM / Domino (PIAS Arvato)
- 2 2 LONDON GRAMMAR If You Wait / Metal & Dust (Sony DADC UK)
- 3 3 PASSENGER All The Little Lights / Nettwerk (Essential/Proper)
- 4 6 CARO EMERALD The Shocking Miss Emerald / Dramatica/Grand Mono (ACA Arvato)
- 5 4 DANIEL O'DONNELL A Picture Of You / DMG TV (Sony DADC UK)
- 6 9 JOHNNY CASH The Rebel / Music Digital (Delta/Sony DADC)
- 7 42 SCHREURS... Deleted Scenes From The Cutting Room / Dramatica/Grand Mono (ACA Arvato)
- 8 7 CHRISTMAS HITS COLLECTIVE Worlds Greatest Xmas Hits 2012 / Lushgroove (The Orchard)
- 9 8 STEREOPHONICS Graffiti On The Train / Stylus (ACA Arvato)
- 10 10 KATIE MELUA Ketevan / Dramatica (ACA Arvato)
- 11 11 ANDRE RIEU Celebrates Christmas & New Year / Motif (Difra/Sony DADC)
- 12 new TOY Join The Dots / Heavenly (PIAS Arvato)
- 13 12 ADELE 21 / XL (PIAS Arvato)
- 14 23 VAMPIRE WEEKEND Modern Vampires Of The City / XL (PIAS Arvato)
- 15 14 QUEENS OF THE STONE AGE Like Clockwork / Matador (PIAS Arvato)
- 16 15 MACKLEMORE & RYAN LEWIS The Heist / Macklemore (ACA Arvato)
- 17 16 GOLDFRAPP Tales Of Us / Mute (PIAS Arvato)
- 18 5 NICK CAVE & THE BAD SEEDS Live From KCRW / Bad Seed (Kobalt/Proper)
- 19 new BOSTON Life Love & Hope / Frontiers (Plastic Head)
- 20 32 THE NATIONAL Trouble Will Find Me / 4AD (PIAS Arvato)

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 1 CHRISTMAS HITS COLLECTIVE Worlds Greatest Xmas Hits 2012 / Lushgroove (Lushgroove)
- 2 new TOY Join The Dots / Heavenly (PIAS)
- 3 9 JON HOPKINS Immunity / Domino (Domino Recordings)
- 4 2 ILAN ESHKERI & ANDY BURROWS The Snowman & The Snowdog - OST / Play It Again Sam (PIAS)
- 5 5 WHITE DENIM Corsicana Lemonade / Downtown (PIAS)
- 6 3 PIERCE THE VEIL Collide With The Sky / Fearless (Fearless)
- 7 new JOHN DIGWEED Live In Argentina / Bedrock (Bedrock)
- 8 8 BILL CALLAHAN Dream River / Drag City (Drag City)
- 9 22 CAMBRIDGE SINGERS/RUTTER The John Rutter Christmas Album / Collegium (Collegium)
- 10 11 AGNES OBEL Aventine / Play It Again Sam (PIAS)
- 11 25 KURT VILE Wakin on a Pretty Daze / Matador (XL Beggars)
- 12 7 JONATHAN WILSON Fanfare / Bella Union (PIAS)
- 13 10 VOLCANO CHOIR Repave / Jagjaguwar (Jagjaguwar)
- 14 20 MEDIAEVAL BAEBS Of Kings And Angels - A Christmas Carol / Queen Of Sheeba (Queen Of Sheeba)
- 15 73 HEITOR PEREIRA Despicable Me 2 - OST / Back Lot (Back Lot)
- 16 17 DEREK RYAN Country Soul / Sharpe (Sharpe Music)
- 17 15 FULL ENGLISH The Full English / Topic (Topic)
- 18 13 SOUL SURVIVOR & MOMENTUM The Flood / Integrity (Integrity Music)
- 19 6 CHRISTMAS SONGS & KIDS HITS 100 Hits - Christmas Kids - Xmas Hits / 100 Hits (Demon Music)
- 20 24 SHE & HIM A Very She & Him Christmas / Domino (Domino Recordings)

Robbie Williams



OFFICIAL RECORD STORE CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL

- 1 2 ROBBIE WILLIAMS Swings Both Ways Island
- 2 1 GARY BARLOW Since I Saw You Last Polydor
- 3 3 ONE DIRECTION Midnight Memories Syco Music
- 4 6 ARCTIC MONKEYS Am Domino Recordings
- 5 New TOY Join The Dots Heavenly
- 6 5 LONDON GRAMMAR If You Wait Metal & Dust Recordings
- 7 11 OLLY MURS Right Place Right Time Epic
- 8 8 ROD STEWART Time Capitol/Decca
- 9 14 MUMFORD & SONS Babel Gentlemen Of The Road/Island
- 10 7 JAKE BUGG Shangri La EMI

THIS LAST ARTIST / ALBUM / LABEL

- 11 23 ELLIE GOULDING Halcyon Polydor
- 12 19 JAMES ARTHUR James Arthur Syco Music
- 13 New NEIL YOUNG Live At The Cellar Door Warner Bros
- 14 22 ELVIS PRESLEY The Nation's Favourite Elvis Songs RCA
- 15 4 NICK CAVE & THE BAD SEEDS Live From KCRW Bad Seed
- 16 27 JOHN GRANT Pale Green Ghosts Bella Union
- 17 17 ANDRE RIEU & JOHANN STRAUSS OR Music Of The Night Decca
- 18 New LITTLE MIX Salute Syco Music
- 19 9 EMINEM The Marshall Mathers Lp 2 Interscope
- 20 20 SUSAN BOYLE Home For Christmas Syco Music

CHARTS ANALYSIS WEEK 50



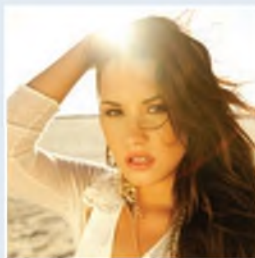
CHARTBOUND

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



- SAM BAILEY *Skyscraper* Syco
- AC/DC *Highway To Hell* Epic
- BIG REUNION CAST 2013 *I Wish It Could Be Christmas Everyday* UMC
- DEMI LOVATO *Skyscraper* Hollywood



- ALTERN8 *Activ 8 (Come With Me)* Network
- SIGMA FT DOCTOR Rudeboy 3 *Beat/AATW*



- ONE DIRECTION *Midnight Memories* Syco
- GAZ & OLABEAN FT THE RISK *Party Like A Rockstar (Up Your Game)* Transmission
- GARY BARLOW & ELTON JOHN *Face To Face* Polydor



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

Source: Official Charts Company

SINGLES

BY ALAN JONES

New X Factor champion **Sam Bailey** is on course to top the Christmas singles chart with her debut release - a version of Demi Lovato's hit *Skyscraper* - selling nearly 45,000 copies digitally in two days to top Tuesday's Sales Flashes. Selling more than twice as many copies as anything else, it should increase its lead enormously when the CD version of the release becomes widely available later in the week.

Last Sunday, Lily Allen was No.1 for the third time with *Somewhere Only We Know*, with sales of the Keane cover recovering 3.02% to 47,676 copies - still one of the lowest totals for a No.1 this decade.

It was, nevertheless, enough to remain ahead of *Hey Brother*, the fast-growing third Top 10 hit from Avicii's album *True*, which leapt 8-2 (41,901 sales).

With solo billing for only the second time in his chart career, **Pharrell Williams** surged 30-4 (33,933 sales) with *Happy*, from the *Despicable Me 2* soundtrack.



It eclipses the No.15 peak of his only previous unaccompanied chart excursion, 2006's *Angel* - although, of course, he has appeared on many more hit collaborations, including both of 2013's biggest sellers, Robin Thicke's *Blurred Lines* (1,454,499 sales) and Daft Punk's *Get Lucky* (1,294,500 sales).

Jason DeRulo scored his third Top 10 single from third album *Tattoos*, with *Trumpets* climbing

12-7 (29,334 sales). Also home to the No.2 hit *The Other Side* and the No.1 hit *Talk Dirty* (feat. 2 Chainz), *Tattoos* debuted 12 weeks ago at No.5, immediately beating the highest chart placings of its predecessors but faded fast. The arrival of its third Top 10 hit saw it bounce 100-72 (4,306 sales), ending a five week exile from the Top 75.

Elsewhere in the Top 10, **Ellie Goulding's** *How Long Will I*

Love You climbed 7-5 (33,276), **Bastille's** *Of The Night* dipped 3-6 (29,928 sales), **Gary Barlow's** *Let Me Go* fell 5-3 (28,709 sales), **One Direction's** *Story Of My Life* descended 2-9 (28,676 sales) and **Eminem's** *The Monster* (feat. Rihanna) moved 6-10 (27,492 sales).

Mariah Carey's perennial *All I Want For Christmas Is You* was again the highest charting catalogue Christmas song, improving 14-12 (21,135 sales) to stay ahead of festive foe *Fairytale Of New York* by **The Pogues & Kirsty MacColl**. The latter track climbed 16-15 (17,543 sales).

Justin Bieber's *Confident* (feat. Chance) debuts at No.33 (8,821 sales), becoming his 31st hit. It is the last of 10 releases in as many weeks from the 19 year old Canadian in his 'Music Monday' initiative.

Overall singles sales are up 1.60% week-on-week at 2,815,215 - a massive 24.51% below same week 2012 sales of 3,729,160 - but the X Factor finished a week earlier last year, and that tally included 489,560 sales of winner James Arthur's coronation single *Impossible*.

ALBUMS

BY ALAN JONES

There's all to play for in the battle to secure the Christmas No.1 slot on the album chart, with Tuesday's midweek sales flashes showing **One Direction's** *Midnight Memories* easing 2.27% ahead of **Robbie Williams's** *Swings Both Ways* after their performance of the title track on the X Factor final - but **Gary Barlow's** *Since I Saw You Last*, **Olly Murs's** *Right Place Right Time* and **Beyonce's** new eponymous album are all handily placed too, and any one of them could yet top the Christmas tree.

After two weeks at No.1, *Midnight Memories* was despatched to runners-up position last Sunday, and replaced at the top by the album it dethroned, *Swings Both Ways*.

On its fourth week of chart action, *Swings Both Ways* was helped enormously by the BBC TV screening of Williams' *One Night At The Palladium* special, and had its best week yet, with sales increasing 37.58% week-on-week to 126,168 eclipsing the 108,622 copies it sold when



debuting at No.1 last month.

One of the duettists on Williams' album - **Michael Buble** - had two resurgent albums of his own in the Top 10 following his appearance on *The X Factor* results show eight days ago. His latest album, *To Be Loved*, was No.1 for a fortnight in May and ends a 16 week absence from the Top 10 by storming 19-6 (54,054 sales), while his seasonal selection *Christmas* increased sales for the 14th week in a row, and its chart position for the sixth straight

week, climbing 10-7 (48,557 sales). The last artist to have simultaneous Top 10 albums was **Adele**, whose 21 and 19 shared space in the top tier 38 times.

Buble's albums would have ranked a place higher on the chart but for the sudden and unexpected release of **Beyonce's** new eponymous album on Friday. Initially available only digitally, it scorched to sales of 67,858 by close of business on Saturday night. Only five artist albums have sold more copies digitally in

a week than it managed in less than 48 hours, while the only album to chart higher purely on downloads is **Frank Ocean's** *Channel Orange* which debuted at No.2 in July 2012 before its physical formats were available.

Every album in the Top 10 enjoyed an increase in sales week-on-week, except the aforementioned *Midnight Memories*, which fell 2.90% week-on-week to 120,894. Those not mentioned above are **Gary Barlow's** *Since I Saw You Last* (3-3, 105,344 sales), **Olly Murs's** *Right Place Right Time* (4-4, 33,266 sales), **Celine Dion's** *Loved Me Back To Life* (8-8, 43,923 sales), **Eminem's** *The Marshall Mathers LP 2* (7-9, 39,326 sales) and **Elvis Presley's** *The Nation's Favourite Elvis Songs* (9-10, 37,542 sales).

Overall album sales were up 15.50% week-on-week - their ninth consecutive week of growth - at 4,062,130, reaching their highest level for the year for the fourth week in a row. However, they are 16.80% below same week 2012 sales of 4,882,302 and 44.39% below same week 2003 sales of 7,304,622.

CHARTS CLUB WEEK 50

Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40			
POS	LAST	WKS	ARTIST / TRACK / LABEL
1	11	3	AVICII Hey Brother / PRMD/Positiva
2	9	5	LONDON GRAMMAR Nightcall / Metal & Dust
3	3	3	SUB FOCUS Turn Back Time / Ram/Virgin/EMI
4	12	4	MATRIX & FUTUREBOUND FEAT. MAX MARSHALL Control / 3 Beat/Metro/Viper
5	17	5	DJ FRESH VS. JAY FAY FEAT. MS DYNAMITE Dibby Dibby Sound / MoS
6	13	5	WAWA & M.A.R.K FEAT. JAVINE Never / Wawa Traxx
7	23	2	WOZ Early Morning Champagne / Black Butter
8	14	6	NATALI YURA Scream For Love / Now & Then
9	NEW	1	MOBY The Perfect Life/A Case Of Shame / Little Idiot
10	18	3	MAT ZO Lucid Dreams / Arjunabeats
11	16	11	ARE YOU READY? Are You Ready? / White Label
12	29	2	BOMBS AWAY Better Luck Next Time / Central Station
13	1	8	BREACH FEAT. ANDREYA TRIANA Everything You Never Had (We Had It All) / Atlantic
14	24	3	CHASE & STATUS FEAT. JACOB BANKS Alive / Virgin/EMI
15	NEW	1	DISCLOSURE FEAT. SASHA KEABLE Voices/Apollo / PMR/Island
16	28	4	STEVE AOKI, CHRIS LAKE & TUJAMO Boneless / Ultra
17	38	2	GORGON CITY FEAT. MNEK Ready For Your Love / Black Butter/Virgin/EMI
18	34	2	OPUS BLACK Feels Like Home / Transmission
19	30	2	NOAH Keep On Movin (Part 2) / Noah
20	26	2	JASON HERD & STAFFORD BROTHERS FEAT. SHERRY...N Wicked Child / One Love
21	RE	7	CHRIS MALINCHAK If U Got It / Relentless
22	40	2	RAY FOXX FEAT. J WARNER Fireworks (Bang Bang) / Strictly's Rhythm
23	8	5	MK FEAT. ALANA Always / Deleted
24	NEW	1	HARDWELL FEAT. MATTHEW KOMA Dare You / Revealed
25	33	2	PATRICK HAGENAAR FEAT. MOISES MODESTO My Love / Colour Code
26	27	3	RAVE RADIO & CHRIS WILLIS Feel The Love / Central Station
27	37	2	HENRIK B, NIKLAS GUSTAVSON, PETER JOHANSSON Echoes / Positiva
28	NEW	1	HAIM Forever / Polydor
29	19	8	CALVIN HARRIS & ALESSO FEAT. HURTS Under Control / Columbia
30	2	5	NABIHA Mind The Gap / Disco:Wax
31	4	3	RUDIMENTAL FEAT. EMELI SANDE & NAS Free / Asylum
32	NEW	1	ARTY Flashback / Arjunabeats
33	5	4	THE KILLERS The Direct Hits (Sampler): When You Were Young... / Vertigo
34	NEW	1	JAMES ARTHUR Recovery / Syco
35	35	3	DANSSON & MARLON HOFFSTADT Shake That / Ifrr
36	31	8	NINETOES FEAT. JAMES NEWMAN Silver & Gold (Finder) / Kling Klang/Columbia
37	NEW	1	DIM CHRIS SHIT UP / Mutants
38	25	5	FEDERICO SCAVO Funky Nassau / D:Vision/Strictly's Rhythm
39	0	1	MAYA SCHENK Bitch Slapping EP / Gypsy & Jungle Bcy
40	RE	2	SIA FEAT. THE WEEKND & DIPLO Elastic Heart / Island



UPFRONT & COMMERCIAL POP

URBAN

Avicii lands 8th Upfront chart topper

ANALYSIS

BY ALAN JONES

Little more than three years after he made his chart debut, Stockholm DJ Tim Bergling racks up his eighth No.1 on the Upfront chart and his fifth No.1 on the Commercial Pop chart with Hey Brother, his latest release under the name Avicii.

The 24-year-old Swede first topped the Upfront chart in October 2010, with Seek Bromance using the abbreviated name Tim Berg. In September

2011, he topped the chart for the first time as Avicii, with Leona Lewis collaboration Collide, and three months later he was No.1 again as Avicii, with Levels. He then joined Nadia Ali on her No.1 remake of iiO's club classic Rapture.

2013 is his best year yet, with Hey Brother being preceded at No.1 by I Could Be The One - his collaboration with Dutch DJ Nicky Romero - in February, Wake Me Up! in July and You Make Me in September. All his 2013 smashes also topped the

Commercial Pop chart, where he had only previously reached No.1 with Levels.

The Urban chart also goes Nordic this week, with Danish singer Nabiha chalking up her second No.1 with Mind The Gap. A sinewy, soulful song from the album of the same name, it replicates the success of Never Played The Bass, which topped the list in May. More uptempo mixes of Mind The Gap reached No.2 on the Upfront chart and No.5 on the Commercial Pop chart last week.

COMMERCIAL POP TOP 30			
POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	3	AVICII Hey Brother / PRMD/Positiva
2	13	3	LONDON GRAMMAR Nightcall / Metal & Dust
3	11	3	PITBULL FEAT. KESHA Timber / JMR 305/Polo Grounds
4	12	3	LEONA LEWIS One More Sleep / Syco
5	10	2	NATALI YURA Scream For Love / Now & Then
6	23	2	WOZ Early Morning Champagne / Black Butter
7	1	5	LADY GAGA FEAT. R. KELLY Do What U Want / Interscope
8	NEW	1	DJ FRESH VS. JAY FAY FEAT. MS DYNAMITE Dibby Dibby Sound / MoS
9	17	3	INNA Party Never Ends (Sampler): More Than Friends... 3 Beat
10	20	3	SIA FEAT. THE WEEKND & DIPLO Elastic Heart / Island
11	19	3	WAWA & M.A.R.K FEAT. JAVINE Never / Wawa Traxx
12	24	2	NOAH Keep On Movin (Part 2) / Noah
13	NEW	1	HAIM Forever / Polydor
14	NEW	1	JAMES ARTHUR Recovery / Syco
15	21	3	BOYGOLD The Beat / White Label
16	NEW	1	ROALD Pulse / White Label
17	15	6	CALVIN HARRIS & ALESSO FEAT. HURTS Under Control / Columbia
18	2	3	THE KILLERS The Direct Hits (Sampler): When You Were Young... Vertigo
19	NEW	1	DALOOPS FEAT. MARK WILD Sax Pest (Feel Real Good) / Wetlook
20	NEW	1	FUSE ODG Million Pound Girl (Badder Than Bad) / 3 Beat
21	22	2	GIULIA Love Love Love / Freaktone/Go
22	26	2	TANIKA Bad4u / Tim & Danny/Virgin/EMI
23	NEW	1	CHARLI XCX Superlove / Asylum
24	NEW	1	KATY PERRY Unconditionally / Virgin/EMI
25	NEW	1	CHER Take It Like A Man / Warner Brothers
26	NEW	1	STEVE AOKI, CHRIS LAKE & TUJAMO Boneless / Ultra
27	4	3	RUDIMENTAL FEAT. EMELI SANDE & NAS Free / Asylum
28	NEW	1	SNEAKBO Her Name / Play Hard
29	NEW	1	7TH HEAVEN FEAT. KATHERINE ELLIS Love Is Alive / 7th Label
30	NEW	1	HARDWELL FEAT. MATTHEW KOMA Dare You / Revealed

URBAN TOP 30			
POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	6	NABIHA Mind The Gap / Disco:Wax
2	2	10	KID INK FEAT. CHRIS BROWN Show Me / Epic
3	5	5	FUSE ODG Million Pound Girl (Badder Than Bad) / 3 Beat
4	1	5	SIGMA FEAT. DOCTOR Rudeboy / 3 Beat
5	19	2	NELLY FEAT. TREY SONGZ All Around The World / Island
6	7	6	DJ FRESH VS. JAY FAY FEAT. MS DYNAMITE Dibby Dibby Sound / MoS
7	4	6	LADY GAGA FEAT. R. KELLY Do What U Want / Interscope
8	11	3	PUSHA T FEAT. CHRIS BROWN Sweet Serenade / G.O.O.D/Virgin/EMI
9	6	6	EMINEM FEAT. RIHANNA The Monster / Interscope
10	8	6	DIZZEE RASCAL FEAT. TEDDY SKY Love This Town / Dreezy/Island
11	10	11	MATRIX & FUTUREBOUND FEAT. MAX MARSHALL Control / 3 Beat/Metro/Viper
12	20	3	DROX FEAT. EVA ALORDIAH Mercy / Helicopta
13	16	5	TANIKA Bad4u / Tim & Danny/Virgin/EMI
14	NEW	1	SWAY Back Someday / 3 Beat
15	15	11	TINIE TEMPAH FEAT. JOHN MARTIN Children Of The Sun / Parlophone
16	9	6	RUDIMENTAL FEAT. EMELI SANDE Free / Asylum
17	12	8	SHOW N PROVE My People / AATW
18	17	4	ADIAN COKER Suicide Drive / Bloom In June
19	25	2	PITBULL FEAT. KESHA Timber / JMR 305/Polo Grounds
20	NEW	1	A.M. SNIPER The Party Don't Stop / 3Fifty7
21	22	4	DONAE'O FEAT D DOUBLE E & SNEAKBO House Party / Zeptron
22	13	7	SWAY FEAT. KSI, TIGGER DA AUTHOR & TUBES No Sleep / 3 Beat
23	14	9	NAUGHTY BOY FEAT. WIZ KHALIFA & ELLA EYRE Think About It / Virgin/EMI
24	27	3	BIG SEAN FEAT. ELLIE GOULDING You Don't Know / G.O.O.D/Virgin/EMI
25	24	5	SIA FEAT. DIPLO & WEEKND Elastic Heart / Universal
26	18	3	ARIANA GRANDE FEAT. BIG SEAN Right There / Republic
27	21	15	NELLY FEAT. NICKI MINAJ & PHARRELL Get Like Me / Island
28	NEW	1	ELLA EYRE Deeper / Virgin/EMI
29	29	8	RICK ROSS FEAT. FUTURE No Games / Maybach/Def Jam
30	26	2	BUSTA RHYMES FEAT. Q-TIP, KANYE WEST... Thank You / Cash Money/Republic

COOL CUTS TOP 20	
POS	ARTIST / TRACK
1	DVBBS & BORGEIOUS FT TINIE TEMPAH Tsunami (Jump)
2	MARTIN GARRIX & JAY HARDWAY Wizard
3	WILKINSON FT DETOUR CITY Too Close
4	DUKE DUMONT FT JAX JONES I Got You
5	CHARLI XCX Superlove
6	TIESTO Red Light
7	TUBE & BERGER FT JULIET SIKORA Set It Off
8	DEORRO Yee
9	ARMIN VAN BUUREN Save My Night
10	ZEDD FT HAYLEY WILLIAMS Stay The Night
11	TOCADISCO FT ROLAND CLARK Phoenix
12	JOHN NEWMAN Losing Sleep
13	STYLE OF EYE Kids
14	JAVEON Give Up
15	GOTSOMEFT THE GET ALONG GANG Bassline
16	HOUSE OF VIRUS & MARSHALL JEFFERSON FT SOLIARIS Believe In Love
17	VANQUISH Damn
18	ELIZA DOOLITTLE Walking On Water
19	OLIVER TWISTZ Skin Party / Ctrl
20	IN ATLANTA Need To Feel



Listen to the Cool Cuts with Andi Durant every Friday night from midnight across the Capital iFM Network www.capitalfm.com/and

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INDUSTRY EVENTS DATES FOR YOUR DIARY

January

15



NORDOFF ROBBINS

music transforming lives

Six Nations Rugby Dinner,
Grosvenor House Hotel, London

January 15

Six Nations Rugby Dinner
Grosvenor House Hotel,
London
nordoff-robbins.org.uk

26

Grammy Awards
Staples Centre, LA
grammy.org

February

1-4

Midem
Palais des Festivals, Cannes
midem.com

6

The Fly Magazine Awards
The Forum, London
mamacolive.com/the-fly

13

MPG Awards
Park Plaza Riverbank,
London
mpgawards.com

19

BRIT Awards
O2 Arena,
London
brits.co.uk

March

5

Radar
Under The Bridge, London
musicweek.com/events/musicweek

April

24

Music Week Awards 2014
The Brewery, London
musicweekawards.com

FORTHCOMING
FEATURES

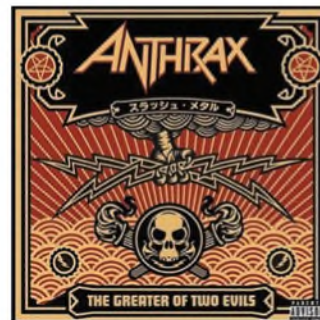


Happy Christmas

Our first issue back after the festive season will be on January 10. From everyone at Music Week, Merry Christmas and a Happy New Year.

To discuss a range of print and digital commercial opportunities associated with Music Week's forthcoming features, please email Darrell.Carter@intentmedia.co.uk or Rob.Baker@intentmedia.co.uk or telephone 020 7226 7246.

PRODUCT KEY RELEASES



▶ ANTHRAX We've Come For You All... 23.12



▶ KID INK In My Own Lane 06.01

DECEMBER 23

SINGLES

- AVICII Hey Brother (*Positiva/Prmd*)
- BOMBAY BICYCLE CLUB Carry Me (*Island*)
- BULLET FOR MY VALENTINE Raising Hell (*Rca/20-20*)
- KELLY CLARKSON Underneath The Tree (*Rca*)
- DAFT PUNK FT JULIAN CASABLANCAS Instant Crush (*Columbia*)
- JASON DERULO Trumpets (*Warner Brothers*)
- GABRIELLE APLIN Salvation. (*Parlophone*)
- JACK JOHNSON Shot Reverse Shot (*Brushfire/Island*)

- KID ARMY AND THE FUTURE MACHINE New Day (*Swedish Heroes*)
- THE KILLERS Just Another Girl (*Emi*)
- OLIVIA SEBASTIANELLI Despite The Day (*Eola*)
- SUB FOCUS Turn Back Time (*Emi*)
- ROBBIE WILLIAMS Dream A Little Dream (*Island*)

- SAINT RAYMOND Young Blood Ep (*National Anthem/Atlantic*)
- ARMIN VAN BUUREN Save My Night (*Positiva*)

ALBUMS

- ED HARCOURT Time Of Dust (*Ccck*)
- KID INK My Own Lane (*Rca*)
- JOHN LEE HOOKER Alone Vol. 1 And Vol. 2 (*Fat Possum*)

JANUARY 13

SINGLES

- BEBE BLACK I'll Wait (*Deconstruction/Columbia*)
- ELYAR FOX Do It All Over Again (*Rca*)
- NEWTON FAULKNER Indecisive (*Ugly Truth*)
- THE ORWELLS Dirty Sheets (*Atlantic*)
- PAUL THOMAS SAUNDERS Good Women Ep (*Atlantic*)
- WILL.I.AM FT MILEY CYRUS, WIZ KHALIFA, FRENCH MONTANA & DJ MUSTARD Feelin' Myself (*Interscope*)
- YASMIN FT SHY FX & MS DYNAMITE Light Up (The World) (*Levels/Mos*)

ALBUMS

- BEAR MOUNTAIN Xo (*Last Gang*)
- JAMES VINCENT MCMORROW Post Tropical (*Believe Digital*)
- NECK DEEP Wishful Thinking (*Hopeless*)
- SELF Subliminal Plastic Motives (*Fat Possum*)
- BRUCE SPRINGSTEEN High Hopes (*Columbia*)
- SWITCHFOOT Fading West (*Atlantic*)

DECEMBER 26

ALBUMS

- MCFLY 10th Anniversary Concert - Royal Albert Hall (*Super/Absolute*)

DECEMBER 30

SINGLES

- SARAH BLASKO Bury This (*Dramatica*)
- J COLE She Knows (*Rca*)
- DISCLOSURE FT SASHA KEABLE Voices (*Island/Pmr*)
- ELIZA DOOLITTLE Walking On Water (*Parlophone*)
- LUKE HIGGINS I Wish You Love (*Laurian*)
- MINT ROYALE Ring (*Warner Brothers*)
- PAROV STELAR Catgroove/Josephine (*Dramatica*)
- PITBULL FT KESHA Timber (*U/Mr 305/Polo Grounds*)
- UNION J Loving You Is Easy (*Rca*)

JANUARY 20

SINGLES

- BUSTA RHYMES FT Q TIP, KANYE WEST AND LIL WAYNE Thank You (*Island*)
- CLEAN BANDIT FT JESS GLYNNE Rather Be (*Atlantic*)
- FRANZ FERDINAND Bullet (*Domino*)
- GARY BARLOW & ELTON JOHN Face To Face (*Polydor*)
- KEANE Won't Be Broken (*Island*)
- MODERAT Last Time (*Monkeytown*)
- NEON JUNGLE Braveheart (*Rca*)
- THE VAMPS Wild Heart (*Emi*)
- YOU ME AT SIX Fresh Start Fever (*Bmg Rights*)

ALBUMS

- AGAINST ME! Transgender Dysphoria Blues (*Xtra Mile*)
- BLITZ KIDS The Good Youth (*Red Bull Records*)
- THE DARCY'S Warring (*Arts & Crafts*)

JANUARY 6

SINGLES

- CHER Sirens (*Warner Brothers*)
- ELIZA + THE BEAR It Gets Cold (*Capitol*)
- HENRIK B Echoes (*Virgin/Fmi*)
- MT ROYAL Mt Royal Ep (*Bella Union*)
- NELLY FT TREY SONGZ All Around The World (*Island*)

▶ **NECK DEEP** Wishful Thinking 13.01▶ **BROKEN BELLS** After The Disco 16.01▶ **BLITZ KIDS** The Good Youth 20.01▶ **SHERYL CROW** Feels Like Home 27.01▶ **THE FAMILY RAIN** Under The Volcano 03.02

- **DEL AMITRI** Waking Hours/Change Everything/Twisted *(Jmc)*
- **DAMIAN JURADO** Brothers And Sisters Of The Eternal Son *(Secretly Canadian)*
- **MOGWAI** Rave Tapes *(Rock Action)*
- **WARPAINT** Warpaint *(Rough Trade)*

JANUARY 27

SINGLES

- **GORGON CITY FT MNEK** Ready For Your Love *(Virgin/Em)*
- **HALF MOON RUN** Full Circle *(Island/Communion/Glassnote)*
- **CHRISTINA PERRI** Human *(Atlantic)*
- **BRITNEY SPEARS** Perfume *(Kemosabe Kids/Rca)*

ALBUMS

- **BEAR HANDS** Agora *(Warner Brothers)*
- **CROSSFAITH** Apocalyze *(Search & Destroy)*
- **SHERYL CROW** Feels Like Home *(Warner Brothers)*
- **HARD-FI** Best Of 2004-2014 *(Warner Brothers)*
- **RED DRAGON CARTEL** Red Dragon Cartel *(Frontiers)*
- **SNOWBIRD** Luna *(Bella Union)*
- **SNOWBIRD** Moon *(Bella Union)*
- **SUPREME CUTS** Divine Ecstasy *(Memphis Industries)*
- **YOU ME AT SIX** Cavalier Youth *(Bmg Rights)*

FEBRUARY 3

SINGLES

- **ALYSSA ENGLISH** Girlfriend Ep *(Tbc)*
- **THE FAMILY RAIN** Trust Me I'm A Genius *(Em)*
- **PUSHA T** Nostalgia *(Virgin/Em)*
- **TENNIS** Small Sound Ep *(Communion)*
- **TINIE TEMPAH FT LABRINTH** Lover Not A Fighter *(Parlophone)*
- **TONI BRAXTON & BABYFACE** Hurt You *(Virgin)*

ALBUMS

- **THE APRIL MAZE** The April Maze *(The April Maze)*
- **BLACK SUBMARINE** New Shores *(Kobalt)*
- **BROKEN BELLS** After The Disco *(Columbia)*
- **THE FAMILY RAIN** Under The Volcano *(Em)*
- **HOWIE B** Down With The Dawn *(Hb)*
- **KATY B** Little Red *(Columbia/Rinse)*
- **MAXIMO PARK** Too Much Information *(V2/Cooperative)*
- **PAT METHENY** Kin *(Nonesuch)*
- **PAROV STELAR** The Art Of Sampling 2 Cd

(Dramatic)

- **TONI BRAXTON & BABYFACE** Love, Marriage & Divorce *(Virgin)*
- **XIU XIU** Angel Guts : Red Classroom *(Bella Union)*

FEBRUARY 10

SINGLES

- **BOYZONE** Light Up The Night *(Rhino)*
- **CAGE THE ELEPHANT** Come A Little Closer *(Relentless/Virgin)*
- **GROUPLOVE** Ways To Go Ep *(Canvasback/Atlantic)*
- **NEIL FINN** Flying In The Face Of Love *(Lester/Kobalt)*
- **NINA NESBITT** Selfies *(Island)*
- **WILKINSON FT DETOUR CITY** Too Close *(Virgin/Em)*

- **ZEDD FT HAYLEY WILLIAMS** Stay The Night *(Polydor)*

ALBUMS

- **CAGE THE ELEPHANT** Melophobia *(Relentless/Virgin)*
- **NEIL FINN** Dizzy Heights *(Lester/Kobalt)*
- **LISA STANSFIELD** Seven *(Monkeynatra)*
- **TEMPLES** Sun Structures *(Heavenly)*
- **GLENN TILBROOK** Happy Ending *(Quixotic)*
- **TINARIWEN** Emmaar *(Pias/Co Op)*

FEBRUARY 17

SINGLES

- **BOMBAY BICYCLE CLUB** Luna *(Island)*
- **ARIANA GRANDE** The Way *(Republic/Island)*
- **LORDE** Team *(Virgin/Em)*
- **NONONO** Pumpin Blood *(Warner Brothers)*

ALBUMS

- **BLACKBERRY SMOKE** The Whippoorwill *(Roadrunner)*
- **ARIANA GRANDE** Yours Truly *(Republic/Island)*
- **GROUPLOVE** Spreading Rumours *(Canvasback/Atlantic)*
- **THE JEZABELS** The Brink *(Play It Again Sam)*
- **NINA NESBITT** Peroxide *(Island)*
- **SEAN PAUL** Full Frequency *(Atlantic)*
- **PHILIP PHILIPS** The World From The Side Of The Moon *(Polydor)*

FEBRUARY 24

SINGLES

- **BASTILLE** Flaws *(Virgin)*
- **LEA MICHELE** Cannonball *(Rca)*

- **EDWARD SHARPE & THE MAGNETIC ZEROS** Let's Get High *(Island)*
- **SKATERS** Miss Teen Massachusetts *(Warner Brothers)*
- **HOBBIE STUART FT GHETTYS** Still Here *(Phonogenic)*

ALBUMS

- **A GREAT BIG WORLD** Is There Anybody Out There? *(Rca)*
- **ARTHUR BEATRICE** Working Out *(Polydor)*
- **CHAMPS** Down Like Gold *(Play It Again Sam)*
- **MO** No Mythologies To Follow *(Rca)*
- **SKATERS** Manhattan *(Warner Brothers)*
- **ST VINCENT** St Vincent *(Loma/Island/Caroline)*

MARCH 3

SINGLES

- **SHERYL CROW** Easy *(Warner Brothers)*
- **GALANTIS** Smile *(Atlantic)*
- **LOLO** Gangsters *(Island)*

ALBUMS

- **ANGEL HAZE** Dirty Gold *(Island)*
- **BLOOD RED SHOES** Blood Red Shoes *(Coop)*
- **DRIVE-BY TRUCKERS** English Oceans *(New West)*

- **EAGULLS** Eagulls *(Partisan)*
- **JOAN AS POLICE WOMAN** The Classic *(Pias)*
- **LEA MICHELE** Louder *(Rca)*
- **MIKE OLDFIELD** Man On The Rocks *(Virgin Em)*
- **PALOMA FAITH** A Perfect Contradiction *(Rca)*

MARCH 10

SINGLES

- **CHASING GRACE** Free *(Island)*
- **CHILDISH GAMBINO** Sweatpants *(Glassnote/Island)*
- **DANSSON & MARLON HOFFSTADT** Shake That *(Parlophone)*
- **TENNAKE** Glow *(Virgin Em)*

ALBUMS

- **METRONOMY** Love Letters *(Because)*
- **QUADRON** Avalanche *(Epic)*

MARCH 17

SINGLES

- **BEAR HANDS** Agora *(Warner Brothers)*
- **ENRIQUE IGLESIAS FEAT. PITBULL** Let Me Be Your Lover *(Island)*

MARCH 24

SINGLES

- **BIG SEAN** You Don't Know *(Def Jam)*
- **PANTEROS666** Baby F-16 *(Parlophone)*
- **THE WEEKND** Wanderlust *(Republic/Island/Xo)*

ALBUMS

- **AGES AND AGES** Divisionary *(Partisan)*
- **JOHNNY CASH** Out Among The Stars *(Columbia/Legacy)*

MARCH 31

ALBUMS

- **BAND OF SKULLS** Himalayan *(Electric Blues)*

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

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

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

▶ **BAND OF SKULLS** Himalayan 31.03

MW MARKETPLACE

contact: VICTORIA DOWLING Tel: 020 7226 7246 victoria.dowling@intentmedia.co.uk
price per marketplace box £150.00 per week (min 3 months booking)

HEAD OF SYNCH Film & TV Department The Music Sales Group

Music Sales is looking for experienced candidates for the position of Head of Synch at its Central London office. The successful applicant will be in charge of promoting and licensing the large and varied catalogues and composers of the Music Sales Group. Knowledge of and interest in a broad range of music is essential. Salary according to experience.

Please send application with CVs and covering letter (marked Head of Synch) to Hayley-Marie Sisson at
hayley-marie.sisson@musicsales.co.uk



Closing date for applications: Monday 13th January 2014

Sleeper Sounds Full Time Studio Assistant

Looking for a full-time studio assistant to work in Guy Chambers' studio in West London.

They must have a good knowledge of Pro Tools and preferably other music programming software (Logic/Live etc).

They must have a good understanding of Mac OS file organisation and some knowledge of networks and file transfer/backups.

They must be proficient in editing/comping and tuning and also be able to program simple beats and grooves.

Musical instrument skills are not essential but would be considered a bonus.

A good understanding of common audio engineering practices is essential, with regard to using microphones/compression/eq etc.

They should also be prepared to carry out the more menial tasks of tea-making and running to the shops etc.

The studio will also be rented out to other writers/producers/engineers so they would be expected to perform the role of studio assistant to outside clients on a regular basis.

They should be hard-working and conscientious.

Please send CV to dylan@sleeperounds.com

Application closes 4th January 2014

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"Mystic Sons are one of the most enthusiastic and talented PR agencies I've come across. The knowledge and understanding of how to work with each artist in a unique way is rare. I'm really proud to have them represent the talent I do." – Soraya Sobh - We Are The Bakery (The Bloody Beetroots, Parachute Youth, franski)

Based in London, **Mystic Sons** is a music publicity company that specialises in National and Regional Radio, Print and Online PR, with a focus on student and social media.

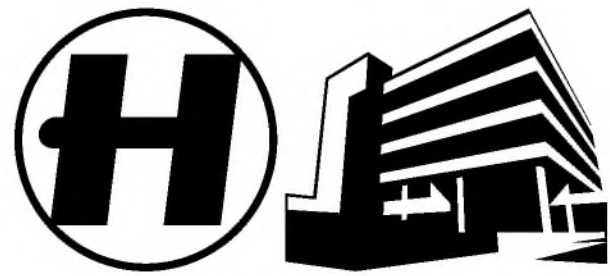
The team has a collective background in public relations, management, promotional strategies, festival planning, event organising and journalism.

In addition to the PR services, **Mystic Sons** also host intimate live music nights for their clients and other artists at venues such as: The Lexington, The Slaughtered Lamb, Mother Bar and Proud Galleries to name a few.

The team has got many years of promotional experience in the music industry, having worked with **Gary Numan, Squarepusher, Digitalism, Vitalic, Pendulum, James Lavelle (UNKLE), Kavinsky, The Bloody Beetroots, Leftfield, XXYXX, Salva, Tokimonsta, Derrick May, Juan Atkins, Mt Wolf, Kap Bambino, Auditorius / BMG Chrysalis, Mike Crossey (Arctic Monkeys, The Kooks, Razorlight, Dave Eringa (Manic Street Preachers, Idlewild, Alex Beitzke (Florence and The Machine, Jamiroquai), "franski", Great Mountain Fire, Charlie Straight, Caviare Days and Abbe May** to name a few.

For more info, please contact: info@mysticsons.com or call 02079 63 09 64 and check online at: www.mysticsons.com

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► **BIRTHDAY AND XMAS COME AT ONCE**

On 13 December 1933 in the case of Gramophone Company Ltd v Carwardine & Co, the High Court recognised the public performance right in sound recordings, which laid the foundation for the establishment of PPL the following year. The moment was celebrated at the PPL staff Christmas party exactly 80 years later (Friday December 13 2013) at the Café de Paris. Pictured is PPL CEO Peter Leatham (front) with the staff and a cake big enough to fit the occasion. But the celebrations didn't end there. PPL's director of PR and corporate comms Jonathan Morrish congratulated the whole team on the night for raising over £10,000 for Teenage Cancer Trust... dressed as Willy Wonka. He tells us it was a Charlie And The Chocolate Factory themed party, but we can't see anyone else in fancy dress.



KEY SONGS IN THE LIFE OF LOUIE GATAS



What was the first record you remember buying?
I had them on cassette but when I finally saved enough money I purchased the following CDs in one buy: Prodigy's The Experience, Bjork's Debut and Ace Of Base's Happy Nation

Which song was (or would be) the first dance at your wedding?
Pixies - Here Comes Your Man

Which track would you like played at your funeral?
R.E.M - Losing My Religion

What's your karaoke speciality?
Three tequila shots, two whiskeys neat and Alanis Morissette (pictured) - You Oughta Know.



What was the best artist meeting of your life?
Low's Alan Sparhawk. He randomly knocked on my office door one day... the rest, as they say, is history.

Recommend a track Music Week readers may not have heard?
A groovy indie-dance track by Real Lies called World Peace.

What's your favourite single/track of all time?
15 years later and I still can't get sick of Garbage's Push It. It's pop mayhem at its best and every time I play it I notice a new layer to it.



◀ **WRITTEN IN THE STARS**

Sony/ATV held its Winter Party at the achingly hip DSTRKT earlier this month – and its calibre of guests didn't disappoint. Here's EU bossman Guy Moot with Tinie Tempah and his A&R guru Amber Davies, as well as Radio 1 playlist honcho Nigel Harding.



► **QUEEN OF MONTREUX**

Universal and Queen's Brian May and Roger Taylor flew out to Switzerland at the beginning of the month to see the opening of an exhibition dedicated to the band (called Queen: The Studio Experience) in their spiritual home of Montreux. The two sides extended their partnership while out there, signing a new long-term deal, but also took time to enjoy the exhibition. Among the snaps to the right you'll find chairman and CEO of UMG International Max Hole, Brian May and Roger Taylor, SVP strategic marketing of UMG International Andrew Daw, Queen manager Jim Beach, chief executive Groupe Lucien Barrière Dominique Desseigne, curator and designer of the exhibition David Simpson and sound engineer Justin Shirley-Smith.



◀ **COUNTING DOWN TO CHRISTMAS**

The Official Charts Company and Millward Brown share the festive cheer at their Christmas bash, held this year at Warwick Castle. Pictured - row 1 [L-R]: The Official Charts Company's Austen Hornbrook, Lauren Kreisler, Dan Lane, Omar Maskatiya and Giles Jones. Row 2 [L-R]: Jonathan Woods, Gus Hully, Martin Talbot (Official Charts Company), Johnny McDonnell (Millward Brown) Lucy Blyth, Michele Irnton (Official Charts Company). Row 3 [L-R]: Bob Barnes (Millward Brown) Danny Lovett (Official Charts Company), Chris Moore, James Boots, Mark Christensen, Marc Hedgeley, Dan Lister, Kat Mobbs (Millward Brown), Chris Austin (Official Charts Company).

ARCHIVE

MUSIC WEEK December 20, 2003

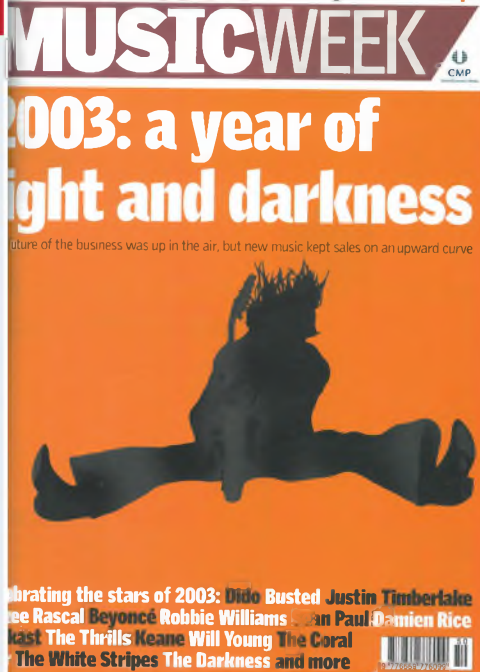
HEADLINE NEWS

2003 has been a year of 'light and darkness' with the future of the business up in the air while new music kept sales on an upward curve. The runaway success of iTunes combined with an exploding pirate market has resulted in a 'strange' year of contrasts. Executives' highlights of the year include Dizzee Rascal winning the Mercury Music prize, eight Norah Jones Grammys, Madonna performing live at HMV Oxford Street and new copyright legislation passing through parliament.

ALSO

"To merge or not to merge" was the question of 2003 and it is two of the less likely candidates that are preparing to come together: Sony and BMG. Every company is expected to undergo radical surgery in the next 12 months. "To have a hit record only takes a handful of people - it isn't rocket science," says the worldwide CEO of one of the majors. "We've all got too many people."

A year in review: a 10-page spotlight on the highs and lows See p6



NEW RELEASES RECOMMENDED 20.12.03



OZZY & KELLY OSBOURNE Changes

DIDO Life For Rent

No.1 on the singles chart this week and Ozzy and Kelly Osbourne join Frank & Nancy Sinatra as the only father/daughter combination to register at the top of the chart. The reworking of the 1972 vintage Black Sabbath track sold nearly 86,000 copies last week. Dido's Life For Rent is No.1 on the albums chart for the sixth time in its 11 week history. It reclaims pole position from Will Young after selling another 216,900 copies and has now sold 1,664,000 in just 76 days.

AD WATCH

A six page MTV insert declares 2003 the network's 'best year ever'. The brand says it capitalises on online research to determine playlists and reveal the 'ferocity' of fan bases. "The people who don't like the Cheeky Girls would tune out the second their video appears, whereas the people who don't like the Sugababes will generally sit through a video," says head of talent and artist relations Jamie Caring.



SINGLES TOP 10 20.12.03

POS	ARTIST	SINGLE
1	KELLY & OZZY OSBOURNE	Changes
2	WILL YOUNG	Leave Right Now
3	BLACK EYED PEAS	Shut Up
4	SHANE RICHIE	I'm Your Man
5	CLIFF RICHARD	Santa's List
6	WESTLIFE	Mandy
7	EVANESCENCE	My Immortal
8	GARETH GATES	Say It Isn't So
9	CHRISTINA AGUILERA	The Voice Within
10	THE CHEEKY GIRLS	Have A Cheeky Christmas

ALBUMS TOP 10 20.12.03

POS	ARTIST	SINGLE
1	DIDO	Life For Rent
2	WILL YOUNG	Friday's Child
3	MICHAEL JACKSON	Number Ones
4	REM	In Time - The Best Of - 1988 - 2003
5	BLACK EYED PEAS	Elephunk
6	BUSTED	A Present For Everyone
7	WESTLIFE	Turnaround
8	RED HOT CHILI PEPPERS	Greatest Hits
9	CLIFF RICHARD	Cliff At Christmas
10	HAYLEY WESTENRA	Pure

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WRITER'S NOTES

Top-notch tunesmiths on their history with songs

Claude Kelly



Published by Warner/Chappell, artists written for include Olly Murs, Michael Jackson and Britney Spears

What was the first song you ever wrote?

I can't remember. I'm pretty sure it was horrible though.

And the last song you wrote?

I just wrote a couple of amazing songs for Hot Chelle Rae that I'm excited about.

What is the song you're proudest of and why?

Michael Jackson's Hold My Hand. He was my musical idol and this is one of the last songs he ever recorded. I'm part of an elite group of writers that can say the King Of Pop recorded their song. How cool is that?

Which song do you wish you'd written and why?

Let It Be by The Beatles. Melodic, emotional and beautiful. Perfection.

Where do you write and what do you write on/with?

I write behind the microphone, on the spot. Your first instinct is always the best one.

MusicWeek

Incorporating fono, MBI, Future Hits, Green Sheet, Hit Music, Promo, Record Mirror and Tours Report

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Who is your favourite songwriter of all time?
Billy Joel (pictured).

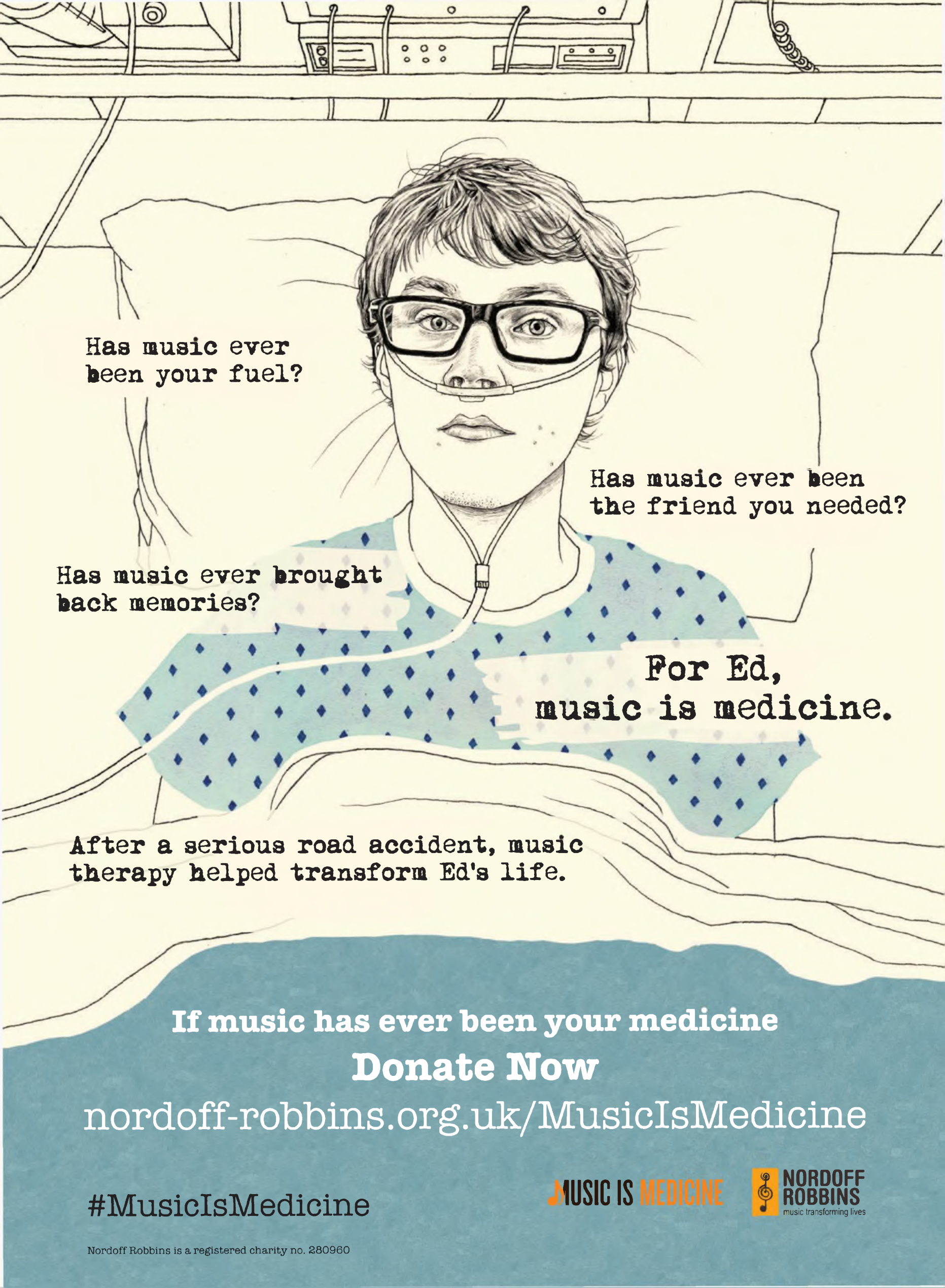
And your favourite songwriter of the moment?
Bruno Mars.

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'All the shit I do is boring, all these record labels boring / I don't trust these record labels, I'm touring'



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