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MusicWeek



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11 million albums sold.



Katie, it's exactly ten years since you shot to number one during Midem 2002
Thanks for being such a star, friend and most of all, one of the greatest artists
I have ever worked with.



From, Mike, Julianne and everyone at Dramatico.

DRAMATICO



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The British superstar on her new album, and her relationships with Sony and brother Rollo



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HMV: Industry holds its breath

CHAIN CLAIMS THIRD OF PHYSICAL MUSIC SALES ● LABELS PRAY FOR SALE OR RESTRUCTURE

RETAIL

BY TIM INGHAM

HMV's collapse into administration has sparked fears that other music businesses will be pulled into the abyss - triggering strong messages of support and commitment to physical product from record industry leaders.

According to sources, the 92-year-old chain accounts for just under a third of all annual UK physical music revenues.

Its collapse could spell bad news for the future of small labels reliant on non-digital sales, whilst others are worried over the financial feasibility of a CD distribution network without HMV's 240 UK stores.

HMV went bust on Monday night (*January 14*), owing around £175m to its banks. Music labels remain unequivocal in their backing of the company, and hopeful that administrator Deloitte will find a suitable buyer.

"It's obviously sad because we love HMV," said Universal Music

CEO and chairman David Joseph. "But we're not mourning it and we remain optimistic that it has a future. HMV in Canada was bought by Hilco in 2011 [for £2m] and now it's trading well."

When pressed on what would happen should HMV disappear, Joseph added: "We are wholly committed to physical product and distribution."

Joseph said reports suggesting that UMG's £1.2bn acquisition of EMI had left it liable for more than £100m of HMV rental rates were "outright fiction, nonsense".

Sony Music UK CEO and chairman Nick Gatfield commented: "I'm saddened by the HMV news but not surprised. I sincerely hope that under administration they can restructure and find a way forward."

"Physical retail is still a major part of our business and there's no doubt that we would be worse off without HMV. There would be some transfer of sales to other retailers but a significant part of our business would disappear."

[PIAS] Group MD Edwin



Schröter told *Music Week*: "With or without HMV, physical sales will be a substantial part of our business in the near future."

Mike Chadwick, MD of Essential Music & Marketing asked: "Without HMV, will we see a big switch to digital or will more consumers decide they don't need to buy music?"

Cooking Vinyl founder Martin Goldschmidt said: "I am sure that HMV will come back leaner. This is not the end of the CD and the record store."

PRS for Music CEO Robert Ashcroft added: "HMV entering administration is a blow, but we believe there is a place for a refreshed HMV on the High Street at the end of this process."

Beggars Group co-founder Martin Mills commented: "We'd hope that out of this process will come a leaner and stronger music retailer. Music does still sell, and sell well, not just in digital but also in physical form, and there clearly is a future in selling it, as stores as varied as Rough Trade

and JB Hi-Fi in Australia prove.

"Retail worldwide is clearly going through an enormous shake out, but there are many success stories out there. We look forward to being part of making sure that music is one of them."

Rough Trade Shops' co-owner Stephen Godfroy said: "Clearly, we hope to see a rejuvenated, smaller HMV return with fresh vigour under new ownership, as the UK demand for relevant offline music retail is greater than ever."

"In the meantime, we hope the supporting industry infrastructure that has served HMV for so long can weather this storm without casualty."

"Overall, we hope this painful but ultimately necessary recalibration of the industry will result in a brighter longer-term future for all."

And Warner Music UK CEO Christian Tattersfield responded: "HMV has always been a beacon for music lovers. We hope that the administrators can work towards securing a viable future for the company."

Are you going places?

Music Week will next month reveal its list of the UK industry's brightest young execs.

Our 30 Under 30 feature - in association with entertainment recruitment specialist The Music Market - will round up the best young professionals across all sectors. To nominate yourself or a colleague for inclusion, email MW30@intentmedia.co.uk

with your/their name, age, job title and achievements. Only a

30

UNDER THIRTY

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limited number of entries from each company can be considered.

"The future of the music industry - one of the leading innovative businesses in the world today - is in the hands of tomorrow's key execs," said Helen Ward, MD of The Music Market (ArtsandMedia.org). "We're proud to help 30 of them enjoy their moment in the spotlight."

Cockle to boss Virgin

Universal Music has appointed Island co-president Ted Cockle as the new president of Virgin Records UK.

The major confirmed to *Music Week* that Darcus Beese will now become sole president of Island.

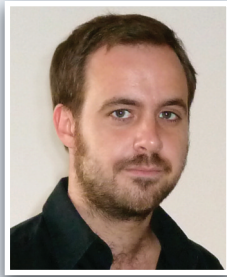
Popular exec Cockle joined Island in 2005 after ten successful years at Sony Music.



NEWS

EDITORIAL

HMV on life support, but it's not all over yet



I'M TOLD NOBODY AT THE HEAD OFFICE of HMV this week is counting any chickens. (Although judging by the desperate expansion of its product ranges in recent years, it wouldn't be beyond fiction for it to start selling frozen poultry.)

Outside the company, the mass media has predictably already written off HMV's chances of survival. Time for newspaper business editors to wheel out the hackneyed 'Thank you for the music' eulogies and move on. No need to question the role played by their own ferocious desire for the depressing full stop on this Great British business's near-Century-long history.

And yet there are reasons for those at HMV - and therefore, the suppliers embedded in the very fabric of its business - to cling on to some optimism.

Okay, so even the greenest of economics students could tell you that a persistent net debt of £170-odd million is unsustainable. Rihanna can do wonders, but she can't fix that.

Meanwhile, HMV's recent history of chronic underperformance plus that scourge of the High Street, gigantic rents and rates, doesn't paint a pretty picture. (Indeed, outgoing CEO Simon Fox's prediction last year that the business would turn a £10m profit in 2012-2013 and simultaneously halve its debt looks nothing short of cruelly comic in hindsight)

"Forget the ugly losses for a second: HMV posted a still-mighty £277.6m in sales in the 'disastrous' twelve months to the end of October 2012"

So... why would anyone want to buy HMV?

For starters, there's the brand strength. Its garish, anti-Apple-pink makeover hasn't done it any favours, but the canine-meets-gramophone heritage carried by HMV makes it a true British great; one which surely could evoke long-dormant national pride and historical titillation amongst a burgeoning consumer based obsessed with all things 'vintage'.

Then there's the impressive sales. Forget those ugly losses for a second: the firm posted a mighty £277.6m in revenues in its 'disastrous' 12 months to end of October last year. Industry sources suggest it still sells around half a million CDs per week.

So, strip away the gigantic overheads and the clear waste incumbent when steering a once-thriving PLC behemoth through tough times and there is opportunity to be seized here - albeit opportunity that requires the sort of drastic restructure only administration can herald.

Which all means those music businesses reliant on HMV's market share needn't weep just yet. GAME Group - another woe-betide PLC - was in a similarly sorry state last year, but support from suppliers and an enthusiastic, visionary buyout appears to have turned it around as a leaner Ltd. company.

Likewise, HMV Canada has been saved by a ruthless slimming-down from new owner Hilco - the British restructure experts who reports now suggest are kicking the tyres of the UK HMV business.

The ultimate decision rests with Deloitte, the same administrators who failed to find a suitable buyer for EUK/Woolworths half a decade ago - which some still claim was a decision that regrettably snuffed out a still-viable, if bloated, business.

The clock is ticking.

Tim Ingham, Editor

ADELE MANAGER WILL REPRESENT PRODUCER EX-US

Dickins' September signs Rick Rubin

MANAGEMENT

■ BY PAUL WILLIAMS

Adele's manager Jonathan Dickins has taken on management of acclaimed record producer Rick Rubin for outside the States, *Music Week* can reveal.

In the role, Dickins will be tasked with helping Rubin find appropriate new projects to produce away from his US base with a particular emphasis on working with UK artists.

Dickins' link-up with Rubin follows the Def Jam Records co-founder playing a leading part in Adele's multi-million-selling album *21*, producing a number of the tracks, including *Don't You Remember* and *One And Only*.

At the time of the recording and release of *21* Rubin was co-chairman of Columbia Records, which put out Adele's two XL albums in the States. Rubin left Columbia in 2011 and last August took his American Recordings label to Universal's Republic Records.

"I met him originally when he was at Columbia and we worked together on the Adele record so we knew him there and it was suggested to us both independently by a mutual friend," said Dickins. "The US thing he has pretty much got covered with his label and what he does there, but he is definitely looking for someone to help him get a fresh perspective.

"As far as I'm aware he hasn't had any representation outside the US before. He's really into British music and this also affords the opportunity for us maybe to be working with more British artists. It was felt it would be good to have someone there on the ground and just advise him on that stuff."



Dickins noted for Rubin, whose countless

successful productions have included albums by Beastie Boys, Johnny Cash, Neil Diamond and Red Hot Chili Peppers, this move was about him finding the right projects to work on.

"It's about quality, not quantity," he said. "He doesn't need the work, but definitely he wanted someone to help him outside the US. The focus is definitely on the UK."

According to Dickins, the two of them have already agreed on some UK acts Rubin could work with. "Also, we could try to do something that is coming a little bit more from a leftfield," he added. "What is always important in careers is to do things that maybe are not what's expected of you."

However, the manager suggested it was too early to say whether Rubin would be working again with Adele.

"I don't know yet," he said. "We haven't had those conversations in terms of what we're going to do with Adele going forward. But there are definitely artists I envisage him working with in the UK. There

are people I have in mind."

Rubin is the most significant new name added to Dickins' company September Management since the phenomenal success of Adele's second album, which at the end of last year surpassed 25 million sales worldwide.

Despite this incredible turn of events, the artist manager is adopting a cautious approach in terms of how to take his business forward post-*21*.

"You have to be careful," he said. "People get too big. I don't want to be massive in terms of having 40 artists. I don't think you can do a good job for those artists when you manage across the board like that. I would like to think it's working with really great people.

"I'm very lucky with Rick, one of the best in his field, [mix engineer] Tom Elmhirst, one of the best in his field, Adele, one of the best in her field, and then artists like Jack [Penate] and Jamie T and Tom Vek who are really innovative and are still making very interesting records. We have a very clear focus on what is right and wrong for us as a company, but remaining very focused on quality. That's the key. That is the manifesto really."

THE FIGURES THAT LED TO THE SLOW DEMISE OF A HIGH STREET ENTERTAINMENT LEGEND

HMV: the story of its public downfall

ANALYSIS

■ BY PAUL WILLIAMS

The huge hoarding outside HMV's flagship Oxford Circus store on Tuesday morning just about said it all: Les Misérables.

It was, of course, referring to the soundtrack for the Oscar-nominated hit movie, but it could equally have applied to the plight now facing the once mighty retailer whose seemingly inevitable slip into administration the night before followed a last throw of the dice of a successful Christmas failing to come off. However, the seeds of its fall began to be sewn a long time before that.

In 2004, the year iTunes made its UK debut, HMV was on top of the world in a music market that was almost exclusively physical and, even five years on from Napster, sales were still rising. Its 12-month results for that period say everything with group sales rising by 5.0% on the year to £1.8bn and total operating profit up 11.1% to £131.5m.

Given such impressive figures and downloads then hardly registering, it was little wonder the HMV hierarchy were willing to sit back and not rush head-first into this new digital world. In fact, it took nearly 15 months after iTunes arrived in its home market for HMV to roll out its own digital offering, coincidentally launching in the

same week in September 2005 specialist competitor Virgin unveiled a rival digital service.

Despite the aspirations of its then head of digital Mark Bennett that HMV would be "the best retailer in the digital arena", Apple had already raced out of the traps and more than seven years on the 92-year-old retailer's UK digital sales are only a tiny fraction of those of runaway market leader iTunes. According to figures from Kantar Worldpanel, based on purchasing trends of 15,000 consumers, HMV's digital sales made up 1.5% of the UK music market in 2011 compared to iTunes with 17.9%.

The HMV.com home delivery service fared a little better, but its 2.3% market share was easily dwarfed by Amazon's 15.1%.

Overall, once physical sales were included, HMV could still boast being the UK's biggest music retailer with more than a fifth of the market, although more recent figures issued by Kantar last November, compiled from share of consumer spending, suggested Amazon was ahead.

Unfortunately, retail market shares based on actual sales captured by the Official Charts Company are not made publicly available because of confidentiality reasons, so it is not possible to pinpoint how much exactly HMV now controls of the UK's music market. However, some trends



are very clear to explain its predicament. In iTunes' launch year of 2004 the singles market was still a physical phenomenon – now it is almost totally digital. And, against what was a 19.5% fall in CD album sales last year, according to the Official Charts Company, digital reached another new high in 2012 and this year so far has been commanding more than 40% of the weekly albums market. Much of that will have been accounted

for by HMV's rivals.

With the digital battle seemingly lost, HMV under Simon Fox made a bold move into the live sector with hopes that this growing part of the music industry could offset the swift ebbing away of the retailer's traditional business. However, that new part of the empire has all since been sold off as the HMV Board looked at every way possible to raise desperately needed cash.

Back in the Eighties and Nineties HMV and its British-based rivals survived an attempted onslaught from bricks-and-mortar music retailers from the States with, firstly, Sam Goody and then Tower losing the UK High Street battle. However, in this dawn, the retail might of the US has finally prospered with Apple and Amazon managing to assert their dominance across the Pond in a way their physical predecessors spectacularly failed to do.

Corner appointed GM of Warner's Label Services

Warner Music Artist and Label Services (WMALS) will work with Suede on the release of their sixth studio album entitled Bloodsports - as the division welcomes Howard Corner as its new general manager.

Bloodsports will be Suede's first new music in 11 years. The band will utilise marketing and promotional services at WMALS to support the launch of their new record in the UK and across Europe.

Corner, who will also take on

the role of GM of ADA, will oversee the album's tailored release strategy.

Reporting into Dan Chalmers, MD of Rhino UK, WMALS and ADA, Corner's responsibilities will include the management of dedicated teams of marketing, promotion and distribution experts, as well as the on-going strengthening of ADA and WMALS offerings, new business development and international strategy.

Corner commented: "Warner

Music UK is a progressive business and I am thrilled to be joining the team.

"I look forward to working with Dan to build upon the best-in-class services that we provide to our partners, and to the opportunity to work with the extraordinary artists, such as Suede, who are in the ADA and Warner Music Artists and Label Services stable."

Dan Chalmers said: "It's great to welcome Howard to the company. He has extensive

experience working with artists at all stages of their careers, combined with creative vision, a wide network of contacts and entrepreneurial flair.

"The creation of this new role to bolster the team and adding to our roster of exciting, influential and credible artists with the signing of a band of Suede's calibre are testament to our dedication and to the fantastic success that we are experiencing across ADA and Warner Music Artist and Label Services."

Suede's manager Ian Grenfell said: "We had a thorough scour of the market place to find the best company to work with on Bloodsports and felt that Warner's Artist and Label Services has the right structure, experience and enthusiasm to help us work the album effectively throughout Europe."

Corner has previously held roles as marketing director for Mute, EMI and Sandbag as well as being European marketing director at Sony.

NEWS

NEWS IN BRIEF

■ **SOUND CITY:** The live event has confirmed a second outing to New York in March. The inaugural New York Sound City took place in 2012 and brought emerging UK talent to the USA while hosting a series of panels addressing music and tech issues. The 2013 New York Sound City showcase will take place at the Knitting Factory on March 11 and will be headlined by UK band The Enemy. Sheffield's Reverend and the Makers will also play.

■ **IFPI:** IFPI Norway has published music sales figures for 2012 revealing a 7% overall increase with digital revenues significantly exceeding physical. Total music sales in Norway fetched 545.3m Krone last year (approx. \$98.4m) compared to 508m in 2011.

■ **BRITS:** Nominations for the BRIT Awards 2013 have been announced. Emeli Sandé has been nominated in three categories - Album, British Female and British Single. There were three nominations each for Mumford and Sons and Mercury Prize winners Alt-J. For a full list of nominees, visit MusicWeek.com

■ **MMF/FAC:** Artists and managers have responded with disappointment to the Government's copyright term extension proposals. The Featured Artists Coalition (FAC) and the Music Managers' Forum (MMF) say that while the plans signify "a big boost" for session musicians and "a massive windfall" for large record labels, they are a "mixed bag" for featured artists.

■ **BAUER:** The media owner is reportedly the leading contender to buy digital radio station Planet Rock, and is also believed to be eyeing up a possible purchase of Absolute Radio and its London FM licence.

■ **TIMBERLAKE:** Justin Timberlake has released his long-awaited new single, Suit & Tie featuring Jay-Z. The song is the first release from Timberlake's forthcoming album, The 20/20 Experience, due out this year on RCA Records.

■ **UMG:** Pascal Nègre, president of Universal Music France, Italy, Middle East and Africa, is to expand his role to also serve as the company's global head of new business. Universal Music Japan President/CEO Kazuhiko Koike is to take on the additional role of president/CEO of EMI Music Japan as part of the Universal/EMI merger.

For all of the latest Music Industry news, bookmark

MusicWeek.com

BPI CHAIRMAN NOW ON BOARD OF EDUCATION GROUP AS IT EXPANDS

BIMM to open £3m Manchester campus as Wadsworth joins

EDUCATION

■ BY TIM INGHAM

Educational group BIMM has appointed Tony Wadsworth CBE as director to the Board as it invests £3m to open a brand new educational facility in Manchester - with further expansion planned for the future.

The BIMM Group currently owns campuses in Brighton (1,000 students), London (750), Dublin (450) and Bristol (400) and plans to open its new Manchester campus in September/October.

The initial intake in Manchester will be around 200 students, BIMM Group MD Adam Carswell told *Music Week*.

"We want to start off with a manageable number," he said. "Pass rates are very important to us, we don't just want to get as many people in as possible.

"Our retention rate - how many students get through the year - is 96%. Our achievement rate - how many people pass their year - is above 90%.

"The average retention across higher education sector is in the mid-Eighties. If you were to benchmark us on that, we'd be up with Oxford, Cambridge or Durham."

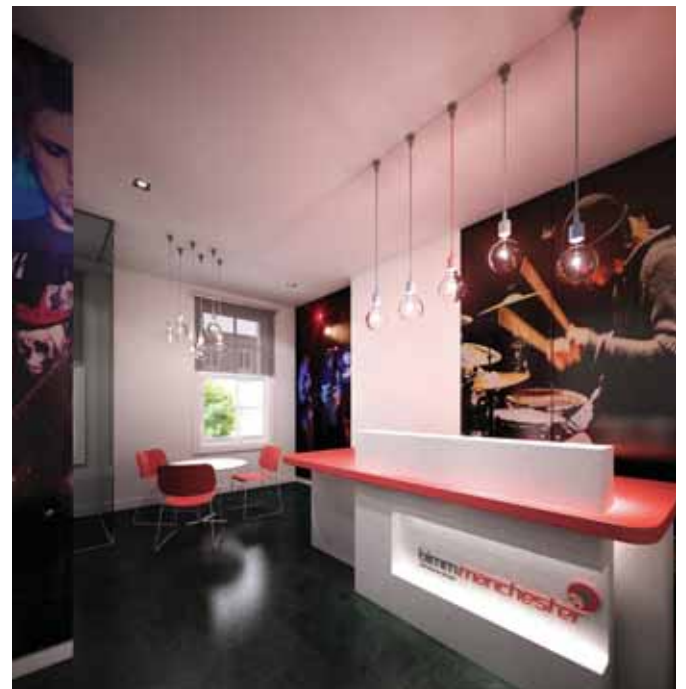


Carswell claimed that around 75% of BIMM students ended up either as professional musicians or with jobs in the music industry.

BPI chairman Wadsworth (pictured above, inset) said he would be looking to build "solid, structured and long-term links" with senior industry figures, labels, management companies and more.

"The quality of what BIMM do is incredibly high," he told *Music Week*. "I've been really impressed and I'm really honoured to take this role. The industry needs training of this calibre - we see it at the BRIT School and this next step can only be good to help the industry to another level in future."

Added former EMI CEO Wadsworth: "When I first started in the music industry 26



years ago, I was slightly aghast at how useless some people were at a relatively junior level. That's because so many of them got there in the main through contacts and family and privilege, which always rankled me. What education like that found at BIMM does is spread the contacts and the knowledge fairly - it helps the best people rise."

Carswell added: "Tony's wealth of experience and understanding of a rapidly

changing industry will be invaluable to BIMM and its students."

BIMM offers courses for both musicians and songwriters - with music industry modules - as well as pure music business qualifications. A recent graduate success story was Tom Odell, crowned the BRIT Awards Critics Choice pick for 2013. Courses in music production and event management are being rolled out this year.

Natasha Baldwin steps up at Imagem

Natasha Baldwin has been promoted to board member of the worldwide Imagem Music Group, serving as president for creative and marketing.

Baldwin moves up from her role as group VP of syncs & creative services, joining fellow board members André de Raaff (Group CEO), Denis Wigman (Group CFO), and John Minch (UK CEO and Group President Business Development and Strategy).

Natasha 'Tash' Baldwin, 33, began her career by producing television commercials and music videos. In 2001 she joined

the Boosey & Hawkes Production Library team as a music consultant.

In 2008 she became responsible for the company's entire synch business worldwide and in 2009 she was promoted to Imagem Group vice president Creative Services. Since February 2011, she has been a board member of Imagem UK.

"Tash has already contributed enormously to our organisation in a remarkably short time," said Imagem CEO André de Raaff. "She has been able to make a difference in the way we service our music to advertising

agencies, TV stations, film companies etc. As Imagem continues to grow, Tash's new role will allow her to oversee all aspects of creative services.

"At the same time, as a worldwide board member, she will be responsible for creating new marketing initiatives to further exploit our copyrights, to develop our business opportunities in 'new' markets, and to contribute in all other aspects to the global growth and further expansion of Imagem."

Natasha Baldwin said, "I'm excited to be given the opportunity to shape the creative strategy of



the group as we strengthen long term sync, film and brand partnerships, forge global digital deals, and broker new media opportunities for our writers, composers and bands."



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Quote from Paul Falzon, Head Of Sales, RSK Entertainment.

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NEWS

NEW MUSIC DIRECTOR STEIN LOOKS TO BRING REGIONAL STATIONS CLOSER TO INDUSTRY

Bauer reaches out to music labels

MEDIA

BY PAUL WILLIAMS

Bauer Media is looking for its regional radio stations to work closer with labels following the appointment of Gary Stein as director of music.

In the newly-created role Stein, previously Key 103 and Magic 1152 AM station and programme director, will oversee the musical output of the group's Place Portfolio of regional stations in North England and Scotland, including the playlists. The set up for Bauer's London stations will remain as before, managed by Kiss FM head of music Christian Smith and his opposite number Sheena Mason at Magic 105.4 respectively.

"There is a diverse group of stations there in lots of different markets, from Aberdeen down to Manchester, and the role is to ensure the quality of music is excellent in every radio station and ensure the songs are absolutely right for each target audience," said Stein.

"What I want to see is Bauer working a lot closer with the music industry to provide our audiences with not only the best

music, but the most engaging artist experiences."

Among the programmes Stein highlights is In:Demand, hosted on Bauer Place's English stations each week night by Alex James, while sister In:Demand Scotland for the Scottish stations is presented by Romeo. Both versions of the show include a variety of artist interviews and guest performances.

"It's a really unique platform to create some special artist and listener experiences," said Stein, who in his new role will work closely with Bauer's cross-platform music & content Ric Blaxill.

He added, with Blaxill, he also wanted to build on the success of popular events staged by Bauer's Place stations, including Key 103 Live and Clyde 1 Live.

"They are real killers in terms of our music offer now in some of our big markets. Key 103 Live and Key 103 Jingle Ball were sell-outs at the Manchester Arena this year and that's the first year they have reached sell-out status and it really shows the relationship the audience has with music and the radio stations



and that is something with this new role we will build on," he said.

Where labels will no doubt be looking to Bauer and Stein is for support with new acts, a point highlighted at the Radio Festival in Salford last November when Universal UK chairman and

CEO David Joseph questioned some stations' commitment to emerging talent. However, the Bauer executive suggested giving such support was not straight-forward.

"Our radio stations are not new music radio stations," he explained. "They are built on

familiarity and popular music, but at the same time new music and discovery is such an important part of what we do. I'm very aware how important a part new music plays. It's a balance and that is something we need to work very carefully to get it right for our audiences."

Sennheiser backs 2013 Music Week Awards

High-end audio specialist Sennheiser has signed up to sponsor the Music Week Awards 2013, backing the Live Music Venue category at the ceremony.

"This is the second year that Sennheiser UK is supporting the Music Week Awards and we're delighted to be involved again," said Gerry Forde, director, professional division at Sennheiser UK.

"We're passionate about live music, so the Live Venue of the Year category is close to our hearts and we wish all the nominees the very best of luck."

This year's Music Week

Awards will take place on Thursday, April 11 at The Brewery in Central London.

This year's ceremony will feature 23 awards, recognising the finest commercial and creative successes in the UK music industry across fields including marketing, sales, distribution and retail. New categories include Live Promoter and Music Media Brand - giving the specialist consumer press the chance to duke it out in front of the industry.

Entering the Music Week Awards 2013 is free - and

MusicWeek Awards 2013

simple. Just email your nomination to: mwawards@intentmedia.co.uk.

Include: the category, who you are nominating (even if it's yourself) and up to one side of A4 in terms of explanation.

Organisers will come back to you if further exposition is required.

The final closing date for nominations is Monday, February 1.

Moulettes set to headline Breakout show in February

Hot up-and-coming band the Moulettes will headline Music Week's monthly Breakout night in February.

The five-piece English Alt-folk act will top the bill at the first Breakout at Camden's Dingwalls venue on Thursday, February 21. Tickets are available now online.

Meanwhile, tickets are still available for January's Music Week Breakout night, which is set to take place on Thursday, January 31 at a new venue: the Barfly in Camden.

A number of up-and-coming names will be performing on the night, including alternative pop artist Khushi, band Echotape - who have been laying down tracks with producer Youth - 16-year-old South-West London R&B/pop songstress Blaise and singer/songwriter Kimberley Anne.

Industry execs can get free entry to Breakout nights before 8.30pm by signing up to the guest list, which is available on the Music Week site at MusicWeek.com/Breakout.

INDIE REVEALS PLANS AFTER A DECADE OF WORKING WITH PLATINUM-SELLING ACT MELUA

Dramatico searches abroad for future stars

LABELS

■ BY RHIAN JONES

Dramatico plans to become a go-to label for breaking international artists in Europe as it celebrates its ten-year anniversary of working with singer/songwriter Katie Melua.

Speaking to *Music Week*, founder Mike Batt said this week: "We're not exactly going out looking for new artists to sign at the moment, but what we are doing is representing artists from overseas who have broken or want to break into the UK or Europe."

Success stories so far include Dutch act Caro Emerald, whose *Deleted Scenes From The Cutting Room Floor* album has gone comfortably platinum in the UK. Names tipped by Batt for 2013 included Australian singer/songwriter Sarah Blasko and folk musician Gurrumul, who Batt hopes to develop in Europe.

Meanwhile, homegrown star Melua – who has released five albums over the past decade – is currently working on her sixth LP. Melua has sold 11m records worldwide in her career, marking the singer out as one of Britain's biggest musical exports in recent years.

Long-serving manager/songwriter Batt credited her success to an



authenticity that he says is a rare find in today's young soul artists: "She's unaffected, she's not doing an impression of anybody whereas a lot of the big young artists are putting on a very heavy American accent and singing soul," he commented. "That's fine – but with Katy, there's something almost hundreds of years old in that voice."

"She's highly intelligent and she's a real musician which I think sometimes people who I don't know her enough dismiss because she's pretty and pleasant – assets which aren't always deemed as markers of musicianship. To see her rehearse in a band or even to watch her live, you can't go away thinking that she's anything other than a musician."

The two have enjoyed a long

partnership, with Batt appearing on songwriting credits for most of her albums. The working relationship began in 2002, when Melua was signed to a then barely-operative Dramatico after rejecting a conditional record deal from Sony.

According to Batt, Sony was not keen on six songs that eventually appeared on debut album *Call Off The Search* – including single *The Closest Thing To Crazy*. Batt subsequently offered to fund the release.

After a performance on the Royal Variety Show, Melua was championed by BBC Radio 2's *Wake Up To Wogan* producer Paul Walters and her debut single received continuous airplay on the station.

"We'd been through such a storm of getting nowhere and it

DRAMATICO LAUNCHES MEDIA DIVISION

Dramatico has launched a new internal company, Dramatico Media Ltd.

Talking to *Music Week*, Mike Batt revealed that the TV, movie and stage work for IP owned by the label will be handled by the new company.

The label's catalogue includes the TV and film rights for Seventies TV series *The Wombles* (for which Batt wrote the spin-off songs). The first project from Dramatico Media will be a series of 52 11-minute new *Wombles* episodes that will be screened in Q4 2014, as well as a full-length feature film based on the same series. Secondly, the full score for West End musical *The Hunting of the Snark* is to be released and there are plans for the show to get back on stage.

War-time musical *Men Who March Away* will also be launched as a concert in 2014. The fourth property is to be developed into a full length CGI feature film called *The*



Chronicles Of Don't Be So Ridiculous Valley.

Batt said Dramatico Media leaves the label to work on music alone, and allows for further recruitment of "specialist skills". The company is seeking an MD to run the new division.

Said Batt: "I'd like to see a fence built down the middle of that garden so that the Dramatico [media] projects are developed on one side and the purely music projects are developed on the other side."

was slipping away, but by Christmas we'd sold around 250,000 records," recalls Batt.

Dramatico then set up direct distribution deals in multiple territories around the world, as well as hiring radio and TV promotion staff in each country to handle the demand.

Melua's sixth album is planned for release in Q4 of 2013, and will be full of tracks which Batt hopes will have commercial appeal.

"The challenge we've given ourselves is to make an album which is both artistically adventurous and hugely radio compatible," he said. "It needs to have an emotional power which is something that Katie of all people can deliver."

A 2013 tour is currently underway as Melua is to play a series of dates throughout France, Germany and Switzerland in February/July and August – December.

ROAR hires Michaels from Somethin Else

Management agency ROAR Global has poached Somethin Else Talent and board director Grant Michaels to become its new MD.

Michaels, 41, built Somethin Else Talent Agency into a multi-million pound division of the company.

ROAR Group chairman Professor Jonathan Shalit said: "Grant is a fantastic hiring for us. He shares our vision for growth

across all divisions of our business and his experience, creativity and contacts will help drive the ROAR brand forwards by broadening still further our client offerings.

"Among the many skills Grant will bring to sit alongside ROAR's ability to consistently break artists will be his enormous knowledge of the digital and social media arenas."

Grant Michaels said: "I have

had a wonderful ten years with Somethin Else but the time has come for new challenges. ROAR is already a major name in the music and entertainment business and has an exciting strategy for growth in which I look forward to playing a part."

The ROAR Group currently has six core divisions comprising music, broadcast, sport, acting, branding and IP, plus the Britain's Got Talent franchise.



MusicWeek The Playlist

10 tracks you need to hear...



EXAMPLE
Perfect Replacement (MOS)
(single, February 24)
Contact: Jemma Litchfield
jemma@purplepr.com



HURTS
Miracle (Columbia)
(single, March 10)
Contact: Emma Philpott, Purple
Emma@purplepr.com



PALMA VIOLETS
Step Up To The Cool Cats (Rough Trade)
(single, February 25)
Contact: Jamie Woolgar, Rough Trade
jamie@roughtrade.com



KEATON HENSON
Lying To You (RCA)
(single, out now)
Contact: Joe Taylor, Nuxx
nuxxmusic@gmail.com



WOLF ALICE
Fluffy (Chess Club)
(single, February 11)
Contact: Will Street, Chess Club
will.street@sonymusic.com



JUSTIN TIMBERLAKE FT. JAY Z
Suit & Tie (RCA)
(single, out now)
Contact: Fun Cheung, Sony Music
Fun.Cheung@sonymusic.com



DEVENDRA BANHART
Für Hildegard von Bingen (Nonesuch)
(from album, March 11)
Contact: Matthew Rankin, Nonesuch
Matthew.Rankin@Nonesuch.com



DIANE BIRCH
All The Love You Got (S-Curve/Warner)
(from album, April TBC)
Contact: Andy Prevezer, Warner
andy.prevezer@warnermusic.com



JAMES BAY
When We Were On Fire (Unsigned)
(demo)
Contact: Ryan Lofthouse, Connected
ryanlofthouse@connectedlimited.com



TO KILL A KING
Cold Skin (Virgin)
(single, February 24)
Contact: Chris Latham, Partisan
chris@partisanpr.com

DATA DIGEST

BREAKOUT



KHUSHI
East London singer/songwriter Khushi writes "beautifully crafted and relentlessly catchy alternative pop songs which are a marriage of disarming honesty and irresistible melodies". Catch him at January's Breakout event at Barfly in Camden on the 31st.
Get on the guest list at musicweek.com/breakout



The latest most popular Shazam new release chart:

- 1 BINGO PLAYERS Get Up
- 2 BASTILLE Of The Night
- 3 CONOR MAYNARD FEAT. WILEY Animal
- 4 LAWSON Learn To Love Again
- 5 KENDRICK LAMAR Backseat Freestyle

GIG OF THE WEEK



Who: Alt-J
Where: Shepherds Bush Empire
When: January 18 & 19
Why: The BRIT Award-nominated, Mercury Music Prize-winning quartet bring their headline tour to the capital.

SALES STATISTICS



CHART WEEK 02 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,523,765	1,384,617	291,502	1,676,119
PREVIOUS WEEK	4,137,532	1,721,457	390,106	2,111,563
	-	-	-	-
% CHANGE	-14.8%	-19.6%	-25.3%	-20.6%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	7,661,297	3,106,073	681,608	3,787,681
PREVIOUS YEAR	7,051,124	3,152,073	554,955	3,707,028
	+	-	+	+
% CHANGE	+8.7%	-1.5%	+22.8%	+2.2%

APPOINTMENT TO VIEW



THE JONATHAN ROSS SHOW

Saturday, January 19 - ITV1, 9.45pm - 10.45pm
Pop veterans Madness are in the studio for a chat and performance. The host also chats to Girls Aloud's Kimberley Walsh.

ADAM BUXTON'S BUG

Monday, January 21 - Sky Atlantic, 9pm - 9.30pm
2/8. Comedian, broadcaster and Music Week Awards 2013 host Adam Buxton analyses music videos by American rock band OK Go, and discovers what online commenters think. He also presents a composition of his own in which he tries to change public perceptions of sushi.

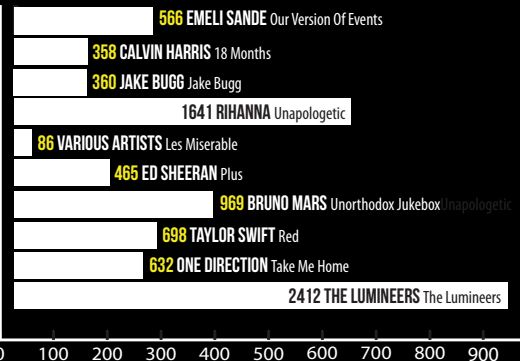
LAUNCHED AT RED BULL STUDIOS

Thursday, January 24 - Channel 4, 12.15am - 12.30am
1/10. New series. Annie Mac introduces up-and-coming musicians expected to make an impact in 2013, beginning with New Zealand-born singer Willy Moon, who chats and performs.

PIRATES' BAY



NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON JANUARY 14 2013



CRITICAL MASS



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



80

WOODEN WAND
Blood Oaths of the New Blues



79

SOLANGE
True [EP]



77

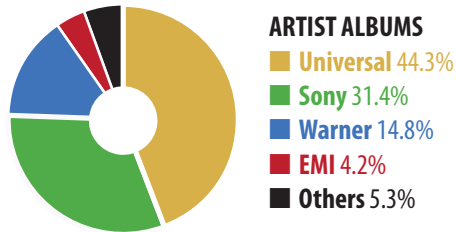
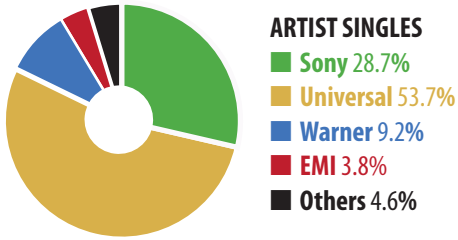
DROPKICK MURPHYS
Signed and Sealed in Blood

For daily news visit musicweek.com

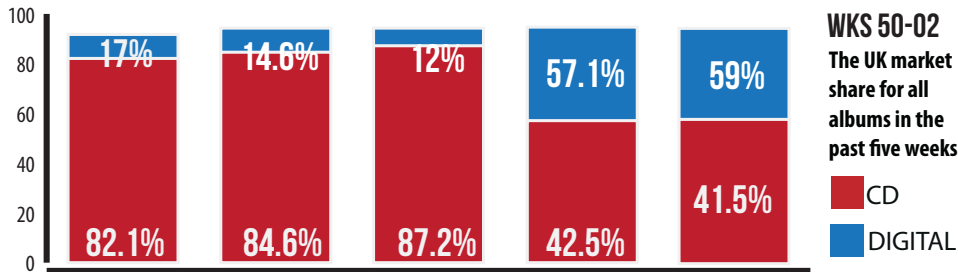
MARKET SHARES BY CORPORATE GROUP



CHART WEEK 02



DIGITAL vs PHYSICAL



TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending January 14

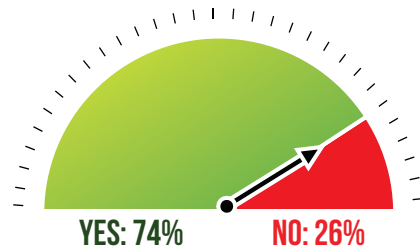
- David Rodigan joins BBC Radio 1Xtra *Tuesday, January 8*
- David Bowie to release first album in 10 years *Tuesday, January 8*
- BRIT Awards 2013: All the nominees *Thursday, January 10*
- Majority of Beggars artists earn more from streams than downloads for single tracks *Monday, January 7*
- Live Music Act threshold set to increase to 500 capacity venues *Tuesday, January 8*

MUSIC WEEK POLL

This week we asked...

Could David Bowie's single set a new industry trend of on air/on sale?

Vote at www.musicweek.com



INK SPOTS

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

On the front of this month's *The Fly* magazine, 18-year-old Archy Marshall aka **King Krule** is named as the one to watch for 2013.



Inside, he's looking forward to "wearing suits all the time, having a mid-twenties crisis and being on the cover of OK! after driving a Lamborghini up a wall".

Others tipped for success are "shaggy pop princes" **Swim Deep**, "sisterly pop giants" **Haim**, "bigmouth indie" four-piece **Palma Violets**, "sleek pop duo" **AlunaGeorge**, "face-hiding soul man" **The Child Of Lov**, Canadian trio **Metz** and "psychedelic stoners" **Foxygen**.

Interviewed are Elena and Igor of indie outfit **Daughter** who say their debut album (*to be released March*) is "dark, affected and slightly shambolic" while American band **DIIV** say the head of their label **Captured Tracks** Mike Sniper "writes all their music". "None of us have jobs" explains drummer Colby Hewitt.

In the reviews pages, **Everything Everything's** second album *Arc* gets an impressive four-and-a-half stars out of five from JJ Dunning, who says it's "really bloody good". Edward Devlin is similarly enthusiastic about the new **I Am Kloot** release *Let It All In*: "another flawless record from the Manchester trio"



THE MAGIC NUMBERS

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

79

Places up from No.166 on the Billboard 200 chart sees Alt-J leap into the top half of the list with debut album *An Awesome Wave*. The Mercury-winning LP has garnered support from a variety of US alternative radio stations

2

Music legends share the same birthday as Lily Coopers' (née Allen) second child, who was born on January 8 – David Bowie and Elvis Presley

27

Years since David Bowie last released a single - *Absolute Beginners* - that charted higher than *Where Are We Now?*, which hit No.6 on the Official Chart on Sunday following concerns over whether it would count

25

Years spent as Kylie Minogue manager by Terry Blamey, who last year picked up an Artist & Manager Award from the MMF/FAC for his fine work. Kylie this week announced she was splitting from Blamey and would concentrate more on acting

3rd

Album from Brit singer/songwriter Kate Nash will be released on March 4, titled *Girl Talk*

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



@karenpiper Pretty certain a transaction just happened in my office where someone traded an expensive teabag for sexual favours #toughtimes (*Karen Piper, Columbia Records*) Monday, January 7



@terrymardi Is anyone selling a mint condition Ford Capri? I am thinking about having a pre-mid-life crisis. Power steering would be nice. Thanks. (*Terry Mardi, Asian Music Publishing*) Thursday, January 10



@boyninthebush That new Destiny's Child song better not be some lazy arsed ballad (David Stimson, Kobalt Music Group) Thursday, January 10



@jane_ Kearney I hope Taylor sung 'Trouble' to hazzza as she floated away on her little sad boat. (*Jane Kearney, LD Communications*) Tuesday, January 8



@simon_price01 Hang on, what? Peter Hook has taken to touring NEW ORDER albums now, while New Order still exist? Could he be any more "It's all about me"? (*Simon Price, Independent on Sunday*) Thursday, January 10



@abstractgroove The @bellaunion label consistently reaffirms my increasingly unstable faith in contemporary indie music. (*Simon Webbon, Future-Everything*) Thursday, January 10



@AllieBailey Blocked and reported. RT @Ollierussian I keep getting Keaton Henson and Kendrick Lamar confused. (*Allie Bailey, Cooking Vinyl*) Wednesday, January 9



@CharliScott The new Amelia Lily track sounds like a Eurovision entry, which is great because i LOVE me a good Eurovision track. (*Charli Scott, Turn First Artists*) Thursday, January 10



@MattAATW Music Industry sayings no.203 - "Yeah I know the video's dark & cheap looking but it'll look great when it's been graded!" (*Matt Cadman, All Around The World*) Friday, January 11



@adamnonfiction Website idea: 'Guess the music video' site, based only on MTV's amend requests to make it suitable for daytime play. (*Adam Brooks, Warp Records*) Thursday, January 10



@Bur01 Great set of BRITs Nominations tonight and new projects dropping from Mr Bowie & Timberlake, and Destinys Child. Good start to 2013! (*Paul Bursche, Sony Music UK*) Thursday, January 10



@mrhugom I don't care what the Official Charts say, I've listened to 'Where are we now?' three times already this morning. #bowie (*Hugo Mintz, Name PR*) Friday, January 11

Follow us on Twitter for up-to-the-minute alerts [@MusicWeekNews](https://twitter.com/MusicWeekNews)

DATA DIGEST



PICTURE OF THE WEEK

SPOT THE DIFFERENCE
Jan 10, The Savoy, London: 2012 BRIT Awards Critics' Choice winner Emeli Sande presents the new Damien Hirst-designed statuette to 2013's victor in the category, Tom Odell

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



ELLIS WAYMAN *MY DAD ROCKS*
Allan Rose - *Nobody* (Unsigned)

Allan Rose is a Brit School contemporary of Adele and Jessie J but he has developed his own style. This is not throwaway pop, but a beautiful piece of emotional, electro music. Hopefully, you will be hearing Nobody on a radio near you in 2013.



TOM GOODWYN *NME*
Funeral For A Friend - *Conduit* (Distiller Records)

FFAF might have dropped off a few radars with their last two albums, but their new record is a real return to form. Clearly re-energised by new drummer Pat Lundy, they've delivered a record full of snarling riffs and soaring choruses.



ROBIN MURRAY *CLASH MAGAZINE*
Ivory Seas - *Still Brooding/ Mother's Tongue* (Ivory Seas)

You don't tend to hear bands like Ivory Seas very often. Like sinking into fresh snowfall, those harmonies are something to become submerged in. Brooding yet delicate, complex yet utterly direct Ivory Seas are a puzzle worth persevering with.



BILL WILLIAMS *ARTROCKER*
The Jar Family - *Broken Minded* (Jar Recordings)

The bohemian cheer of The Pogues has been combined with the broken poetic spirit of Pete Doherty. Coupled with a Bob Dylan ability for story telling this reflective nostalgia tinted gem will sit sweetly with any romanticising melancholics.



SIGNS O' THE TIMES



Left to right: Kieran Jay (band lawyer), Oswin Brunner (Mercury lawyer), The Strypes and Mark Crossingham (Universal Music, Ireland)

Four-piece Irish guitar band **The Strypes** signed to **Mercury Records UK** for the world following a heated label battle for their signature.

Doublecross, Cooking Vinyl's recently-launched rock imprint, has signed UK ragga metal band **Skindred** to a worldwide record deal, with a new album due later this year. The band were described by Radio 1's Daniel P Carter as "one of the best live acts Britain has ever produced".

Songwriter **Karen Poole**

(formerly of **Alisha's Attic**) has signed her worldwide music publishing rights to **BMG Chrysalis UK**. The agreement includes rights to songs from artists including Lily Allen - with whom Poole has been writing for her next album. **Katherine Jenkins** has also agreed a publishing deal with **BMG** which means the company now represents the majority of copyrights on her recent seasonal offering *This Is Christmas*. The album entered the UK Classical Chart at No.2.

SYNC STORY

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



- **Commercial** Hoseasons 'Wish You Were Here'
- **Track name** A Wish Away
- **Usage** TV ad & web film
- **Composer/Artist** Hunt/Jones/Treece/Gilks (The Wonderstuff)
- **Publisher** Universal Music Publishing
- **Key execs** Becca Gatrell (UMPG), Julian Gratton (Red C)

Bygone British indie heroes **The Wonderstuff** soundtrack the new Hoseasons ads, which depict activity-filled UK getaways from the domestic holiday provider. The track used is the band's *A Wish Away*, which hit No.43 in the UK charts in 1988.

The upbeat music is matched by a repeated refrain of "I wish you were here", as the ad shows kids surfing and a mum and dad on a posh boat with their teenage son - plus cycling, canoeing, eating and drinking and a couple relaxing in a jacuzzi.

Manchester based full-service advertising agency, Red C, has created a new 30 second TV commercial, and 90 second web film, for the UK based self-catering holiday experts.

Red C creative director Julian Gratton commented: "We knew straight away that 'A Wish Away' by The Wonderstuff would provide the perfect soundtrack for Hoseasons as the song is full of energy and fun.

"When coupled with contemporary lifestyle imagery that hints at all the great things you can do on a Hoseasons holiday we knew straight away that we'd have a powerful and memorable holiday advert'.

ON THE RADAR BEBE BLACK

FORMER JAZZ SINGER Bebe Black once nearly gave up on a career in music. Luckily her move to London led to a record deal with Columbia - the ball was set rolling with a major push via a guest vocalist slot on Dubstepper labelmate Benga's track Icon.

Recounting the story of how she got signed, Black tells *Music Week* that her manager set up a showcase for labels. Her behind-closed-doors performance resulted in her getting signed by A&R heavyweights at the Sony imprint.

"I did two separate showcases that day and Mike Pickering ended up teaming up with Mike Smith at

Columbia to sign me. It's a really great team," she says.

Pickering's dance background meant he brought the Benga opportunity to her, but Bebe didn't take it straight away, "I said I'd only sing on the Icon track if I could change the lyrics. He liked it then off we went... and they chucked me out of the plane for the video!"

Now, Black's launching her solo career proper. A snippet of her sound can be found in the form of forthcoming EP *Deathwish*, which gives a taster of things to come.

"Essentially I wanted to make a pop record and be a pop artist with an emphasis on it being very

British. I wanted it to be pop, but from the left," she explains.

The full-length debut album - from which *Deathwish* is taken - has been produced in the main by Dimitri Tikovoi (Placebo, Goldfrapp, Nicola Roberts) and has been just over a year in the making.

There's also co-writes on there from the esteemed Greg Kurstin (Pink, Santigold, Kelly Clarkson) and Grammis-nominated Astma & Rocwell - with Black heading over to LA and Sweden to work with the three writers.

As for her highlight so far, it's simple: "It was just that transition from spending years



playing in bars doing two-hour sets for money to being like 'fucking hell I'm in LA' and writing with people I really respect.

"Also, there was one point where I'd lost my job, been on the dole and moved to London from

ESSENTIAL INFO

RELEASES

Jan 21 EP *The Deathwish*

LABEL

Columbia - Sarah Hall 020 7361 8525

MANAGEMENT

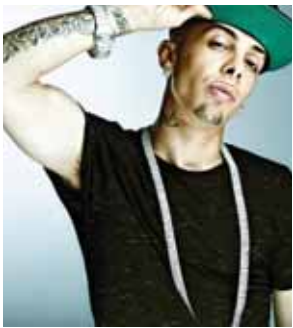
UNION - Steve Morton

LIVE

Jan 22 Queen of Hoxton, London
Feb 18 EP launch, The Social, London

Weymouth to give myself a year to give music a proper shot. And a year to the day I was asked by Jo Whiley to do the Little Noise Sessions - it was on the Coldplay evening. That's when I realised 'Oh crap, this is actually working out.'"

HE SAID / SHE SAID



“Ladies buy records, guys just download them - males they steal it, ladies buy it”

Dappy explains to Guildford Crown Court why he talked to two girls at a Surrey petrol station at 3.30am last February - to promote his new single

TAKE A BOW TEAM GIRLS ALOUD



THE LOWDOWN

Album: Ten
Highest chart position: No.9

A&R:

Ferdy Unger-Hamilton

Manager:

Sundraj Sreenivasan, Supersonic Talent & Hillary Shaw, Shaw Thing

Marketing:

Lucie Avery, Polydor

National press:

Asha Oojageer, Supersonic PR

Online press:

Becky Lockett, Supersonic PR

National radio:

James Bass, Polydor

Regional radio:

Gavin Hughes, Polydor

TV:

Claire Close, Polydor

MUST-SEE MUSIC TICKETING INFORMATION

HITWISE

Primary Ticketing Chart

POS PREV EVENT

1	1	ONE DIRECTION
2	16	PALOMA FAITH
3	5	MCFLY
4	7	OLLY MURS
5	18	JAKE BUGG
6	3	PINK
7	4	BRUCE SPRINGSTEEN
8	11	BON JOVI
9	NEW	JUSTIN BIEBER
10	NEW	V FESTIVAL
11	6	ROBBIE WILLIAMS
12	8	MUMFORD AND SONS
13	9	RIHANNA
14	17	MICHAEL BUBLE
15	15	MEATLOAF
16	2	GARY BARLOW
17	NEW	FLEETWOOD MAC
18	NEW	DEPECHE MODE
19	NEW	TWO DOOR CINEMA CLUB
20	NEW	COLDPLAY

LATEST SECONDARY TICKETING PRICES



EMELI SANDE

O2 Academy Birmingham, Feb 19

FACE VALUE £27.50 - £29.50

SEATWAVE £53.98 - £215.53

VIAGOGO £54.25 - £198.86

STUBHUB £53.00 - £153.00



JAKE BUGG

HMV Birmingham Institute, Feb 19

FACE VALUE £12.50

SEATWAVE £45.00 - £202.52

VIAGOGO N/A

STUBHUB £48.00 - £130.00

HALL & NOTES



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London NW1 8QP

t 020 7485 9006

w electricballroom.co.uk

Bands contact

admin@electricballroom.co.uk

THE BEST LIVE VENUES IN THE UK

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1100

Coming up

25/01 The Blackout
04/02

NME Awards Shows
2013 - Dinosaur Jr.

18/02

Mark Tremonti

21/02 Savages

25-27/02

Ocean Colour Scene

07/03

Neal Morse Band

08/03 Halestorm

14/03 Kvelertak

24-27/03

The Wkend

11/04

The Fratellis

THE BIG INTERVIEW **DIDO**

‘YOU SHOULD NEVER HOLD ANYTHING BACK’

She’s sold more than 30 million albums worldwide since her debut *No Angel* was released at the turn of the Millennium – now British superstar Dido is set to return with her fourth studio LP



TALENT

■ BY TIM INGHAM

Her new record might be called *Girl Who Got Away*, but Sony Music has never allowed itself to slip into a situation where Dido would ever want to sign elsewhere.

The UK star’s new LP, which features contributions from the likes of Brian Eno and hip-hop maestro *du jour* Kendrick Lamar, is the fourth in a row she has released through the major label.

Her three previous releases have all been million-sellers, not least her debut *No Angel* (2000), which has shifted more than 21 million units worldwide, and was the second-biggest-selling album of the Noughties in the UK. Her second LP, the seven-times platinum *Life For Rent*, contained global smash single *White Flag*.

Since her last studio album, *Safe Trip Home* (2008), Dido has been keeping abreast of new music – during her chat with *Music Week*, she pays dues to The Weeknd, Frank Ocean and Kristina Train (“her voice blew me away”).

Girl Who Got Away is her first album since the birth of son Stanley, and the apple of her eye isn’t the only new

arrival in Team Dido in 2012: her professional collective now includes recently-appointed RCA UK boss Colin Barlow and manager Craig Logan, who has stepped into the shoes of Nettwerk’s Peter Leak. (“Craig seems like a really good manager – he’s got a great track record and clearly gets what I’m trying to do,” she says.)

As with Dido’s three other albums, *Faithless* founder and brother Rollo has returned for the majority of production duties on *Girl Who Got Away*. Lead comeback single *No Freedom* is a lean, upbeat track with catchy echoes of *No Woman No Cry* and a elementary repeated lyric tailor-made for radio airplay (“No love without freedom/No freedom without love”).

Not all of the new record is quite so obviously joyful, however; *Let Us Move On* – featuring a refreshing verse from Lamar – is a brooding, driving lament whilst album highlight *End Of The Night* showcases Dido’s way with a withering break-up sentiment.

What keeps you so loyal to Sony?

They’ve just always let me do my thing and been respectful of that. They’ve always been brilliant and supportive and stuck with me. What more do you want? There’s still lots of people there I’ve worked with from the beginning. The nice

ABOVE
Hey, big seller
All of Dido’s three previous albums have sold more than a million copies each in the UK

thing about this record is that it feels so much like *No Angel* – [RCA CEO in the US] Pete Edge, who I really like and respect enormously, was there at the beginning; [A&R director] Mike Sault’s now back at Warner/Chappell; my brother’s working with me again... it’s like everyone’s there from the word go.

Lots of people say a long-lasting relationship with a major like the one you enjoy is very difficult to maintain these days. How come your relationship is so strong?

I was lucky: when I first put *No Angel* out it was at a time when record companies would stick through a few songs before they were like, ‘Nah, you’re dropped.’ I got my chance; they gave me time and built it up properly. I promoted *No Angel* for at least three years. I haven’t got a bad word to say about Sony whatsoever – I’m not going to be one of those artists who says: [*puts on childish voice*] “I hate my label.”

You and Rollo seem to take care of most of your A&R yourselves. Do you still take advice from others on board?

Yeah, the A&R is done by Rollo and then Pete Edge in America. When I say, “Who can I work with?”, Pete’s brilliant. On this album I’ve worked (co-writing and/or

production) with Greg Kurstin, Jeff Bhasker, Rick Nowels and Brian Eno – although the Eno thing came about more naturally. After that point [of introducing collaborators] they kind of leave me to it. I've never needed songs found for me, but I love being put in with interesting people. Pete and Rollo have been there since 1996, that's 17 years of trust built up. They're just like very opinionated friends.

How did the Kendrick Lamar meeting come about?

That was a classic Pete Edge thing. I'd been working with Jeff on the track and I loved it, but I'd recently listened to Kendrick's stuff and I was like: "God, I'd really love to hear his voice on this." Pete set it up, Kendrick liked the track, did the rap and then when I got it back it just sounded so good. His album [Good Kid, m.A.A.d City] is fantastic; it's one of the few albums recently of which I've enjoyed every minute. He gives my track this heaviness just when it needs it – I love it.

You started out with Faithless, write intensely personal lyrics and got super-famous by collaborating with an angry young Eminem. Now you have the hottest young rapper in the world on your album. So why do some critics continue to suggest your music is depressing or even dull?

Who knows? Maybe they don't know about my beginnings. You know, that tag has always zoomed over my head a little bit, it just feels so irrelevant to me. My first response when people used to say that about my music always used to be: "You know what? Turn it up!" Music's so subjective and I can't control what people like. I'll keep doing what I do and I guess people will make their own judgements.

There was only one million-seller in the UK last year – Emeli Sande's Our Version Of Events. Do the state of album sales alarm you?

Not really. That's not something you think about when you make an album. You just want it to be heard if you're proud of it. I don't think I've ever cared how it's heard; whether people are buying it, listening to it on radio or whatever. I genuinely don't care how you hear my music, I just want you to enjoy it. It's that simple. I guess with the decline in CD sales, there's other really exciting ways of having your music out there. I don't spend a lot of time thinking about it.

A lot of new artists say that they do think of that stuff now – simply because they have to. The industry is smaller...

Maybe. And maybe it's hard if you're a new artist and there's the threat of being dropped when you don't sell instantly. That's tough. I didn't have that problem – I was given time and a slow build-up. That counts for a huge amount. In this day and age, if people were expecting an instant thing [from No Angel], who knows what could happen? It was an easier time in that respect. I think it would be sad if you have an artist today who needed that old school A&R development just like I had – I spent a good year on stage building up my confidence, barely saying a word. If they hadn't nurtured me through that, I probably wouldn't be sat here now making the records I want to make.

Adele's record-breaking 21 has happened since your last record. Is that inspiring?

She's amazing; a beautiful voice that moves you singing great songs that resonate with people. And she's successful. You see, the world hasn't changed that much...

What advice would you give today's young artists?

Try not to ever hold stuff back. If you've made music and you're proud of it, don't get too precious about not putting this or that out. Don't complicate things too much. That's been my attitude with this album: here are some songs, it



ABOVE
LP *Girl Who Got Away* is due for release on March 4; single *No Freedom* will precede it on February 24

"Rollo and I have definitely had spats during my career, but there's no rivalry. We're like two halves of the same brain"

DIDO

would be nice if people heard them. I was very free and easy in my early days – I'd sing on this or sing on that and then, as has been well documented, get paid with a curry. Also, when I first got signed, I remember not worrying about the business side of things too much, it was all about, "Do I like these people?" These people [industry execs] are going to be in your life – you have to be okay with that. And music's a personal thing, you don't want people you don't like getting involved with it.

What's it been like working with your brother all these years? Is there ever sibling rivalry – do you ever have spats?

We definitely have spats but I don't think there's ever been a feeling of rivalry. We're almost like two halves of the same brain. We think of such different things, that's what makes it work. When I'm working with him, I feel like he's the missing part of what I'm trying to create. It's the easiest thing in the world working with him. Having said that, some of the biggest fights I've had in my life have been with Rollo! But it's never about the big things – family or values or anything like that. It's always some musical point. But you know what? I sort of love it. He's so passionate about my stuff, when we're fighting about my records I do sometimes think: 'God, who else in this world has got a producer who cares quite this much?'

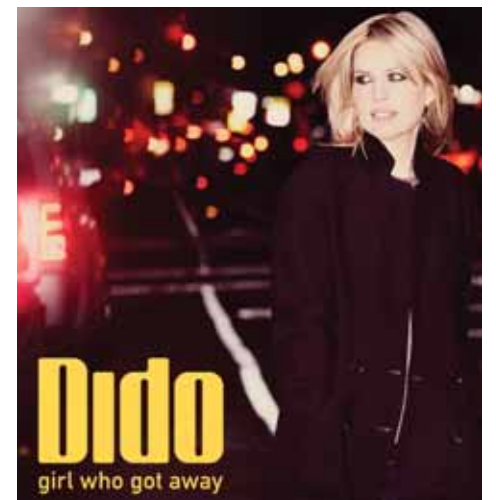
ENO: THE LIFE OF BRIAN

Dido collaborated with Brian Eno on her last LP, *Safe Trip Home* (2008), co-writing *Grafton Street* with the Bowie-affiliated legend.

Now she's composed another track with Eno on *Girl Who Got Away*, called *Day Before We Went to War* – he must like working with her.

"He's just an amazing guy," says Dido. "He's so clever, I'm a huge fan. It was one of those: 'Who would you most like to work with?' things. Easy, Brian Eno please! He's interested in everything and is interesting in every way. He's brilliant company, has a brilliant brain and is a brilliant musician. I would happily always have a track or two with him on every record for as long as I live.

"I'll never get bored of listening to his music. The amount of time I've spent listening to albums like *Another Green World* is ridiculous, driving around



with the sun going down in America. It's perfect. Life doesn't get better than that, musically."

BUSINESS ANALYSIS US 2012 SALES

EDITORIAL

New US artists drying up on these shores



Back in 2000 Billboard – with very good reason – ran a front-page story headlined The British Evasion, questioning why UK acts were no longer breaking the US.

Fast forward a dozen years and thankfully the situation has improved immensely with four of the five biggest albums Stateside last year by Brits, while a number of UK artists were behind million-selling singles.

However, might we cheekily suggest that, rather than there being a British Evasion in the States, new US acts are now becoming evasive here, at least when it comes to decent album sales?

With the obvious exceptions of Bruno Mars and Lana Del Rey, who is UK signed anyway, no new acts from the States have managed to properly crack the UK albums market in the last couple of years, despite some of them creating hugely-popular hit singles.

In 2012, outside Del Rey, the only brand new US act able to breach the year's 40 top artist albums were New York City's Fun.

“With the exceptions of Bruno Mars and Lana Del Rey – who is UK-signed anyway – no new acts from the States have fully cracked the UK albums market for two years”

And in the year before that Mars high up in third position with Doo-Wops & Hooligans was the lone new American voice.

With the likes of established acts such as Pink, Katy Perry and The Killers still selling decent album numbers and others like Taylor Swift enjoying new levels of British success, all this hardly amounts to the kind of crisis that hit UK music exports heading across the Atlantic at the beginning of the century. But the days when the industry here could annually rely on a steady stream of new American stars to boost album sales seems, at least temporarily, to have deserted us.

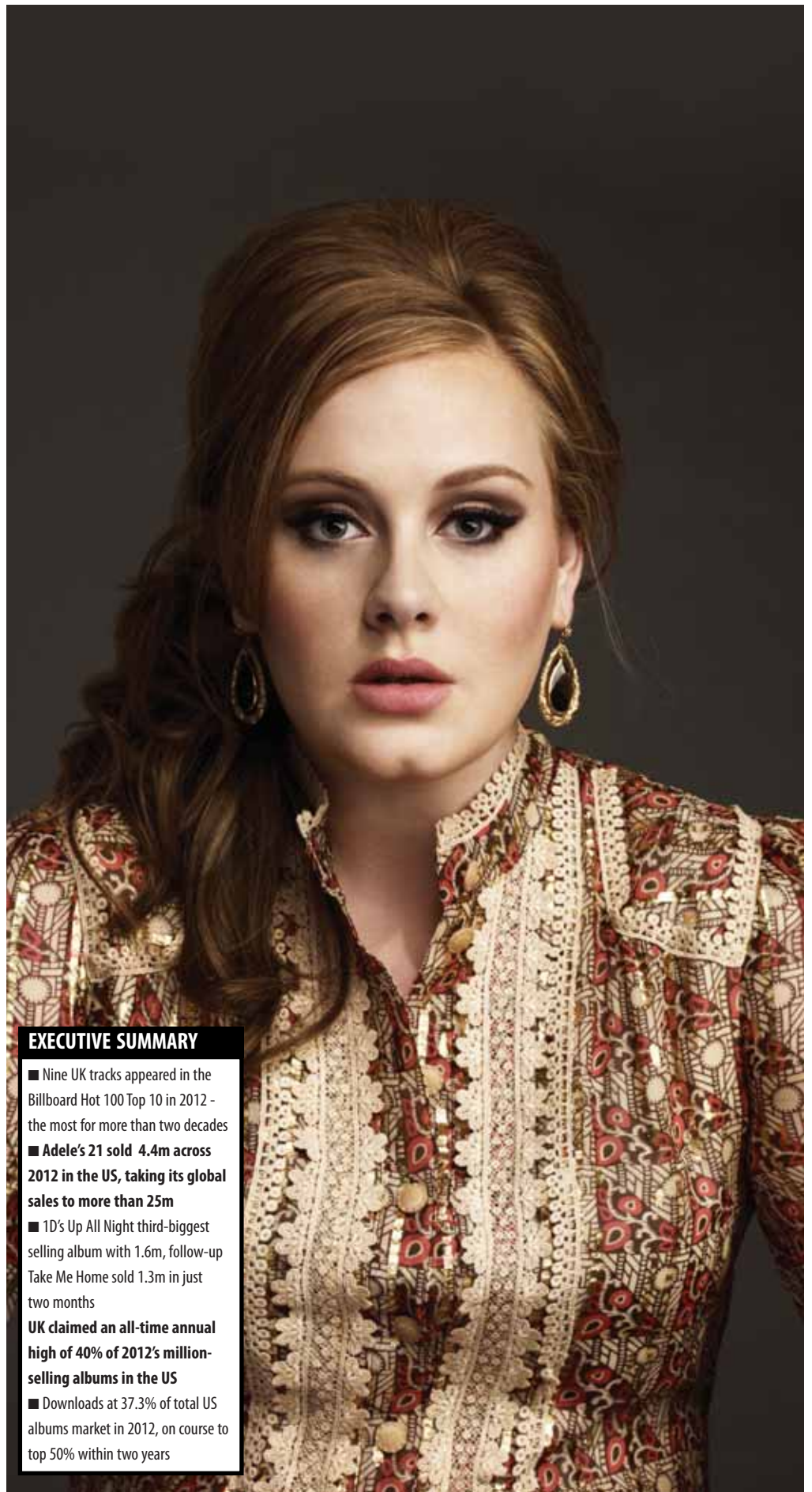
What also appears to be the case is that in the year just gone little from the States that realistically should have broken here was missed. Among the US market's 10 biggest albums of 2012, four were by Brits and one by Canadian Justin Bieber, while the other five were country, a genre which despite its gift for brilliant songwriting and producing countless career artists sadly continues to struggle to make much impact here. Taylor Swift appears to be the exception, although it needed the help of pop writers such as Dr Luke and Max Martin on current album Red for that to happen.

There is at least one US band who are bucking the trend and they are The Lumineers who, following singles success with Ho Hey last year, broke into the UK albums Top 10 for the first time last Sunday. And for the first time in eight years the BBC Sound Of... winners are American – Californian trio Haim – suggesting further new success from the States could be on the way.

Each New Year the UK industry gets caught up in what emerging British artists could break over the following 12 months. That is only right, but with the way artist album sales plummeted last year we could desperately do with a few new US acts breaking big as well this year.

**Paul Williams,
Head of Business Analysis**

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



EXECUTIVE SUMMARY

- Nine UK tracks appeared in the Billboard Hot 100 Top 10 in 2012 - the most for more than two decades
- Adele's 21 sold 4.4m across 2012 in the US, taking its global sales to more than 25m
- 1D's Up All Night third-biggest selling album with 1.6m, follow-up Take Me Home sold 1.3m in just two months
- UK claimed an all-time annual high of 40% of 2012's million-selling albums in the US
- Downloads at 37.3% of total US albums market in 2012, on course to top 50% within two years

US SALES STATISTICS 2012

Source: Nielsen SoundScan

SALES PERIOD	SINGLES	TOTAL ALBUMS	CD ALBUMS	DIGITAL ALBUMS	VINYL ALBUMS
2012	1,336bn	316.0m	193.3m	117.7m	4.6m
2011	1,271bn	330.6bn	223.5m	103.1m	3.9m
	+	-	-	+	+
% CHANGE	+5.1%	-4.4%	-13.5%	+14.1%	+17.7%

BRITISH INVASION DEFINES US MARKET

One Direction, Mumfords, Adele, Coldplay and even Rod Stewart enjoy bumper year over the Pond

US SALES

BY PAUL WILLIAMS

UK acts mounted their strongest Hot 100 run in two decades in 2012, while dominated the year's top five album sellers in the US like never before.

Across the year nine tracks by UK acts appeared in the countdown's weekly Top 10, the highest such annual tally since 1991, as an unprecedented 16 British singles were downloaded more than a million times, according to Nielsen SoundScan.

This impressive run came in a year in which overall one-track sales rose 5.1% in the States to a new high of 1.34 billion units and was bettered on albums where UK artists were behind an unparalleled four of the year's top five sellers. Continuing where it left off in 2011, Adele's 21 was the top annual album seller with a further 4.4 million copies sold, making it the first time in the 21-year SoundScan era that the same album headed the annual best sellers list in back-to-back years.

However, the UK's powerful showing on the main Billboard charts was down to far more than the Bond

songstress alone, with another 10 British artists across the year selling either more than a million copies of a single or an album or, in the cases of One Direction and Mumford & Sons, matching Adele by reaching seven figures in both of these markets.

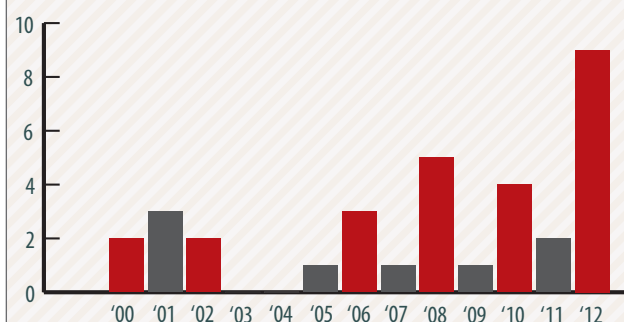
One Direction and Mumford also joined Adele in the year-end albums top five with the boy band's debut *Up All Night* ranked in third place below Taylor Swift's *Red* with 1.6 million copies sold by year's end and follow-up *Take Me Home* at 5 after winning 1.3 million takers since its November release. Mumford's *Babel* was at 4 with nearly 1.5 million sales.

Across the whole of 2012 just 10 albums in the States sold more than a million units, down from a total of 13 in both 2010 and 2011.

However, while that represented a new low for the US music industry since SoundScan started clocking the numbers for Billboard in 1991, from a UK perspective it marked a previously-unchartered 40% share of a year's million sellers.

Having four of a year's top five albums was also a first for the UK, while two other releases by British acts were among the annual Top 20 sellers – Rod Stewart with

UK TRACKS MAKING TOP 10 OF BILLBOARD HOT 100



The above shows number of UK tracks each year making the weekly Top 10 of the Billboard Hot 100. Tracks registering in the Top 10 in more than one year count in each year

Source: Billboard/Music Week research

DIGITAL MARKET IN US CONTINUES TO THRIVE AS DOWNLOADS POISED TO OVERTAKE PHYSICAL

Digital albums will overtake CD sales in the US next year if current market trends continue.

The downloaded albums sector grew by another 14.1% in 2012 to 117.7 million units, according to Nielsen SoundScan, and if that expansion continues at the same rate over the next two years then the market will reach around 154 million units by the end of 2014.

At the same time US CD sales dropped by 13.5% to 193.3 million units last year and, at this pace of decline, will fall to about 144 million units in two years' time as digital albums overtake. By last year downloads made up 37.3% of the albums market in the States, having commanded 20.4% in 2009. If one-track sales are factored in digital last year represented a record 55.9% of the recorded music business in unit terms. An overall market figure is calculated by adding the year's total album sales to what is known as TEA (Track Equivalent Album) where every 10 tracks purchased count as one album.

Unlike in the UK where the rate of decline of CD sales was last year greater than the percentage growth of download albums, according to Official Charts Company data, digital albums in the States continued to outpace CD's retreat. Although the rate of expansion of download albums slowed from 19.5% annually in 2011 to 14.1% last year, CD fell at a lower rate – going from 5.7% in 2011 to 13.5% in 2012. Although the pace quickened, that was still a gentler fall than two years ago when the CD market plummeted annually by 19.6%.

In 2011 as Adele's 21 sold an unrivalled 5.8 million copies the US albums market grew year-on-year for the

first time since 2004 with an upward curve of 1.3% to 330.6 million units. That trick could not be repeated last year, but in the context of following the British singer's record year the 4.4% fall produced to 316 million units was more than respectable and once you add in one-track downloads using the TEA conversion the market only dropped by 1.8%. Given the maturity of the US digital music market compared to the UK, it is impressive that sales of download albums there last year continued to enjoy double-digit growth, while even more remarkable was the ongoing expansion of the one-track business.

A couple of years ago it looked like digital singles sales were plateauing in the US, rising annually in 2010 by just 1.0%. But in hindsight that turned out to be a temporary pause with sales gaining by 8.5% in 2011 and up a further 5.1% in 2012 to a record 1.3 billion units.

This past year saw some particular startling numbers by individual tracks with the overall top seller, Gotye featuring Kimbra's *Somebody That I Used To Know*, shifting enough in 2012 to also rank at No 4 on Nielsen SoundScan's all-time Digital Songs chart with a total 6.9 million units sold (some 6.8 million of these happened in 2012). The same all-time countdown also welcomed at No 9 Carly Rae Jepsen's *Call Me Maybe*, which was 2012's second top seller with nearly 6.5 million copies sold.

Four UK albums – two by Coldplay and one each by Adele and Mumford & Sons in first and second places – rank in Nielsen SoundScan's all-time Digital Albums Top 10 chart, while British acts were also heavily represented among 2012's top digital sellers. Adele's 21 led with a

further 1.0 million copies sold with Mumford & Sons' *Babel* (778,000 copies sold) at 3 and *Sigh No More* (384,000) at 10 and One Direction's *Up All Night* (562,000) at 4. Based on all album sales, UK artists captured an unprecedented share in 2012, with four of the top five LP sellers. Across the Top 10 for the year these were joined by Canadian Justin Bieber and five country albums, a new high for Nashville in the annual Top 10.

With Taylor Swift's *Red* at 2 for the year, Carrie Underwood's *Blown Away* at 7, *Tailgates & Tanlines* by Luke Bryan at 8, Lionel Richie's Nashville venture *Tuskegee* at 9 and Jason Aldean's *Night Train* at 10, country bucked the overall downward trend to grow album sales last year by 4.2%. The genre accounted for 14.1% of the albums market or 44.6 million album units, behind only rock, which grew 2.0% to 102.5 million units, alternative, down 4.3% to 52.2 million units, and R&B, slipping 10.2% to 49.7 million units.

Country also mounted the biggest one-track digital sales rise of the leading genres, improving by 12.8%, while outscoring even that increase was dance/electronic up 35.6% to 53.0 million units. This reflected the continuing mainstream growth of what is known as EDM in the US with big hits including Nicki Minaj's *Pound The Alarm*.

Vinyl album sales in the US continue to rise and last year again hit a new annual high in the Nielsen SoundScan era, which started in 1991. Some 4.6 million vinyl albums were sold last year, up 17.7% on 2011 and accounting for 1.4% of all album sales. More than two-thirds of these sales happened in an independent record shop.

BUSINESS ANALYSIS US 2012 SALES



ABOVE
One Direction and Rod Stewart both enjoyed success on the 2012 US album charts

858,000 copies sold of Merry, Christmas Baby and Adele's debut LP, 19.

While there was only a solitary British single among the Top 10 one-track download sellers of 2012 – One Direction's What Makes You Beautiful – this should not hide the fact that overall UK talent last year enjoyed a run on the Hot 100 not seen since the beginning of the 1990s.

The tally of nine tracks making the weekly Top 10 was not only the highest in 21 years when the likes of EMF, Jesus Jones and Cathy Dennis were flying the flag, it also restored some respectability for the UK to the Hot 100 after

“While there was only a solitary British single among the US's Top 10 one-track download sellers of 2012, this should not hide the fact that UK talent enjoyed a run on the Hot 100 not seen since the beginning of the 1990s”

years in which winning a place on the chart's top table became an ever rarer feat.

Prior to 2012 only 24 tracks by UK acts had made the Hot 100's Top 10 since the millennium with two years –



2003 and 2004 – producing no British top tenners at all. In 2011 only Adele's Rolling In The Deep and Someone Like You made the cut, both going on to reach No 1, while the century's best annual Top 10 showing for UK acts before last year was in 2008 when Natasha Bedingfield, Coldplay, Estelle, Leona Lewis and MIA reached the Top 10.

Adele led the list for the UK again last year with 2011 carry-over Someone Like You joined by her third Hot 100 chart-topper Set Fire To The Rain and Bond theme Skyfall, which debuted and peaked at 8 last October, while One Direction produced a pair of Top 10 hits in What

US MATCHES UK IN TOP-SELLING SINGLES TASTES AS GOTYE, CARLY RAE JEPSEN AND FUN TRIUMPH

UK and US music fans' tastes were in perfect symmetry in 2012 with the nations' year-end top three singles identical for the first time in history.

On both sides of the Atlantic Somebody That I Used To Know by Gotye featuring Kimbra finished as the year's top track, while Carly Rae Jepsen's Call Me Maybe was runner-up in the two markets and We Are Young by Fun featuring Janelle Monae placed at No 3.

Although one or two of a year's top three tracks have been the same in the two markets on numerous occasions previously, 2012 marked the first time the year-end top three matched. As an added bonus they also came out in the same order, while three other tracks – PSY's Gangnam Style, Nicki Minaj's Starships and Payphone by Maroon 5

featuring Wiz Khalifa – finished among the annual Top 10 sellers in both the UK and States, according to Official Charts Company and Nielsen SoundScan data.

The fact the top three sellers were identical and in exactly the same order can probably be chalked down as a happy coincidence, but both markets sharing six hits in their year-end Top 10s does suggest tastes are unifying.

This has not always been the case in years gone by. In 2000, for example, Billboard's top track of the year was Faith Hill's Breathe, which peaked at a lowly 33 on the weekly UK chart, while the top annual seller in the UK was Bob The Builder's Can We Fix It, which shockingly never became a Stateside hit.

However, since the digital age the big hits the UK and US consume seem to be more in common, reflecting both a growing commonality in music tastes but also the likelihood key releases now come out at around the same time in both markets – or at least within a fairly short space of time.

Pre-digital a track could be in the annual best sellers list in one market, but not crop up in the year-end chart in the other market until a year later because its release there had been held back.

This can still happen, however, illustrated by both One Direction's What Makes You Beautiful and The Wanted's Glad You Came, which were big hits in the UK in 2011, but not rolled out in the US until last year.

Makes You Beautiful and Live While We're Young and boy band rivals The Wanted, released on Global via Mercury, peaked at 3 with Glad You Came.

Jessie J scored her first US Top 10 single with Domino, while Ellie Goulding peaked at 2 during a year-plus chart run with Lights and Alex Clare's Too Close reached No 7.

Apart from Adele, all the acts concerned scored their first US hits either last year or the year before and that freshness continued just outside the Top 10 positions with Cher Lloyd's Want U Back and Calvin Harris's Feel So Close both peaking at 12 and Harris going as high as 17 with Let's Go featuring Ne-Yo. By the end of the year Ed Sheeran had made it as high as 16 with The A Team some 24 weeks after first charting.

All nine UK singles breaching the Hot 100 Top 10 last year accumulated more than 1 million download sales during 2012, according to Nielsen SoundScan, as did the hits by Calvin Harris, Cher Lloyd and Ed Sheeran. Also reaching seven figures were Coldplay's Paradise, Mumford & Sons' I Will Wait and Adele's Rumour Has It, one of five tracks by the singer to sell more than a million copies Stateside last year.

Her hand also included Rolling In The Deep, 2011's top seller, which sold another 1.7 million copies the following year to take its cumulative sales up to 7.6 million and make it the US's second biggest-selling download of all time behind Black Eyed Peas' I Gotta Feeling with nearly 8.2 million copies sold.

In all 108 tracks shifted more than 1 million units in 2012 and 41 managed 2 million units, including What Makes You Beautiful, Glad You Came, Lights and Too Close.



TOP ALBUMS 2012

POS	ARTIST / TITLE / LABEL SALES
1	ADELE 21 XL/Columbia 4.1 million
2	TAYLOR SWIFT Red Big Machine 3.1 million
3	ONE DIRECTION Up All Night Syco/Columbia 1.6 million
4	MUMFORD & SONS Babel Gentlemen Of The Road/Glassnote 1.5 million
5	ONE DIRECTION Take Me Home Syco/Columbia 1.4 million
6	JUSTIN BIEBER Believe Schoolboy 1.3m
7	CARRIE UNDERWOOD Blown Away 19/Arista Nashville 1.2 million
8	LUKE BRYAN Tailgates & Tanlines Capitol Nashville 1.1 million
9	LIONEL RICHIE Tuskegee Mercury Nashville 1.1 million
10	JASON ALDEN Night Train Broken Bow 1.0 million

Source for data: Nielsen SoundScan

ABOVE
Mumford & Sons claimed the 4th biggest-selling album of the year

TOP DIGITAL SONGS 2012

POS	ARTIST / TITLE / LABEL SALES
1	GOTYE FEAT. KIMBRA Somebody... Samples 'N' Seconds/Fairfax 6.8 million
2	CARLY RAE JEPSEN Call Me Maybe Schoolboy 6.5 million
3	FUN FEAT. JANELLE MONAE We Are Young Fueled By Ramen 5.9 million
4	MAROON 5 FEAT. WIZ KHALIFA Payphone A&M/Octone 4.8 million
5	NICKI MINAJ Starships Young Money/Cash Money 4.0 million
6	ONE DIRECTION What Makes You Beautiful Syco/Columbia 3.9 million
7	FUN Some Nights Fueled By Ramen 3.8 million
8	KELLY CLARKSON Stronger 19/RCA 3.8 million
9	PSY Gangnam Style Schoolboy 3.6 million
10	MAROON 5 One More Night 3.5 million

Source for data: Nielsen SoundScan



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LFL-03

MUSIC WEEK AWARDS 2013

HOW YOU CAN WIN A MUSIC WEEK AWARD



You lot know better than anyone that this isn't exactly the easiest business in town. If all you were interested in was making oodles of cash, you'd have become a banker.

No, the people who make up the music business - as the rhyming rhetoric of our current government would have it - are strivers.

It's not the best paid industry in the world and it's certainly been through its fair share of upheaval. But because there's so much enthusiasm, innovation and, frankly, business excellence around, it's a bloody great trade to call home. Only problem is, there's very little chance to be rewarded for your greatness in front of your peers.

That's where the Music Week Awards come in. After a 2012 ceremony that saw the likes of XL Recordings, [PIAS], Proper, Rhino, the Shepherd's Bush Empire, 6Music and many others rightfully rewarded, the time has come once more for us to look back on the past year of music industry achievement and crown our deserving victors.

The 2013 awards are again run with a transparent voting system where the *Music Week* team chooses the finalists and a panel of over 200 trade execs chooses the majority of the winners. Nominating for the Music Week Awards 2013 is free - and simple. Just email your nomination to mwawards@intentmedia.co.uk.

Include: the category, who you are nominating and briefly what for - one side of A4 in terms of explanation is plenty. Organisers will come back to you if further exposition is required. The closing date for submissions is end of play on February 1.

Don't forget, you can also lobby on behalf of a supplier, customer or even a rival (if you're feeling especially magnanimous).

On the following pages you'll find all the categories and criteria for the Music Week Awards 2013 ceremony on April 11: don't miss it.

KEY DATES

LOBBYING OPEN NOW

- **February 1:** Lobbying closes
- **March 15:** Finalists announced in Music Week
- **April 11:** Music Week Awards night



Adele made an appearance at the 2012 Awards (above); MWA 2013 host Adam Buxton (below)



MUSIC WEEK AWARDS CATEGORIES

- Live Music Venue
- Live Promoter (individual)
- Music & Brand Partnership
- A&R Award
- Manager of the Year
- Publisher of the Year - Singles/Albums
- Independent Publisher
- Retail Brand
- Independent Retailer
- Television Show
- Featuring Music
- Radio Show
- Radio Station
- Music Media Brand
- Promotions Team
- Distribution Team
- Sales Team
- Catalogue Marketing Campaign
- Artist Marketing Campaign
- PR Campaign
- Independent Record Company
- Record Company
- The Strat

TICKETS & SPONSORSHIP

This year's Music Week Awards ceremony takes place on Thursday, April 11th at The Brewery in London.

This year all of our guests will be treated to a complimentary drinks reception (sponsored by Absolut), a three-course dinner (with six bottles of wine and a bucket of beer) and an after-party run by our friends at Propaganda. Table prices are for 10 seats:

Prices (* All ticket and table prices exclude VAT):

PLATINUM POSITION TABLES	£2,995
GOLD POSITION TABLES	£2,795
SILVER POSITION TABLES	£2,595
INDIVIDUAL SEATS	£295 (Gold); £260 (Silver)

To find out more about sponsorship:

Tel 020 7226 7246

Email Darrell.Carter@intentmedia.co.uk

MUSIC WEEK AWARDS 2013

LIVE MUSIC VENUE

Sponsored by:


WHO IS ELIGIBLE?

This award is open to leading live venues of all sizes, from town venues to the biggest players competing on a national and international scale.

JUDGING CRITERIA

- Innovation
- Sound quality
- Facilities
- Atmosphere

PREVIOUS WINNERS

2012: O2 Shepherd's Bush Empire
2011: Concorde 2, Brighton
2010: The Assembly, Leamington Spa

MUSIC & BRAND PARTNERSHIP

Sponsored by:


WHO IS ELIGIBLE?

This award is open to music companies and brands who have come together to create collaborations of lasting value.

JUDGING CRITERIA

- Credibility
- Popularity
- Defined audience
- Mutual benefit

PREVIOUS WINNERS

2012: 100 Club & Converse
2011: Universal Music & SEAT UK
2010: Splendid Communications - Smirnoff Creative Grants

MANAGER OF THE YEAR

WHO IS ELIGIBLE?

This award is open to any successful artist manager, from those steering the career of veteran megastars to those delivering new acts the relationships, deals and profile they require.

JUDGING CRITERIA

- Artist success
- Industry dealings
- Multi-faceted partnerships

PREVIOUS WINNERS

2012: Jonathan Dickins
2011: Adam Tudhope
2010: Nick Detnon

A&R AWARD

WHO IS ELIGIBLE?

This award is open to any A&R teams or individuals working to discover, break and develop new artists.

JUDGING CRITERIA

- Artist success
- Artist evolution
- Ongoing relationship

PREVIOUS WINNERS

2012: XL Recordings
2011: Parlophone
2010: Nick Raphael & Jo Charrington, Epic Records
2009: Jim Chancellor, Fiction





TICKETS & SPONSORSHIP

This year's Music Week Awards ceremony takes place on Thursday, April 11th at The Brewery in London.

For tickets or to find out more about sponsorship opportunities
Tel 020 7354 6001
Email Sarah.Harris@intentmedia.co.uk



INDEPENDENT PUBLISHER

WHO IS ELIGIBLE?
 This award is open to all non-major publishers operating with an office in the UK.

JUDGING CRITERIA
 • Determined by publishing shares of the Official Charts Company's Top 100 singles and Top 50 albums of 2012

PREVIOUS WINNERS
 2012: Kobalt
 2011: Kobalt
 2010: Kobalt
 2009: Kobalt

PUBLISHER OF THE YEAR (ALBUMS/SINGLES)

WHO IS ELIGIBLE?
 This is open to all music publishers with awards this year to given for both singles and albums performance – determined by Music Week's annual market shares.

JUDGING CRITERIA
 • Singles award decided by publishing shares of Official Charts Company's Top 100 singles of 2012
 • Albums award decided by publishing shares of Official Charts Company's Top 50 albums of 2012

PREVIOUS WINNERS
 2012: EMI/Universal
 2011: Universal
 2010: EMI

RETAIL BRAND

WHO IS ELIGIBLE?
 This award is open to any UK stockist and vendor of physical or digital music products and related goods.

JUDGING CRITERIA
 • Customer experience
 • Marketing and promotion of music
 • Product knowledge
 • Range and merchandising

PREVIOUS WINNERS
 N/A: New Award

LIVE PROMOTER

WHO IS ELIGIBLE?
 Any individual working for a live promotions company who has excelled at pushing live music events to audiences throughout the past year.

JUDGING CRITERIA
 • Event popularity
 • Artist/venue profile achieved
 • Profitability of events hosted

PREVIOUS WINNERS
 N/A: New Award

MUSIC WEEK AWARDS 2013

INDEPENDENT RETAILER

WHO IS ELIGIBLE?

This award is open to all independent-orientated bricks and mortar music outlets – be they individual stores or small chains.

JUDGING CRITERIA

- Customer service
- Product knowledge
- Range and merchandising

PREVIOUS WINNERS

2012: Sound It Out
2011: Resident Music Ltd.
2010: Rise, Bristol

MUSIC MEDIA BRAND

WHO IS ELIGIBLE?

This category rewards the best specialist music 'magazine' media brands that have demonstrated editorial excellence in a consumer media title – online or in print, or both.

JUDGING CRITERIA

- Editorial quality
- Readership figures
- Engagement with audience

PREVIOUS WINNERS

N/A: New Award

RADIO STATION

Sponsored by:



WHO IS ELIGIBLE?

This award is open to all local and national radio stations operating in the UK where music is a key part of the offering.

JUDGING CRITERIA

- Quality of output
- Audience growth
- Creative programming
- Digital innovation

PREVIOUS WINNERS

2012: BBC 6Music

RADIO SHOW

Sponsored by:



WHO IS ELIGIBLE?

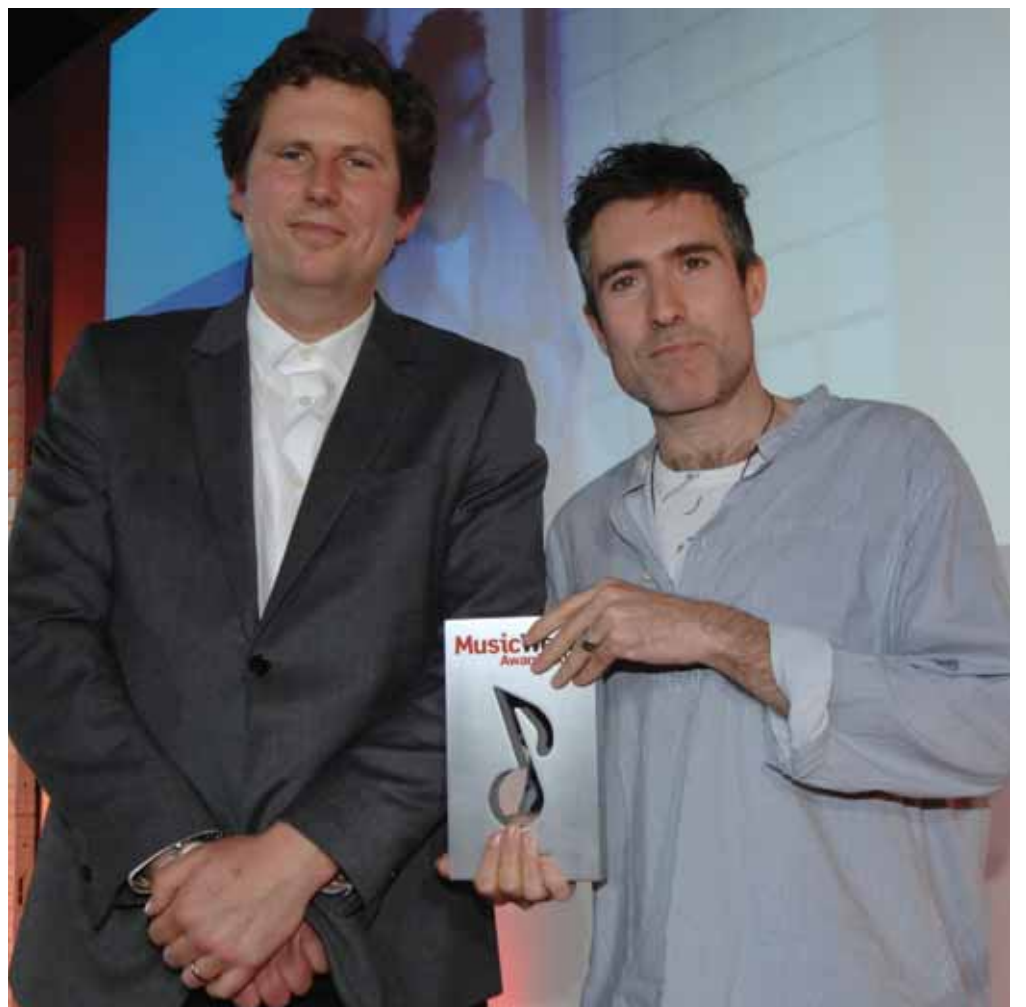
This award is open to all individual shows on local and national radio stations operating in the UK where music is a key part of the offering.

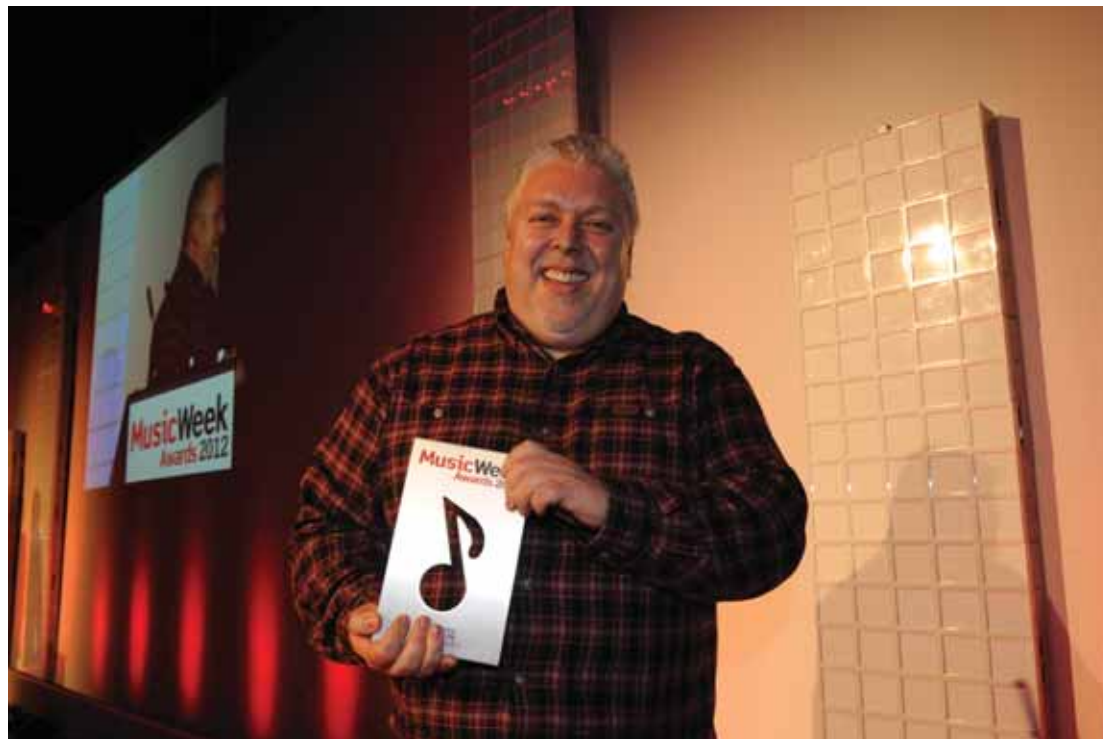
JUDGING CRITERIA

- Quality of output
- Audience engagement
- Content innovation
- Co-operation with industry

PREVIOUS WINNERS

2012: Steve Lamacq Show, BBC 6Music





TICKETS & SPONSORSHIP

This year's Music Week Awards ceremony takes place on Thursday, April 11th at The Brewery in London.

For tickets or to find out more about sponsorship opportunities
 Tel 020 7354 6001
 Email Sarah.Harris@intentmedia.co.uk

TV SHOW FEATURING MUSIC

WHO IS ELIGIBLE?
 This award is open to any television programme that acts as a platform for the exposure of new and catalogue music.

- JUDGING CRITERIA**
- Industry impact
 - Breadth of music coverage
 - Digital innovation
 - Creative programming

PREVIOUS WINNERS
 2012: Later... With Jools Holland

PROMOTIONS TEAM Sponsored by:



WHO IS ELIGIBLE?
 This award is open to music promo teams who can boast of cross-media breakthroughs with artists in 2012.

- JUDGING CRITERIA**
- Artist exposure
 - Variety of media
 - Quality of coverage
 - Chart impact

PREVIOUS WINNERS
 2012: Atlantic
 2011: Atlantic
 2010: Atlantic

DISTRIBUTION TEAM

WHO IS ELIGIBLE?
 This award is open to all physical retail distributors operating in the UK.

- JUDGING CRITERIA**
- Accurate and timely delivery
 - Retail relationship
 - Scalability
 - Adaptation to new avenues to market

PREVIOUS WINNERS
 2012: Proper Music
 2011: Arvato UK
 2010: Proper Music
 2009: Proper Music

SALES TEAM

WHO IS ELIGIBLE?
 This award is open to all music sales teams operating in the UK.

- JUDGING CRITERIA**
- Breadth of distribution
 - Adaptation to new avenues to market
 - Forecasting success
 - Commercial performance

PREVIOUS WINNERS
 2012: PIAS UK
 2011: Sony
 2010: PIAS UK
 2009: Sony

MUSIC WEEK AWARDS 2013



CATALOGUE MARKETING CAMPAIGN

WHO IS ELIGIBLE?

This award is open to any team working to generate interest in classic or re-released musical works – including Greatest Hits/Best Of's.

JUDGING CRITERIA

- Innovation in re-release
- Engagement of both loyal and new fans
- Commercial performance
- Reactivation of media interest

PREVIOUS WINNERS

- 2012:** Rhino – The Smiths Complete
2011: EMI – David Bowie, Station-To-Station
2010: Island – The 50th Anniversary of Island
2009: Mercury – Stereophonics, Decade In The Sun – Best Of

ARTIST MARKETING CAMPAIGN

WHO IS ELIGIBLE?

This award is open to all marketing teams tasked with giving artists and releases impactful reach both across the UK and internationally.

JUDGING CRITERIA

- Exploitation of multimedia
- Audience engagement
- Content innovation

PREVIOUS WINNERS

- 2012:** XL Recordings – Adele, 21
2011: Parlophone – Tinie Tempah, Disc-Overy
2010: Polydor – Lady Gaga, The Fame
2009: Polydor – Elbow, The Seldom Seen Kid

PR CAMPAIGN

WHO IS ELIGIBLE?

This award is open to all public relations teams tasked with giving music exposure through multiple media channels.

JUDGING CRITERIA

- Ability to build perpetual interest
- Use of multiple media formats
- Digital innovation
- Overall coverage

PREVIOUS WINNERS

- 2012:** Purple PR – Adele, 21
2011: Dawbell – Take That Progress
2010: Decca Records – Dame Vera Lynn
2009: MBC PR – Duffy: The Rise Of Little Big Voice



INDEPENDENT RECORD COMPANY

WHO IS ELIGIBLE?

This award is open to any independent record label operating in the UK market.

JUDGING CRITERIA

- A&R prowess
- Commercial performance
- PR, marketing and promo
- Ability to build audiences

PREVIOUS WINNERS

- 2012: Bella Union
- 2011: XL
- 2010: Bella Union
- 2009: XL

RECORD COMPANY

WHO IS ELIGIBLE?

This award is open to any successful record label operating in the UK market.

JUDGING CRITERIA

- A&R prowess
- Commercial performance
- PR, marketing and promo
- Ability to build audiences

PREVIOUS WINNERS

- 2012: XL Recordings
- 2011: Atlantic
- 2010: Polydor
- 2009: Polydor

THE STRAT

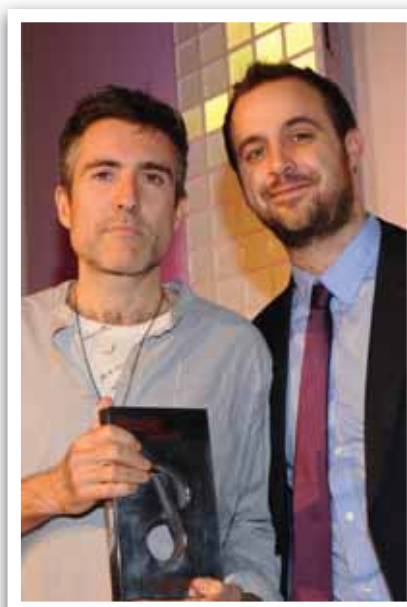
WHO IS ELIGIBLE?

One exec and one exec only. The Strat recognises more than just a successful year in music; it is a celebration of a life's work to date.

Past Strat awards have been given to individuals who have single-handedly changed the shape, direction and thinking of the entire music market. This year's gong will be no different.

PREVIOUS WINNERS

- 2012: Richard Russell
- 2011: Fran Nevrla
- 2010: Lucian Grainge



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FEATURE MIDEM

TEN THINGS TO DO AT MIDEM 2013

A big chunk of the Great British music industry will fly over to the South of France next week for annual international trade expo Midem. But, if you're not locked into a meeting with one of the many big cheeses walking around the Carlton or the expo floor - and you don't want to splash too much cash on tiny beer bottles, you might want to consider turning up for some of these...

**1) Get Visionary****When:** Monday, January 28**Where:** Debussy Auditorium

Midem's Visionary Monday will welcome speakers from all aspects of the music eco-system. Keynotes will come from esteemed types like Chinese classical pianist superstar Lang Lang, who will discuss talent, technology and brand partnerships. Blink 182's Mark Hoppus will stage a debate on how the industry should try and manage innovation whilsy Paul Mascarenas, chief technology officer of car company Ford will opine on how his company works with music and artists. Elsewhere, John Hayes - EVP & CMO of American Express - will delve into why the company has brought itself closer to music and launched its Unstaged series of gigs.

2) Get Nutty**When:** Saturday, January 26 - Monday, January 28**Where:** Parvis du Palais des Festivals

Madness aka the Nutty Boys will bring a big whacking thump of Britishness to the South of France on January 26 as they headline the Midem Festival, following their appearances at the Olympic closing Ceremony and the Diamond Jubilee

ABOVE

Business brains
Midem remains one of the most anticipated events on the music industry calendar

concert. Expect tracks from new Cooking Vinyl-issued album *Oui Oui, Si Si, Ja Ja, Da Da* as well as all-time classics. Sunday night (January 27) will be headlined by internationally-acclaimed French electro/urban music quartet, C2C, who were ranked #1 at the DMC World DJ Championships four times in a row (2003-2006).

3) Hear Kobalt's grand plan**When:** Tuesday, January 29 - 10:30-10:50**Where:** Conference Room, Level 01

They're eating up publishing market share like nobody's business, with some of the most competitive artist splits ever seen in the industry. Kobalt Music Group's founder and CEO Willard Ahdritz will be on hand in Caanes to discuss the opportunities and challenges facing the publishing sector generally. Lending his words of wisdom, Ahdritz may give some hints about how to succeed as the modern music world becomes increasingly complex and where his disruptive company is heading next.

4) Go Direct2Fan**When:** Various**Where:** Direct2Fan Camp, Riviera Hall

Artists are more empowered than ever to produce, promote and distribute their own music while building strong relationships with their fanbase direct. But simply having the tools doesn't necessarily make a craftsman. At Midem 2013's Direct2Fan camp, artists and executives who have seen success with social networking and new technology will be providing real, practical advice from their own experience. Guest speakers include Blink 182's Mark Hoppus and SB:TV's Jamal Edwards.

5) Get a GRD update**When:** Tuesday, January 29 - 10:50-11:40**Where:** Conference Room, Level 01

It's become something of a Holy Grail for copyright owners as well as those looking to exploit content with ease, transparency and, most importantly, adequate compensation. The Global Repertoire Database is touted as an essential tool in today's digital economy and Midem 2013's dedicated panel discussion will look at its progress one year after the launch of the scoping study: How far has the GRD come? Representatives from ASCAP, GEMA, Google and Universal Music Publishing will be among the participants in the discussions hosted by ICMP and CISAC.



New partners
Brands and tech companies such as Coca-Cola and YouTube had a strong presence at Midem 2012, one that will be built on this year



6) Get collecting

When: Tuesday, January 29 - 11:50-12:30

Where: Conference Room, Level 01

Find out everything you need to know about the new draft Directive on collaborative rights management put forward by the European Commission. With technological developments and changing modes of consumption presenting European collective rights management with as many challenges as opportunities, the EC initiative aims to harmonise the market, increase the transparency and accountability of collection societies, and facilitate the use of music for online use. Get your head around all the details in this discussion session in association with CISAC and ICMP.

7) Up your brand awareness

When: Saturday, January 26 - Monday, January 28

Where: Brand Central, Riviera Hall

Just as they are becoming increasingly significant players in today's music industry, big brands will have an even bigger presence at Midem this year. In fact, they've got their own district, if you will. Visit Brand Central to learn all about the exciting

music and brands eco-system. Visit the firms that are looking to work with music to enhance their marketing strategy with the power and energy of music to attract new, creative audiences. There are some big names in attendance this year, including Vivendi-owned video games publisher Activision, American Express, Nike and Coca-Cola. Who knows? You might just find your next big sync opportunity.

8) Visit the Brits

When: Saturday, January 26 - Monday, January 28

Where: Riviera Hall, R05.01

As always, the British music industry will have a strong showing at this year's Midem event. You'll find a whole host of UK companies at the British Music stand in the Riviera Hall (R05.01) run by the MPA, BPI, Official Charts Company, AIM and others. Come and say 'Hi'.

9) Discover new digital opportunities

When: Sunday, January 27 10:30-11:30

Where: Midem academy, Level 01

UK digital business analyst Mark Mulligan will be hopping on a plane to Cannes this year to host a session identifying the opportunities in the digital

music marketplace and how to exploit them. He'll talk execs through the changing relationships between start-ups, labels and artists, as well as new models of interaction between music companies and how to align your hopes and expectations.

10) Get technical

When: Saturday, January 26 - Monday, January 28

Where: Various, Palais des Festivals

Midem 2013 will launch the event's third music hack day, bringing together 30 developers from around the globe. They will be given the challenging task of building a brand new generation of applications from scratch within 48 hours. Prior to kick-off, the developers will listen to ideas about what the music industry needs from the next generation of tech products before attempting to answer those needs in an impressive two-day turnaround. Meanwhile, MidemLab returns featuring the most innovative start-ups operating in the entertainment field today and proposing new ideas that could help music execs, artists and brands to monetise their audiences. Finalists will get the chance to pitch to potential new business partners and investors with any one having the potential to be the next big thing in browsers and app stores.

EUROSONIC 2013 REPORT

THE EURO ZONE

Last week, the global music industry descended on Eurosonic Noorderslag in the Netherlands. Here, Music Week reports on the biggest stories to emerge from the event's high profile panels, conferences and keynote speeches



SEARCH GIANT ASSURES INTERNATIONAL MUSIC INDUSTRY: 'WE SHARE THE SAME AIM'

Google moves to calm music industry fears

Google was the centre of attention during a fiery panel held in front of a packed audience at Groningen's Eurosonic Noorderslag conference in The Netherlands last week.

On hand to represent Google during the discussion was the search giant's copyright public policy manager Simon Morrison. He was joined by artist manager Peter Jenner, Spotify's Will Page, TuneCore co-founder Jeff Price, and Buma/Stemra's Robbert Baruch (pictured left to right), all of whom had messages of welcome, warning, and a willingness to work closer moving forward with the tech company.

"People were concerned about transparency, about being treated fairly and people wanted an opportunity to profit from their music," Morrison told *Music Week* when asked what he thought Google would take from the music industry's feedback on the panel. "That's what we care about as well," he added. "That's why we're in this space – we have lots of different



products for music: YouTube is a revenue source for musicians as is Google Play.

"We share that aim and I think it just takes more conversation to figure out the details and to quell any potential concerns."

Morrison added that he felt that both Google and the music industry were ultimately on the same page: "A lot of heat can come out of these debates but we all want the same future, which is a thriving

digital environment for music.

Google has in recent months made moves to appease content industries demanding more action from the company against piracy. Takedown requests now totaling millions every month are displayed in Google's own Transparency Reports. This contributes to a search algorithm which should penalise illegal file-sharing sites flagged by copyright owners by

knocking them down search results.

However, a Google search for 'Adele 21 download' during the panel discussion itself placed six free download websites providing the album ahead of the first legal website, Apple's iTunes, which sat in seventh place.

When asked whether the new algorithm was actually working, Morrison said, "It's in place and let me say that the take down tool itself is the best way to get infringing content out of search results. In the last month we processed 14m of these and we're working with all partners to make sure that it works well so that people don't get to content that hasn't been licensed.

"We need the rights owners say so in order to know when a piece of content on the internet is or isn't licensed," he added.

"However, the tool is working and you will see many searches, though not all, where a site that has a lot of takedown requests against it will not appear high."

Mills: We wouldn't have a business without Apple

Beggars Group founder Martin Mills paid tribute to the music industry's digital partners in a keynote interview at Eurosonic Noorderslag last week.

At the event, Mills suggested that the modern music industry in fact rested on Apple in particular and its revolutionary download platform.

"We've got a great relationship with [Apple] all around the world," he told journalist Emmanuel Legrand.

"I don't think we'd have a business without Apple. I don't think anyone would have a business without Apple today.

"They offer a very level playing field, they have people that expose music that they feel is great. They're tremendous," he added.

When asked whether the 30% retained by Apple on music sales via its iTunes Store was fair, Mills said that it was a "fairly normal retail margin in our business" and "they do a lot for their share".

While the Beggars boss expressed appreciation for

all digital partners, he did say that he was "not a huge fan" of Amazon's heavy discounting of music. "It's their choice. I personally would rather music wasn't devalued," he said.

Elsewhere, Mills also flagged up a good relationship with YouTube revealing that it does provide "some income" for labels under the Beggars umbrella. "Per use it's not as much as Spotify by quite some way, but Spotify has a paid for tier and YouTube doesn't."

During the keynote, which covered the whole spectrum of hot industry topics dominating debate at the moment, discussions inevitably turned to the majors and consolidation among the music industry's biggest companies.

In the aftermath of Universal's £1.2 billion acquisition of EMI Music, Mills said, "Now we have the spectre of Sony strengthening themselves as a consequence of Universal divestments. The BMG/Sony alliance looks very much to me like Sony grabbing a greater share of the



pie not just in publishing but now in recording."

Mills echoed warnings voiced by the indie label community earlier this month when trade body IMPALA asked the European Commission to ensure that the sale of divested assets from both Sony/ATV's purchase of EMI Publishing and Universal's acquisition of EMI Music do not strengthen the 'duopoly' that exists between the two majors.

"I think having [a duopoly] is a danger for everyone who's making music," said Mills. "If you have a company that owns 50% of the market and a company that owns 30% of the market, they can dictate all terms."

CHAMBERS AND CHALLIS DISCUSS POSSIBILITIES IN POTENTIAL INDUSTRY GAME-CHANGER

Could Live Nation Entertainment buy AEG?

The sale of AEG was among the subjects debated during a Eurosonic panel on the future of the live music on Thursday last week – with industry panelists refusing to rule out the possibility of Live Nation's involvement.

General counsel for Glastonbury Festivals Ben Challis pondered the possibility of Live Nation swooping in for the promoter alongside the live giant's former senior vice president of Live Nation and VP at Ticketmaster Tim Chambers.

Challis drew comparisons between concerns for the future diversity of the live industry in a similar way that fears surrounded Universal's acquisition of EMI Music in the recorded business.

"I would presume – and I'm talking from a UK perspective – that if Live Nation try and buy AEG assets, there will be investigations around the globe by competition authorities," he said. "However, I imagine they'll try."

Chambers pointed out that Live Nation's largest single share-holder Liberty Media has already indicated that it would not be able to bid for AEG in its entirety, but said: "AEG itself has



three major business divisions, which is the sports franchises, the venue business and AEG live, which is actually a quite small promoter."

Chambers went on to say that, while AEG operates a number of venues, it does not own many of them. "The contract that they have with the venue owners would not necessarily permit change of ownership clauses easily," he suggested.

The former Live Nation man added, however, that Irving Azoff's recent resignation from the promoter "would leave Live Nation Entertainment possible room to negotiate some other acquisition in North America or some new iteration of a corporate form."

Challis warned against the potential for the live industry to go the same way as recorded music judging by regulators'

handling of the UMG/EMI deal.

"We saw Universal be allowed to buy EMI, which means we now have one record label which has nearly 50% of the market. In no other industry has that ever been allowed to happen.

"I'm not saying it's going to happen but you could see, with the right investment, the live music industry moving in that direction," he added.

What's next for the co-founder of digital distributor TuneCore?

After being suddenly terminated from his own company last year, TuneCore co-founder Jeff Price has taken inspiration from YouTube for his next venture.

Following a keynote speech at Eurosonic Noorderslag last Thursday morning, Price (pictured) told *Music Week* about his next project, which is currently in development with a hopeful launch in time for South By Southwest in March.

"If you go to YouTube there are billions and billions of videos with music in them by fans who love the artist. What's missing is a button that the artist can click and say 'Great, pay me the money for that.' I want to build that button," said Price.

"I want to build the entity that allows the artist to participate in the revenue being generated by the use of the music by the fan without threatening or stifling the fan."

Price noted that the way the consumer interacts with music has changed, with fans actually using tracks in their own



videos and blogs. He hopes to streamline the monetisation of that behavior, creating a new type of relationship between the fan and the artist in the process.

"What happens if an artist says, 'Thank you very much, goodnight, and please use my music in your YouTube videos and we'll share some of the money back with you?'" Price asked. "All of a sudden they'll have more people creating

videos [with their music in it] which makes the artist more money and gets the fan and artist engaged.

"That's really what I'm focused on and thinking about: how to create somewhere where you can go to a website as an artist, click a button, keep your copyrights and we go out into the world and get your pre-existing money that's [being generated] from the use of music already."

Price founded TuneCore in 2006, providing a digital distribution solution for artists without giving up copyrights. He went on to launch TuneCore's Global Publishing Administration service in 2011 allowing any songwriter access to worldwide publishing administration.

His position as CEO and president at the company was, however, suddenly and controversially dissolved along with that of co-founder Peter Wells in August last year.

With his new venture, Price believes that he will be able to tap into millions in invisible revenues currently being left on the table by music companies from music used in fan-made content and corporate outfits "who should know better".

"It's mastering and publishing administration, which doesn't sound very sexy," he explained. "There's literally hundreds of millions of dollars in the world right now, we just can't see it. But if you can put on a pair of glasses that allow you to audit the consumption music, you'd see piles of cash."

EUROSONIC 2013 REPORT

CONTINENTAL DRIFT

Following the European Border Breakers Awards 10th ceremony, in which French DJ group C2C picked up the Public Choice Award, Music Week spoke to the European Commission's Ann Bach about why the prize is important and how the EC plans to help European music going forward

INTERNATIONAL

■ BY TOM PAKINKIS

Why did the European Commission launch the EBBAs ten years ago?

We launched the EBBAs because we recognised that whilst there were a lot of music awards, there was no international prize rewarding the success of emerging musicians who manage to attract audiences beyond their national borders in Europe.

We felt this recognition for music's 'border-breakers' was important because it was - and still is - extremely difficult for artists to achieve cross-border success. Indeed, a study published last year confirms that whilst European musicians can be quite successfully nationally, very few achieve pan-European success. Interestingly, it uncovered that even surprisingly few British performers achieve pan-European success. Adele in 2011, a former EBBA winner, was one of the few exceptions. The other pan-European successes tend to come from the USA. Of course it is fine for US artists to do well, but it is a pity that so many talented European artists don't manage to break out internationally, yet they would deserve to.

One of the reasons for this is that Europe is a continent with a lot of small territories and a very large number of languages, so the starting point is already complicated. But the reality is that, particularly for artists from smaller countries, it is very difficult to have a viable career without crossing borders, as there are only so many concerts you can perform in your own country and live performance is more and more important to artists' revenues.

Although a few countries have strong support structures, breaking borders in Europe remains difficult; we have tremendous talent in our continent, but it does need a boost, so the prize is one way of addressing this. However other platforms are also necessary. The European Talent Exchange Platform (ETEP), which took place at Eurosonic Noorderlag after the EBBAs, is an excellent example, a three day festival providing visibility to some 250 acts each year, giving them an opportunity to be recruited by the 60 leading European summer festivals.

Do you just want to recognise ten winners each year or does the prize have other aims?

We certainly do want the prize to recognise and give visibility to the winners to help them further their careers. However we also want it to have a broader effect. We want it to inspire other budding musicians that they too can achieve cross border success. In addition, we want to raise broader awareness of just how much original creative talent there is in Europe that deserves to be better known and to reach much wider audiences across Europe as well as beyond.

RIGHT
Looking Bach | The European Commission's head of Unit, Culture Programme and Actions hails another successful EBBAs



"We want to raise broader awareness of just how much original creative talent there is in Europe that deserves to be better known and to reach much wider audiences across Europe as well as beyond. Music is a unifying force."

ANN BACH, EUROPEAN COMMISSION

This will give audiences more variety in terms of the music they have access to and help more musicians in Europe make a living from what they love doing best.

Music is also a unifying force, a universal language, bringing people together, so the more we listen to musicians from other countries, the better, which is all the more important in today's world.

I would add that the EBBAs have had one interesting effect which we hadn't thought of beforehand. In trying to identify border breakers, we discovered that it was much harder for artists in certain countries to cross borders, due partly to a lack of support structures, in particular in Central and Eastern Europe.

As a consequence, ETEP applied and succeeded in getting support from the European Union's Culture Programme, to develop a five year project extending ETEP to artists and festivals from Central and Eastern Europe.

The project is already starting to deliver results in terms of more artists from these countries

booked at leading festivals.

What more can the European Union do to help the music sector?

'Creative Europe', our future funding programme for the cultural and creative sectors, with a proposed overall budget of 1.8 billion Euros, will provide opportunities for funding for the music sector, both through grants and a financial guarantee facility, which will make it easier for small and medium sized enterprises in these sectors to access bank loans. The idea is to create a network of banks across Europe which will build portfolios of loans for these sectors and encourage banks to understand better their risk profile and potential. We estimate it can help over a thousand cultural organisations each year from all cultural sub-sectors to collaborate internationally, and every year help over 20,000 artists from all disciplines to benefit from an international experience that will help their career and further development.

Do you think there is such a thing as "European" music in this field?

To be honest, no, and it seems to me that it would be a pity to have a uniform, homogenised sound. What is very special about Europe is its cultural and linguistic diversity, which we want to promote, not extinguish. So our priority in terms of European music, is to help more musicians develop international careers and to encourage more Europeans to be curious about listening to musicians from other countries.

VIEWPOINT BLOOM.FM

WHY WE CAN'T ALL BE DEMANDING £10 A MONTH FOR STREAMING



Only 12% of smart phone owners have tried Deezer, Spotify, et al. That's not good enough, argues the founder of a new app which takes paid subscriptions from just £1 per month

DIGITAL

BY OLEG FOMENKO, CEO, BLOOM.FM



Last week my company launched Bloom.fm – a mobile app which allows music fans to listen to, share and discover new music.

In the run up to launch, the question I've been asked most is "why are you investing so heavily in such a crowded market?"

In some ways it's a fair question – there are already 72 licensed music services in the UK according to the BPI – but I believe that we are experiencing a fascinating period of technological evolution and a fundamental shift in the way people want to consume music. And that belief is why I think now is the perfect time to launch a new music service.

The consumer technology landscape in the UK has seen Mobile, Cloud and soon-to-be-here 4G capabilities radically reshape consumer habits.

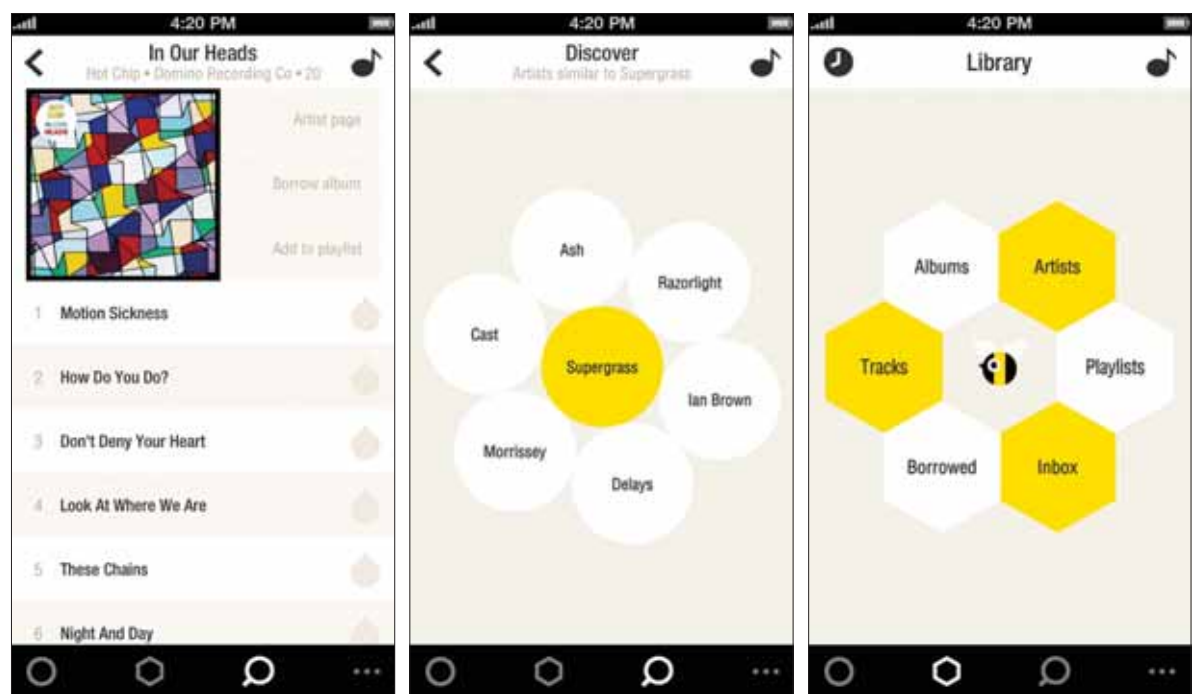
2 out of 3 adults now have a smartphone and music is more mobile than ever before as people shift their tracks into the Cloud and use their handsets on and offline to store, playback and stream music on the move. We are no longer tethered to our computers or reliant on dedicated music devices – music is whenever and wherever we need it to be.

This shift in consumer behaviour is a great opportunity for legal music services to re-engage music fans. UK consumers already lead the world in music spending and this combined with the fact that we have the second highest smartphone uptake in Europe means that there is a ready and willing audience hungry for compelling music products. This is, however, early days – despite numerous exciting new music brands coming into the market only 12% of people have used a streaming music service on their phones.

In my view, several key factors are required to create a compelling, mainstream product. Contemporary consumers expect functionality but what excites them is beauty, style and ease of use.

The challenge is finding a formula that combines and incorporates all of these elements – functionality, style, beauty, enjoyment, ease of use – and combining them with a fair pricing structure that can unlock the massive potential of this market.

And here lies one of the key issues currently affecting the digital music marketplace; the standard £10 per month premium mobile streaming service



ABOVE
Fruit of the Bloom: Fomenko is calling on rights owners to get on board with his £1 per month entry-level subscription tier

offered by many music services is far too high to be an attractive entry point for the mass market consumer, who we think is woefully under-served. Not so long ago, the average yearly spend on physical music was in the region of £60 – so, with that in mind, surely it is unrealistic to expect consumers to pay double that for the privilege of listening to music on the move. It simply doesn't make sense.

We believe instead that in order to attract the mass-market consumer the subscription entry point needs to be much lower and services need to offer a straightforward and reasonable pricing scale to encourage users to try the premium options. In our case entry level mobile access starts at just £1, with £5 and then £10 options available for those interested in taking the next steps towards our premium service. Our reasoning is that by making it easy and affordable to access a limited amount of music on subscription you will encourage people to migrate, through a series of logical price progressions, towards the premium, unlimited offerings. Starting subscription packages at £10 creates a massive barrier to trial, especially at the younger end of the market, pushing them, potentially, towards piracy.

We believe that a shift away from the current industry obsession with 'revenue per unit' towards a more mass-market friendly principle of 'average

revenue per user' would benefit all stakeholders.

Having said that, the music industry is often accused of being obstructive in their approach to licensing content to digital music services, but we have experienced a refreshingly open relationship with most labels and music publishers in the lead up to our launch. This pragmatic and helpful attitude is speeding up the evolution of the digital marketplace.

That is not to say that all content rights owners are this enlightened. Restricting access to catalogues has the obvious effects of stifling innovation and denying artists and songwriters income. But disappointing and confusing consumers with incomplete catalogues of music also turns them off the entire concept of music subscriptions – slowing down adoption, hurting all service providers and making illegal music the easiest option – even if those consumers were happy to pay. A more liberal content licensing environment has got to be a priority for the music industry.

My final point is in praise of the UK music market. One of the reasons we are so confident of investing in the UK music marketplace is that this country provides by far the best springboard for further geographical expansion. UK consumers are passionate about music; they are technologically advanced and culturally aware. What better market is there to launch a new music service in and then take it global?

RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

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

The Vault opened in March 2012 in an 18th Century coach house, which in the past had also been used as stables and a butchers abattoir.

Since the 1970's I have always wanted to run a music store but ended up in the other side of the business being a DJ and producer in local and national radio. My wife encouraged me to use the space and fulfill the dream, so I opened the store about nine months ago selling a mixture of old and new vinyl and CDs.

How is business for you today?

Having only been open just under a year, it's been building every month with December being the best month the store has had so far. We have done limited publicity and word of mouth is spreading. The shop is packed on Saturdays.

How can retailers combat the rise

of digital downloads and what many high street stores consider tough times at the moment?

I have found customers love to come in and chat about music and are more than happy to be recommended titles. In the short time I have been open, I have got to know my regulars music tastes very well and can now tip them off on titles they usually would not have looked at.

I have found that all ages still love the physical product, they feel like they actually own something if they have the CD or vinyl of a new release, not just a file sitting on their computer.

Do you participate in Record Store Day at all?

I opened three weeks before Record Store Day 2012. Publicity had been limited and we were quiet for the first hour, but word soon got around that there was a new shop in the area. The phone started ringing and by midday it was very busy as people travelled miles to get their titles.



THE VAULT

27 High Street
Stalbridge, Dorset
DT10 2LH
t 01963365726
w thevaultstalbridge.co.uk

Manager: Alan Rowett

"I would take a chance with more titles if I didn't have to invest £8 on a CD that could sit on the shelf for months"

ALAN ROWETT, THE VAULT

One guy travelled 70 miles to pick up a copy of the Black Keys' vinyl album. Business continued well into the following week as we had stock left that other shops didn't.

Is there anything that you think the music industry or Government could be doing to help indie retailers?

The music industry could help with special editions just for indie stores or limited edition vinyl spread across the year, not

just Record Store Day. The margin of chart and new release CD's is so small I just can't compete with the supermarkets or the major online stores. I tend to have just one copy of the Top 10 titles and find we shift more specialist titles or new releases by 'heritage' acts who are often not stocked in the supermarkets.

If you could change one thing about the music industry over night, what would it be?

Give the small indies more of a break, better sale and return. I would take a chance with more titles if I didn't have to invest, on average, £8 on a CD that could sit on the shelf for months. If a title isn't selling or majorly under performs, let us exchange that stock for something that has a better chance.

How confident are you about the future – the next year and further beyond?

I am just coming up to the end of my first 12 months. It's been a steep learning curve.

I own the building so we don't have a rent and, as it's a small building, at the moment we have no business rates, so that's a major help. It's not my full time job, my radio production company runs alongside the shop, and I make weekly shows for the BBC and ILR in the store. The two work well together for me.

It's interesting because I also receive promo material from most of the pluggers for the radio shows, so I get to hear most new albums before they come out. I play some in the shop and get feedback.

INTERNET vs HUMAN

WE SAID WE LIKED...



PALOMA FAITH Fall To Grace

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



AMAZON RECOMMENDED...

EMELI SANDÉ Our Version Of Events



ALAN RECOMMENDED...

ANDY BURROWS Company

THIS WEEK'S RETAIL CHARTS

REISSUE REPACKAGE

BARBRA STREISAND Classical Barbra *Masterworks* / February

Barbra Streisand is set to re-release Classical Barbra - a collection of art songs and arias which was originally released in 1976. The reissue has been remastered by 13-time Grammy winning producer Steven Epstein.



Classical Barbra includes the first ever release of two additional tracks recorded during the original sessions that are two of Franz Schubert's best-known songs - An Sylvia and Auf dem Wasser zu singen.

The album is still considered one of the best classical crossover recordings. The German composer and arranger Claus Ogerman conducts the Columbia Symphony Orchestra and accompanies Streisand at the piano in music of Canteloube, Faure, Handel, Orff, Schumann and Wolf. In the original liner notes, Leonard Bernstein wrote: "Barbra Streisand's natural ability to make music takes her over to the classical field with extraordinary ease. It's clear that she loves these songs. In her sensitive, straightforward and enormously appealing performance, she has given us a very special musical experience."



FOPP Top 10 retail chart

POS	ARTIST	ALBUM
1	XX	Coexist
2	ALT-J	An Awesome Wave
3	FRANK OCEAN	Channel Orange
4	JAKE BUGG	Jake Bugg
5	TAME IMPALA	Lonerism
6	EMELI SANDE	Our Version Of Events: Special
7	MUMFORD & SONS	Babel
8	BLACK KEYS	El Camino
9	ROLLING STONES	Grrr: 3cd
10	BRYAN FERRY: ORCHESTRA	Jazz Age



ZAVVI Top 10 retail chart

POS	ARTIST	ALBUM
1	CHILDREN OF BODOM	Holiday At Lake Bodom
2	TOM JONES	Spirit In The Room
3	VAN DER GRAAF GENERATOR	Alt
4	PAUL MCCARTNEY	Ram (Super Deluxe Edition)
5	GAZ COOMBES	Here Comes The Bombs
6	NIRVANA	Nevermind: 20th Anniversary
7	LADY GAGA	Born This Way
8	SIMIAN MOBILE DISCO	Unpatterns
9	ENGELBERT HUMPERDINCK	Release Me - The Best Of Engelbert...
10	HEATHER PEACE	Fairytales



EMUSIC Top 10 streamed chart

POS	ARTIST	ALBUM
1	NICK CAVE AND THE BAD SEEDS	We No Who U R
2	GRIZZLY BEAR	Shields
3	GOAT	World Music
4	GODSPEED YOU! BLACK EMPEROR	Allelujah! Don't Bend! Ascend!
5	SHARON VAN ETTEN	Tramp
6	ANDY STOTT	Luxury Problems
7	COLD SPECKS	I Predict A Graceful Expulsion
8	PARQUET COURTS	Light Up Gold
9	SONIC YOUTH	Daydream Nation
10	TAME IMPALA	Lonerism

PRE-RELEASE BOWIE AND BIFFY ALBUMS TAKE THE PRE-ORDER TOP SPOTS

FOLLOWING HIS SURPRISE return to music, David Bowie is already making a significant mark in the pre-order charts with forthcoming album *The Next Day* crashing in at No.3 at Amazon and No.1 at HMV.



Biffy Clyro's *Opposites* remains at No.1 at Amazon and moves up a place to top Play's chart but slips to No.3 at HMV.

The Courteeners are also performing well with the HMV exclusive of *Anna* squeezing in at No.2 and settling in second over at Play.com, following its topping of the chart last week.

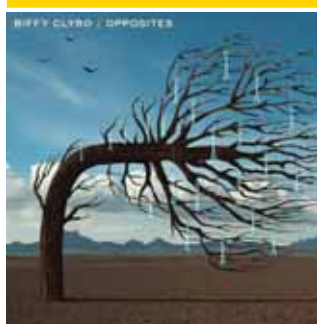
Other new entries across the board come from Josh Groban

as *All That Echoes* lands at 15 at Amazon, Johnny Marr with *The Messenger* (17 at Amazon and 16 at HMV), *Rudimental* (16 at HMV) and *Frightened Rabbit* with *Pedestrian Verse* (20 at Amazon and HMV, and rising 5-3 at Play). *Devlin's A Moving Picture* also lands fresh at No.19 at HMV but moves from 5-11 at Play. Plus, Play exclusively boasts new offerings from *Stereophonics*, *Benga*, *Modestep* and *Helloween* at No.14, 16, 18, and 19 respectively whilst *Adam Ant* rounds of the chart at No.20 with *Adam Ant Is The BlueBlack Hussar In Marrying The Gunner's Daughter* - which rises this week at HMV and Amazon to No.8 and No.5 respectively.



AMAZON PRE-RELEASE

POS ARTIST/ ALBUM / LABEL



- 1 BIFFY CLYRO *Opposites*
- 2 NICK CAVE & THE BAD SEEDS *Push The...*
- 3 DAVID BOWIE *The Next Day*
- 4 RICHARD THOMPSON *Electric*
- 5 ADAM ANT *Adam Ant is The BlueBlack...*
- 6 STOOOSHE *Stooshe*
- 7 FLEETWOOD MAC *Rumours...*
- 8 FOALS *Holy Fire*
- 9 I AM KLOOT *Let It All In*
- 10 LED ZEPPELIN *Celebration Day*
- 11 EELS *Glorious Wonderful*
- 12 IRON MAIDEN *Seventh Son of a Seventh...*
- 13 IRON MAIDEN *Somewhere in Time*
- 14 EMILIA MITIKU *I Belong To You*
- 15 JOSH GROBAN *All That Echoes*
- 16 VARIOUS ARTISTS *Bass Culture....*
- 17 JOHNNY MARR *The Messenger*
- 18 VARIOUS ARTISTS *Bass Culture: This Town...*
- 19 VARIOUS ARTISTS *Bass Culture - Boss...*
- 20 FRIGHTENED RABBIT *Pedestrian Verse*

amazon.co.uk

HMV PRE-RELEASE

POS ARTIST/ ALBUM / LABEL

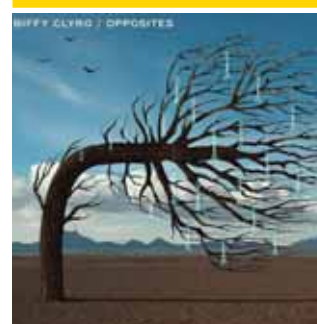


- 1 DAVID BOWIE *Next Day*
- 2 COURTEENERS *Anna: HMV.Com Exclusive...*
- 3 BIFFY CLYRO *Opposites: 2CD: Deluxe Edit...*
- 4 GABRIELLE APLIN *English Rain: 2CD...*
- 5 STOOOSHE *Stooshe*
- 6 FOALS *Holy Fire*
- 7 MODESTEP *Evolution Theory*
- 8 ADAM ANT *Adam Ant Is The Blueblack Huss...*
- 9 EELS *Wonderful, Glorious: Deluxe Ed*
- 10 FLEETWOOD MAC *Rumours...*
- 11 MALLORY KNOX *Signals*
- 12 NICK CAVE: BAD SEEDS *Push The Sky Away*
- 13 HURTS *Exile: Deluxe Edition: Include*
- 14 I AM KLOOT *Let It All In*
- 15 IMAGINE DRAGONS *Night Visions*
- 16 JOHNNY MARR *Messenger*
- 17 HAYWARD, JUSTIN *Spirits Of The Western...*
- 18 RUDIMENTAL *New Album Out Soon*
- 19 DEVLIN *A Moving Picture*
- 20 FRIGHTENED RABBIT *Pedestrian Verse...*

hmv.com

PLAY.COM PRE-RELEASE

POS ARTIST/ ALBUM / LABEL



- 1 BIFFY CLYRO *Opposites*
- 2 COURTEENERS *Anna*
- 3 FRIGHTENED RABBIT *Pedestrian Verse*
- 4 STOOOSHE *Stooshe*
- 5 DEVLIN *A Moving Picture*
- 6 FLEETWOOD MAC *Rumours*
- 7 FOALS *Holy Fire*
- 8 THE JOY FORMIDABLE *Wolf's Law*
- 9 BULLET FOR MY VALENTINE *Temper...*
- 10 NICK CAVE & THE... *Push The Sky Away*
- 11 RICHARD THOMPSON *Electric*
- 12 I AM KLOOT *Let It All In*
- 13 COHEED AND CAMBRIA *The Afterman...*
- 14 STEREOPHONICS *Graffiti On The Train*
- 15 THE BLACKOUT *Start The Party*
- 16 BENGAL *Chapter 2*
- 17 VERONICA FALLS *Waiting For Something...*
- 18 MODESTEP *Evolution Theory*
- 19 HELLOWEEN *Straight Out Of Hell: Deluxe...*
- 20 ADAM ANT *Adam Ant is The BlueBlack...*

play.com

PEOPLE

PERSONNEL TULLY JOINS BMG CHRYSALIS SYNCH TEAM

■ **BMG CHRYSALIS**

BMG Chrysalis UK has appointed **CARLA TULLY** as its new creative manager, focusing on new business development, particularly in digital.

Tully joins from EMI Music Publishing where she spent the past two years as creative licensing manager. Her appointment brings to seven the BMG Chrysalis UK synch team, explained **GARETH SMITH**, VP of synch and marketing.

"The strength of the synch team is a real point of difference for BMG," he said.

"Carla fits the bill for BMG. She is young, musical and dynamic. Her brief is to work closely with brands and particularly with smaller digital agencies where the requirements are more project- and content-based, rather than the traditional synch approach."

Tully's appointment comes after a strong year for BMG in synch with around 650 deals struck during 2012.

■ **SEATWAVE**

Seatwave founder **JOE COHEN** has quit his position as CEO within the secondary ticketing firm.

Cohen, who founded the company in 2006, will remain at the company as non-executive chairman and help to search for his successor.

Cohen's move follows other senior execs leaving Seatwave.



Marketing director **JAMES HAMLIN** quit in December whilst **CHRIS WILLIS**, the group's sales director, will leave in the second half of January.

Seatwave chief marketing officer **LOUISE MULLOCK**, will become interim chief executive until Cohen and his team find a replacement.

■ **SHAZAM**

UK entrepreneur **BRENT HOBERMAN** has joined Shazam as an independent board member.

Hoberman is the co-founder and CEO of travel/leisure site lastminute.com, as well as co-founder of PROfounders Capital, Mydeco.com and made.com.

Shazam believes that Hoberman's knowledge of the European market is expected to be a major asset in its development and execution of plans to expand Shazam's service across the UK and Europe in the coming year

■ **XFM**

Global Radio's Xfm has launched a brand-new weekend line-up, with a number of changes across Saturday and Sunday coming throughout January.

A new Sunday show *Communion Presents...* will air from 10-11pm from January 13, hosted by the label's **MAZ TAPPUNI**, who will deliver an hour packed with live sessions, interviews, gig guides and more.

The *Mixtape* will join Sunday scheduling at 8-9pm - a show which will invite guests to select an hour of music. The *Maccabees* will kick off the first slot on January 13.

Elsewhere on the weekend schedule, **JO GOOD** will be presenting *The Xfm Review Show* for an hour on Sunday nights at 9pm. **HATTIE PEARSON** will be joining Xfm to present the *Weekend Early Breakfast Show* on Saturday and Sunday mornings from 3am-7am, starting on January 26.

Also, **PHIL CLIFTON** will be returning to Xfm to present *The Weekender* on Friday nights at 7pm-10pm, from this week, and from January 19, comedian **JOSH WIDDICOME** will present a Saturday slot from 10am-1pm.

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

NEED TO KNOW

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

#62 **Chris Baughen**, Managing Editor, Xfm

Chris Baughen started out in radio 15 years ago, writing and producing commercials for Essex FM.

This was followed by three years as breakfast producer at Southern FM in Brighton and a two-year stint producing *Ugly Phil* at Kerrang! Radio in Birmingham.

The need for sleep and a move up the radio food chain led to programme controller jobs at Fox FM (Oxford), Mercia FM (Coventry) and Mercury FM (Crawley).

The musical pull of Xfm lured Baughen to London where he served as senior producer to Dave Berry on the Xfm Drive Time Show, as well as working with Alex Zane and Danny Wallace.

Once in the Global Radio building, Baughen was poached by Capital Radio for an exec producer role for the *Capital Breakfast Show* with Johnny Vaughan and Lisa



Snowdon - going on to win a Sony Gold for Best entertainment show.

After a short break from radio to help set up an independent record label, Baughen returned to Xfm as new managing editor.

On his return to the station he said: "Xfm has always been special to me both as a listener and a programmer and it's my aim to take the station to even greater heights, building on the past 20 years of fantastic music and groundbreaking presenters."

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

David Cox, Senior Media Manager, The Outside Organisation Ltd

"I went to University in Hull and through running its magazine I got to know a lot of good PRs. One of the highlights was getting a Prince cover shot and a syndicated interview from his PR.

"I caught the writing bug and teamed with a marketing degree I thought PR could be the way forward so... I buggered off to work in the Austrian Alps for three years! No music involved unless you count cover bands in après ski bars - but being a holiday rep teaches you many life lessons.

"I came home in 2000 to get a 'proper job'. PR beckoned and I worked around learning the ropes, ending up for four years at a Home Entertainment PR company with Liz Silverstone (now at Fox) as a great boss to work for. That led to some broadcast PR for home Ent releases. Then, five years ago after much bullying, I got to come and work for the man who supplied that inexperienced student journalist with his Prince cover shot; Alan Edwards at The Outside Organisation..."



TOP TIP Be yourself! From Red Carpet photographers and TV crews to newspaper and magazine editors, to the biggest stars in the world - treat them politely and don't hide behind any masks. We are all the same deep down!



38 SINGLES & ALBUMS

will.i.am continues to cause a ruckus with Britney Spears as *Scream & Shout* goes to No.1



CHARTS FOCUS



40 UK AIRPLAY & STREAMING

Olly Murs spends a sixth week at the peak of the radio airplay chart with *Troublemaker*

42 EU AIRPLAY & GLOBAL SALES

Pink, *Mumford & Sons* and *Ed Sheeran* albums do well on the global sales trail post-Christmas

44 COMPILATIONS & INDIES

Mercury Prize winners *Alt-J* lead the way on the indie albums chart with *Matilda*



45 CLUB

Eric Prydz claims the Upfront Chart top spot, following fellow Swedes *Nause* last week

46 ANALYSIS

The Official UK singles and albums charts stats broken down by Alan Jones

48 KEY RELEASES & PRODUCT

Albums from *Man Like Me*, *Biffy Clyro* and *Voices* all on the way in the coming weeks

CHARTS UK SINGLES WEEK 2



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

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

THE OFFICIAL UK SINGLES CHART

THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)
1	2	5	WILL.I.AM FEAT. BRITNEY SPEARS Scream & Shout <i>Interscope USUM71215597 (ARV)</i> (Will I am/Lazy Jay/tbc) Sony ATV/Musicalstars BV/CC (Adams/Martens/Kouame)				
2	5	11	TAYLOR SWIFT I Knew You Were Trouble <i>Mercury/Big Machine USCY1231039 (ARV)</i> (Martin/Shellback) Sony ATV/Tree/Kobalt/MXM (Swift/Martin/Shellback)				SALES INCREASE
3	1	5	JAMES ARTHUR Impossible <i>Syco GBHMU1200535 (ARV)</i> (Stack/Furmidge) P&P/Kobalt (Brigsson/Wroldsen)				
4	7	5	RIHANNA FEAT. MIKKY EKKO Stay <i>Def Jam USUM71214754 (ARV)</i> (Ekko/Loehv/Parker) Sony ATV/Kkids and Stray Dogs (Ekko/Parker)				SALES INCREASE
5	15	7	CALVIN HARRIS FEAT. TINIE TEMPAH Drinking From The Bottle <i>Columbia GBARL1201391 (ARV)</i> (Harris/Reynolds/Knight) EMI/Reverb/CC (Harris/Reynolds/Knight/Tinie Tempah)				+50% SALES INCREASE
6	New		DAVID BOWIE Where Are We Now? <i>Columbia USRF31300005 (ARV)</i> (Bowie/Visconti) R20/Nipple (Bowie)				HIGHEST NEW ENTRY
7	12	6	PITBULL FEAT. TJR Don't Stop The Party <i>London/Universal USRC11201048 (ARV)</i> (TJR/Lake) Sony ATV/Abuela y Tia/Rising Blue Mountain/MIA DJ Chino/Jorge Gomez Martinez/There Is No I in Team (Perez/Rozdziski/Garcia/Martinez/Lynn/Hibbert)				SALES INCREASE
8	4	9	BRUNO MARS Locked Out Of Heaven <i>Elektra USAT2120492 (ARV)</i> (The Smeezingtons/Bhasker/Haynie/Ronson) Universal/EMI/BMG Rights/Warner Chappell/Northside Independent/Roc Nation/Music Famamanem (Levine/Hernandez/Lawrence)				
9	3	19	PSY Gangnam Style <i>Island USUM71210283 (ARV)</i> (PSY) Sony ATV/Universal (Park Jae-Sang/Yoo Gun-hyung)				
10	6	8	OLLY MURS FEAT. FLO RIDA Troublemaker <i>Epic GBARL1201891 (ARV)</i> (Robson) Sony ATV/Universal/Salli Isak/Imagem/Warner Chappell/Studio Beast (Murs/Dillard/Robson/Kelly)				
11	8	15	RIHANNA Diamonds <i>Def Jam USUM71211793 (ARV)</i> (B.Blanco/StarGate) EMI/Kobalt/Matza Ball/Where Da Kasz At (Furler/Eriksen/Hermansen/Levine)				
12	26	7	ONE DIRECTION Kiss You <i>Syco GBHMU1200214 (ARV)</i> (Rami/Falk) Sony ATV/2101/BMG Chrysalis Scandinavia/Kobalt/MXM/CK/SK Music (Yacoub/Shellback/Falk/Kotecha/Lundin/Fogelmark/Ned)				+50% SALES INCREASE
13	16	13	THE LUMINEERS Ho Hey <i>Decca USDMG1260805 (ARV)</i> (Hadlock) Kobalt (Schultz/Fraites)				SALES INCREASE
14	9	14	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child <i>Virgin GBAAA1200643 (E)</i> (Axwell/Ingrosso) Sony ATV/Universal/Kobalt/Lateral/Chrysalis (Zitron/Hedfors/Ingrosso/Angello/Martin)				
15	10	13	LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful <i>Syco GBHMU1200008 (ARV)</i> (Labrinth/Da Diggler) Sony ATV/EMI/Stellar (McKenzie/Sande/Posner)				
16	11	11	ROBBIE WILLIAMS Candy <i>Island GBPS61200003 (ARV)</i> (Jackknife Lee) Sony ATV/Farrell/Smalltown Supermusic (Williams/Barlow/Olsen)				
17	13	7	KE\$HA Die Young <i>Kemosabe/RCA USRC11201008 (ARV)</i> (Dr. Luke/Blanco/Cirkut) Warner Chappell/Kobalt/Kasz Money/Matza Ball/FBR/Bearvon/Oneirology/Prescription (Sebert/Gottwald/Levin/Ruess/Walter)				
18	14	12	PINK Try <i>RCA USRC11200785 (ARV)</i> (Kurstin) BMG Rights/Hello I Love You/Jam Writers/Legitimate Efforts (Busbee/West)				
19	27	14	DISCLOSURE FEAT. SAM SMITH Latch <i>Island/PMR GB9TP1200154 (ARV)</i> (Disclosure/tbc) Universal/CC (H.Lawrence/G.Lawrence/Napier/Smith)				
20	New		VATO GONZALEZ VS LETHAL BIZZLE & DONAEO Not A Saint <i>New State GBML1200049 (ARV)</i> (Vato Gonzales/Lethal Bizzle/Donaeo) Notting Hill/District 6/CC (Franken/Anshar/Greendidge)				
21	20	15	ADELE Skyfall <i>XL GBKBS1200164 (PIAS)</i> (Epworth) EMI/Universal (Adkins/Epworth)				
22	63	11	KANYE WEST FEAT. JAY-Z & BIG SEAN Clique <i>Good Music USUM71209867 (ARV)</i> (Hit-Boy/West/Kiloffer/Goldstein/The Witliffe Tone) Universal/EMI/Hit-Boy/Please Gimme My/Carter Boys/CC (Hollis/Anderson/West/Carter/Fauntleroy)				HIGHEST CLIMBER
23	Re-entry		EMELI SANDE Clown <i>Virgin GBAAA1200010 (E)</i> (Naughty Boy) Sony ATV/Naughty Words/EMI/Stellar/IQ/Arion (Sande/Khan/Mitchell)				
24	18	13	CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing <i>Columbia GB1101200891 (ARV)</i> (Harris) EMI/Universal (Harris/Welch/Hull)				
25	22	26	DJ FRESH Gold Dust <i>Ms GBCE11000477 (ARV)</i> (Stein) BUCKS/EMI (Daley/Stein)				
26	42	3	JAKE BUGG Lightning Bolt <i>Mercury GBUM71202798 (ARV)</i> (Archer) Kobalt/Soul Kitchens (Bugg/Archer)				SALES INCREASE
27	67	3	DAVID GUETTA FEAT. TAPED RAI Just One Last Time <i>Parlophone GB28K1200051 (E)</i> (Guetta/Tuinfort/Liljegren) Sony ATV/Kobalt/Bucks/Piano/Talpa/What A Publishing (Liljegren/Tuinfort/Guetta/Ryberg)				+50% SALES INCREASE
28	36	15	ELLIE GOULDING Anything Could Happen <i>Polydor GBUV71201370 (ARV)</i> (Eliot/Goulding) Sony ATV/Kobalt/Global Talent (Eliot/Goulding)				SALES INCREASE
29	17	9	ONE DIRECTION Little Things <i>Syco GBHMU1200361 (ARV)</i> (Gosling) Imagem/Sony ATV (Sheeran/Bevan)				
30	29	15	MAROON 5 One More Night <i>A&M/Octone/Polydor USUM71203514 (ARV)</i> (Martin/Shellback) Universal/Kobalt/MXM/Maratone AB (Levine/Shellback/Kotecha/Martin)				
31	24	8	ALICIA KEYS Girl On Fire <i>RCA USRV81200310 (ARV)</i> (Keys/Bhasker/salamremi.com) Sony ATV/EMI/Universal/Lellow/Way Above/Linden Springfield/Songs Of The Knight/Spirit Two (Keys/Bhasker/Remi/Squier/Maraj)				
32	51	3	HAIM Don't Save Me <i>Polydor GBUM71207022 (ARV)</i> (tbc) Hutton/Haim/Haim/Haim)				SALES INCREASE
33	19	19	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame <i>Epic/Phonogenic GB1101200733 (ARV)</i> (O'Donoghue/Sheehan/Barry) Imagem/i.am.composing/BMG Silver/CC (O'Donoghue/Sheehan/Adams/Barry)				
34	23	10	GABRIELLE APPLIN The Power Of Love <i>Parlophone GBAYE1202354 (E)</i> (Kosten/Spencer) Perfect Songs (O'Toole/Nash/Johnson/Gill)				
35	44	22	EMELI SANDE Read All About It Pt 3 <i>Virgin GBAAA1200018 (E)</i> (Sande/Slater/Aikins) BUCKS/Sony ATV/EMI/Stellar (Manderson/James/Barnes/Kohn/Kelleher/Sande)				SALES INCREASE
36	31	21	TAYLOR SWIFT We Are Never Ever Getting Back Together <i>Mercury USCY1231018 (ARV)</i> (Martin/Shellback/Huff/tbc) Sony ATV/Kobalt/MXM (Swift/Shellback/Martin)				
37	32	13	JUSTIN BIEBER FEAT. NICKI MINAJ Beauty And A Beat <i>Def Jam USUM71205367 (ARV)</i> (Martin/Zedd) Universal/EMI/Kobalt (Martin/Zaslavski/Kotecha/Maraj/Bieber)				
38	New		BON JOVI Because We Can <i>Lost Highway USUM71215695 (ARV)</i> (Bon Jovi/Shanks) Sony ATV/Universal/Aggressive/Pretty Blue Songs (Bon Jovi/Sambora/Falcon/Shanks)				
39	New		MATRIX & FUTUREBOUND FEAT. BABY BLUE Magnetic Eyes 3 <i>Beat/AATW GBSKS1200277 (ARV)</i> (Quinn/Collins) Universal/District 6/CC (Quinn/Collins/Prager/Havelock)				
40	35	27	FLORENCE + THE MACHINE Spectrum <i>Island GBUM71107576 (ARV)</i> (Epworth) EMI/Universal (Welch/Epworth)				
41	25	41	CARLY RAE JEPSEN Call Me Maybe <i>Interscope CAB391100615 (ARV)</i> (Ramsay) CC (Ramsay/Jepsen/Crowe)				
42	28	7	WILLY MOON Yeah, Yeah <i>Island GBUV71200240 (ARV)</i> (Willy Moon) EMI (Willy Moon)				
43	30	43	JAY-Z & KANYE WEST N****S In Paris <i>Roc-a-fella/Mercury USUM71111621 (ARV)</i> (Hit-Boy/West/Dean/Kiloffer) Warner Chappell/EMI/Universal (West/Carter/Dean/Hollis/Donaldson)				
44	34	11	WILEY FEAT. SKEPTA, JME AND MS D Can You Hear Me? (Ayayaya) <i>Warner Brothers/One More Tune GBAHT1200558 (ARV)</i> (Rymer/Sillkey/Bamgboye) Sony ATV/EMI/This Is Music (Cowie/Adenuga/Olatunji/Hwingwini/Adenuga/Bamgboye)				
45	50	7	JAKE BUGG Two Fingers <i>Mercury GBUM71202028 (ARV)</i> (Crossey) Kobalt/Soul Kitchens (Bugg/Archer)				
46	40	8	RUDIMENTAL FEAT. JOHN NEWMAN & ALEX CLARE Not Giving In <i>Asylum GBAHS1200483 (ARV)</i> (Rudimental/Spencer) Sony ATV/Kobalt/B-Unique (Dryden/Amor/Aggett/Newman/Izadkhan)				
47	21	4	THE JUSTICE COLLECTIVE (HILLSBOROUGH TRIBUTE) He Ain't Heavy, He's My... <i>Metropolis GB2H71200207 (ING)</i> (tbc) Jenny Music/Harrison/Campbell Connelly & Co (Scott/Russell)				
48	Re-entry		BURNS Lies <i>Deconstruction/Columbia GBARL1200836 (ARV)</i> (Burns) Warner Chappell/Notting Hill/Intersect/Hitco/Windswept Pacific/Divine Mill/CC (Burns/Gist/Jackson/Stinson/Griffin/Welsh)				
49	37	16	CHRISTINA PERRI A Thousand Years <i>Atlantic USAT21102141 (ARV)</i> (Hodges) EMI/Fintage (Hodges/Perri)				
50	58	7	IMAGINE DRAGONS Radioactive <i>Interscope USUM71201074 (ARV)</i> (Imagine Dragons/tbc) Universal/CC (Reynolds/Sermon/McKee/Grant/Mosser)				SALES INCREASE
51	33	19	SAM AND THE WOMP Bom Bom <i>One More Tune/Stiff/Warner GBAHT1200388 (ARV)</i> (Olsher/Horn/Ritchie) Perfect Songs (Ritchie/Horn/De Wilde De Lingy/Olsher)				
52	Re-entry		BLACKSTREET FEAT. DR DRE No Diggity <i>Interscope USIR19600978 (ARV)</i> (Dr Dre/tbc) Universal/Notting Hill/Imagem/Sugar Hill/BMG Rights/IQ/Kobalt (Withers/Stewart/Riley/Hannibal/Wick III/Walters)				
53	New		FRANK OCEAN Lost <i>Def Jam USUM71207186 (ARV)</i> (Malay/Ocean/Keith) Heavens Research/Bug/Bamboo/BMG Chrysalis/Music 4 Mataya (Ocean/Ho/Otano)				
54	41	45	COLDPLAY Paradise <i>Parlophone GBAYE1101143 (E) 1★</i> (Dravs/Green/Simpson) Universal/Opal (Berryman/Buckland/Champion/Martin/Eno)				
55	39	5	ONE POUND FISH MAN One Pound Fish <i>Warner Brothers/One More Tune GBAHT1200783 (ARV)</i> (Smith/Brignall) WMG/Karman (Nazir)				
56	38	15	ONE DIRECTION Live While We're Young <i>Syco GBHMU1200210 (ARV)</i> (Rami/Falk) Sony ATV/Kobalt/BMG Chrysalis Scandinavia/MXM/2101 (Yacoub/Falk/Kotecha)				
57	62	10	SUB FOCUS FEAT. ALPINES Tidal Wave <i>Mercury GBUM71206049 (ARV)</i> (Douwma) EMI/Universal (Douwma/Pockson/Matthews/Ghost)				
58	65	3	SKRILLEX FEAT. DAMIAN JR GONG MARLEY Make It Bun Dem <i>Asylum USAT21202262 (ARV)</i> (Skrilex) Universal/Kobalt/Copaface (Marley/Moore)				
59	New		KID RIDA Let It Roll <i>Atlantic USAT21202580 (ARV)</i> (SoFly/Nois/Axwell/Caren) Sony ATV/Universal/EMI/Warner Chappell/Mail On Sunday/E Class/Breyan Isaac/Serious Scriptures (Dillard/Isaac/Mobley/Caren/Hedfors/King)				
60	47	50	DAVID GUETTA FEAT. SIA Titanium <i>Parlophone GB28K1100036 (E) 1★</i> (Guetta/Tuinfort/Afrojack) EMI/Bucks/Afrojack/Talpa/Piano/Long Lost Brother/What A Publishing (Furler/Guetta/Tuinfort/Van De Wall)				
61	New		CONOR MAYNARD FEAT. WILEY Animal <i>Parlophone GBAYE1201085 (E)</i> (The Invisible Men/The Arcade) Sony ATV/Universal/Kobalt/EMI/Warner Chappell/Prescription/Pen Paper/Lateral/Roc Nation (Maynard/The Invisible Men/Stern/McKenzie/Dyer/Mills)				
62	New		NE-YO Forever Now <i>Def Jam USUM71212382 (ARV)</i> (StarGate/The Bingo Players/Phatboiz) EMI/Universal/Homeschool/Music Chef/BMG Chrysalis/CC (Smith/Arthur/Reilly/Justice/Eriksen/Hermansen/Baumer/Hoogstraten)				
63	54	31	SKRILLEX FEAT. SIRAH Bangarang <i>Asylum USAT21104243 (ARV)</i> (Skrilex) Kobalt/Copaface/Sirah Raps/CYP One/Downtown/Kassner (Moore/Mitchell)				
64	Re-entry		KID CUDI FEAT. MGMT & RATATAT Pursuit Of Happiness <i>Motown/Island USUV70904285 (ARV)</i> (Ratatat) Elsie's Baby Boy/Kobalt/Domino/Big Slippa (Mescudi/Mast/Stroud)				
65	43	9	LITTLE MIX Dna <i>Syco GB1101200930 (ARV)</i> (TMS) Sony ATV/CC (Barnes/Kelleher/Kohn/James/Edwards/Nelson/Pinnock/Thirwall)				
66	45	50	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Island AUZS21100040 (ARV)</i> (gotye) Kobalt/Hill & Range/Carlin (De Backer/Bonfa)				
67	New		A\$AP ROCKY FEAT. DRAKE & 2 CHAINZ F**K Problems <i>Polo/RCA/Asap Worldwide USRC11201220 (ARV)</i> (Shebib/C.Papi) Sony ATV/Kobalt/Warner Chappell/EMI/Mavor & Moses/Liewrite/Hard Working Black Folks/Reservoir Media (Epps/Lamar/Graham/Garrett/Mayers/Shebib)				
68	46	18	MUMFORD & SONS I Will Wait <i>Gentlemen Of The Road/Island GBUM71204769 (ARV)</i> (Dravs) Universal (Mumford & Sons)				
69	48	29	RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love <i>Asylum GBAHS1200177 (ARV)</i> (Dryden/Aggett/Izadeh/Spencer) Sony ATV/Kobalt/B Unique/CC (Dryden/Aggett/Izadeh/Newman)				
70	Re-entry		EMINEM Lose Yourself <i>Interscope USIR10211559 (ARV)</i> (Eminem) Universal/Kobalt/EMI (Bass/Mathers/Resto)				
71	New		ANNA KENDRICK Cups <i>Island USUM71209195 (ARV)</i> (Jordan/Michels/Moore/The Underdogs) CC (Carter/Gerstein)				
72	New		DIZZEE RASCAL Bassline Junkie <i>Dirtee Stank/Island GBUM71207987 (ARV)</i> (MJ Cole) Notting Hill/CC (Mills/Coleman)				
73	56	2	TOM ODELL Another Love <i>Columbia GBARL1201887 (ARV)</i> (Odell/Grech-Marguerat) Warner Chappell (Odell)				
74	52	39	FUN. FEAT. JANELLE MONAE We Are Young <i>Atlantic/Fueled By Ramen USAT21101399 (ARV)</i> (Bhasker) Sony ATV/Warner Chappell/FBR/Way Above/Bearvon/Shira Lee Lawrence Rick/Rough Art (Ruess/Bhasker/Antonoff/Dost)				
75	New		HAIM Forever <i>Polydor GBGCA1200381 (ARV)</i> (tbc) CC (Haim/Haim/Haim)				

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A Thousand Years 49	Can You Hear Me? 44	Bottle 5	Trouble 2	Lose Yourself 70	Read All About It Pt 3 35	Two Fingers 45	Key
Animal 61	Candy 16	F**K Problems 67	I Will Wait 68	Lost 53	Scream & Shout 1	We Are Never Ever	★ Platinum (600,000)
Another Love 73	Clique 22	Feel The Love 69	Impossible 3	Magnetic Eyes 39	Skyfall 21	Getting Back Together 36	● Gold (400,000)
Anything Could Happen 28	Clouwn 23	Forever 75	Just One Last Time 27	Make It Bun Dem 58	Somebody That I Used	We Are Young 74	● Silver (200,000)
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Because We Can 38	Dna 65	Gold Dust 25	Lies 48	Not Giving In 46			
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CHARTS UK ALBUMS WEEK 2



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

THE OFFICIAL UK ALBUMS CHART

THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE LABEL/CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE LABEL/CATALOGUE NUMBER (DISTRIBUTOR)
1	2	48	EMELI SANDE Our Version Of Events <i>Virgin 509994637625 (E)</i> 5★ (Spencer/Haynie/Naughty Boy/Mojam/Herman/Millard/Harrison/Craze/Hoax/Keys/Sande/Slater/Atkins)	39	28	8	LITTLE MIX Dna <i>Syco 88691938472 (ARV)</i> (Mac/TMS/Stannard/Powell/Howes/DAP/O/Dean/Higgins/Xenomani/Future Cut/Levine/Ball/Pegasus)
2	1	11	CALVIN HARRIS 18 Months <i>Columbia/Fly Eye 88697859231 (ARV)</i> (Harris/Romero/Reynolds/Knight/Francis)	40	41	103	ADELE 21 <i>XL CD520 (PIAS)</i> 16★10★ (FT Smith/Rubin/Epworth/Abiss/Wilson/Adkins)
3	4	13	JAKE BUGG Jake Bugg <i>Mercury 3707053 (ARV)</i> (Archer/Crossey/Prime/Hart/Hunt)	41	37	23	PLAN B III Manors <i>679/Atlantic 5310522172 (ARV)</i> ● (Drew/Al Shux/Plan B/16 Bit/Appapoulay/Labrinth/Milton/McEwan/Fox/The Krauts)
4	7	8	RIHANNA Unapologetic <i>Def Jam 3722074 (ARV)</i> (Naughty Boy/Guetta/Tuinfort/Nash/StarGate/Blanco/Oakwud/Pippa123/PopWansel/Mike Will Made-it-/Bo/Future/Chase & Status/Mike/Romero/Tuinfort/Ighile/various)	42	60	89	FOO FIGHTERS Greatest Hits <i>RCA 88697369212 (ARV)</i> (Jones/Norton/Kasper/Raskulinez/Vig)
5	New		MOTION PICTURE CAST RECORDING Les Miserables <i>Polydor 3724585 (ARV)</i> (tbc)	43	43	153	MUMFORD & SONS Sigh No More <i>Gentlemen Of The Road/Island 2722538 (ARV)</i> 4★1★ (Dravs)
6	3	70	ED SHEERAN + <i>Asylum 5249864652 (ARV)</i> 5★1★ (Gosling/Hugall/Sheeran/No LD)	44	39	20	OF MONSTERS AND MEN My Head Is An Animal <i>Republic/Island 2798018 (ARV)</i> (Of Monsters and Men/Amarsson/King)
7	5	5	BRUNO MARS Unorthodox Jukebox <i>Atlantic 7567873246 (ARV)</i> ● (The Smeezingtons/Bhasker/Haynie/Ronson/B.Blanco/Epworth/Chin-Queue/Diplo)	45	26	59	OLLY MURS In Case You Didn't Know <i>Epic/Syco 88697940942 (ARV)</i> 3★ (The Fearless/Argyle/Brammer/Robson/Future Cut/Frampton/Jordan-Patrikios/Smith/Fitzmaurice/Heelis/Prime/Metrophonic)
8	16	12	TAYLOR SWIFT Red <i>Mercury/Big Machine 3717314 (ARV)</i> (Chapman/Swift/Huff/Wilson/Martin/Shellback/Jacknife Lee/Bhasker)	46	54	11	EVA CASSIDY The Best Of Eva Cassidy <i>Blix Street 0739341010620 (ADA ARV)</i> (Biondo/Cassidy/Williams)
9	8	9	ONE DIRECTION Take Me Home <i>Syco 88725439642 (ARV)</i> (Rami/Falk/Gosling/Bunetta/Ryan/Fogelmark/Nedler/Shellback/Dr. Luke/KoOoLkOjA/Cirkut/Robson)	47	21	64	COLDPLAY Mylo Xyloto <i>Parlophone 0875531 (E)</i> 4★2★ (Dravs/Green/Simpson)
10	12	13	THE LUMINEERS The Lumineers <i>Decca 3712589 (ARV)</i> (Hadlock)	48	55	9	ALFIE BOE Storyteller <i>Decca 3710614 (ARV)</i> (Hedges)
11	11	33	PALOMA FAITH Fall To Grace <i>RCA 88691955512 (ARV)</i> 1★ (Hooper/Gosling/Al Shux/Arnold)	49	50	10	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA Magic Of The Movies <i>Decca 3715423 (ARV)</i> (A.Rieu/JP Rieu/Jacobs/Vermeulen)
12	10	34	FUN. Some Nights <i>Atlantic/Fueled By Ramen 7567882628 (ARV)</i> 1★ (Bhasker/Haynie/JakeOne)	50	45	15	MUSE The 2nd Law <i>Helium 3 2564656876 (ARV)</i> ● (Muse)
13	6	20	RITA ORA Ora <i>Columbia/Roc Nation 88725458362 (ARV)</i> (Switch/Diplo/Nash/The Runners/The Monarch/Chase & Status/Stargate/Kurstin/FT Smith/LoCo/De Martino/Taylor/will.i.am/M.Linney/B.Linney/DJ Fresh)	51	53	10	ABBA Gold - Greatest Hits <i>Polydor 2752259 (ARV)</i> 13★ (Andersson/Ulvaeus)
14	9	7	OLLY MURS Right Place Right Time <i>Epic/Syco 88725416352 (ARV)</i> (Future Cut/Robson/Harmony/Kelly/Eliot/TMS/Fitzmaurice/Bunetta/Ryan/Secon/The Fearless/Frampton/Kipner/Argyle/Brammer/Prime)	52	48	11	KYLIE MINOGUE The Abbey Road Sessions <i>Parlophone P0150222 (E)</i> ● (Anderson/Eliot)
15	14	16	MUMFORD & SONS Babel <i>Gentlemen Of The Road/Island 0892038002619 (ARV)</i> (Dravs)	53	33	16	THE VACCINES The Vaccines Come Of Age <i>Columbia 88725444242 (ARV)</i> (Johns)
16	13	17	PINK The Truth About Love <i>RCA 88725452422 (ARV)</i> (Kurstin/Bhasker/Walker/Hill/Haynie/Martin/Shellback/Mann/Schuler/Dj Khalil/Chin Injeti/Tracklacers/Wilson/tbc)	54	49	41	REBECCA FERGUSON Heaven <i>RCA 88691952562 (ARV)</i> 2★ (Eg White/Smith/Taylor/Higgins/Xenomani/Lattimer/Christie/Booker/FT Smith)
17	15	7	NEIL DIAMOND The Very Best Of Neil Diamond: The Original Studio Recordings <i>Columbia 88765405872 (ARV)</i> (Diamond/Gaudio/Robertson/Catalano/Cogbill/Barry/Greenwich/Moman/Rubin)	55	Re-entry		OASIS Time Flies: 1994 - 2009 <i>Big Brother (PIAS)</i> 1★ (Oasis/Coyle/Morris/Stent/Sardy/Gallagher)
18	29	31	ALT-J An Awesome Wave <i>Infectious INFECT134CD (PIAS)</i> ● (Andrew)	56	68	46	BON JOVI Greatest Hits <i>Mercury 2752339 (ARV)</i> 2★1★ (Fairbairn/Bon Jovi/Ebbin/Sambora/Shanks/Rock/Collins/Benson)
19	35	16	FRANK OCEAN Channel Orange <i>Def Jam 3710232 (ARV)</i> (Malay/Ocean/Taylor/Keith/1kpeazu/Tyler, The Creator/Pharrell)	57	42	17	THE KILLERS Battle Born <i>Vertigo 3711875 (ARV)</i> (The Killers/Lillywhite/Taylor/O'Brien/Price/Lanois)
20	New		BLACK VEIL BRIDES Wretched & Divine: The Story Of The Wild Ones <i>Island 3722095 (ARV)</i> (Feldmann)	58	63	16	SIMON & GARFUNKEL Greatest Hits <i>Sony 88697994742 (ARV)</i> (Simon/Garfunkel/Halee/Johnston/Wilson/InResearch)
21	30	6	JOOLS HOLLAND & HIS R&B ORCHESTRA The Golden Age Of Song <i>Rhino 2564654342 (ARV)</i> ● (Latham/Holland/Burrow)	59	57	95	BRUNO MARS Doo-Wops & Hooligans <i>Elektra 7567882721 (ARV)</i> 4★2★ (The Smeezingtons/Needlz/The Supa Dups)
22	34	57	DAVID GUETTA Nothing But The Beat <i>Parlophone 5099908389459 (E)</i> 1★ (Guetta/Vee/Caren/Tuinfort/Riesterer/Black Raw/Afrojack/Luttrell/Avicii)	60	59	8	LED ZEPPELIN Celebration Day <i>Atlantic/Rhino/Swansong 8122796881 (ARV)</i> ● (Carruthers/Parsons)
23	19	17	THE XX Coexist <i>Young Turks YT080CD (PIAS)</i> ● (Smith)	61	52	63	FLORENCE + THE MACHINE Ceremonials <i>Island 2782808 (ARV)</i> 1★ (Epworth)
24	22	10	ROBBIE WILLIAMS Take The Crown <i>Island 3716804 (ARV)</i> (Jacknife Lee)	62	46	7	GIRLS ALOUD Ten <i>Polydor 3717303 (ARV)</i> (Higgins/Xenomani/Wheatley/The Committee/Eliot)
25	Re-entry		DAVID BOWIE Best Of Bowie <i>EMI (E)</i> 1★2★ (Various)	63	47	7	LIANNE LA HAVAS Is Your Love Big Enough <i>Warner Brothers 2564657789 (ARV)</i> ● (Hales/Sitek/Ingram/Cox)
26	25	7	KELLY CLARKSON Greatest Hits - Chapter 1 <i>RCA 88765424242 (ARV)</i> (Mac/Martin/Dr. Luke/Lawrence/Kurstin/Hodges/Moody/Kahne/Halbert/Messer/Tedder/Kennedy/Dean/Jones/Shanks/Maida/DiGiardo/Kreviazuk/Sound Kollektiv/Ferrera/various)	64	58	8	EXAMPLE The Evolution Of Man <i>MoS MOSART6 (ARV)</i> (Benga/Smith/Feed Me/Tommy/Flash/Alessio/Dirty South/Sheldrake/Lowe/Scream/Dada Life/Francis/AN21/Vangelis/Laidback/Luke/Flux Pavilion/MOAM/Joker/Dyro)
27	27	9	THE ROLLING STONES Grrr! <i>Polydor 3710816 (ARV)</i> (Various)	65	Re-entry		WHITNEY HOUSTON The Ultimate Collection <i>Arista 0886971770124 (ARV)</i> 1★ (Various)
28	17	50	LANA DEL REY Born To Die <i>Polydor/Stranger 2787091 (ARV)</i> 1★ (Haynie/Parker/Berger/Robopop/Bhasker/Daly/Sneddon/Bauer-Mein/Novels/Braide/Shux/Skarbek/Howe)	66	Re-entry		NOTORIOUS BIG Greatest Hits <i>Bad Boy 0075679998729 (CINR)</i> ● (Various)
29	24	29	MAROON 5 Overexposed <i>A&M/Octone/Polydor 3704278 (ARV)</i> (Martin/Shellback/Blanco/Robopop/Levine/M/L/Tedder/Zancanella/Passovoy/West/Valentine/Farrar/Rotem/Kang/Spiegel/Supreme Cuts/Maroon 5)	67	72	32	QUEEN Greatest Hits <i>Island 2761039 (ARV)</i> (Various)
30	51	7	MCFLY The Memory Lane (The Best Of) <i>Island 3722050 (ARV)</i> (Jones/Cruz/Nglish/Austin/Perry/Emery/Padgham/Hardy)	68	62	7	JEFF WAYNE The War Of The Worlds - The New Generation (Special Collector's Edition) <i>Sony 88691922572 (ARV)</i> (Wayne)
31	18	14	ELLIE GOULDING Halcyon <i>Polydor 3714241 (ARV)</i> (Eliot/Goulding/MONSTA/Spencer/Billboard/Fortis/Parker/Starsmith/Harris)	69	Re-entry		EMINEM Curtain Call - The Hits <i>Interscope 9887893 (ARV)</i> 3★ (Dr Dre/Various)
32	31	60	ONE DIRECTION Up All Night <i>Syco 88697843642 (ARV)</i> (Mac/Falk/Yacub/Rawling/Meehan/Squire/Solomon/Meredith/Stannard/Hoves/Gad/Robson/RedOne/BeatGeek/Jimmy Joker/Rawling/Meehan/Gaudino/Rooney)	70	74	139	MICHAEL BUBLE Crazy Love <i>Reprise 9362496277 (ARV)</i> 8★4★ (Foster/Rock/Gatica/Chang)
33	23	18	THE SCRIPT 3 <i>Epic/Phonogenic 88725415472 (ARV)</i> (O'Donoghue/Sheehan/Frampton/Barry/Kipner)	71	64	54	THE BLACK KEYS El Camino <i>Nonesuch 7559796331 (ARV)</i> 1★ (Danger Mouse/The Black Keys)
34	36	107	MICHAEL JACKSON Number Ones <i>Epic 2022509 (ARV)</i> 6★ (Jones/Jackson/Various)	72	65	37	NICKI MINAJ Pink Friday... Roman Reloaded <i>Cash Money/Island 2796668 (ARV)</i> ● (RedOne/Pami/Falk/Blackout/Pink Friday/HitBoy/Kenoe/Ryan & Smitty/Rico Beats/T-Minus/Seetharam/Wansel/Oakwud/Pippa123/Jproof/M.E./Alex P/Jimmy Joker/various)
35	32	7	ALICIA KEYS Girl On Fire <i>RCA 88697941821 (ARV)</i> (Keys/J.Smith/Jerkins/Swizz Beatz/Bhasker/salaamremi.com/PopWansel/Oakwud/Edmonds/Dixon/Ho)	73	Re-entry		TWO DOOR CINEMA CLUB Beacon <i>Kitsune/Cooperative CDA046 (rom arv)</i> (Jacknife Lee)
36	40	62	PINK Greatest Hits? So Far!!! <i>LaFace 88697807232 (ARV)</i> (Perry/Briggs/Austin/Storch/Armstrong/Fields/Mann/Machoppsy/Dr. Luke/Martin/Kasz Money/Pink/Danja/Shellback)	74	71	6	BEE GEES Mythology <i>Reprise 8122797181 (ARV)</i> ● (Bee Gees/Vetteese/Stigwood/Mardin/tbc)
37	20	36	LABRINTH Electronic Earth <i>Syco 88691932932 (ARV)</i> (Labrinth/Da Diggler/Ghenea/McKenzie/Williams)	75	Re-entry		JAY-Z & KANYE WEST Watch The Throne <i>Roc-a-fella/Mercury 2765057 (ARV)</i> (West/Dean/Keith/Q-Tip/Pharrell/Don Jazzy/Hit-Boy/Kilhoffer/The Neptunes/RZA/Lewis/Bhasker/Swizz Beatz/Joseph/S1)
38	38	61	BEN HOWARD Every Kingdom <i>Island 0602527598255 (ARV)</i> ● (Bond)				

Official Charts Company 2013.

Abba 51	Coldplay 47	R&B Orchestra 21	Mars, Bruno 7	Oasis 55	Strauss Orchestra 49	Key	BPI Awards
Adele 40	Diamond, Neil 17	Houston, Whitney 65	Mars, Bruno 59	Ocean, Frank 19	Rihanna 4	★ Platinum (300,000)	Albums
Alt-J 18	Eminem 69	Howard, Ben 38	McFly 30	Of Monsters And Men 44	Rolling Stones, The 27	● Gold (100,000)	
Bee Gees 74	Example 64	Jackson, Michael 34	Minaj, Nicki 72	One Direction 9	Sande, Emeli 1	● Silver (60,000)	All Time Low: Nothing Personal (silver); Mick Hucknall: American Soul (gold); Bruno Mars: Unorthodox Jukebox (platinum); Fun: Some Nights (platinum); Emeli Sandé: Our Version Of Events (4 x platinum); Michael Bublé: Christmas (7 x platinum)
Black Keys, The 71	Ferguson, Rebecca 54	Jay-Z & Kanye West 75	Motown Picture Cast	One Direction 32	Script, The 33	★ 1m European sales	
Black Veil Brides 20	Florence + The... 61	Keys, Alicia 35	Recording 5	Ora, Rita 13	Simon & Garfunkel 58		
Boe, Alfie 48	Foo Fighters 42	Killers, The 57	Mumford & Sons 15	Paloma Faith 11	Swift, Taylor 8		
Bon Jovi 56	Fun. 12	La Havas, Lianne 63	Mumford & Sons 43	Pink 16	Two Door Cinema... 73		
Bowie, David 25	Girls Aloud 62	Labrinth 37	Murs, Oily 14	Pink 36	Vaccines, The 53		
Buble, Michael 70	Goulding, Ellie 31	Led Zeppelin 60	Murs, Oily 45	Plan B 41	Wayne, Jeff 68		
Bugg, Jake 3	Guetta, David 22	Little Mix 39	Muse 50	Queen 67	Williams, Robbie 24		
Cassidy, Eva 46	Harris, Calvin 2	Lumineers, The 10	Notorious Big 66	Rieu, Lana Del 28	Xx, The 23		
Clarkson, Kelly 26	Holland, Jools & His	Maroon 5 29		Rieu, Andre, & Johann			

CHARTS UK AIRPLAY WEEK 2

Radio playlists are online at www.musicweek.com

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

UK RADIO AIRPLAY CHART TOP 50



POS	LAST	WKS	SALES CHT	ARTIST / ALBUM / LABEL	TOTAL PLAYS	PLAYS +/-	TOTAL AUD (m)	AUD % +/-
1	1	14	10	OLLY MURS FEAT. FLO RIDA Troublemaker <i>Epic</i>	4693	7.42	75.85	15.31
2	2	5	3	JAMES ARTHUR Impossible <i>Syco</i>	3953	9.84	73.52	28.26
3	3	13	8	BRUNO MARS Locked Out Of Heaven <i>Elektra</i>	4487	16.94	72.69	33.47
4	10	4	4	RIHANNA FEAT. MIKKY EKKO Stay <i>Def Jam</i>	2487	31.1	50.37	57.55
5	4	12	15	LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful <i>Syco</i>	3858	3.99	48.89	2.88
6	6	15	11	RIHANNA Diamonds <i>Def Jam</i>	3151	9.22	48.66	22.57
7	12	7	2	TAYLOR SWIFT I Knew You Were Trouble <i>Mercury/Big Machine</i>	2843	32.66	44.18	46.68
8	14	5	1	WILL.I.AM FEAT. BRITNEY SPEARS Scream & Shout <i>Interscope</i>	1690	25.46	43.6	50.81
9	5	18	16	ROBBIE WILLIAMS Candy <i>Island</i>	3435	-3.16	39.75	-4.49
10	7	12	31	ALICIA KEYS Girl On Fire <i>RCA</i>	3072	7	38.59	3.18
11	8	9	18	PINK Try <i>RCA</i>	3202	17.38	34.57	-0.17
12	9	15	14	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child <i>Virgin</i>	1663	-1.95	32.79	-5.15
13	48	3	12	ONE DIRECTION Kiss You <i>Syco</i>	1545	87.96	30.75	100.59
14	181	1	23	EMELI SANDE Clown <i>Virgin</i>	895	0	29.61	0
15	11	22	33	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame <i>Epic/Phonogenic</i>	2066	-4.66	29.24	-8.37
16	15	34	92	MAROON 5 FEAT. WIZ KHALIFA Payphone <i>A&M/Octone/Polydor</i>	1862	4.43	28.18	-1.78
17	17	26	97	PINK Blow Me (One Last Kiss) <i>RCA</i>	1550	6.31	27.74	8.27
18	32	5	7	PITBULL FEAT. TJR Don't Stop The Party <i>London/Universal</i>	796	10.25	27.69	53.07
19	19	20	36	TAYLOR SWIFT We Are Never Ever Getting Back Together <i>Mercury</i>	1828	6.4	27.54	14.85
20	16	42	41	CARLY RAE JEPSEN Call Me Maybe <i>Interscope</i>	1574	-6.03	26.95	-4.43
21	13	7		ROBBIE WILLIAMS Different <i>Island</i>	1719	9.42	25.15	-15.91
22	36	3		ANDY BURROWS Hometown <i>PIAS</i>	186	7.51	24.7	37.99
23	22	14	30	MAROON 5 One More Night <i>A&M/Octone/Polydor</i>	1758	-1.18	23.86	3.33
24	18	4	47	THE JUSTICE COLLECTIVE (HILLSBOROUGH TRIBUTE) He Ain't Heavy, He's My Brother <i>Metropolis</i>	574	-51.11	22.62	-8.31
25	23	15	24	CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing <i>Columbia</i>	1202	8.48	22.28	3.97
26	27	5		TAYLOR SWIFT Red <i>Mercury</i>	312	29.46	22.26	16.85
27	121	1	5	CALVIN HARRIS FEAT. TINIE TEMPAH Drinking From The Bottle <i>Columbia</i>	757	0	21.98	0
28	33	33	69	RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love <i>Asylum</i>	854	5.04	21.77	20.54
29	129	1		BINGO PLAYERS FEAT. FAR EAST MOVEMENT Get Up (Rattle) <i>MoS</i>	331	0	21.73	0
30	20	32		STOOSHE Black Heart <i>Future Cut/QWork/Warner Brothers</i>	1512	-3.57	21.2	-10.85
31	35	2		DEACON BLUE That's What We Can Do <i>Demon</i>	70	159.26	20.85	16.16
32	37	14	21	ADELE Skyfall <i>XL</i>	1841	2.22	20.76	17.49
33	28	2		DONALD FAGEN Miss Marlene <i>Warner Brothers</i>	54	25.58	19.76	4.16
34	131	1		MADNESS Never Knew Your Name <i>Cooking Vinyl</i>	446	0	19.56	0
35	21	50	66	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>Island</i>	1586	-7.79	19.45	-16.56
36	26	6		PRINCE Rock & Roll Love Affair <i>Purple Music</i>	329	15.85	19.39	-1.42
37	47	2		LAWSON Learn To Love Again <i>Global Talent/Polydor</i>	1496	49.15	19.17	24.32
38	101	1		BIFFY CLYRO Black Chandelier <i>Warner Brothers</i>	347	0	18.44	0
39	183	1		50 CENT FEAT. EMINEM & ADAM LEVINE My Life <i>Polydor</i>	160	0	18.33	0
40	86	1		EVERYTHING EVERYTHING Kemosabe <i>RCA</i>	162	0	17.82	0
41	30	74		MAROON 5 FEAT. CRISTINA AGUILERA Moves Like Jagger <i>A&M/Octone/Polydor</i>	1318	4.94	17.76	-4
42	25	17		LAWSON Standing In The Dark <i>Global Talent/Polydor</i>	1315	1.86	17.59	-10.62
43	29	39		TRAIN Drive By <i>Columbia</i>	1536	0.39	17.21	-9.23
44	34	2		PET SHOP BOYS Memory Of The Future <i>Parlophone</i>	63	85.29	17.08	-5.43
NEW				DAVID BOWIE Where Are We Now? <i>Columbia</i>	299	0	16.9	0
46	132	1	26	JAKE BUGG Lightning Bolt <i>Mercury</i>	313	0	16.73	0
47	184	1	48	BURNS Lies <i>Deconstruction/Columbia</i>	198	0	16.55	0
48	38	8	34	GABRIELLE APLIN The Power Of Love <i>Parlophone</i>	1524	-17.53	16.45	-6.64
49	39	21		RITA ORA How We Do (Party) <i>Columbia/Roc Nation</i>	963	-4.84	16.45	-5.08
50	75	1	61	CONOR MAYNARD Animal <i>Parlophone</i>	494	0	16.28	0

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

UK TV AIRPLAY CHART TOP 40



POS	LAST	ARTIST / ALBUM / LABEL	AUDIENCE ('000s)
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POS	LAST	ARTIST / ALBUM / LABEL	AUDIENCE ('000s)
1	1	WILL.I.AM FEAT. BRITNEY SPEARS Scream & Shout / Interscope	3207
2	7	TAYLOR SWIFT I Knew You Were Trouble / Mercury/Big Machine	2823
3	2	RIHANNA Diamonds / Def Jam	2812
4	5	BRUNO MARS Locked Out Of Heaven / Elektra	2748
5	6	JAMES ARTHUR Impossible / Syco	2683
6	3	OLLY MURS FEAT. FLO RIDA Troublemaker / Epic	2385
7	74	CALVIN HARRIS FEAT. TINIE TEMPAH Drinking From The Bottle / Columbia	2122
8	9	PITBULL FEAT. TJR Don't Stop The Party / London/Universal	1902
9	8	LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful / Syco	1840
10	44	RITA ORA Radioactive / Columbia/Roc Nation	1840
11	4	PSY Gangnam Style / Island	1779
12	15	CONOR MAYNARD Animal / Parlophone	1761
13	NEW	ONE DIRECTION Kiss You / Syco	1656
14	10	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child / Virgin	1651
15	42	FLO-RIDA Let It Roll / Atlantic	1597
16	32	PINK Try / RCA	1361
17	14	ROBBIE WILLIAMS Candy / Island	1349
18	37	ONE DIRECTION Little Things / Syco	1243
19	23	50 CENT FEAT. EMINEM & ADAM LEVINE My Life / Polydor	1224
20	NEW	LAWSON Learn To Love Again / Global Talent/Polydor	1202
21	13	BINGO PLAYERS FEAT. FAR EAST MOVEMENT Get Up (Rattle) / MoS	1151
22	20	ALICIA KEYS Girl On Fire / RCA	1128
23	RE	JUSTIN BIEBER FEAT. NICKI MINAJ Beauty And A Beat / Def Jam	1012
24	12	CARLY RAE JEPSEN Call Me Maybe / Interscope	1006
25	RE	AMELIA LILY Shut Up (And Give Me Whatever You Got) / Xenomania/RCA	1000
26	31	GABRIELLE APLIN The Power Of Love / Parlophone	995
27	34	CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing / Columbia	901
28	52	ALICIA KEYS Brand New Me / RCA	882
29	16	KE\$HA Die Young / Kemosabe/RCA	862
30	11	NICKI MINAJ Starships / Cash Money/Island	862
31	27	NE-YO Let Me Love You (Until You Learn To Love Yourself) / Motown/Mercury	847
32	RE	NE-YO Forever Now / Def Jam	827
33	39	WILEY FEAT. SKEPTA, JME AND MS D Can You Hear Me? / Warner Brothers/One More Tune	797
34	RE	NICKI MINAJ Freedom / Cash Money/Island	776
35	36	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame / Epic/Phonogenic	772
36	RE	ADELE Skyfall / XL	754
37	68	DAVID GUETTA FEAT. TAPED RAI Just One Last Time / Parlophone	753
38	RE	THE LUMINEERS Ho Hey / Decca	701
39	69	IMAGINE DRAGONS Radioactive / Interscope	678
40	22	TAYLOR SWIFT We Are Never Ever Getting Back Together / Mercury	675

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

UK AIRPLAY ANALYSIS

BY ALAN JONES

With seasonal songs finally exorcised and special programming binned, radio returned to normal last week, with the result that almost all of the Top 50 - including the entire top eight - saw increases in plays and audience numbers.

Topping the chart for the sixth straight week, **Olly Murs'** Troublemaker saw its audience increase by more than 10m to 75.85m, while increasing from 4,369 plays to 4,693. Murs' fellow X Factor graduate **James Arthur** continues at number two with his debut smash Impossible, which saw an even bigger leap in audience - from 57.32m to 73.52m - while achieving a best yet tally of

3,953 plays. Arthur could end Murs reign next week, and would be number one already if not for Radio One. It's easy to perceive Arthur as a more credible artist better suited to Radio One than cheeky chappy Murs but Troublemaker was Radio One's most-heard track last week, with 26 spins generating an audience of 19.68m, while Impossible was played only 14 times, collecting an audience of 9.81m as a result. Radio Two gave Arthur its third highest audience - 20.54m for 16 plays - but failed to play Troublemaker at all. Interestingly, its second most-played X Factor old boy was **Matt Cardle**, whose Anything Else it played 10 times. Unfortunately



for Cardle, Anyone Else is struggling for support elsewhere, and Radio Two accounted for 95.57% of its overall listeners, as it reversed 78-90 on the chart.

One Direction's Kiss You and **Emeli Sande's** Clown are now both official singles and accordingly make huge leaps. Kiss You vaults 48-13 with the biggest increase in plays (up 87.96% from 822 to

1,545) of any track, generating a similar 100.55% explosion in its audience, from 15.33m to 30.75m. 25 plays on Radio One secured 54.03% of that audience, though the track was in greatest rotation at Smash Hits (90 plays), 107.6 Juice FM (40) and Key 103 (36).

Clown rockets 181-14 picking up chart compilers Nielsen Music Control's awards for highest

climber and biggest increase in audience. Heard by just 4.95m the previous week, Clown increased penetration by 498.20% to 29.61m last week, although its monitored plays total was up a comparatively modest 21.77% from 735 plays to 895. 13 plays on Radio One and 12 on Radio Two made up 81.30% of Clown's audience, while it had top tallies of 21 plays at Q, 19 at Wave 105 and 18 at Sunshine Radio.

The promotional videoclip for Scream & Shout - **Will.i.am** and **Britney Spears'** hit - lengthened its lead still further. The track upped its support from 779 to 975 plays, increasing its lead over Rihanna's Diamonds from 129 to 219 plays. Its biggest supporters: Capital TV (116 plays), Chart Show TV (94) and Dance Nation TV (79).

CHARTS STREAMING WEEK 2

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OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	JAMES ARTHUR Impossible <i>Syco Music</i>
2	3	WILL I AM FT BRITNEY SPEARS Scream & Shout <i>Interscope</i>
3	2	BRUNO MARS Locked Out Of Heaven <i>Atlantic</i>
4	4	RIHANNA Diamonds <i>Def Jam</i>
5	8	LUMINEERS Ho Hey <i>Decca</i>
6	7	SWEDISH HOUSE MAFIA/MARTIN Don't You Worry Child <i>Virgin</i>
7	6	OLLY MURS FT FLO RIDA Troublemaker <i>Epic</i>
8	9	LABRINTH FT EMELI SANDE Beneath Your Beautiful <i>Syco Music</i>
9	10	CALVIN HARRIS/FLORENCE WELCH Sweet Nothing <i>Columbia</i>
10	5	PSY Gangnam Style <i>Island</i>
11	16	ONE DIRECTION Kiss You <i>Syco Music</i>
12	12	KESHA Die Young <i>Kemosabe/Rca</i>
13	11	ONE DIRECTION Little Things <i>Syco Music</i>
14	13	ROBBIE WILLIAMS Candy <i>Island</i>
15	14	GABRIELLE APLIN The Power Of Love <i>Parlophone</i>
16	17	MAROON 5 One More Night <i>A&M/Octone</i>
17	15	SCRIPT FT WILL I AM Hall Of Fame <i>Epic/Phonogenic</i>
18	18	TAYLOR SWIFT We Are Never Ever Getting Back Together <i>Mercury</i>
19	35	CALVIN HARRIS FT TINIE TEMPAH Drinking From The Bottle <i>Columbia</i>
20	22	ELLIE GOULDING Anything Could Happen <i>Polydor</i>
21	23	PINK Try <i>RCA</i>
22	21	DISCLOSURE FT SAM SMITH Latch <i>Island/Pmr</i>
23	19	WILEY/SKEPTA/JME/MS D Can You Hear Me (Ayayaya) <i>One More Tune</i>
24	39	PITBULL FT TJR Don't Stop The Party <i>London</i>
25	20	ALICIA KEYS Girl On Fire <i>RCA</i>
26	29	RUDIMENTAL/NEWMAN/CLARE Not Giving In <i>Asylum</i>
27	25	MUMFORD & SONS I Will Wait <i>Gentlemen Of The Road/Island</i>
28	31	IMAGINE DRAGONS Radioactive <i>Interscope</i>
29	28	JUSTIN BIEBER FT NICKI MINAJ Beauty And A Beat <i>Def Jam</i>
30	36	EMELI SANDE Read All About It Pt 3 <i>Virgin</i>
31	26	ONE DIRECTION Live While We're Young <i>Syco Music</i>
32	27	FLORENCE & THE MACHINE Spectrum <i>Island</i>
33	54	JAKE BUGG Lightning Bolt <i>Mercury</i>
34	33	GOTYE FT KIMBRA Somebody That I Used To Know <i>Island</i>
35	34	JAY-Z & KANYE WEST N****S In Paris <i>Roc-A-Fella</i>
36	43	OF MONSTERS & MEN Little Talks <i>Republic Records</i>
37	24	CARLY RAE JEPSEN Call Me Maybe <i>Interscope</i>
38	37	DJ FRESH Gold Dust <i>Ministry Of Sound</i>
39	32	FUN FT JANELLE MONAE We Are Young <i>Atlantic/Fueled By Ramen</i>
40	48	ALT-J Breezblocks <i>Infectious Music</i>
41	30	RIHANNA FT CALVIN HARRIS We Found Love <i>Def Jam</i>
42	40	CHRISTINA PERRI A Thousand Years <i>Atlantic</i>
43	NEW	HAIM Don't Save Me <i>Polydor</i>
44	56	EMELI SANDE Clown <i>Virgin</i>
45	42	CALVIN HARRIS FT EXAMPLE We'll Be Coming Back <i>Columbia</i>
46	45	SKRILLEX FT SIRAH Bangarang <i>Asylum</i>
47	46	FUN Some Nights <i>Atlantic/Fueled By Ramen</i>
48	58	ALT-J Matilda <i>Infectious Music</i>
49	38	LITTLE MIX DNA <i>Syco Music</i>
50	47	DAVID GUETTA FT SIA Titanium <i>Parlophone</i>
51	44	FLO RIDA I Cry <i>Atlantic</i>
52	53	ED SHEERAN Give Me Love <i>Asylum</i>
53	78	JAKE BUGG Two Fingers <i>Mercury</i>
54	49	COLDPLAY Paradise <i>Parlophone</i>
55	51	CALVIN HARRIS Feel So Close <i>Columbia</i>
56	41	ELLIE GOULDING Figure 8 <i>Polydor</i>
57	50	RUDIMENTAL FT JOHN NEWMAN Feel The Love <i>Asylum/Black Butter</i>
58	75	KANYE WEST/JAY Z/BIG SEAN Clique <i>Good Music</i>
59	70	M83 Midnight City <i>M83 Recording Naive</i>
60	67	ED SHEERAN The A Team <i>Asylum</i>
61	60	DAVID GUETTA FT SIA She Wolf (Falling To Pieces) <i>Parlophone</i>
62	80	ALT-J Tessellate <i>Infectious Music</i>
63	79	ALT-J Something Good <i>Infectious Music</i>
64	65	ALEX CLARE Too Close <i>Island</i>
65	55	OWL CITY/CARLY RAE JEPSEN Good Time <i>Interscope/Republic</i>
66	88	LUMINEERS Flowers In Your Hair <i>Decca</i>
67	61	SUB FOCUS FT ALPINES Tidal Wave <i>Mercury</i>
68	62	MAROON 5 FT WIZ KHALIFA Payphone <i>A&M/Octone</i>
69	59	CALVIN HARRIS FT KELIS Bounce <i>Columbia</i>
70	57	ONE POUND FISH MAN One Pound Fish <i>One More Tune</i>
71	83	XX Angels <i>Young Turks</i>
72	52	GIRLS ALOUD Something New <i>Polydor</i>
73	77	ED SHEERAN Drunk <i>Asylum</i>
74	73	COLDPLAY & RIHANNA Princess Of China <i>Parlophone</i>
75	63	NAUGHTY BOY FT EMELI SANDE Wonder <i>Virgin</i>



CHARTS EU AIRPLAY WEEK 1



PAN-EUROPEAN		
POS	ARTIST/ ALBUM / LABEL	
1	RIHANNA Diamonds UNI	
2	MARS, BRUNO Locked Out Of Heaven WEA	
3	KEYS, ALICIA Girl On Fire SME	
4	PINK Try SME	
5	ADELE Skyfall IND	
6	KESHA Die Young SME	
7	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child EMI	
8	WILL.I.AM FEAT. SPEARS, BRITNEY Scream & Shout UNI	
9	MURS, OLLY FEAT. FLO RIDA Troublemaker SME	
10	SANDE, EMELI Read All About It (Pt Iii) EMI	

Pan European:
Alicia Keys



DENMARK		
POS	ARTIST/ ALBUM / LABEL	
1	ADELE Skyfall PLG	
2	RIHANNA Diamonds UNI	
3	MARS, BRUNO Locked Out Of Heaven WEA	
4	MEDINA Har Du Glemte ALM	
5	KEYS, ALICIA Girl On Fire SME	
6	WALTER, RASMUS Endeloest PLG	
7	MURS, OLLY FEAT. FLO RIDA Troublemaker SME	
8	PINK Try SME	
9	SCRIPT, THE FEAT. WILL.I.AM Hall Of Fame SME	
10	LOVELESS, SHAKA Ikke Mere Tid UNI	

Netherlands:
Robbie



FRANCE		
POS	ARTIST/ ALBUM / LABEL	
1	KESHA Die Young SME	
2	WILL.I.AM FEAT. SPEARS, BRITNEY Scream & Shout UNI	
3	RIHANNA Diamonds UNI	
4	SEXION D'ASSAUT Problemes D'adultes SME	
5	MARS, BRUNO Locked Out Of Heaven WEA	
6	GUETTA, DAVID FEAT. TAPED RAI Just One Last Time CAP	
7	KEYS, ALICIA Girl On Fire SME	
8	SANDE, EMELI Read All About It (Pt Iii) CAP	
9	TAL Rien N'est Parfait WEA	
10	BIRDY People Help The People ATL	

France: Sexion D'assaut



GERMANY		
POS	ARTIST/ ALBUM / LABEL	
1	RIHANNA Diamonds UID	
2	LENKA Everything At Once SME	
3	CRO Einmal Um Die Welt IND	
4	PINK Try SME	
5	KEYS, ALICIA Girl On Fire SME	
6	MARS, BRUNO Locked Out Of Heaven WMG	
7	TOTEN HOSEN, DIE Altes Fieber JKP	
8	ADELE Skyfall IDG	
9	LENA Stardust UDD	
10	MURS, OLLY FEAT. FLO RIDA Troublemaker SME	

Spain: Pablo



IRELAND		
POS	ARTIST/ ALBUM / LABEL	
1	MARS, BRUNO Locked Out Of Heaven WEA	
2	LABRINTH FEAT. SANDE, EMELI Beneath Your Beautiful SME	
3	ARTHUR, JAMES Impossible SME	
4	LUMINEERS, THE Ho Hey UNI	
5	MURS, OLLY FEAT. FLO RIDA Troublemaker SME	
6	RIHANNA Diamonds UNI	
7	ONE DIRECTION Little Things SME	
8	WILLIAMS, ROBBIE Candy UNI	
9	MUMFORD AND SONS I Will Wait UNI	
10	SHEERAN, ED Give Me Love WEA	

Ireland:
The Lumineers



ITALY		
POS	ARTIST/ ALBUM / LABEL	
1	MARS, BRUNO Locked Out Of Heaven WMI	
2	JOVANOTTI Tensione Evolutiva UNI	
3	PINK Try SME	
4	NANNINI, GIANNA La Fine Del Mondo SME	
5	RAMAZZOTTI, EROS Un Angelo Disteso Al Sole UNI	
6	RIHANNA Diamonds UNI	
7	AVIDAN, ASAF One Day (Reckoning Song) SME	
8	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child EMI	
9	ZUCCHERO Guantanamera (Guajira) UNI	
10	WILL.I.AM FEAT. SPEARS, BRITNEY Scream & Shout UNI	

NETHERLANDS		
POS	ARTIST/ ALBUM / LABEL	
1	PASSENGER Let Her Go SME	
2	ADELE Skyfall v2R	
3	WILLIAMS, ROBBIE Candy UNI	
4	MARS, BRUNO Locked Out Of Heaven WEA	
5	RIHANNA Diamonds UNI	
6	KEYS, ALICIA Girl On Fire SME	
7	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child EMI	
8	NIELSON Beauty & De Brains PAC	
9	ODELL, TOM Another Love SME	
10	VANVELZEN Sing Sing Sing T2	

NORWAY		
POS	ARTIST/ ALBUM / LABEL	
1	ADELE Skyfall PLY	
2	RIHANNA Diamonds UNI	
3	MUMFORD AND SONS I Will Wait UNI	
4	MARS, BRUNO Locked Out Of Heaven WMN	
5	LALEH Some Die Young WMN	
6	FUN. FEAT. MONAE, JANELLE We Are Young WMN	
7	KEYS, ALICIA Tears Always Win SME	
8	SCRIPT, THE FEAT. WILL.I.AM Hall Of Fame SME	
9	MAROON 5 One More Night UNI	
10	PINK Try SME	

SPAIN		
POS	ARTIST/ ALBUM / LABEL	
1	RIHANNA Diamonds UNI	
2	MARS, BRUNO Locked Out Of Heaven WMG	
3	ADELE Set Fire To The Rain EVE	
4	SWIFT, TAYLOR We Are Never Ever Getting Back Together UNI	
5	ALBORAN, PABLO Tanto EMI	
6	KEYS, ALICIA Girl On Fire SME	
7	PSY Gangnam Style UNI	
8	MELENDI Lagrimas Desordenadas WMG	
9	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child EMI	
10	KESHA Die Young SME	

SWEDEN		
POS	ARTIST/ ALBUM / LABEL	
1	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child EMI	
2	KEYS, ALICIA Girl On Fire SME	
3	MARKLUND, PETRA Handerna Mot Himlen FAM	
4	DARIN Astrologen UNI	
5	STIFTELSEN Vart Jag An Gar UNI	
6	DARIN En Apa Som Liknar Dig UNI	
7	LOREEN Crying Out Your Name WEA	
8	FUN. Some Nights WEA	
9	OF MONSTERS AND MEN Little Talks UNI	
10	PINK Try SME	

GLOBAL SALES ANALYSIS

BY ALAN JONES

As the market makes its usual post-Christmas adjustments, the dearth of new product worldwide means that old favourites return to prominence around the globe. **Pink's** *The Truth About Love*, for example, rebounds 2-1 in Australia, and Bruno Mars' *Unorthodox Jukebox* advances 3-1 in Brazil - but the two titles that make most upward progress are by Brits.

Mumford & Sons' second album *Babel* jumps 3-1 in Canada, to register its third week at number one, and also surges 8-2 south of the 49th parallel in The USA. It bounces 4-1 in New Zealand

where it registers its second week at the top, and improves in The Netherlands (7-3), Flanders (6-3), Ireland (9-8), Norway (30-11), Germany (29-24), Austria (28-24), Switzerland (35-26) and Italy (78-62), while re-entering the chart at number 25 in Denmark.

The Mumfords' album has typically been on the chart for 13 weeks, so its resurgence is not unexpected - but **Ed Sheeran's** + has been available for well over a year in most territories, so its latest revival is even more impressive. It was released somewhat later in The USA, where it debuted 30



weeks ago at number five, and enjoys its best week since then, rising 25-24 in the current frame. Its success is driven by introductory hit *The A Team*, which has itself been on the US Hot 100 for six months but is only now climbing the Top 20. + bounces 5-1 in Ireland to register its third week as leader, on its 69th week in the chart. Also climbing in Australia (9-

2), New Zealand (5-2), The Netherlands (25-16), Flanders (60-51) and Wallonia (131-96), + is a re-entry in Iceland (number 14), Switzerland (number 82) and Germany (number 91).

One Direction's *Take Me Home* and **Adele's** 21 remain the most-charted and highest-selling UK albums overall, although both were clearly very popular Christmas gifts, and are having more mixed fortunes in the New Year. *Take Me Home* is currently climbing in only four of the 14 territories where it is Top 10. The checklist: Ireland (2-2), Canada (1-2), Norway (4-3), Brazil (2-4), The USA (3-5), Finland (16-6), Sweden (2-6), New Zealand (8-7), Greece (4-8), Croatia (3-8),

Denmark (11-9), Italy (8-9), The Netherlands (8-9), Australia (6-9) and Spain (9-10). 21's top placings are in Denmark (28-6), Russia (5-7), Flanders (14-8), Switzerland (19-9), The Czech Republic (7-12), The Netherlands (20-13), Norway (20-14), New Zealand (16-14), Canada (13-14), France (13-14), Spain (14-15), Germany (27-17) and The USA (16-18).

Taylor Swift's *Red* is resurgent for the American country/pop phenomenon. Dipping 1-3 at home, the album climbs in New Zealand (6-4), Norway (15-6), Ireland (16-7), Japan (16-13), Mexico (21-19), Sweden (53-39), Spain (52-51), Flanders (56-52), The Netherlands and Switzerland (both 72-54).

CHARTS SPOTIFY WEEK 2



GLOBAL

POS	ARTIST/ ALBUM
1	WILL.I.AM Scream & Shout
2	RIHANNA Diamonds
3	BRUNO MARS Locked Out Of Heaven
4	SWEDISH HOUSE MAFIA Don't You Worry Child (Radio Edit)
5	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
6	IMAGINE DRAGONS Radioactive
7	THE SCRIPT Hall of Fame
8	PSY Gangnam Style
9	KE\$HA Die Young
10	CALVIN HARRIS Sweet Nothing
11	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
12	MAROON 5 One More Night
13	THE LUMINEERS Ho Hey
14	DAVID GUETTA She Wolf (Falling to Pieces) [feat. Sia]
15	FLO RIDA I Cry
16	FUN. Some Nights
17	TAYLOR SWIFT We Are Never Ever Getting Back Together
18	JUSTIN BIEBER Beauty And A Beat
19	OF MONSTERS AND MEN Little Talks
20	ONE DIRECTION Little Things

EUROPE

POS	ARTIST/ ALBUM
1	WILL.I.AM Scream & Shout
2	RIHANNA Diamonds
3	BRUNO MARS Locked Out Of Heaven
4	SWEDISH HOUSE MAFIA Don't You Worry Child
5	THE SCRIPT Hall of Fame
6	PSY Gangnam Style
7	IMAGINE DRAGONS Radioactive
8	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
9	KE\$HA Die Young
10	CALVIN HARRIS Sweet Nothing
11	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
12	DAVID GUETTA She Wolf (Falling to Pieces) [feat. Sia]
13	MAROON 5 One More Night
14	AKI NÌ_r solen gl`r ner
15	PINK Try
16	PASSENGER Let Her Go
17	FLO RIDA I Cry
18	TAYLOR SWIFT We Are Never Ever Getting Back Together
19	ONE DIRECTION Little Things
20	LABRINTH Beneath Your Beautiful

AUSTRIA

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
2	SWEDISH HOUSE MAFIA Don't You Worry Child (Radio Edit)
3	WILL.I.AM Scream & Shout
4	OF MONSTERS AND MEN Little Talks
5	CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing
6	MACKLEMORE & RYAN LEWIS Same Love - feat. Mary Lambert
7	BRUNO MARS Locked Out Of Heaven
8	RIHANNA Diamonds
9	THE LUMINEERS Ho Hey
10	RUDIMENTAL Not Giving In - feat. John Newman & Alex Clare [Radio Edit]



FRANCE

POS	ARTIST/ ALBUM
1	WILL.I.AM Scream & Shout
2	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
3	RIHANNA Diamonds
4	BRUNO MARS Locked Out Of Heaven
5	C2C Down The Road
6	PSY Gangnam Style
7	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
8	KE\$HA Die Young
9	MAROON 5 One More Night
10	M83 Midnight City

GERMANY

POS	ARTIST/ ALBUM
1	WILL.I.AM Scream & Shout
2	THE SCRIPT Hall of Fame
3	SIDO Bilder im Kopf
4	SWEDISH HOUSE MAFIA Don't You Worry Child (Radio Edit)
5	RIHANNA Diamonds
6	CALVIN HARRIS Sweet Nothing
7	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
8	MARTERIA Lila Wolken
9	KLANKARUSSELL Sonnentanz - Original Version
10	DAVID GUETTA She Wolf (Falling to Pieces)



NETHERLANDS

POS	ARTIST/ ALBUM
1	WILL.I.AM Scream & Shout
2	WILDSTYLEZ Year Of Summer - Radio Edit
3	PASSENGER Let Her Go
4	DE KRAAIEN Ik Vind Je Lekker
5	RIHANNA Diamonds
6	STAYGOLD Wallpaper
7	THE SCRIPT Hall of Fame
8	SWEDISH HOUSE MAFIA Don't You Worry Child
9	THE OPPOSITES Hey DJ
10	SHOWTEK Cannonball - Radio Edit

NORWAY

POS	ARTIST/ ALBUM
1	WILL.I.AM Scream & Shout
2	LUPE FIASCO Battle Scars
3	IMAGINE DRAGONS Radioactive
4	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
5	DJ BROILER Afterski
6	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
7	CIR.CUZ Supernova (feat. Julie Bergan)
8	RIHANNA Diamonds
9	SWEDISH HOUSE MAFIA Don't You Worry Child
10	THE SCRIPT Hall of Fame

SPAIN

POS	ARTIST/ ALBUM
1	BRUNO MARS Locked Out Of Heaven
2	MELENDI Lágrimas desordenadas
3	RIHANNA Diamonds
4	YANDAR & YOSTIN FEAT. ANDY RIVERA Te Pintaron Pajaritos
5	MELENDI Tu jard`n con enanitos
6	SWEDISH HOUSE MAFIA Don't You Worry Child
7	PSY Gangnam Style
8	KE\$HA Die Young
9	DCS Angelito Sin Alas - Remix
10	JUAN MAGAN Te Voy A Esperar

SWEDEN

POS	ARTIST/ ALBUM
1	AKI NÌ_r solen gl`r ner
2	WILL.I.AM Scream & Shout
3	DARIN En apa som liknar dig
4	IMAGINE DRAGONS Radioactive
5	DARIN Astrologen
6	BRUNO MARS Locked Out Of Heaven
7	SWEDISH HOUSE MAFIA Don't You Worry Child
8	RIHANNA Diamonds
9	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
10	PSY Gangnam Style

UNITED STATES

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
2	THE LUMINEERS Ho Hey
3	BRUNO MARS Locked Out Of Heaven
4	IMAGINE DRAGONS It's Time
5	IMAGINE DRAGONS Radioactive
6	SWEDISH HOUSE MAFIA Don't You Worry Child
7	WILL.I.AM Scream & Shout
8	RIHANNA Diamonds
9	FUN. Some Nights
10	KE\$HA Die Young



CHARTS INDIES/COMPILATIONS WEEK 2



COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | | | | | |
|----|-----|---------|---------------------------------------------------------------|----|----|---------|------------------------------------------------------------|
| 1 | 1 | VARIOUS | Now That's What I Call Music 83 / <i>EMI TV/UMTV (E)</i> | 11 | 9 | VARIOUS | The Sound Of Kiss / <i>Rhino/Sony/UMTV (ARV)</i> |
| 2 | 2 | VARIOUS | Anthems 90S / <i>MoS (ARV)</i> | 12 | 16 | VARIOUS | Now That's What I Call Running / <i>EMI TV/UMTV (E)</i> |
| 3 | 3 | VARIOUS | Bbc Radio 1'S Live Lounge 2012 / <i>Sony/UMTV/Rhino (ARV)</i> | 13 | 12 | VARIOUS | Pump It Up - The Ultimate Workout Mix / <i>MoS (ARV)</i> |
| 4 | 5 | VARIOUS | The Workout Mix 2013 / <i>AATW/UMTV (ARV)</i> | 14 | 13 | VARIOUS | Motown Anthems / <i>UMTV (ARV)</i> |
| 5 | 8 | VARIOUS | Running Trax Mashup - The Cut Up Boys / <i>MoS (ARV)</i> | 15 | 17 | VARIOUS | Now That's What I Call Disney / <i>Walt Disney (E)</i> |
| 6 | NEW | VARIOUS | Pump It Up - The Ultimate Dance Workout / <i>MoS (ARV)</i> | 16 | 14 | VARIOUS | Clubland 22 / <i>AATW/Rhino/UMTV (ARV)</i> |
| 7 | 6 | VARIOUS | Until Now - Swedish House Mafia / <i>Virgin (E)</i> | 17 | 18 | VARIOUS | Dreamboats And Petticoats - Six / <i>UMTV/EMI TV (ARV)</i> |
| 8 | 4 | VARIOUS | Pop Party 10 / <i>Rhino/UMTV (ARV)</i> | 18 | 19 | VARIOUS | Teenage Kicks 1977-1981 / <i>EMI TV/UMTV (E)</i> |
| 9 | 7 | VARIOUS | Back To The Old Skool Garage - Vol 2 / <i>MoS (ARV)</i> | 19 | 15 | VARIOUS | Anthems - Electronic 80S 3 / <i>EMI TV/MoS (ARV)</i> |
| 10 | 11 | OST | Pitch Perfect / <i>Island (ARV)</i> | 20 | 20 | VARIOUS | Keep Calm And Stay Cosy / <i>Rhino/Sony (ARV)</i> |

INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | |
|----|-----|------------------------------------------|-----------------------------------------------------------|
| 1 | NEW | VATO GONZALEZ VS LETHAL BIZZLE & DONAE'O | Not A Saint / <i>New State</i> |
| 2 | 1 | ADELE | Skyfall / <i>XL (PIAS)</i> |
| 3 | 3 | DJ FRESH | Gold Dust / <i>MoS (ARV)</i> |
| 4 | 2 | THE JUSTICE COLLECTIVE (HILLSBOROUGH) | He Ain't Heavy, He's My Brother / <i>Metropolis (ING)</i> |
| 5 | 11 | ALT-J | Matilda / <i>Infectious (PIAS)</i> |
| 6 | 9 | THE TEMPER TRAP | Sweet Disposition / <i>Infectious (PIAS)</i> |
| 7 | 6 | ADELE | Someone Like You / <i>XL (PIAS)</i> |
| 8 | 19 | ANDY BURROWS | Hometown / <i>PIAS (PIAS)</i> |
| 9 | RE | PRINCE | Rock & Roll Love Affair / <i>Purple Music</i> |
| 10 | 20 | MACKLEMORE & RYAN LEWIS | Thrift Shop / <i>Macklemore (ADA Arv)</i> |
| 11 | 8 | JULIO BASHMORE | Au Seve / <i>Broadwalk (rom arv)</i> |
| 12 | 4 | PUBLIC ENEMY | Harder Than You Think / <i>Slamjamz</i> |
| 13 | NEW | DJ DIZZY | Rattle / <i>Electromode</i> |
| 14 | NEW | WILKINSON FEAT. IMAN | Need To Know / <i>Ram (srd)</i> |
| 15 | 12 | ADELE | Rolling In The Deep / <i>XL (PIAS)</i> |
| 16 | 18 | PORTER ROBINSON | Language / <i>MoS (ARV)</i> |
| 17 | 15 | ADELE | Set Fire To The Rain / <i>XL (PIAS)</i> |
| 18 | 14 | THE XX | Angels / <i>Young Turks (PIAS)</i> |
| 19 | 16 | M83 | Midnight City / <i>M83/Naive</i> |
| 20 | NEW | ASHLEY FRANGIPANE | For Ruby / <i>Catapult</i> |

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



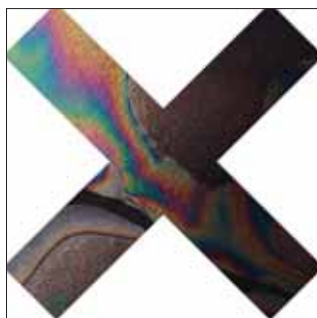
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|----|----|------------------------------------|-----------------------------------------------------------|
| 1 | 2 | ALT-J | An Awesome Wave / <i>Infectious (PIAS)</i> |
| 2 | 1 | THE XX | Coexist / <i>Young Turks (PIAS)</i> |
| 3 | 3 | ADELE | 21 / <i>XL (PIAS)</i> |
| 4 | 4 | EVA CASSIDY | The Best Of Eva Cassidy / <i>Blix Street (ADA Arv)</i> |
| 5 | 5 | EXAMPLE | The Evolution Of Man / <i>MoS (ARV)</i> |
| 6 | 12 | ORIGINAL LONDON CAST | Les Miserables / <i>First Night (ARV)</i> |
| 7 | 7 | PETER ANDRE | Angels And Demons / <i>Snapper/DMR (PROP)</i> |
| 8 | 6 | TAME IMPALA | Lonerism / <i>Modular (rom arv)</i> |
| 9 | 9 | THE XX | Xx / <i>Young Turks (PIAS)</i> |
| 10 | RE | JACK SAVORETTI | Before The Storm / <i>Fullfill (ARV)</i> |
| 11 | 14 | JOHN DENVER | Take Me Home / <i>Music Digital (Delta/Sony/DADC)</i> |
| 12 | 11 | FRANKIE GOES TO HOLLYWOOD | Frankie Said / <i>Salvo (PIAS)</i> |
| 13 | 10 | DJ FRESH | Nextlevelism / <i>MoS (ARV)</i> |
| 14 | 16 | MADNESS | Complete Madness / <i>Union Square</i> |
| 15 | 15 | ADELE | 19 / <i>XL (PIAS)</i> |
| 16 | 8 | NOEL GALLAGHER'S HIGH FLYING BIRDS | Noel Gallagher's High Flying Birds / <i>Sour Mash (E)</i> |
| 17 | RE | FOSTER & ALLEN | The Ultimate Collection / <i>DMG TV (SDU)</i> |
| 18 | 19 | FIRST AID KIT | The Lion's Roar / <i>Wichita (PIAS)</i> |
| 19 | 17 | DJANGO DJANGO | Django Django / <i>Because (ADA Arv)</i> |
| 20 | RE | RODRIGUEZ | Cold Fact / <i>Light In The Attic (SRD)</i> |



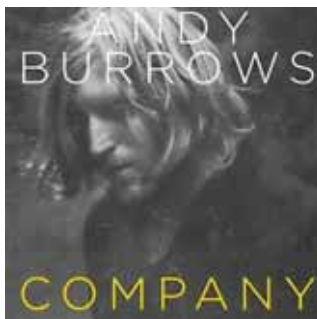
Wilkinson Indie Singles (14), Breakers (5)



Macklemore Indie Singles Breakers (4)



The XX Indie Albums (2)



Andy Burrows Indie Albums Breakers (2)



Original London Cast - Les Miserables Indie Albums (6)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- | | | | |
|----|-----|---------------------------------|-------------------------------------------------------------------------|
| 1 | 3 | ANDY BURROWS | Hometown / <i>PIAS (Pias Recordings)</i> |
| 2 | 4 | MACKLEMORE & RYAN LEWIS | Thrift Shop / <i>Macklemore (Macklemore)</i> |
| 3 | 2 | JULIO BASHMORE | Au Seve / <i>Broadwalk (Broadwalk)</i> |
| 4 | 14 | DJ DIZZY | Rattle / <i>Electromode (Electromode)</i> |
| 5 | RE | WILKINSON FEAT. IMAN | Need To Know / <i>Ram (Ram)</i> |
| 6 | NEW | ASHLEY FRANGIPANE | For Ruby / <i>Catapult (Catapult)</i> |
| 7 | 12 | PATTI LUPONE | I Dreamed A Dream / <i>First Night (First Night)</i> |
| 8 | 1 | ILAN ESHKERI & ANDY BURROWS | Light The Night / <i>PIAS (Pias Recordings)</i> |
| 9 | 10 | CHVRCHES | The Mother We Share / <i>National Anthem (National Anthem)</i> |
| 10 | 18 | AWOLNATION | Sail / <i>Red Bull (Red Bull)</i> |
| 11 | 5 | MONSTA | Holdin' On / <i>OWSLA (Owsla)</i> |
| 12 | RE | 1975 | Sex / <i>Dirty Hit (Dirty Hit)</i> |
| 13 | RE | PALMA VIOLETS | Best Of Friends / <i>Rough Trade (XI Beggars)</i> |
| 14 | 6 | LULU & THE LAMP SHADES | Cups / <i>Moshi Moshi (Moshi Moshi)</i> |
| 15 | NEW | BINGO PLAYERS | Get Up / <i>Secure (Secure)</i> |
| 16 | 8 | LET ME SEE BENEATH YOUR | Beneath Your Beautiful / <i>Devoted (Devoted Music)</i> |
| 17 | 13 | DISCLOSURE FEAT. SINEAD HARNETT | Boiling / <i>Greco-Roman (Greco-Roman)</i> |
| 18 | 19 | PARTY MOVIE MASSIVE | Pursuit Of Happiness / <i>Party Movie Massive (Party Movie Massive)</i> |
| 19 | RE | 1975 | Intro/Set / <i>Dirty Hit (Dirty Hit)</i> |
| 20 | RE | DATA | One In A Million / <i>Eklér'shock (Eklér'shock)</i> |

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- | | | | |
|----|-----|----------------------------|---------------------------------------------------------------------------|
| 1 | RE | JACK SAVORETTI | Before The Storm / <i>Fullfill (Fullfill Records)</i> |
| 2 | 1 | ANDY BURROWS | Company / <i>Play It Again Sam (Pias Recordings)</i> |
| 3 | NEW | BROADCAST | Berberian Sound Studio - Ost / <i>Warp (Warp)</i> |
| 4 | 6 | RODRIGUEZ | Coming From Reality / <i>Light In The Attic (Light In The Attic)</i> |
| 5 | RE | KARINE POLWART | Traces / <i>Hegri (Hegri Music)</i> |
| 6 | 10 | MACKLEMORE & RYAN LEWIS | The Heist / <i>Macklemore (Macklemore)</i> |
| 7 | 5 | LPO/PARRY | The 50 Greatest Pieces Of Classical / <i>XS (XS)</i> |
| 8 | 8 | SBTRKT | Sbtrkt / <i>Young Turks (XI Beggars)</i> |
| 9 | RE | VILLAGERS | Becoming A Jackal / <i>Domino (Domino)</i> |
| 10 | 11 | GOAT | World Music / <i>Pocket (Rocket)</i> |
| 11 | NEW | KNOCKIN' BOOTS | Super Knockin' Boots - Episode 1 / <i>Knockin' Boots (Knockin' Boots)</i> |
| 12 | 2 | POLICA | Give You The Ghost / <i>Memphis Industries (Memphis Industries)</i> |
| 13 | NEW | PERE UBU | Lady From Shanghai / <i>Fire (Fire)</i> |
| 14 | 12 | PIERCE THE VEIL | Collide With The Sky / <i>Fearless (Fearless)</i> |
| 15 | 9 | GODSPEED YOU BLACK EMPEROR | Alleluiah Don't Bend Ascend / <i>Constellation (Constellation)</i> |
| 16 | NEW | SBTRKT | Live / <i>XL (XI Beggars)</i> |
| 17 | 3 | SHARON VAN ETTEN | Tramp / <i>Jaajaguwar (Jaajaguwar)</i> |
| 18 | 20 | SLEEPING WITH SIRENS | Let's Cheers To This / <i>Rise (Rise)</i> |
| 19 | RE | JENN BOSTIC | Jealous / <i>Jenn Bostic (Jenn Bostic Music)</i> |
| 20 | 15 | FRANK HAMILTON | The Best Of Onesongaweek / <i>Fahrenheit 55 (Fahrenheit 55)</i> |

CHARTS CLUB WEEK 2

Club charts are available on **MusicWeek.com** every Friday

UPFRONT CLUB TOP 40

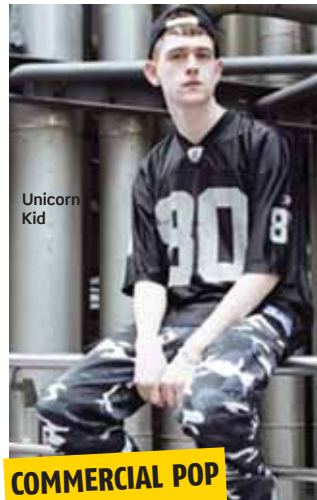
POS	LAST	WKS	ARTIST / TRACK / LABEL
1	9	3	ERIC PRYDZ Every Day / <i>Virgin</i>
2	17	2	CALVIN HARRIS FEAT. TINIE TEMPAH Drinking From The Bottle / <i>Columbia</i>
3	6	3	UNICORN KID Feel So Real / <i>3 Beat</i>
4	3	5	KIRSTY Hands High / <i>Spinnin'</i>
5	7	4	CTA FEAT. FELONY DISCO Who Cares / <i>White Label</i>
6	31	2	AVICII VS. NICKY ROMERO I Could Be The One / <i>Positiva/Virgin</i>
7	2	3	CONOR MAYNARD FEAT. WILEY Animal / <i>Parlophone</i>
8	12	5	BOOTY LUV Black Widow / <i>Pierce Entertainment</i>
9	11	3	ROBBIE RIVERA Forever Young / <i>Black Hole Recordings</i>
10	16	7	SWAY FEAT. MR. HUDSON Charge / <i>3 Beat/All Around The World</i>
11	14	4	MUKKAA Buruchacca 2012 / <i>Limbo</i>
12	25	2	EXAMPLE Perfect Replacement / <i>Ministry Of Sound</i>
13	21	3	EVIE FEAT. MARC VEDO Habibi / <i>White Label</i>
14	30	2	TARA BERWIN Cuz I'm In Love / <i>White Label</i>
15	22	2	KATY B FEAT. VARIOUS Danger (Ep) / <i>Sony</i>
16	28	3	£1 FISH MAN One Pound Fish / <i>One More Tune</i>
17	18	3	SCRUFIZZER Rap Rave / <i>Ministry Of Sound</i>
18	19	2	THE ROLLING STONES Doom And Gloom / <i>Polydor</i>
19	35	2	FLEUR Turn The Lights On / <i>Strictly Rhythm</i>
20	33	2	RITA ORA Radioactive / <i>Roc Nation/Columbia</i>
21	37	3	LIZZIE CURIOUS Butterflies / <i>Curiosity Club</i>
22	34	2	ELLIE GOULDING Figure 8 / <i>Polydor</i>
23	36	2	RASMUS FABER & SYKE'N'SUGARSTARR We Go Oh / <i>Farplane</i>
24	20	3	COSMIC GATE & EMMA HEWITT Calm Down / <i>Black Hole Recordings</i>
25	8	3	M'BLACK Crush / <i>Destined</i>
26	26	3	ARUNA Save The Day / <i>Black Hole Recordings</i>
27	10	5	WILLY MOON Yeah Yeah / <i>Island</i>
28	1	4	NAUSE Hungry Hearts / <i>3 Beat</i>
29	NEW	1	HEREN Never Let Me Go / <i>Dirt Jugglerz</i>
30	24	6	DAVID GUETTA FEAT. TAPED RAI Just One Last Time / <i>Parlophone</i>
31	NEW	1	TOMCRAFT Loneliness 2k13 / <i>Kosmo</i>
32	NEW	1	WILL.I.AM FEAT. BRITNEY SPEARS Scream & Shout / <i>Interscope</i>
33	39	7	BINGO PLAYERS FEAT. FAR EAST MOVEMENT Get Up (Rattle) / <i>Ministry Of Sound</i>
34	NEW	1	WRETCH 32 Pop? / <i>Ministry Of Sound</i>
35	32	2	JES & ANDY DUGUID Before You Go / <i>Magik Muzik</i>
36	RE	4	S.A.F. (SWISS AMERICAN FEDERATION) FEAT. CARY BROTHERS Shout / <i>White Label</i>
37	5	3	FRANS BAK The Killing / <i>Pm:Am</i>
38	NEW	1	PET SHOP BOYS Memory Of The Future / <i>Parlophone</i>
39	13	5	MENINI & VIANI FEAT. ROZ BROWN It's On Tonight (Ankamassa) / <i>Adaptor Recordings</i>
40	NEW	1	THE SQUATTERS & STEVE EDWARDS Back To The Stars / <i>New State</i>

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	10	2	ERIC PRYDZ Every Day / <i>Virgin</i>
2	9	3	UNICORN KID Feel So Real / <i>3 Beat</i>
3	11	3	BOOTY LUV Black Widow / <i>Pierce Entertainment</i>
4	8	3	LITTLE MIX Change Your Life / <i>Syco</i>
5	3	3	CONOR MAYNARD FEAT. WILEY Animal / <i>Parlophone</i>
6	7	6	BASSHUNTER Dream On The Dancefloor / <i>3 Beat</i>
7	15	2	AVICII VS. NICKY ROMERO I Could Be The One / <i>Positiva/Virgin</i>
8	NEW	1	WILLY MOON Yeah Yeah / <i>Island</i>
9	1	4	JUSTIN BIEBER FEAT. NICKI MINAJ Beauty And A Beat / <i>Def Jam/Mercury</i>
10	12	5	TACABRO Tacata / <i>All Around The World</i>
11	20	2	LAURA STEEL Kriminal / <i>Steel These</i>
12	13	5	MEITAL FEAT. SEAN KINGSTON On Ya / <i>Transmission Recordings</i>
13	19	2	KIRSTY Hands High / <i>Spinnin'</i>
14	25	2	SASH! What Is Life / <i>Tokapi Recordings</i>
15	4	6	AMELIA LILY Shut Up (And Give Me Whatever You Got) / <i>Xenomaniya/Sony</i>
16	NEW	1	FLEUR Turn The Lights On / <i>Strictly Rhythm</i>
17	18	6	ELLIE GOULDING Figure 8 / <i>Polydor</i>
18	26	3	PRINCESS X Gimme All (Ring My Bell) / <i>White Label</i>
19	2	5	SEAN PAUL FEAT. KELLY ROWLAND How Deep Is Your Love / <i>Atlantic</i>
20	28	2	WILL.I.AM FEAT. BRITNEY SPEARS Scream & Shout / <i>Interscope</i>
21	23	2	£1 FISH MAN One Pound Fish / <i>One More Tune</i>
22	NEW	1	CALVIN HARRIS FEAT. TINIE TEMPAH Drinking From The Bottle / <i>Columbia</i>
23	16	3	GALI Dancing To Another Love Song / <i>Ryal Music</i>
24	30	2	TARA BERWIN Cuz I'm In Love / <i>White Label</i>
25	NEW	1	KORR-A Fiyacraka / <i>Dauman Music</i>
26	NEW	1	LAWSON Learn To Love Again / <i>Polydor</i>
27	27	6	KE\$HA Die Young / <i>Kemosabe/RCA</i>
28	29	5	DAVID GUETTA FEAT. TAPED RAI Just One Last Time / <i>Parlophone</i>
29	22	6	JLS Give Me Life / <i>Epic</i>
30	NEW	1	BETH SHERBURN Ordinary World / <i>White Label</i>



UPFRONT



COMMERCIAL POP



URBAN

Maynard is Urban No.1, Prydz tops Upfront and Commercial Pop

ANALYSIS

BY ALAN JONES

Once the Cinderellas of the dance scene, Europeans now dominate the Upfront charts, with acts from the continent - Denmark, Estonia, France, Germany, Italy, Kosovo, The Netherlands, Sweden and The Ukraine - accounting for 24 number ones last year.

This year, they're on course to do even better, with 2013's first number one, Swedish trio

Nause's Hungry Hearts, being replaced in pole position by fellow countryman Eric Prydz's Every Day.

In mixes by Fehrplay, Andy C and Prydz himself, Every Day had a 7.02% victory margin over Scot Calvin Harris' Drinking From The Bottle (feat. Tinie Tempah and taken from the DJ/producer's number one album 18 Months). Prydz previously topped the chart in 2008 with Pjanoo, and in 2010 with Niton on track The Reason.

Every Day also earns Prydz

his first Commercial Pop number one - and robs another Scot, Unicorn Kid, of his first number one. Every Day got 7.74% more support than Unicorn Kid's Feel So Real, which also ranks third on the Upfront chart.

Falling 2-7 Upfront and 3-5 Commercial Pop, Parlophone's Conor Maynard sees single Animal jump 3-1 to earn him his first Urban number one. Taken from his chart-topping album Contrast, the track which also features Wiley, replaces Vato Gonzalez's Not A Saint.

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	3	CONOR MAYNARD FEAT. WILEY Animal / <i>Parlophone</i>
2	1	8	VATO GONZALEZ VS. LETHAL BIZZLE & DONAE'O Not A Saint / <i>New State</i>
3	2	7	SEAN PAUL FEAT. KELLY ROWLAND How Deep Is Your Love / <i>Atlantic</i>
4	16	2	LITTLE MIX Change Your Life / <i>Syco</i>
5	5	7	NE-YO Forever Now / <i>Def Jam/Mercury</i>
6	4	4	NICKI MINAJ Freedom / <i>Ymcmb</i>
7	9	2	JODIE CONNOR FEAT. STYLO G Talk / <i>3 Beat</i>
8	7	4	SCRUFIZZER Rap Rave / <i>Ministry Of Sound</i>
9	6	7	BOOTY LUV Black Widow / <i>Pierce Entertainment</i>
10	17	2	RITA ORA Radioactive / <i>Roc Nation/Columbia</i>
11	30	5	50 CENT FEAT. EMINEM & ADAM LEVINE My Life / <i>Polydor</i>
12	8	4	FAYE B Finally / <i>Nu Level</i>
13	24	2	WRETCH 32 Pop? / <i>Ministry Of Sound</i>
14	10	8	SWAY FEAT. MR. HUDSON Change / <i>3 Beat/All Around The World</i>
15	12	14	RIHANNA Diamonds / <i>Def Jam/Mercury</i>
16	13	6	WILLY MOON Yeah Yeah / <i>Island</i>
17	NEW	1	KENDRICK LAMAR Backseat Freestyle / <i>Aftermath/Interscope</i>
18	11	4	WILL.I.AM FEAT. BRITNEY SPEARS Scream & Shout / <i>Interscope</i>
19	14	14	PITBULL FEAT. TJR Don't Stop The Party / <i>London</i>
20	19	2	MIKE DELINQUENT PROJECT FEAT. KCAT & MIKILL PANE Mama Said / <i>Champion</i>
21	22	11	ALICIA KEYS FEAT. NICKI MINAJ Girl On Fire / <i>RCA</i>
22	18	9	DJ FRESH FEAT. MS. DYNAMITE Gold Dust / <i>Ministry Of Sound</i>
23	20	15	WILEY Can You Hear Me (Ayayaya) / <i>Warner Bros.</i>
24	NEW	1	SNOOP LION FEAT. MAVADO & POPCAAAN Lighters Up / <i>Sony</i>
25	NEW	1	SONNY Passcode / <i>Sonny Music Inc.</i>
26	26	2	SPIRO III Heyy / <i>White Label</i>
27	28	10	MATRIX & FUTUREBOUND FEAT. BABY BLUE Magnetic Eyes / <i>Viper/Metra/3 Beat</i>
28	25	2	SKEPTA We Begin Things / <i>3 Beat/Boy Better Know</i>
29	29	4	NELLY FURTADO Parking Lot / <i>Polydor</i>
30	21	2	DEVLIN FEAT. DIANE BIRCH Rewind / <i>Island</i>


COOL CUTS TOP 20

POS	ARTIST / TRACK
1	DUKE DUMONT FEAT. AME & MNEK Need U (100%)
2	RUDIMENTAL FEAT. ANGEL HAZE Hell Could Freeze
3	AVICII V NICKY ROMERO I Could Be The One
4	SCRUFIZZER Rap Rave
5	A-TRAK Tuna Melt
6	WILKINSON FEAT. IMAN Need To Know
7	SANDER VAN DOORN Joyenergizer
8	BOYS NOIZE Ich R U
9	FRANS BAK The Killing
10	SKRILLEX Leaving Ep
11	CHRIS LAKE & MICHAEL WOODS Black Thong
12	KILLSONIK Where The River Runs Black
13	M'BLACK Crush
14	BLAISE Thunderstorm
15	VINCENZO CALLEA VS WILLIAM NARAIN Turn Off The Lights
16	MIKKAS & AMBA SHEPHERD Finally
17	DAVE DAVIS FT SKYE Changed
18	FAKE BLOOD All In
19	PETULA CLARK Cut Copy Me
20	SWISS LIPS Danz



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

CHARTS iTUNES SINGLES WEEK 2

BELGIUM 	
POS	ARTIST/ ALBUM
07/01/2013 - 13/12/2013	
1	WILL.I.AM Scream & Shout
2	INFINITY INK Infinity
3	PASSENGER Let Her Go
4	BRUNO MARS Locked Out of Heaven
5	DAVID BOWIE Where Are We Now?
6	RIHANNA Diamonds
7	PSY Gangnam Style
8	ADELE Skyfall
9	LABRINTH Beneath Your Beautiful
10	NETSKY We Can Only Live Today (Puppy)

DENMARK 	
POS	ARTIST/ ALBUM
31/12/2012 - 06/01/2013	
1	PSY Gangnam Style
2	WILL.I.AM Scream & Shout
3	LUKAS GRAHAM Better Than Yourself
4	RIHANNA Diamonds
5	BRUNO MARS Locked Out of Heaven
6	MEDINA Har Du Glempt
7	ADELE Skyfall
8	SHAKA LOVELESS Ikke Mere Tid
9	RASMUS SEEBACH,... 1000 År
10	TAYLOR SWIFT I Knew You Were Trouble

FRANCE 	
POS	ARTIST/ ALBUM
07/01/2013 - 13/12/2013	
1	WILL.I.AM Scream and Shout
2	ADELE Skyfall
3	BRUNO MARS Locked Out of Heaven
4	RIHANNA Diamonds
5	PSY Gangnam Style
6	ASAF... One Day / Reckoning Song
7	RYAN LEWIS Mackelmore
8	DAVID BOWIE Where Are We Now?
9	BIRDY People Help the People
10	EMELI SANDÉ Read All About It, Pt. III

GERMANY 	
POS	ARTIST/ ALBUM
04/01/2013 - 10/01/2013	
1	WILL.I.AM Scream & Shout
2	THE SCRIPT Hall of Fame
3	BIRDY People Help the People
4	SIDO Bilder im Kopf
5	OLLY MURS Troublemaker
6	RIHANNA Diamonds
7	BLUE Hurt Lovers
8	PSY Gangnam Style
9	CRO Einmal um die Welt
10	EMELI SANDÉ Read All About It, Pt.III

ITALY 	
POS	ARTIST/ ALBUM
03/01/2013 - 09/01/2013	
1	WILL.I.AM Scream & Shout
2	P!NK Try
3	PSY Gangnam Style
4	BRUNO MARS Locked Out of Heaven
5	RIHANNA Diamonds
6	CHIARA Due Respiri
7	LYKKE LI I Follow Rivers
8	THE LUMINEERS Ho Hey
9	ASAF... One Day / Reckoning Song
10	KE\$HA Die Young



Belgium: Infinity Ink



Denmark: Lukas



Italy: Lykke Li



Germany: Birdy

NETHERLANDS 	
POS	ARTIST/ ALBUM
04/01/2013 - 10/01/2013	
1	WILL.I.AM Scream & Shout
2	PASSENGER Let Her Go
3	WILDSTYLEZ Year of Summer
4	P!NK Just Give Me a Reason
5	TOM ODELL Another Love
6	PULCINO PIO Het Kuikentje Piep
7	RIHANNA Diamonds
8	DAVID BOWIE Where Are We Now?
9	BRUNO MARS Locked Out of Heaven
10	RACCOON Oceaen

SPAIN 	
POS	ARTIST/ ALBUM
07/01/2013 - 13/12/2013	
1	BRUNO MARS Locked Out of Heaven
2	PSY Gangnam Style
3	RIHANNA Diamonds
4	WILL.I.AM Scream & Shout
5	DAVID BOWIE Where Are We Now?
6	SWEDISH HOUSE MAFIA Don't You...
7	P!NK Try
8	MELENDI Lágrimas Desordenadas
9	WILL.I.AM This Is Love
10	BON JOVI Because We Can

SWEDEN 	
POS	ARTIST/ ALBUM
02/01/2013 - 08/01/2013	
1	DAVID BOWIE Where Are We Now?
2	DARIN En Apa Som Liknar Dig
3	DARIN Astrologen
4	PSY Gangnam Style
5	BRUNO MARS Locked Out of Heaven
6	KENT Ingen kunde röra oss
7	SWEDISH HOUSE MAFIA Don't You...
8	PETRA MARKLUND Händerna Mot...
9	MAGNUS UGGLA Jag Och Min Far
10	RIHANNA Diamonds

SWITZERLAND 	
POS	ARTIST/ ALBUM
04/01/2013 - 10/01/2013	
1	WILL.I.AM Scream & Shout
2	RIHANNA Diamonds
3	PSY Gangnam Style
4	BIRDY People Help the People
5	KLANKARUSSELL Sonnentanz
6	ADELE Skyfall
7	P!NK Try
8	SWEDISH HOUSE MAFIA Don't You...
9	THE SCRIPT Hall of Fame
10	STEVENSON,FLAVA Good Time

UNITED KINGDOM 	
POS	ARTIST/ ALBUM
06/01/2013 - 12/01/2013	
1	WILL.I.AM Scream & Shout
2	TAYLOR SWIFT I Knew You Were Trouble.
3	DAVID BOWIE Where Are We Now?
4	RIHANNA Stay (feat. Mikky Ekko)
5	JAMES ARTHUR Impossible
6	CALVIN HARRIS Drinking from the Bottle
7	PITBULL Don't Stop the Party (feat. TJR)
8	BRUNO MARS Locked Out of Heaven
9	ONE DIRECTION Kiss You
10	PSY Gangnam Style

CHARTS iTUNES ALBUMS WEEK 2



BELGIUM	
POS	ARTIST/ ALBUM
07/01/2013 - 13/12/2013	
1	DAVID BOWIE The Next Day
2	VARIOUS ARTISTS MNM Big Hits Best...
3	VARIOUS ARTISTS Tomorrowland...
4	PASCAL OBISPO Millésimes
5	MICHAEL JACKSON The Essential...
6	LANA DEL REY Born to Die
7	ALICIA KEYS Girl On Fire
8	VARIOUS ARTISTS Party Top 100
9	ADELE 21
10	THE BROKEN CIRCLE... The Broken....

DENMARK	
POS	ARTIST/ ALBUM
31/12/2012 - 06/01/2013	
1	VARIOUS ARTISTS More Music 2012
2	LUKAS GRAHAM Lukas Graham
3	FRANK OCEAN Channel ORANGE
4	VARIOUS ARTISTS Running Hits, V.2
5	VARIOUS ARTISTS Hits for Kids 28
6	MARIE KEY De Her Dage
7	MADS LANGER Behold
8	VARIOUS ARTISTS Absolute Hits 2012
9	NEPHEW Hjertestarter
10	LANA DEL REY Born to Die

FRANCE	
POS	ARTIST/ ALBUM
07/01/2013 - 13/12/2013	
1	PASCAL OBISPO Millésimes
2	VARIOUS ARTISTS NRJ Music Awards 13
3	DAVID BOWIE The Next Day
4	VARIOUS ARTISTS Génération Goldman
5	1995 Paris Sud Minute
6	ADELE 21
7	BRUNO MARS Unorthodox Jukebox
8	BIRDY Birdy
9	SEXION D'ASSAUT L'apogée
10	C2C Tetra

GERMANY	
POS	ARTIST/ ALBUM
04/01/2013 - 10/01/2013	
1	VARIOUS ARTISTS Big City Bar 5 - 40...
2	DAVID GUETTA Nothing But the Beat...
3	BLUE Hurt Lovers - EP
4	VARIOUS ARTISTS Kontor Top of the...
5	SIDO #Beste
6	CRO Raop
7	MRS. GREENBIRD Mrs. Greenbird
8	PINK The Truth About Love
9	DAVID BOWIE The Next Day
10	BIRDY Birdy

ITALY	
POS	ARTIST/ ALBUM
03/01/2013 - 09/01/2013	
1	JOVANOTTI Backup 1987-2012
2	DAVID BOWIE The Next Day
3	PINK FLOYD The Best of Pink Floyd...
4	CHIARA Due respiri - EP
5	EROS RAMAZZOTTI Noi
6	ZUCCHERO La Sesión Cubana
7	MAX PEZZALI,883 Tutto Max
8	DEPECHE MODE The Best of Depeche...
9	EROS RAMAZZOTTI Eros Best Love...
10	ZUCCHERO Zucchero: All the Best

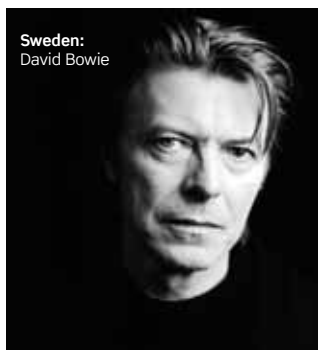
Netherlands:
Sandra



Spain:
Pablo



Sweden:
David Bowie



United Kingdom:
Jake Bugg



NETHERLANDS	
POS	ARTIST/ ALBUM
04/01/2013 - 10/01/2013	
1	SANDRA VAN NIEUWLAND And More
2	VARIOUS ARTISTS 538 Hitzone...
3	DAVID BOWIE The Next Day
4	PINK The Truth About Love
5	BEN LIEBRAND Grandmix 2012...
6	ANDRÉ HAZES Alle 40 Goed
7	ALICIA KEYS Girl On Fire
8	VARIOUS ARTISTS Veronica Top 1000...
9	TOM ODELL Songs from Another Love
10	BRUNO MARS Unorthodox Jukebox

SPAIN	
POS	ARTIST/ ALBUM
07/01/2013 - 13/12/2013	
1	MICHAEL JACKSON Number Ones
2	VARIOUS ARTISTS Les Misérables
3	PABLO ALBORÁN Pablo Alborán
4	ALEJANDRO SANZ Colección Definitiva
5	MECANO Mecano: Grandes Éxitos
6	JULIO IGLESIAS Julio Iglesias, 1
7	CÉLINE DION The Essential: Céline Dion
8	PABLO ALBORÁN Tanto
9	DAVID GUETTA Nothing But the Beat...
10	MALÚ Dual

SWEDEN	
POS	ARTIST/ ALBUM
02/01/2013 - 08/01/2013	
1	VARIOUS ARTISTS Så mycket bättre...
2	DAVID BOWIE The Next Day
3	VARIOUS ARTISTS Running Hits
4	VARIOUS ARTISTS Absolute Hits 2012
5	MANDO DIAO Infruset
6	ABBA ABBA Gold
7	SWEDISH HOUSE MAFIA Until Now
8	LANA DEL REY Born to Die
9	RODRIGUEZ Searching for Sugar Man
10	VARIOUS ARTISTS Absolute Dance...

SWITZERLAND	
POS	ARTIST/ ALBUM
04/01/2013 - 10/01/2013	
1	BIRDY Birdy
2	VARIOUS ARTISTS Bravo the Hits 2012
3	DAVID GUETTA Nothing But the Beat...
4	LANA DEL REY Born to Die
5	PINK The Truth About Love
6	SWEDISH HOUSE MAFIA Until Now
7	WIENER... Neujahrskonzert 2013
8	VARIOUS ARTISTS Dream Dance, Vol. 66
9	ABBA ABBA Gold
10	DAVID BOWIE The Next Day

UNITED KINGDOM	
POS	ARTIST/ ALBUM
06/01/2013 - 12/01/2013	
1	CALVIN HARRIS 18 Months
2	JAKE BUGG Jake Bugg
3	DAVID BOWIE The Next Day
4	EMELI SANDÉ Our Version of Events
5	VARIOUS ARTISTS Les Misérables
6	VARIOUS ARTISTS Now That's What...83
7	ED SHEERAN +
8	VARIOUS ARTISTS BBC Radio 1's Live...
9	TAYLOR SWIFT Red
10	THE LUMINEERS The Lumineers

CHARTS ANALYSIS WEEK 2



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

- 50 CENT/EMINEM/ADAM LEVINE *My Life Interscope*
- JUSTIN TIMBERLAKE FEAT. JAY-Z *Suit & Tie*



RCA

- BIFFY CLYRO *Black Chandelier 14th Floor*
- ANNE HATHAWAY *I Dreamed A Dream*

Polydor

- SAMANTHA BARKS *On My Own Polydor*
- PEACE *Wraith Columbia*
- LAWSON *Learn To Love Again Global Talent*

- LES MISÉRABLES CAST *One Day More Polydor*

- BRING ME THE HORIZON *Shadow Moses RCA*

RCA

- MCFLY *Love Is Easy Island*
- EVERYTHING EVERYTHING *Kemosabe RCA*
- LAWSON *Standing In The Dark Global Talent*

UK ARTIST ALBUMS CHART

- EVERYTHING EVERYTHING *Arc RCA*
- A\$AP ROCKY *Long Live A\$AP A\$AP*

Worldwide/Polo/RCA

- NEW ORDER *Lost Sirens Rhino*
- VILLAGERS *Awayland Domino*
- LAWSON *Chapman Square Global Talent*
- ORIGINAL LONDON CAST *Les Misérables First Night*



- YO LA TENGO *Fade Matador*
- BIFFY CLYRO *Only Revolutions 14th Floor*
- DUTCH UNCLES *Out Of Touch In The Wild Memphis Industries*
- GLEE CAST *Britney 2.0 Epic*
- GUNS N' ROSES *Greatest Hits Geffen*
- JESSIE WARE *Devotion Island/PMR*

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

Source: Official Charts Company

SINGLES

■ BY ALAN JONES

Britney Spears gathered her sixth number one single, and will.i.am his ninth as their collaboration *Scream & Shout* topped the chart at the fifth attempt last Sunday. It did so despite the fact that the 62,250 copies it sold last week represent its smallest weekly tally. *Scream & Shout* has thus far sold 408,945 copies and still has a lot of life in it, but its chances of remaining at number one this weekend look remote - in Tuesday's sales flashes it trailed 19.17% behind the new 50 Cent/Eminem/Adam Levine collaboration, *My Life*. Another US superstar collaboration - *Suit & Tie* by the long absent Justin Timberlake & Jay-Z - was number three on the same chart, a further 20.22% in arrears of Britney & Will, but indications are that it is gaining rapidly and may emerge triumphant by Sunday.

Taylor Swift chalked up her second number two hit last weekend with *I Knew You Were Trouble* jumping from number five (49,418 sales). Swift's current



MIDWEEK NO.1

will.i.am feat. Britney Spears:
Scream & Shout

album, *Red* - home to *I Knew You Were Trouble* and number four smash *We Are Never Ever Getting Back Together* - is back in the Top 10 after a 10 week break, jumping 16-8 (10,897 sales) to raise its overall sales to 252,231.

Two singles netted their millionth UK sale last week, raising the overall tally of million sellers to 128. Dipping 1-3, James Arthur's debut smash *Impossible* sold a further 45,814 copies to increase its five week tally to

1,016,581. Meanwhile, *We Are Young* dips 52-74 for Fun. feat. Janelle Monae but sales of 4,342 copies increase its career tally to 1,000,923.

A glance at iTunes' 'top songs' early last week might have raised hopes that David Bowie would reach number one with his surprise single, *Where Are We Now?*, released on Tuesday to mark his 66th birthday. Later, it appeared as though the single wouldn't chart at all, with OCC citing difficulties in identifying 'a

la carte' sales of the track from those purchased as part of Bowie's upcoming album, *The Next Day*. Happily, the matter was resolved, and with 30,489 sales NOT logged as part of an album purchase, the track debuted at number six.

Elsewhere, *Stay* climbed 7-4 (39,867 sales) for Rihanna feat. Mikky Ekko and after switching directions four weeks in a row, *Don't Stop The Party* finally strung together two consecutive climbs and made the Top 10 for Pitbull feat. TJR.

Dutch DJ Vato Gonzalez debuted at number 20 with *Not A Saint* (feat. Lethal Bizzle, 12,953 sales). David Guetta's 23rd Top 40 hit, and Taped Rai's first, *Just One Last Time* sped 67-27 (11,073 sales).

Bon Jovi's first single since 2009, *Because We Can* debuted at number 38 (8,556 sales).

Winners of the BBC's Sound Of 2013 award, Haim scored their first Top 40 hit, as *Don't Save Me* jumped 51-32 (9,726 sales). Meanwhile *Forever* - an earlier single from the band - climbs 86-75 (4,272 sales) to make its Top 75 debut.

Overall singles sales were down 14.83% week-on-week at 3,523,765 - 3.75% above same week 2012 sales of 3,396,364.

ALBUMS

■ BY ALAN JONES

Featuring performances from Hugh Jackman, Russell Crowe, Helena Bonham Carter, Anne Hathaway, Sacha Baron Cohen, Frances Rufelle and Colm Wilkinson, among others, the original cast recording of *Les Misérables* debuted at number five (13,844 sales) last Sunday - and is on schedule to jump to number one this weekend. Already number one in America, it is the first cinematic adaptation of the popular musical, which was first staged theatrically in 1980, and features the song *I Dreamed A Dream*, which has charted as a single for Patti LaPone, Susan Boyle and Glee Cast. On Tuesday's midweek sales flashes, *Les Misérables* had already sold a further 19,621 copies, nearly three times as many as any other album.

It will end the sixth run at number one for Emeli Sandé's *Our Version Of Events*, which sold 30,045 copies last week - the lowest for a number one album since it was itself chart champ 20 weeks ago on sales of 25,581 - to



MIDWEEK NO.1

Les Misérables: Various Artists

stake its latest claim to pole position. Number one eight times in all, and in the Top 10 throughout its 48 week chart career, *Our Version Of Events* was replaced Calvin Harris' 18 Months, which dipped to number two (25,770 sales).

Both albums were helped by singles jumping to their highest chart positions to date. Sandé's *Our Version Of Events* spawned its eighth Top 30 hit as *Clown* jumped 94-23 (11,883 sales).

Although not officially a single until February 23, *Clown* is getting huge airplay support (jumping 181-14 on the radio airplay chart this week) and was performed by Sandé on ITV's Jonathan Ross Show on Saturday. It eclipsed the previous number 35 peak it scaled four weeks ago when she performed it on The X Factor final. And *Drinking From The Bottle* became the seventh Top 10 hit lifted from 18 Months, jumping 15-5 (32,212

sales), while leaping 121-27 on the radio airplay chart.

With *Lightning Bolt* jumping 42-26 (11,186 sales), Jake Bugg's self-titled debut album climbed 4-3 (21,796 sales).

Unapologetic became the sixth Rihanna album to top 500,000 UK sales, climbing 7-4 on its eighth chart week, albeit with its lowest weekly sale to date - 13,882 - raising its cumulative sales tally to 506,407.

Ed Sheeran's + (3-6, 13,295 sales), Bruno Mars' *Unorthodox Jukebox* (5-7, 11,772 sales) and One Direction's *Take Me Home* (8-9, 10,308 sales) all suffered week-on-week sales dips in excess of 20% as they slid down the chart. The Lumineers' self-titled album was also down 20.60% week-on-week, although it climbed 12-10 (10,199 sales) to reach the highest position of its 13 week chart career.

Now That's What I Call Music! 83 topped the compilation chart for the eighth week in a row, with sales of 22,600 increasing its cumulative tally to a mighty 1,395,644.

Overall album sales were down 20.62% week-on-week at 1,676,119 - 3.45% below same week 2012 sales of 1,735,969, and their lowest level for 11 weeks.



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South by Southwest 2013
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11
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May

2
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**FORTHCOMING
FEATURES**



Music Week's bumper edition will have an extended circulation as we deliver bundles of our lovely mag to the industry's annual Cannes sojourn. Expect features and interviews with some of the biggest names in the entire market - and much more besides.

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 7354 6000.

* All feature dates subject to change

www.musicweek.com

PRODUCT KEY RELEASES



▶ ANGEL About Time 04.03



▶ JUSTIN BIEBER Believe Acoustic 28.01

JANUARY 21

SINGLES

- ANGEL In Between Time EP (*Island*)
- BEARD OF WOLVES Wet Mouth (*Too Pure Singles Club*)
- DON DIABLO M1 Stinger (*Columbia*)
- ONLY REAL Backseat Kissers (*Asl*)
- ROOTS MANUVA Banana Skank EP (*Big Dada/Banana Klan*)
- JESSIE WARE Sweet Talk (*Island/Pmr*)
- WE THE KINGS Friday Is Forever EP (*S-Curve/Warner Brothers*)
- WILD BELLE Keep You (*Sony*)
- WOMAN E Hit & Run EP (*Aztec*)
- YADI The Blow (*Warner Brothers*)

ALBUMS

- LUDOVICO EINAUDI In A Time Laps (*Decca*)
- FOXYGEN We Are The 21st Century Ambassadors Of Peace & Magic (*Jagjaguwar*)
- DAVID GUETTA Nothing But The Beat Ultimate (*Parlophone*)
- I AM KLOOT Let It All In (*Shepherd Moon/Emi*)
- THE JOY FORMIDABLE Wolf's Law (*Canvasback/Atlantic*)
- STEVE LUKATHER Transition (*Mascot*)
- BEN MONTAGUE Tales Of Flying And Falling (*Music Sounds/Emi*)
- PHILDEL Disappearance Of The Girl (*Decca*)
- SATELLITES Satellites.01 (*Vesterbrother*)
- THE USED Vulnerable (II) (*Hopeless*)

JANUARY 28

SINGLES

- APPLEBOTTOM All Nite (*Madtech*)
- DON BROCO Fancy Dress (*Search And Destroy/Rca*)
- THE COURTEENERS Lose Control (*V2/Cooperative*)
- DEVLIN FEAT. DIANE BIRCH Rewind (*Island*)
- DR MEAKER Superhigh (*Fightcase Recordings*)
- EXO Starboy, Stargirl (*360Records Ltd*)
- FLUX PAVILION Blow The Roof EP (*Atlantic/Circus*)
- FRIGHTENED RABBIT The Woodpile (*Atlantic*)
- FRYARS Love So Cold/In My Arms EP (*679*)
- THE GETAWAY PLAN Phantoms (*Warner Brothers*)
- I AM KLOOT These Days Are Mine (Dave Clarke Remix) (*Pias*)
- LIFE IN FILM Cold Wire (*Sony*)
- SINEAD O'CONNOR 4th And Vine (*One Little Indian*)
- TOM ODELL Hold Me (*Rca*)

- RED HOT CHILI PEPPERS In Love Dying (*Warner Brothers*)
- SCRUFIZER Rap Rave (*Mos*)
- THESE FURROWS Weight In Gold (*Underdogs*)
- JESSIE WARE If You're Never Gonna Move (*Island/Pmr*)

ALBUMS

- A FINE FRENZY Pines (*Virgin*)
- JUSTIN BIEBER Believe Acoustic (*Def Jam*)
- BIFFY CLYRO Opposites (*Warner Brothers*)
- ANDREA BOCELLI Serenata (*Decca*)
- DEEP PURPLE Live In Paris 1975 (*Earmusic*)
- MARIANNE FAITHFULL Broken English - Deluxe (*Umc/Island*)
- FLEETWOOD MAC Rumours - Deluxe (*Warner Brothers*)
- THE HISTORY OF APPLE PIE Out Of View (*Marshall Teller*)
- INDIANS Somewhere Else (*4Ad*)
- KELLY JOE PHELPS Roll Away The Blues (The Very Best Of) (*Nascente/Demon*)
- FIONN REGAN The Bunkhouse Vol. 1: Anchor Black Tattoo (*Universal Ireland*)
- ROCK CANDY FUNK PARTY We Want Groove (*Provogue*)
- THESE FURROWS Treasures (*Underdogs*)

FEBRUARY 4

SINGLES

- BULLET FOR MY VALENTINE Riot (*Rca/20-20*)
- CHARLI XCX You (Ha Ha Ha) (*Asylum*)
- MIKKY EKKO Hold Me Down (*Rca*)
- CALVIN HARRIS FEAT. TINIE TEMPAL Drinking From The Bottle (*Columbia*)
- STEVE MILL FEAT. KEISHER DOWNIE Nobody (*Madhouse*)
- ERIC PRYDZ Every Day (*Virgin*)
- PURE LOVE Beach Of Diamonds (*Mercury*)
- EMELI SANDE Clown (Live From Air Edel) (*Virgin*)

ALBUMS

- BUSH Live! (*Earmusic*)
- CLOCKWORK ORANGE T. In Your Sleep (*Swo*)
- THE COURTEENERS Anna (*V2*)
- CRIME AND THE CITY SOLUTION American Twilight (*Mute Artists*)
- DARKSTAR News From Nowhere (*Warp*)
- DEVLIN A Moving Picture (*Island*)
- EELS Wonderful, Glorious Eels (*E Works/Vagrant*)
- FRIGHTENED RABBIT Pedestrian Verse (*Atlantic*)
- SAM GRAY Too Much Of A Good Thing (*Transmission*)

► **PURE LOVE** Anthems 04.02► **EMELI SANDE** Live At The Royal... 18.02► **BRIAN MCFADDEN** The Irish... 04.03► **STOOSHE** StooShe 04.03► **PAUL KELLY** Spring And Fall 01.04

- **JIM JAMES** Regions Of Light And Sound Of God (*V2*)
- **KIMBERLEY WALSH** Centre Stage (*Decca*)
- **NIGHT BEDS** Country Sleep (*Dead Oceans*)
- **PURE LOVE** Anthems (*Mercury*)
- **RICHARD CLAYDERMAN** Romantique (*Decca*)
- **GAVIN ROSSDALE** Wanderlust (*Earmusic*)
- **RON SEXSMITH** Forever Endeavour (*Cooking Vinyl*)
- **VERONICA FALLS** Waiting For Something To Happen (*Bella Union*)

FEBRUARY 11

SINGLES

- **ANAVAE** Stormchaser (*Lab*)
- **ATLAS GENIUS** Trojans EP (*Warner Bros*)
- **DISCLOSURE** TBC (*Greco-Roman*)
- **GABRIELLE APLIN** Please Don't Say You Love Me (*Parlophone*)
- **MIC RIGHTEOUS** Open Mic EP (*Vmp*)
- **EMILIA MITIKU** You're Not Right For Me (*Warner Brothers*)
- **RITA ORA** Radioactive (*Columbia/Roc Nation*)
- **THE STAVES** Winter Trees (*Atlantic*)
- **TEGAN AND SARA** Closer (*Sire/Warner Brothers*)
- **KRISTINA TRAIN** Lose You Tonight (*Mercury*)
- **TYLER JAMES FT. KANO** Worry About You (*Island*)

ALBUMS

- **BLAKE** Start Over (*Music Infinity*)
- **BULLET FOR MY VALENTINE** Temper Temper (*Rca/20-20*)
- **DARWIN DEEZ** Songs For Imaginative People (*Lucky Numbers*)
- **FOALS** Holy Fire (*Warner Brothers*)
- **PAT METHENY** The Orchestrion Project (*Nonesuch*)
- **EMILIA MITIKU** I Belong To You (*Warner Brothers*)
- **MODESTEP** Evolution Theory (*A&M*)
- **NATALY DAWN** How I Knew Her (*Nonesuch*)
- **RACHAEL SAGE** Haunted By You (*M Press*)
- **TEGAN AND SARA** Heartthrob (*Sire/Warner*)



Blake: Start Over 11.02

Brothers

FEBRUARY 18

SINGLES

- **ANDY GRAMMER** Keep Your Head Up (*S-Curve*)
- **ALICIA KEYS** Brand New Me (*Rca*)
- **KATE NASH** 3am (*Have 10P*)
- **THE OVERTONES** Love Song (*Warner Music Entertainment*)
- **PASSENGER** Let Her Go (*Nettwerk*)
- **PLATNUM** Love You Tomorrow (*All In Recordings*)
- **THEME PARK** Tonight (*Transgressive*)
- **TRAIN** The Mermaid (*Columbia*)
- **TWO DOOR CINEMA CLUB** Next Year (*Kitsune/Cooperative*)

ALBUMS

- **SHAM 69** Set List: The Anthology (*Secret*)
- **JOE COCKER** Fire It Up (*Columbia/Seven One*)
- **DEAP VALLY** TBC (*Island*)
- **INC.** No World (*4Ad*)
- **MATMOS** The Marriage Of True Minds (*Thrill Jockey*)
- **NICK CAVE & THE BAD SEEDS** Push The Sky Away (*Bad Seed*)
- **EMELI SANDE** Live At The Royal Albert Hall (*Virgin*)
- **HEIDI TALBOT** Angels Without Wings (*Navigator*)
- **LIL' WAYNE** I Am Not A Human Being II (*Cash Money/Island*)

FEBRUARY 25

SINGLES

- **ANGEL** The World (*Island*)
- **BASTILLE** Pompeii (*Virgin*)
- **BENGA FEAT. KANO** Old School (*Columbia*)
- **DIDO** No Freedom (*Rca*)
- **EXAMPLE** Perfect Replacement EP (*Mos*)
- **JOSH GROBAN** Brave (*Reprise/143*)

- **ED HARCOURT** Back Into The Woods (*Piano Wolf*)

- **LAURA MVULA** Green Garden (*Rca*)
- **OLLY MURS** Army Of Two (*Epic/Syco*)
- **NEON TREES** Everybody Talks (*Mercury*)
- **STEREOPHONICS** Indian Summer (*Stylus*)
- **JOSS STONE** Teardrops (*Warner Brothers*)
- **SUB FOCUS** Endorphins (*Ram*)
- **WE WERE EVERGREEN** Leeway (*Mi7*)
- **WILEY FEAT. CHIP** Reload (*Warner Brothers/One More Tune*)

ALBUMS

- **ALLEN STONE** Allen Stone (*Decca*)
- **BALTHAZAR** Rats (*Pias*)
- **BENGA** New Album TBC (*Columbia*)
- **PETULA CLARK** Lost In You (*Sony*)
- **THE CRIBS** Payola (*Wichita*)
- **GARY CLARK JR** Blak And Blu (*Warner Brothers*)
- **JOSH GROBAN** All That Echoes (*Reprise/143*)
- **KEATON HENSON** Birthdays (*Rca*)
- **JOHNNY MARR** The Messenger (*Warner Brothers*)

Brothers

- **PALMA VIOLETS** 180 (*Rough Trade*)
- **POST WAR YEARS** Galapagos (*Rca*)
- **THEME PARK** Theme Park (*Transgressive*)

MARCH 4

SINGLES

- **JUSTIN BIEBER** All Around The World (*Def Jam*)
- **JAKE BUGG** Simple As This (*Mercury*)
- **LITTLE NIKKI** TBC (*Columbia/Deconstruction*)
- **MIGUEL** How Many Drinks (*Rca*)
- **SWIM DEEP** The Sea (*Rca*)

ALBUMS

- **KATE NASH** Girl Talk (*Have 10P*)
- **ANGEL** About Time (*Island*)
- **BASTILLE** Bad Blood (*Virgin*)
- **CHICKENFOOT** I + III + Lv - Boxset (*Earmusic*)
- **DIDO** Girl Who Got Away (*Rca*)
- **JIMI HENDRIX** People, Hell & Angels (*Sony*)
- **LAURA MVULA** Sing To The Moon (*Rca*)
- **BRIAN MCFADDEN** The Irish Connection (*Bmi/Emi*)
- **KATE NASH** Girl Talk (*Have 10P*)
- **JOSH RITTER** The Beast In Its Tracks (*Pytheas*)
- **SACRED MOTHER TONGUE** Out Of The Darkness (*Transcend*)
- **STEREOPHONICS** Graffiti On The Train (*Stylus*)
- **STOOSHE** StooShe (*Warner Brothers/Future Cut*)
- **THE UNION** The World Is Yours (*Payola*)
- **WILEY** The Ascent (*Warner Brothers/One More Tune*)

- **YOUNG DREAMS** Between Places (*Modular*)

MARCH 11

SINGLES

- **HURTS** Miracle (*Epic*)
- **LISSIE** TBC (*Columbia*)
- **TAYLOR SWIFT** 22 (*Mercury/Big Machine*)

ALBUMS

- **DEVANDRA BANHART** Mala (*Nonesuch*)
- **DAVID BOWIE** The Next Day (*Emi*)
- **C2C** Tetra (*Mercury*)
- **HURTS** Exile (*Epic*)
- **STEVE MASON** Monkey Minds In The Devil's Time (*Double Six*)
- **MISHA B** TBC (*Relentless/Rca*)
- **SOUND CITY** Real To Reel (*Columbia*)

MARCH 18

SINGLES

- **CODY CHESNUTT** Till I Met Thee (*One Little Indian*)
- **DAN CROLL** Compliment Your Soul (*Racquet*)
- **ELLE KING** TBC (*Rca*)
- **KODALINE** The High Hopes EP (*Rca*)
- **PEACE** TBC (*Columbia*)

ALBUMS

- **BENGA** Chapter 2 (*Columbia*)
- **DEPTFORD GOTH** Life After Defo (*Merok*)
- **JOSH KUMRA** Good Things Come To Those Who Don't Wait (*Rca*)
- **WILD BELLE** Isles (*Sony*)

MARCH 25

SINGLES

- **KAVINSKY** Outrun (*Record Makers*)

ALBUMS

- **DEPECHE MODE** TBC (*Columbia*)
- **KODALINE** In A Perfect World (*Rca*)
- **THE NEIGHBOURHOOD** TBC (*Columbia*)
- **PEACE** TBC (*Columbia*)
- **KAREN RUIMY** Come With Me (*Karais*)

APRIL 1

ALBUMS

- **FLETCHER** Upon Ayr (*Dramatica*)
- **PAUL KELLY** Spring And Fall (*Dramatica*)

APRIL 8

SINGLES

- **PURE LOVE** TBC (*Mercury*)

ALBUMS

- **SARAH BLASKO** I Awake (*Dramatica*)

APRIL 15

ALBUMS

- **KILLING JOKE** The Singles Collection 1979-2012 (*Spinefarm/Universal*)

APRIL 22

SINGLES

- **LUCY ROSE** Shiver (*Columbia*)

APRIL 29

ALBUMS

- **BRING ME THE HORIZON** A1 (*Rca*)

MAY 13

ALBUMS

- **LITTLE GREEN CARS** TBC (*Young & Lost*)

MAY 27

ALBUMS

- **SWIM DEEP** TBC (*Rca*)

JUNE 10

ALBUMS

- **THE CLASH** The Clash Hits Back (*Columbia*)

JUNE 24

ALBUMS

- **TOM ODELL** TBC (*Rca*)

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

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

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

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



SUEDE Bloodsport

(2013 Suede Ltd. / Warner Music UK Ltd.)

March 2013

British rock band Suede are to release their first new material in 10 years with album *Bloodsport* due in March and free download track *Barriers* available now. Brett Anderson describes the new track as having a "pulsing, romantic swell [that] somehow summed up the feel of the album quite nicely."

This album be preceded by the release of the official lead single *It Starts And Ends With You* in February.

Of *Bloodsport*, Anderson said: "It's about lust, it's about the chase, it's about the endless carnal game of love. It was possibly the hardest we've ever made but certainly the most satisfying. It's ten furious songs for me have reclaimed from ourselves what Suede was always about; drama, melody and noise."

To coincide with the release of their sixth studio album, the band will perform at a one-off headline show at Alexandra Palace in London on March 30.

Full details including the tracklisting, details of a deluxe direct-to-fan edition and the exact release date will be announced shortly.

TRACK OF THE WEEK



LAURA MVULA Green Garden

(RCA Victor)



February 24

She bagged a nomination for the 2013 BRITs Critics' Choice Award as well as the fourth place in the BBC Sound of 2013, and now Laura Mvula will release new single, *Green Garden*.

Taken from her the debut album *Sing to the Moon*, *Green Garden* is an uplifting track which infuses Mvula's signature use of percussive chimes with enchanting harmonies forming part of the collection from the classically trained, singer-songwriter's music that fuses orchestral soul and emotional vocals.

Mvula's debut single *She*, produced by Steve Brown (Rumer) and mixed by Tom Elmhirst (Adele), was acclaimed by UK music critics. *Clash* magazine said of her: "Beautiful in voice and soul, lift your eyes skyward and watch this girl soar".

INCOMING ALBUMS

MAN LIKE ME Pillow Talk

(The Beats / Cartoon Records)



Man Like Me's new album *Pillow Talk* has been co-produced and mixed by label boss Mike Skinner.

Recorded over the last two years, it includes last summer's cult smash single *Squeeze*.

Man Like Me are London based duo Johnny Langer and Peter Duffy. They forged a relationship with Skinner earlier in 2012, when he was drafted in to mix a couple of tracks for the new album. He soon insisted on having input on the entire record.

Man Like Me's eponymous debut album, released in 2009, spawned the singles *Oh My Gosh* and *Carny*. They recently supported Madness on their UK arena tour, performing in front of 150,000 people, including two nights at the O2 Arena in London. A headline tour for 2013 will be announced soon.

MARCH 3

BIFFY CLYRO Opposites

(14th Floor Records)



Following the Mercury Prize nominated album *Only Revolutions*, Biffy Clyro are soon to

release new album *Opposites* - that has been preceded new single *Black Chandelier*, out this week (January 14).

The forthcoming LP follows the band's return to the live arena with festival dates including *Download*, the *Isle of Wight* and *Rockness*.

Produced by GGGarth Richardson in Los Angeles, *Opposites* comprises 20 tracks across two discs: *The Sand at the Core of Our Bones* and *The Land at the End of Our Toes*. A deluxe version of *Opposites* features a DVD containing a feature-length documentary.

Biffy Clyro received Best Live Band awards from both *NME* and *Q* in 2011 and will tour in support of *Opposites* with their biggest arena stint to date.

JANUARY 28

VOICES Voices From The Human Forest Create A

Fugue Of Imaginary Rain (Candlelight Records)



Voices, the new UK black metal project featuring Akercocke/My Dying Bride drummer David

Gray alongside Akercocke members Peter Benjamin and Sam Loynes (also of *Diminished Filth*) will release album *Voices From The Human Forest Create A Fugue Of Imaginary Rain* in Europe this spring.

The group was formed in London in 2011 as a new experiment from Benjamin, Gray and Loynes - joined by producer Dan Abela of Legacy Studios with the aim to 'create a deep brand of cold and confronting music, part hypnotic yet often disturbing, focusing from an avant-garde take upon black metal'.

The band said: "We have some immense plans for future creativity, ruling out no potential musical style or influence."

MARCH 11

STAFF PICK: DAVE ROBERTS, PUBLISHER



FLEETWOOD MAC

Rumours - 35th anniversary editions (Rhino/Warner)

It is difficult to discuss

Fleetwood Mac's divorce-pop classic *Rumours* without descending into cliché. The words 'landmark' and 'iconic' keep tugging at your sleeve. So let's stick to the facts: It was released in 1977 and has sold more than 40 million units; it is brilliant from start to finish (don't pull a face, that counts as 'fact'); and Rhino are about to release two new versions, Expanded and Deluxe, just ahead of the band's return to live performance.

Expanded *Rumours* contains three CDs featuring the original album, a dozen unreleased like recordings from the '77 world tour and a treasure trove of previously unheard outtakes from the original

sessions. There's also a DVD of The *Rosebud* film, a documentary telling the turbulent story behind the making of the record.

Deluxe *Rumours* boasts all that, plus an 18-track compilation of outtakes first released in 2004 and the original album on sumptuous 140-gram vinyl. If you already own it, you'll want one of these bigger better versions. If you don't already own it, what the hell is wrong with you? Seriously.

OUT JANUARY 28



INCOMING REISSUES / CATALOGUE ALBUMS

ROBERT PALMER - Heavy Nova/Don't Explain*(Edsel EDSK 7024)/Ridin' High/Honey (EDSK 7025)*

This year marks the 10th anniversary of Robert Palmer's premature death at the age of 54. While a career-spanning compilation saluting Palmer - who came to fame with Stone The Crows and was also a member of The Alan Bown Set and supergroup Power Station - would be welcome around the time of his death (September), Edsel has already done his memory proud with the release of these two double disc sets, which contain expanded versions of the four Top 40 albums he released on EMI between 1988 and 1994. Building on the success of his final Island album Riptide, which contained the classic Addicted To Love, Heavy Nova spawned four chart singles, including Simply Irresistible and the pretty Top 10 hit She Makes My

Day. Follow-up Don't Explain was a more eclectic and lengthy (double) album, which found Palmer tackling a number of different styles, and included his Top 10 UB40 collaboration I'll Be Your Baby Tonight. Neither Ridin' High - a pleasing set full of Palmer's interpretations of standards like Baby It's Cold Outside and Witchcraft - nor the more experimental Honey achieved the same degree of acceptance but they make for interesting listening nevertheless.

BARCLAY JAMES HARVEST - Eyes Of The Universe*(Esoteric ECLEC 2370)/Turn Of The Tide (ECLC 2371)*

One of the most prolific and melodic progressive rock bands, Barclay James Harvest already have several titles in the Esoteric catalogue, to which are now added 1979's Eyes Of The Universe and

1981's Turn Of The Tide. The band's 10th and 11th studio albums are both newly remastered, and issued in attractive digipack editions with bonus tracks, deluxe booklets and new liner notes.

Although Barclay James Harvest were by then nearly a decade into their recording career, Eyes Of The Universe took them to a new level of success on the continent, and it is easy to see why - sidestepping the briefly fashionable punk's advance, it embraces more tuneful American AOR ideology and is bristling with pleasing songs in that idiom, as well as featuring the lighter, more tongue-in-cheek disco-lite delights of Alright Down Get Boogie (Mu Ala Rusic).

Turn Of The Tide was another good album from Barclay James Harvest, with noticeably more synth than its predecessors and the atypical, anthemic, breezy and short single Life Is For Living, whose enduring popularity will surely help to sell this set.

TALK TALK - Natural Order: 1982-1991*(CDPCSD 172)*

New romantic /synthpop legends Talk Talk's first four albums attracted considerable sales when re-released last year in upgraded and expanded editions - a fact which doubtless informed the decision to release Natural Order, which is a companion album to their 1990 'best of' set Natural History.

Eschewing the latter's more familiar material, Natural Order was curated by Talk Talk bandleader Mark Hollis, whose approval was given for the track listing, running order, mastering and artwork - and it provides a tuneful and evocative alternative.

Natural History covered only Talk Talk's EMI years (to 1988) but Natural Order includes choice items from the band's subsequent Verve/Polydor recordings. The album's release coincides with a new CD/DVD version of Natural History (CDPCSDX 109).

JOHNNIE TAYLOR - Eargasm*(Big Break CDBBR 0186)*

Johnnie Taylor made his name recording hits like Who's Making Love and Take Care Of Your Homework for Stax. The legendary soul label's collapse led him to sign for Columbia, for whom he recorded his biggest worldwide smash Disco Lady, which sold upwards of 2m copies in the USA alone in 1976. Actually more of a smoochy R&B cut whose disco pretensions are largely confined to its lyrics, Disco Lady was ideally suited to Taylor's gritty, soulful vocals, and was the introductory single from Eargasm.

Newly remastered and expanded by Big Break, the album is full of classy urban ballads and tidy midtempo grooves, with only It Don't Hurt Me Like It Used To in true disco tempo. Those who buy blind expecting it to contain vintage dancefloor material will be disappointed, those expecting high pedigree soul will not.

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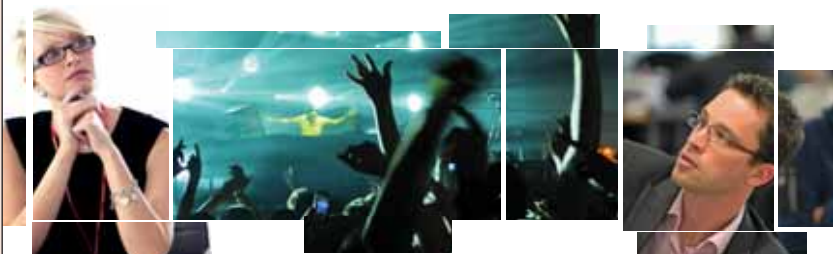
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BRIT'S THAT TIME AGAIN
Last week's BRIT Awards nominations event at The Savoy in London attracted plenty of industry faces. Dotted around here you'll find Jonathan Morrish (PPL), Tony Wadsworth (BPI), Caryn Tomlinson (Universal), PR/plugger Dave Woolf, Nicola Tuer (Sony Music), PR Steve Redmond, Jonathan Shalit (ROAR Global), journalist Rick Sky and father and son management/label team Sam and Roy Eldridge - who look after BRIT Critics Choice winner Tom Odell.



KEY SONGS IN THE LIFE OF Alan Tenenbaum



*Creative
Manager,
Under The
Bridge venue*

First record you remember buying?

Going to the record store with Mom to buy Michael Jackson's Thriller but instead grabbing Love Gun by Kiss when I was 6 years old. I remember staring at the album cover more than I actually listened to it.

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

A late '70s version of They Love Each Other by The Grateful Dead. The lyrics and melody are perfect. But my wife would never let me get away with a seven-minute Dead song.

Favourite artist meeting of your life so far?

Casually watching an Arsenal match on TV with Roger Waters was quite surreal.

Which track would you like played at your funeral?

The Funeral Party by The Cure followed by I Have Forgiven Jesus by Morrissey.



What's your karaoke speciality?

Karaoke's not my forte, but I tend to go with TV Theme songs from the past (ie, Cheers, Welcome Back Kotter). They're short and sweet and it gets me out of the spotlight in less than a minute.

Recommend a track Music Week readers may not have heard...

Check out Ropes That Way by Dirty Ghosts. They're a new psych-pop band out of San Francisco and the singer's my old school mate.

What's your favourite single/track of all time?

There's probably not a week that goes by without humming a section of Making Plans For Nigel by XTC.

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ALL THE BRIT-TY PEOPLE

Trade execs (and *Music Week* scribes) at the BRIT Awards launch were given a healthy glow by the never-ending fountain of vino. We should probably have been thanking someone from BRITs sponsor Mastercard, but instead we were busy papping the lovely faces of, amongst others, Ben Cook (Asylum), Martin Talbot and Lauren Kreisler (Official Charts), Christian Tattersfield (Warner), Shabs Jobanputra (Relentless), producer (and BRIT nominee) Jake Gosling and manager Stephen Budd.



FABLED LABELS

DREAMWORKS RECORDS

Key artists: Rufus Wainwright, Henry Rollins, Eels

DreamWorks Records was founded in the US in 1996 by Steven Spielberg, Jeffrey Katzenberg and David Geffen as a subsidiary of DreamWorks SKG.

Rufus Wainwright (pictured) was the first act to be signed to the new label in early 1996. Henry Rollins (both as a spoken-word artist and with Rollins Band), George Michael, Randy Newman, Morphine, Eels, comedian/actor Chris Rock and others also joined.

The label was headed up by Lenny Waronker and Mo Ostin, who had run Warner Bros. Records until the mid-1990s. In October 2003 DreamWorks SKG sold the label to Universal Music Group.

The group also featured a Nashville, Tennessee-based subsidiary, DreamWorks Nashville. Among the artists signed to the division were Jessica Andrews, Emerson Drive, Toby Keith, Randy Travis, Jimmy Wayne, and Darryl Worley.

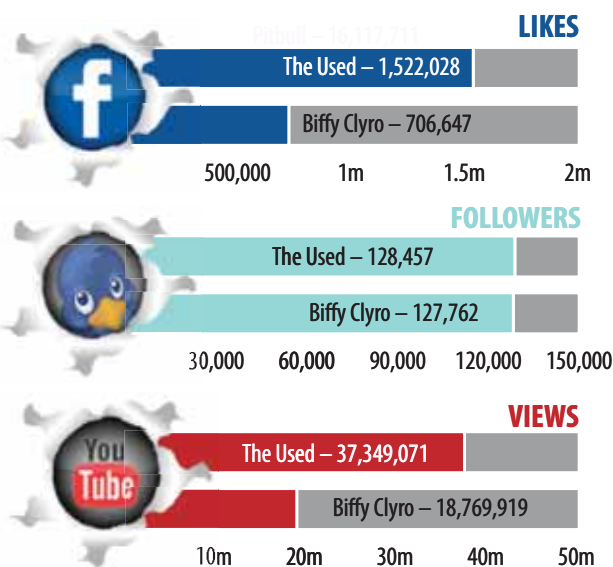
In 2004, DreamWorks Records eventually dismantled, with much of its roster absorbed into Geffen Records (other acts went to Interscope, while starting in 2007, many of the alternative groups once signed to DreamWorks moved to DGC Records).

Its country music division remained operational until January 2006, when it was shut down by Universal Music Group Nashville.

Did You Know? The label's logo was the last project completed by pop artist Roy Lichtenstein.



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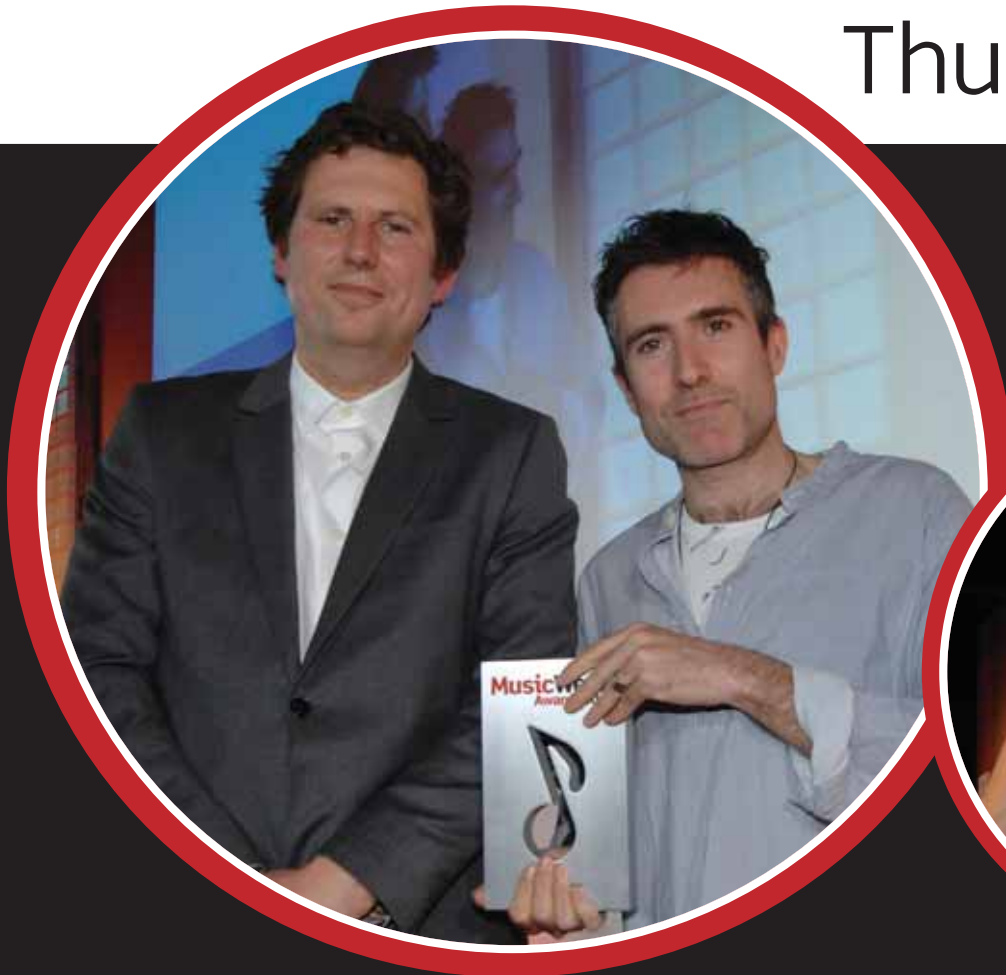
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"Secretly I want to bury in the yard/ The grey remains of a friendship scarred"

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