



BIG INTERVIEW

10 Royalty ascent

PPL's annual collections have risen yet again - CEO Peter Leatham explains why



PROFILE

14 Rude not to

Music Week chats with current No.1 UK sensations Rudimental and label Asylum/Atlantic



FEATURE

18 Sound concept

A special feature on May's Liverpool Sound City - and the event's highlights

Capitol swings into UK

BRIT ARM OF LABEL MADE FAMOUS BY FRANK SINATRA IS 'LONDON RECORDS ON STEROIDS'

Newly-appointed Capitol Records UK president Nick Raphael has told *Music Week* of his plan to build a label that can "compete with anybody around the world".

Raphael was confirmed as the new UK boss of the label this week by parent Universal, which acquired Capitol as part of its £1.2bn buyout of EMI Music.

Raphael will report into Universal Music UK CEO and chairman David Joseph, whilst working in tandem with US-based chairman and CEO of the Capitol Music Group, Steve Barnett.

Raphael was previously president of London Records at Universal and brings his small team over to Capitol, including senior VP of A&R Jo Charrington and head of marketing Tom Paul.

Joseph told *Music Week* that London would remain as an imprint under Capitol, and that Raphael is now hiring for an expanded team. The final Capitol



Nick Raphael and Steve Barnett

UK head count is expected to reach around 14 employees.

Capitol UK will be based in premises outside Universal's Kensington High Street HQ, with Raphael anticipating an office move by September.

The exec's appointment marks the second time that he

and Steve Barnett have worked side by side: at Epic US and UK in the early Noughties, the pair shared acts such as Jennifer Lopez, Michael Jackson, Celine Dion and Anastasia.

Raphael told *Music Week*: "Capitol UK is a bigger play for me and Universal than London.

We always had big ambitions. This will be London on steroids.

"We're very aware of Capitol's amazing heritage, and we know these are things that artists consider. Now we can compete on a global basis with anyone out there. I've got a partner in Steve who is the best of the best."

Said Joseph: "There is no experiment here - Nick and Steve have already shared great success together. When Lucian [Grainge] was having conversations with them, we knew it would be a genius move for them to work together again.

"Nick and Jo have complete A&R autonomy in the UK, plus great repertoire that will come to them via Capitol in the US."

The Capitol label has never before had a stand-alone presence in the UK. The label launched in the US in 1942 where it released The Beatles, Frank Sinatra, The Beach Boys and Nat King Cole from its LA headquarters, the Capitol Records Tower.

Raphael added: "Steve has a great awareness and appreciation of global repertoire. That's not always the case with some [label heads], who are very US-centric. He gets the bigger picture. It's an honour and incredible opportunity to work with him again."

Ultra Music lands in Europe, appoints Universal's Tom Keil

US dance music specialist Ultra Music has set up a dedicated European office, based in Zurich, Switzerland.

Ultra Music Europe will be focused on growing and working with Ultra's music publishing roster of dance songwriters. In addition, it will sign and develop new European electronic talent, as well as working Ultra Music's existing artists including Benny Benassi, Steve Aoki, Wolfgang Gartner, Team Pitbull, Bloody

Beetroots and others.

Sony Music and Ultra announced a global-spanning strategic alliance between the companies earlier this year.

Patrick Moxey, president of Ultra Music, has appointed Tom Keil, former A&R manager of Universal Music Germany, as the new general manager for Ultra Music Europe. Keil served Universal Music Germany for more than two years and was responsible for the dance

activities of the company, such as Avicii, Otto Knows, Fedde Le Grand, Duck Sauce and Tacabro. He also has experience as a producer and A&R manager for Superstar Entertainment and Embassy of Music Publishing.

Keil reports to Moxey in New York and Rupert Sprawson (director of Ultra Music Europe) and will run the office in Zurich.

Moxey commented: "I'm delighted to work with Tom Keil,

a talented music executive with a deep knowledge and experience in dance music and great taste. The opening of Ultra's Zurich office creates a unique resource for our songwriters and artists, and I'm excited to have Tom working with Ultra's roster."

Added Keil: "I'm happy to be part of the Ultra family.

"I've known Patrick and the team for many years and we have already worked successfully together in the past. It's a



Patrick Moxey and Tom Keil

pleasure to join a team of dance music enthusiasts."

NEWS

EDITORIAL

When will it be 'appy to launch?



THIS SUNDAY, iTunes will celebrate its tenth birthday. I'd normally be tempted to write your bog standard, 'blimey, hasn't time flown' wistful bit here. Except it hasn't, has it?

So colossal has the impact of the download store been on this business, it seems like it's been around forever; so dominant is iTunes in 2013, it still renders all rivals mere bit players.

Few would remember the shock and awe caused by Steve Jobs' otherworldly promise that fans could "burn an unlimited number of CDs for personal use" into their whizzy new Mac-based music matrixes back in April 2003. But it certainly set the record business - which had arguably spent two years rather foolishly gloating over Napster's shutdown - into a deep debate.

Even then, the piracy paranoia of the biz was bursting at the seams, as chiselled into history's lexicon by Jobs' retort to industry concerns at launch: "Consumers don't want to be treated like criminals and artists don't want their valuable work stolen. The iTunes Music Store offers a groundbreaking solution for both."

Daniel Ek, the ex-CEO of piracy enabler Utorrent, would respin this line for the launch of Spotify years later - but it was Jobs who first perfectly and publicly walked the rhetorical tightrope between 'consumers' and 'artists', with a tacit and deliberate omission of the big business that joins the two together.

"Ten years on, has Apple's iTunes missed the streaming boat? Not likely: Spotify and Deezer haven't 10m paying subscribers between them"

These days, in certain circles, even talking about downloads can seem old hat - with the pressure on Apple to 'catch up' with a streaming music market that is yet to prove its long-term economics; something iTunes itself quickly excelled at. However, grumbles about its margins remain as loud as ever.

Interesting to note that the iTunes anniversary arrives in the same week that Apple announces a shock 'tumble' in Q1 profits. Just to put those numbers into context: in Q4 2012, the tech giant posted \$13.1bn in outright profit. \$13.1bn. Seven EMIs. In three months. It's a long way to 'tumble' from there to zero.

But the fact remains that Apple's business is currently being widely criticised for a lack of innovation by those who fail to remember that the company itself was never really a great innovator; it borrowed ideas that had proved workable and did them cleaner, prettier and simpler. The public fell in love.

Onto iRadio, then; the Apple streaming radio service expected to launch in Q3 this year (in tandem with a new iPhone). Has the master of digital music missed the streaming boat?

Not likely; even without Jobs amongst its ranks, Apple is biding its time - just as it did with Napster, Limewire et al years ago. Back then, the company's symbiotic digital launch and hardware appeal was unbreakable; now Samsung, Spotify, Deezer and even Universal's own Kleek experiment lurk in opposition.

Ten years on, are we in a position where we need Apple to say 'I do' before Joe Public takes streaming seriously? Consider this: Spotify and Deezer haven't 10 million paying subscribers between them across the globe; movie service Netflix has 30 million.

Ten years on from iTunes, Apple's next biggest opportunity in digital music may now be upon us.

Tim Ingham, Editor

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

British sync group on Hollywood mission

BPI, MPA AND UKTI JOIN TO HOST WEST COAST TRIP

EVENTS

■ BY TOM PAKINKIS

More than 50 British independent music business execs are heading to Los Angeles next week as part of a BPI, MPA and UKTI sync licensing trade mission to network with some of the most important music supervisors and placement executives in the TV, film, advertising and games markets.

The ninth annual mission will see companies such as Ministry of Sound, Cooking Vinyl, and Snow Patrol's Polar Patrol Publishing hear first-hand from experts seeking out music for blockbuster movies, hit TV series, and popular video games. A number of Hollywood's media giants will be taking part, including Sony Computer Entertainment, CBS Television, Comcast Entertainment Group, and Lionsgate.

"Successful sync deals to emerge from previous missions show that the visit can be a real launchpad for any independent music business hoping to break artists or build a strong contact base overseas," said BPI director of Independent Members and International Chris Tams



(pictured). "We look forward to generating even more success stories this year with more than 50 delegates booked to join us on our biggest mission to date."

UK Trade and Investment music specialist Phil Patterson added: "This mission offers UK companies the opportunity to meet with some of the world's top music supervisors and industry executives who place music in television programmes, movies, ads and computer games - which, while offering revenue streams for these tracks, also introduces artists to huge audiences around the world."

The visit coincides with the seventh 'Brit Week' in LA - an initiative that celebrates creativity and innovation between Great Britain and California whilst

educating the public about Britain's creative contribution to the US in film, fashion and music.

"Synchronisation is such an important business area for UK music publishers, and the sync mission provides a perfect opportunity for our members to make new contacts in film and TV in the world's most important market," said MPA head of Member Services Sue Hantsch. "The speakers are always of exceptional calibre and are open and generous with their time. The feedback last year was outstanding, with many commercial success stories."

The excursion will take place at the iconic Capitol Records Tower, in the renowned Studio A, from April 29 - May 2.

Great and good for McCormack

The music industry turned out in force for the funeral of A&R exec Jo McCormack last week in London. Amongst those who attended the event were artists such as Will Young, Seasick Steve, Stereophonics' Kelly Jones and Portishead's Jeff Barrow.

Those from the business side included Simon Fuller (19), Jeff Frasco (CAA), David Joseph (Universal) and wife Ruth, Christian Tattersfield (Warner), Miles Leonard (Parlophone), Jamie Nelson (Polydor), Colin Barlow (RCA), Mike Smith (Virgin/EMI), James Dewar (Sony/ATV), Alison Donald (Columbia), Jeremy Marsh (Warner Bros), Jonathan



Dickins (September), Charles Garland (Sycos), Kim Frankiewicz (Imagem), Caroline Killoury (Quest), Steve Lewis, Sarah Stennett, Simon Gavin, Jason Iley, Mark Kraiss, Richard Bray, John Statham, Gavin Maude, Simon Esplen, George Babington, Paul Lennon, Sonia Diwan, Paul Conroy and a huge

turnout from Universal Music Publishing with Jo's husband Mike McCormack. In addition, A&R teams from the likes of Island (Darcus Beese, Louis Bloom, Annie Christiansen) and Kobalt (Nick Robinson, Sam Winwood) were in attendance.

Songwriters at the funeral included Rod Temperton (Michael Jackson), Sacha Skarbek and Karen Poole. Ushers were Lincoln Elias, Tim Lovejoy, Jason Guy, Blair McDonald, Conor O'Mahony, Pat Racz.

Speakers included Esme and Mike McCormack, as well as Carol Racz, Will Young, Jen Greenwood and Emma Barrow.

PINK FLOYD ALBUM DESIGNER DIES PEACEFULLY AGED 69 AFTER CANCER BATTLE

Storm Thorgerson 1944 - 2013

Artists and music business leaders have paid tribute to the designer behind iconic album artwork for the likes of Pink Floyd, Peter Gabriel, Led Zeppelin, Muse and Biffy Clyro.

Storm Thorgerson died aged 69 last week after a battle with cancer. He is best known for his design of Pink Floyd's *Dark Side Of The Moon* album cover - one high point from a long-term professional relationship with the band that began after he designed the sleeve for their 1968 album *A Saucerful Of Secrets*.

Thorgerson studied at the Royal College Of Art in London in the 1960s, where he shared a flat with friend Aubrey Powell. The duo's early work creating book covers for a publishing friend of Thorgerson's and their experimenting with infra-red photography caught Pink Floyd's eye and the band invited the pair to design the sleeve for *A Saucerful Of Secrets*, their second LP. Thorgerson and Powell subsequently set up graphic design company Hipgnosis, whose signature style was to distort and airbrush photography to create surreal imagery.

After their work with Floyd, other artists soon wanted to work with Thorgerson and Powell. Clients who came on board included Genesis and their solo star Peter Gabriel, Yes, 10cc, Bad Company and Paul McCartney's post-Beatles act Wings.



As the 1970s began, Hipgnosis created sleeves for Syd Barrett solo effort *The Madcap Laughs* (1970), T Rex's *Electric Warrior* (1971) and Wishbone Ash's *Argus*. The latter was well-received by Led Zeppelin's Jimmy Page, who asked Hipgnosis to design the sleeve for the band's *Houses Of The Holy* (1973).

Dark Side Of The Moon followed in the same year, whilst Thorgerson was also behind later Floyd artwork such as the burning businessman of *Wish You Were Here* (1975), *Animals* (1977) and *A Momentary Lapse Of Reason* (1987).

Newer artists that Thorgerson designed for included Audioslave, Biffy Clyro and Muse.

Outside of static art, Thorgerson set up Green Back Films with Powell and Peter Christopherson, which shot promos for Paul Young, Yes and Robert Plant before closing in

1985. He won a Golden Rose Award in Scotland for his work directing Tennant's Lager commercial *One Great Thing*.

He is survived by his mother Vanji, his son Bill, his wife Barbie Antonis and her two children Adam and Georgia.

Pink Floyd's David Gilmour said of Thorgerson: "We first met in our early teens. We would gather at Sheep's Green, a spot by the river in Cambridge and Storm would always be there holding forth, making the most noise, bursting with ideas and enthusiasm. Nothing has ever really changed.

"He has been a constant force in my life, both at work and in private, a shoulder to cry on and a great friend. The artworks that he created for Pink Floyd from 1968 to the present day have been an inseparable part of our work. I will miss him."

Added drummer Nick Mason: "Scourge of management, record companies



Just some of Storm Thorgerson's iconic album artwork: Pink Floyd's *Dark Side Of The Moon* (top left), Biffy Clyro's *Opposites* (bottom left). [Right, L-R] Pink Floyd's *A Saucerful Of Secrets*, Led Zeppelin's *Houses Of The Holy*, Pink Floyd's *The Division Bell*, Audioslave's eponymous 2002 LP, Ween's *The Mollusk*, Ian Dury & The Blockheads' *Mr. Love Pants*, Muse's *Black Holes And Revelations* and Peter Gabriel's eponymous *Scratch* album

and album sleeve printers; champion of bands, music, great ideas and high, sometimes infuriatingly high, standards.

"Dear friend to all of us, our children, our wives (and the exes). Endlessly intellectual and questioning. Breathhtakingly late for appointments and meetings, but once there, invaluable for his ideas, humour, and friendship.

Marketing director at EMI Music Paul Fletcher added: "Working with Storm always brought surprises. He would never tell you exactly what he was planning, but would engage in an elaborate pitch that whetted the appetite, and usually ended in a solid justification of why it was

going to cost so much! He always delivered something visionary and completely unexpected. I'll miss him very much."

Warner Music UK chairman and CEO Christian Tattersfield said: "Storm produced some of the most memorable album covers ever created for some of the biggest artists of all time as well as some of today's most exciting talent from Warner Music - Muse, Wombats, Pendulum and Biffy Clyro. His artwork always perfectly embodied the extraordinary records they were created for, and his iconic images will always be firmly intertwined with the great music that they represent."

WWE sync for Young Guns 'just the start'

An influential US sync deal that saw British rock band Young Guns' track *Bones* this month used as one of the official theme songs for the WWE *WrestleMania* event is only the beginning of the act's tie-up with the organisation.

That's according to UK-based management company Raw Power, which is celebrating the song rising to the No.1 spot on the US Active Rock Radio Chart. The song was featured in

key WWE programming in the weeks leading up to and within *WrestleMania 29*, which aired on April 6 across the US on pay-per-view TV.

Key execs involved in the deal included Craig Jennings and Andy Snape from Raw Power, Hugo Turquet and Alexi Cory-Smith from publisher BMG Chrysalis, plus Alan Galbraith, Mike Mongillo and Gregg Wattenberg from US label Wind Up Records.

"WWE have been vocal in their desire to be a part of breaking Young Guns in the US," Snape told *Music Week*. "They've made it clear that they see the *WrestleMania 29* sync as just the start of their relationship with the band. It's incredible to have such a huge and influential company openly showing their support for the band.

"[WWE have] been brilliant in using their vast reach through social networking and media to

help promote Young Guns. As a company, they gain little from doing this, so it's brilliant that they see the promise in the band and want to help expose that.

"We've seen a rise in single sales in the US and a huge amount of activity on the band's social sites and YouTube since the event. Now it's about nurturing that connection and trying to convert as many of them as possible into followers of the band."



He added: "We've had some great conversations with WWE about how they and the band can potentially work with each other going forward, so I think it's likely there will be further co-operation down the line."

NEWS

NEWS IN BRIEF

■ **HMV:** The entertainment retail brand is to start marketing its new mobile music streaming service The Vault in Canada this week with in-store advertising after officially launching on Monday. The firm will eventually bring The Vault to the UK as part of Hilco's plan to revive the struggling retailer, said HMV Canada president Nick Williams.

■ **YOUTUBE:** YouTube will begin pushing more videos to the homepages of registered users via its 'sub box' next week. Described by the platform as "a very important part of the site for creators", the sub box "is where all die-hard fans come to catch [the] latest uploads." The update will see more videos put above the fold on the homepage of signed-in viewers. Rather than seeing one video from each of their subscribed-to channels, they will see more uploads on a single row of the homepage.

■ **DAFT PUNK:** New single Get Lucky broke the record for the most streamed track in one day on Spotify in the UK and US earlier this week, although the service has not released specific numbers.

■ **GLOBAL RADIO:** The group has defended its tax arrangements, after *The Sunday Times* reported that the company has paid no corporation tax in the past five years. A spokesman for Global Radio said: "Global has invested over £500m in commercial radio in the UK over the past six years and played a major part in promoting and rejuvenating the sector. Global is a fully tax-compliant company, as agreed with HMRC."

■ **BLAVATNIK:** *The Sunday Times*' 2013 rich list revealed Len Blavatnik as the second wealthiest man in Britain and Ireland this week - with the WMG owner topping the table in relation to music and laying claim to an £11bn fortune.

■ **ROUGH TRADE:** The indie retailer's London stores will soon offer customers automatic downloads of their physical in-store purchases. Co-owner Stephen Godfrey said: "Our tills marry the offline purchases with the customers' online account, creating a seamless multi-format, multi-channel offer. It's a world-first, developed by us, something we expect to prove very popular when we introduce into the US later in the year."

For all of the latest Music Industry news, bookmark **MusicWeek.com**

NKOTB ALSO ON ROSTER THAT INCLUDES NICK CAVE AND PET SHOP BOYS

Kobalt Label Services signs Travis album deal

LABELS

■ BY TIM INGHAM

Kobalt Label Services (KLS) has signed platinum-selling British indie act Travis to a global deal for the band's seventh album, *Where You Stand*.

The LP, which is released on August 19, will reach retailers on Travis' own label Red Telephone Box via KLS.

Travis' management team at Wildlife Entertainment, which also looks after Arctic Monkeys, I Am Kloot and others, will lean on Kobalt for distribution, and both traditional and digital marketing.

Travis are re-launching Red Telephone Box for the release - which propelled their debut 10" EP nearly two decades ago.

The band's manager, Ian McAndrew of Wildlife, said: "We are delighted to be working alongside Kobalt Label Services for the forthcoming album release from Travis. Kobalt offer a truly global distribution and



marketing network, an incredibly focused team and particular expertise in digital marketing.

"Our team, headed by Emma Greengrass, will help manage the project alongside KLS, with support from the Wildlife Entertainment management office. The release will be delivered in the UK by a cast of first-class independent promotion staff including Joe Bennett (national radio); Barbara Charone (PR); Louisa Worskett (online PR); Steve Tandy

(regional radio); Karen Williams (TV) and Tom Roberts at Shoot; while internationally we will plug into KLS offices and partners around the world."

Paul Hitchman, managing director of Kobalt Label Services, said: "We are hugely proud to be working with Travis, Wildlife Entertainment and their fantastic team on *Where You Stand*. Our label services set-up is designed to flexibly support and facilitate the creative and commercial vision of our clients on a

worldwide basis, and that partnership approach is perfectly illustrated by the way we are working with Travis."

The album, which has been produced by Michael Ilbert (The Hives/The Cardigans/The Wannadies), marks Travis' return following a five-year hiatus since 2008's *Ode to J. Smith*.

The new album was written and recorded across London, Norway and New York, and took in a production stint at Berlin's legendary Hansa Studios.

Travis are singer/guitarist Fran Healy, bassist Dougie Payne, guitarist Andy Dunlop and drummer Neil Primrose.

Kobalt Label Services' first international album release, *Push The Sky Away* by Nick Cave & the Bad Seeds, recently debuted at No.1 in seven countries and top four in 13 other countries.

Other KLS projects include the forthcoming album by Pet Shop Boys, the debut album *Comfort* from Maya Jane Coles and NKOTB's latest album 10.

RSK launches Edifying Records

RSK Entertainment has launched a new international record label, Edifying Records. Its first signing is Steve Hackett's classical catalogue.

The label will be distributed worldwide (excluding Japan) via RSK's international network of distributors, with its first release, a reissue of Hackett's *Bay of Kings*, scheduled for July.

"We decided on the name of Edifying Records because we intend to release music that will promote intellectual and spiritual improvement," said RSK head of labels, Matt Groom. "Our first release will exemplify this beautifully, being a reissue of *Bay of Kings*, which was originally released in 1983 and has been out of print for years now.

"This was the first of Steve's



[L-R] Matt Groom (RSK), Rashmi Patani (RSK), Jo Hackett, Simon Carver (RSK) and Steve Hackett

classical crossover albums, and something of a landmark release. We then have the *Momentum*, *Sketches of Satie*, and *Metamorphus* albums and the live (electric) DVD, *Fire And Ice*, as well as a newly-filmed documentary. We will release limited 180g collector vinyl LPs, as well as CD formats."

RSK originally emerged out of Koch UK a decade ago, and

continues to specialise in giving foreign labels a presence domestically and across other territories.

Added joint managing director, Simon Carver: "Everyone is very excited at RSK. We have not had our own imprint since we were Koch and returning to the label business is really the next step of our development.

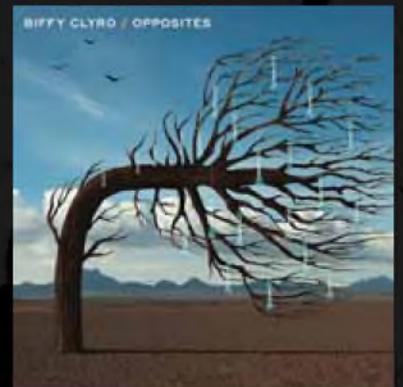
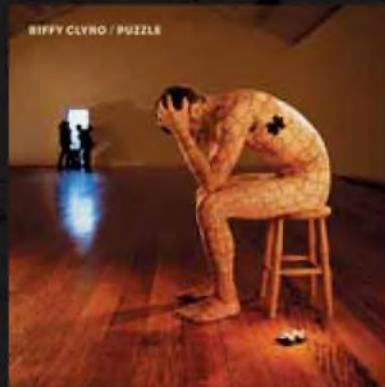
"We are now an international business and very much involved in wider rights management. Edifying Records will properly realise a rather unique skillset which spans both the classical and rock worlds. In short, the label will release thinking persons' rock-rooted music, which will be both eclectic and compelling."

"This is a natural development for RSK," said its joint MD, Rashmi Patani. "We will release new music as well as reissuing valid and exciting recordings from the past. The label will complement everything we currently represent, while providing what we perceive as a much needed platform. As Simon says, we are all very excited."



STORM THORGERSON

1944 - 2013



WARNER MUSIC
UK

MusicWeek The Playlist

10 tracks you need to hear...



MSMR

Hurricane (RCA)
(single, available now)
Contact: Carl Fysh, Purple PR
carl@purplepr.com



LAURA MARLING

Master Hunter (Virgin)
(single, May 27)
Contact: Jamie Woolgar, Rough Trade
jamiewoolgar@roughtraderecords.com



SAVAGES

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



AMPLIFY DOT

Kurt Cobain (Virgin)
(single, April 29)
Contact: Paul Guimaraes, Virgin
paul.guimaraes@virginmusic.com



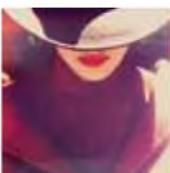
NAUGHTY BOY

La La La (Virgin)
(single, May 19)
Contact: Janet Choudry, EMI
janet.choudry@emimusic.com



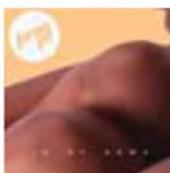
BASEMENT JAXX

Back 2 The Wild (37
Adventures)
(single, available now)
Contact: Ruth Drake, Toast
ruth@toastpress.com



FE

Let It Go (Unsigned)
(demo)
Contact: Fe
femaknights@gmail.com



KARMA KID

In My Arms (Justus)
(free download, available now)
Contact: Erin Mills, Listen Up
erin@listen-up.biz



AZELIA BANKS

Yung Rapenxel (Polydor)
(single, available now)
Contact: Frazer Lawton, Murray
Chalmers PR
frazer@murraychalmers.com



RUDIMENTAL (FEAT. ELLA EYRE)

Waiting All Night (Asylum/Atlantic)
(single, out now)
Contact: Taponewa Mavunga
taponewa.mavunga@atlanticrecords.co.uk

DATA DIGEST

BREAKOUT



ALFRED HALL

Since supporting Wolf Gang in the autumn of 2011, the Sony-signed Bjørn Tveit (vocals/guitar) and Hans Thomas Kiær (guitar) have played at the Natt&Dag Awards in Oslo and by:Larm Festival. Described as "sweet indie pop", the duo's debut album Wilderness is out now. Catch them at the next Breakout event at Camden's Barfly on May 14. *Get on the guest list at musicweek.com/breakout*



The latest most popular Shazam new release chart:

- CHRIS MALINCHAK So Good To Me
- DAFT PUNK Get Lucky
- WRETCH 32 Blackout
- ARMIN VAN BUUREN This Is What It Feels Like
- ARIANA GRANDE The Way

GIG OF THE WEEK



Who: Beyonce
Where: The O2 Arena, London
When: April 29 – May 1 & May 3 – 5
Why: Six dates as part of the singer's Mrs. Carter Show World Tour.

SALES STATISTICS



CHART WEEK 16 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,281,678	1,083,297	260,591	1,343,888
PREVIOUS WEEK	3,232,780	1,026,025	284,434	1,310,459
% CHANGE	+1.5%	+5.6%	-8.4%	+2.6%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	55,289,014	21,405,696	5,260,002	26,665,698
PREVIOUS YEAR	53,767,466	22,062,921	5,094,032	27,156,953
% CHANGE	+2.8%	-3.0%	+3.3%	-1.8%

APPOINTMENT TO VIEW



THE GRAHAM NORTON SHOW

Friday, April 26 – BBC1, 10.35 – 11.20pm
Alison Moyet joins the line-up of celebrity guests on Graham Norton's sofa this week ahead of the release of her latest album, The Minutes.

LATER WITH JOOLS HOLLAND

Friday, April 26 – BBC2, 11.05pm – 12.10am
Names to perform include Phoenix, Laura Marling, Rokia Traore, Eric Church, AlunaGeorge and Petula Clark. Glenn Frey and Joe Walsh of the Eagles chat about the recent documentary charting the band's history.

THE OLIVIER AWARDS 2013

Sunday, April 28 – ITV, 10.15pm – 11.45pm
Highlights of the annual ceremony celebrating outstanding achievements on the London stage. Expect performances from the casts of Top Hat, A Chorus Line and The Bodyguard.

PIRATES' BAY

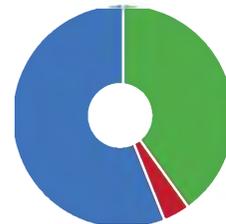


NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON APRIL 22 2013



SOCIAL SCIENCE: MICHAEL BUBLÉ

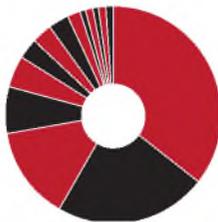
Impact Social reviewed over 7,000 user comments about Michael Bublé between March 19 and April 19 for Music Week – across Facebook, Twitter, YouTube and news sites such as Independent.co.uk and DailyMail.co.uk. Facebook commanded 65% of all mentions; unusual as Twitter tends to dominate mentions of brands and artists. Bublé's warmly received appearance on Graham Norton's BBC TV show set the tone for various other appearances resulting in a swathe of positive sentiment.



CONVERSATION TOPICS ON SOCIAL MEDIA

- Positive 40%
- Negative 4%
- Neutral 56%

OVERALL SENTIMENT OF COMMENTING



- General fan comment 36%
- Baby expected 3%
- Facebook playlist share 23%
- Buble official video 2%
- Listing 14%
- The One Show appearance 1%
- Graham Norton appearance 7%
- "I bought Buble CD" 1%
- Radio play 5%
- The Voice appearance 1%
- Ant & Dec appearance 3%
- Robbie Williams duet 1%
- "I've got Buble tickets" 3%
- Buble TV documentary 1%

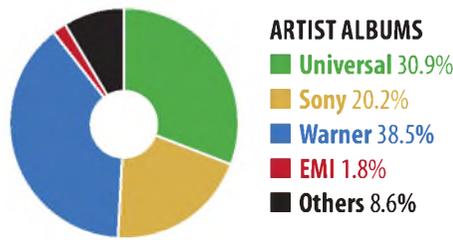
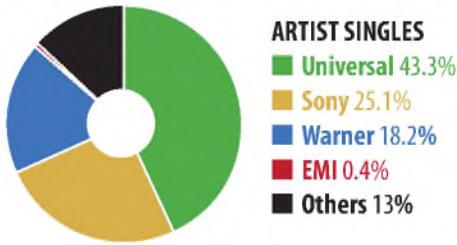


For daily news visit musicweek.com

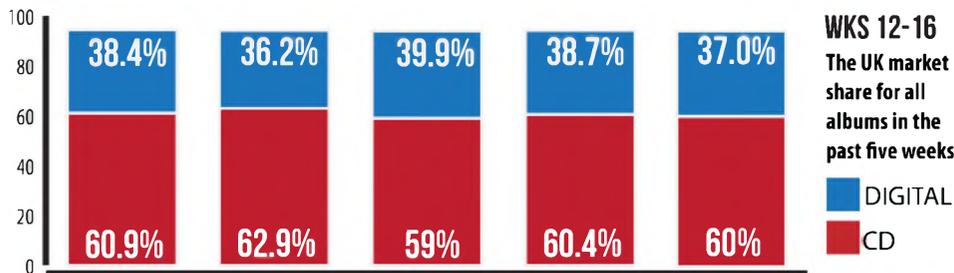
MARKET SHARES BY CORPORATE GROUP



CHART WEEK 16



DIGITAL vs PHYSICAL



TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending April 22

- 01** Tokyo Rocks WILL take place in 2013
Friday, April 19
- 02** 18-24 year-old driving vinyl sales resurgence - report
Friday, April 19
- 03** Robbie McIntosh named International EVP for Capitol Music Group
Monday, April 15
- 04** Record Store Day 'will be biggest celebration yet'
Tuesday, April 16
- 05** Tom March named Virgin General Manager
Thursday, April 18

MUSIC WEEK POLL

This week we asked...
Do you think HMV should be included in 2014 Record Store Day celebrations?

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 BBC Music magazine Sir Mark Elder wins Recording of the Year with his "astounding" album of Edward Elgar compositions titled *The Apostles*.



Inside, James Naughtie interviews Dutch mezzo-soprano **Christianne Stotijn**. The singer discusses using Chinese meditation to prepare for her performances. Rebecca Franks discovers that playing in a string quartet is like "a marriage of four" in a special feature on director Yaron Zilberman's latest film *A Late Quartet*.

Elsewhere, *The Kvamer Festival* in Opatija, Croatia is aiming to bring classical music back to the area after taking a back seat in recent years. The subject of "myth and fascination" **Gregorio Allegri** is Composer Of The Month and Andrew Stewart tells the story of the "enigmatic figure".

In the reviews pages, the recording for **Ivan Karabits** *Concertos for Orchestra Nos 1-3* gets five stars out of five from David Nice. The album includes a "work of superior imagination" by Ukrainian composer Valentin Silvestrov. **Weinberg's** *Symphony No. 8* also gets five stars from Erik Levi. A "powerful work" of "searing intensity" says the critic.



THE MAGIC NUMBERS

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

10

Years on Sunday, April 28 since the iTunes store first launched in the US

25%

Increase in Q1 sales for the first three months of 2013 for Rough Trade. The music retailer has enjoyed double-digit growth each year since opening its Rough Trade East branch in 2007

8

Of the ten most followed Twitter accounts are musicians. Justin Bieber, Lady Gaga and Katy Perry claim the top three spots, with over 35m followers each

1

Days worth of takings on Record Store Day 2013 for Banquet Records was the equivalent of the indie retailers first three months of income when it was saved from bankruptcy by new owners in 2005

2nd

Wealthiest man in Britain and Ireland is Len Blavatnik, according to the latest Sunday Times Rich List. The WMG owner has an estimated fortune of £11bn

69

Studio albums and reggae artist Sizzla is about to release his 70th. The Messiah is out on May 28

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST

@Darcus twitter virgjn. (Darcus Beese, Island Records) Monday, April 15

@Darcus Or Sutin..... (Darcus Beese, Island Records) Monday, April 15

@chrismo This is my tweet of the week. (Chris Meehan, Sentric Music) Wednesday, April 17

@lucyblair Not sold on 'emerging artists', but Twitter #music is definitely introducing me to new guilty pleasures..(Lucy Blair, Ministry of Sound) Saturday, April 20

@petepaphides I thought there'd be no-one queuing in Letchworth at 5am. I am a fool. #RSD RSDUK (Pete Paphides, freelance journalist) Saturday, April 20

@Paulhitsheet Overheard in nameless record store #rsd yesterday: punter "do you have the ltd davey graham release" shop asst "david gray? Not on the list (Paul Kramer, Hitsheet magazine) Sunday, April 21

@fred_air #rsd time . If I can get into Rough Trade East that is (Fredric Fernandez, Trust Management) Saturday, April 20

@crablin WHAT A COOL DUDE RT @simon_price01: Enjoy your Record 'Store' Day, hipsters. Me, I'm taking a day off from my Record Shop LIFE. (Colin Roberts, Big Life Management) Saturday, April 20

@crablin Record Store Day brings out the absolute worst in the snobbish people eh? Thanks to anyone buying records and supporting our industry. (Colin Roberts, Big Life Management) Saturday, April 20

@thomdenson Celebrating Record Store Day by listening to an album I bought from Urban Outfitters. (Thom Denson, Warner Bros) Saturday, April 20

@john_rostron Hope it's sunny for everyone queuing for Record Store Day. Lots of work gone into this by so many businesses and small enterprises. Enjoy! (John Rostron, Welsh Music Foundation) Saturday, April 20

@frankturner Two shows down one to go. This year's @RSDUK is, frankly, fucking awesome. Nice work everyone. (Frank Turner) Saturday, April 20

@jamesendeacott Just walked into my local record store and got the Big Star double album for £25...seen it for £200 on eBay..I should go and get another.. (James Endeacott, Faber Music Publishing) Sunday, April 21

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

DATA DIGEST

COME ON, BE A SOMEONE

April 17, The 100 Club, London

The Cribs whip up a frenzy as they play a special intimate gig for Converse's Get Dirty campaign



PICTURE OF THE WEEK

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



TOM DOYLE THRASH HITS/METAL HAMMER/THIS IS FAKE DIY

Ice, Sea, Dead People • If It's Broken, Break It More (Lost Toys Records)

This is a record shot through with frenetic energy, angular eccentricity and an undeniable joie de vivre that brings to mind Burn, Piano Island, Burn era Blood Brothers. Sounds like a fire alarm going off in your head - in a good way.



KAILAS ELMER TREBUCHET MAGAZINE

The Jar Family, Machine (Jar Recordings)

Starting with the catchiest slide riff this side of the Allman Brothers with Machine The Jar Family have their hit. From its irresistible retro stomp to its revolutionary chorus, Machine's righteous groove does anything but go through the motions.



DAVE MCCARTHY DJ MAGAZINE

Boys Noize • BNR100 (Boysnoize Records)

BNR's 100th release had to be a big deal and it doesn't disappoint. Remixes of two of the standout tracks from Alex Ridha's current album come from Justice and The Chemical Brothers, with the Chems turning in their best work for years.



ROBIN MURRAY CLASH MAGAZINE

Vitalic • Fade Away (Different Recordings)

Disco bedlam, house confrontation. Echoing the 70s disco themes, new single Fade Away is a Brutalist construction - all jagged edges, glass sheen and imposing architecture, this is as heavy as concrete and twice as blunt.



SYNC STORY

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



- Artist Trwbador
- Track Red Handkerchief
- Composer Angharad Van Rijswijk and Owain Gwilym
- Publisher Touch Tones
- Client/Brand Welsh Tourist Board
- Campaign Visit Wales
- Usage All forms of TV and internet for four months
- Key execs Alex Sheridan (sync manager) / Nick Payne (music supervisor, the Works), Michelle Brough (producer- Wieden & Kennedy)

This deal came about after The Wales Tourist Board requested a track for its new Visit Wales TV and internet campaign combining both traditional elements and wider appeal.



Alex Sheridan (pictured) from publisher Touch Tones said: "I received a brief through from Visit Wales a month or so after we'd signed the two writers from Trwbador [Angharad Van Rijswijk and Owain Gwilym].

"They were looking for music from two routes; one was up-and-coming Welsh bands with a fast, immediate and accessible sound. The other was for a traditional Welsh sound with sparse, local refrains.

"I'd earmarked Red Handkerchief as a potential track for sync. It had a great, recognisable top line, plus an abstract vocal refrain. The instrumental version was a mixture of both the traditional and accessible.

"There was a danger in our pitch that we'd be answering both of their directions in the same song, but they loved it."

SIGNS O' THE TIMES

Bring Me The Horizon (pictured) - who recently celebrated the rock chart-topping release of their fourth album Sempiternal - have signed an exclusive worldwide publishing agreement with **BMG Chrysalis UK**. The album debuted at No.1 in the Australian albums chart, and in the US it entered the Billboard 200 at No.11, reflecting the growing momentum behind the band who have been widely credited with spearheading a resurgence in British metal. The new LP is Bring Me The Horizon's major label debut, their first to be released through RCA.

Imagine Dragons have signed an exclusive, worldwide publishing agreement with **Universal Music Publishing Group (UMPG)** in conjunction with Alex Da Kid's **KIDinaKORNER**. The group's debut album Night Visions has already earned gold certification from the RIAA and



is on its way to platinum status. Their current single Radioactive has sold well over 1 million copies in the US alone and charted as a Top 10 single on the Billboard Hot 100.

Former Westlife member **Shane Filan** has signed to **London Records** as a solo artist. His debut solo album will be released towards the end of this year.

ON THE RADAR **A*M*E**

After parking at No.1 on the Official UK Singles Chart for two weeks as the featured vocalist on Duke Dumont track Need U (100%), 18-year-old Amy Kabba, known as A*M*E, said of the response to the song: "We didn't expect it at all. We were so crazy and excited when the track was playlisted on Radio 1, so to have been No.1 is a whole other level of thrill!"

Speaking to *Music Week* about the commercial success of the dance track, she added: "Radio definitely showed us a lot of love, but more importantly the people supported it too. The track is a nod to the Nineties fused with pop, and

made with a lot of elements that almost shouldn't work when they're put together - but it did work!"

Following the closure of her former label - Gary Barlow's Universal imprint Future Records - Kabba's recording contract came to an end and she went on to sign with Sony's Epic Records. She explained: "Things have moved on since then. I had meetings with Epic when I was looking for a record deal the first time around, so I had a bit of a relationship with them already.

"When my situation changed with Future, [Epic] embraced it and were able to pick me up and

develop me further."

Kabba's first single with Epic Records, Heartless, is due for release on July 7 and is taken from her as-yet-untitled debut album, of which she revealed: "It's a strong pop record, there are so many things that stem off pop music and it's really cool to be able to do so many different types of it."

Talking about her recording experience in the US, she said: "It gives you a different vibe and it was the same when I went to Sweden. It's nice to get out of London and I've always said everywhere is as creative as you make it."

It seems the talented young



artist isn't shy about getting involved in all areas of her music. In LA she dabbled in the production side of things and said this is something she'd "like to do more of."

"I try to have a say in everything," she admits. "I know that's something some artists don't have the privilege of doing. I co-wrote the entire album cover to cover and we've got Toby Gad, MNEK and

ESSENTIAL INFO

RELEASES

- 2012
- March** free download: City Lights
- July** free download: Find A Boy
- November** Single: Play The Game Boy 2013
- March** No.1 single: Need U 100% (Duke Dumont ft. A*M*E)
- July 7** Single: Heartless
- 2013:** Single 2 TBC
- 2013/14:** Debut album TBC

LABEL Epic/Sony
MANAGEMENT Wayne Russell, Do One Music Group

Lindy Robbins [as co-collaborators] so it's a good bunch. I'm really excited about everyone hearing it."

HE SAID / SHE SAID

“It comes out of the cult of accessibility and inclusiveness. Nothing must be too difficult, or if it is it must be altered. It becomes meaningless, doesn't it? That is the danger... The thing is [by] redefining its focus, it can end up losing it.”

Reacting to the 'experimental fusion' of the BBC Proms 2013 programme - that will include rap as part of the first-ever Urban Classic segment - *The Mail* reports former director of the Victoria & Albert Museum and the National Portrait Gallery, Sir Roy Strong's concerns.



TAKE A BOW TEAM HURTS



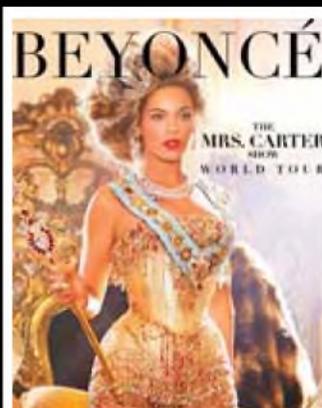
THE LOWDOWN
Album: Exile
Highest chart position: No.9

- Label:** Major Label
- Managing director:** Paul Lisberg
- A&R:** Adam Clough
- Manager:** Matt Vines, 360 Group
- Marketing:** Nathalie Barnett
- National press:** Beth Brookfield
- Regional press:** Jemma Litchfield
- Online press:** Tom Mehrtens
- National radio:** Sam Potts
- Regional radio:** Lynn Swindlehurst
- TV:** Jiggs Camfield and Lucy Honey, Lucid

MUST-SEE MUSIC TICKETING INFORMATION

HITWISE Primary Ticketing Chart		
POS	PREV	EVENT
1	3	One Direction
2	1	Black Sabbath
3	9	Pink
4	17	Mumford and Sons
5	6	Caro Emerald
6	5	Meatloaf
7	2	The Big Reunion
8	NEW	Kings of Leon
9	7	V Festival
10	13	Fleetwood Mac
11	10	Michael Bublé
12	12	Robbie Williams
13	NEW	McFly
14	11	Bastille
15	19	Bruce Springsteen
16	NEW	Bon Jovi
17	4	Depeché Mode
18	NEW	Frank Turner
19	NEW	Beyoncé
20	NEW	Capital Summertime Ball

LATEST SECONDARY TICKETING PRICES



BEYONCÉ
The O2 Arena, London - April 29

FACE VALUE	£61.50 - £94.50
SEATWAVE	£115.00 - £1098.00
VIAGOGO	£150.00 - £1,624.89
STUBHUB	£166.76 - £2,171.20



BARBRA STREISAND
The O2 Arena, London - June 1

FACE VALUE	£72.50 - £471.00
SEATWAVE	£178.89 - £8542.45
VIAGOGO	£193.00 - £5,131.22
STUBHUB	£195.50 - £1,545.96

HALL & NOTES

THE BEST LIVE VENUES IN THE UK



Capacity
150

THE BUFFALO BAR
259 Upper Street
London
N1 1RU
t 020 7359 6191
w buffalobar.co.uk

Coming up

- 26/04 Some Weird Sin - Dogbones, Jelly, DJ Simon Price
- 27/04 GoGo Disco - The Franklys, 16 Hole Boots, Dark Hearts, Introverts
- 28/04 Zoe Nite - UK Gospel Night
- 29/04 Afro Cuban Lounge
- 30/04 Club Fandango presents Deer Chicago, Listing Ships, Dallas Don't
- 01/05 Slaves, Crows, Nymph
- 02/05 Dead Or Alive presents indie bands
- 03/05 HHBTM present Ethical Debating Society, Bastards of Fate, Skinny Girl Diet

THE BIG INTERVIEW PETER LEATHEM

COLLECTING HIS THOUGHTS

PPL has just posted an 11% annual rise in revenues, helped by the organisational skills and attention to detail of the group's CEO, and the increased brand awareness of the group

ROYALTIES

■ BY PAUL WILLIAMS

Can the UK High Street get any more depressing? Rows and rows of boarded up shops, others just about surviving and a pub trade reportedly being hit by 20 closures a week.

None of this makes pretty reading for PPL given the organisation relies on just these kinds of businesses to generate many millions of pounds of its income each year. But rather than join in the doom-mongering it has demonstrated incredible tenacity this past year. PPL has not only avoided a drop in its public performance earnings, it's actually managed to grow them – and handsomely.

In a truly stunning result, the amount of money PPL brought in during 2012 from the likes of pubs, shops, hotels and restaurants went up year-on-year by an extraordinary 17.8% to £64.8m, while the UK economy as a whole rose by a miserable 0.2%, even with the boost of the Olympics.

That rise – part of an overall 11.3% increase to £170.8m when all revenue streams are taken into account – is testament to the job Peter Leatham has managed to do in his first full year leading PPL as chief executive after replacing the towering figure of Fran Nevrla. Leatham, previously managing director under Nevrla, might lack the storytelling and musical pedigree of the one-time celebrated violinist, but his attention to detail and grip on driving as much revenue as possible for PPL's record company and performer members is exactly what is needed in these challenging times.

He tells *Music Week*: "PPL is being driven by lots of volume and size and large amounts of revenue so it is becoming quite process-driven with lots more people. It needs to be highly organised so I've just tried to bring my own operational management process to really look at the way we do things."

One area to which Leatham and his team have given particular attention is public performance where PPL has enjoyed a 17.8% annual rise in revenues despite so many closures or businesses changing hands on a weekly basis.

"It's hard enough to re-license the people you did last year," he observes. "The other downside you get with a struggling economy is the number of businesses that change hands – people have a go at running a pub or a shop for a period of time, but they can't make it profitable so they throw the keys in, invariably want to come back for a refund and then you have to find the proprietor. You've got all those aspects to deal with before you can grow."

Not only has Leatham's organisation dealt with all that, it managed last year to add thousands of new businesses to its customer base, each paying money which then goes to labels and performers. This has been achieved through an increased drive to raise awareness about PPL both nationally and on a regional basis.

"We've put a lot of work into our awareness, making sure business knows we exist and that you have to pay for music," he says. "We've traditionally

ABOVE
Leatham:
PPL boss has
overseen a
17.8% annual
rise in public
performance
revenue



"There are still lots more licensing opportunities for PPL out there"

PETER LEATHEM

done quite a bit of work in relationship to various sectors such as with hairdressers where we'd do marketing in their trade magazines, go to exhibitions and do a range of work with their main trade body. But one of the things we did quite successfully last year was regional work.

"We'd take a big city like Manchester and make sure we got a whole range of cross-media work whether in print in relation to radio coverage, being at exhibitions and doing a whole load of things in the area such as compiling a Top 10 Manchester bands chart to get some profile."

Leatham says all that is matched with a direct mail or phone-in campaign with the message strongly pushed that PPL is not for profit and all the money collected goes back to the record companies and performers.

"We've supplemented that by making sure we are high in search rankings when someone puts in music licensing or [related] terms and we've also tried buying advertising off the back of some of those search terms," he says. "Where we've seen the benefit of that [increase in awareness] is the amount

of voluntary applications we've had per month has gone up 10-fold."

Equally remarkably, all this extra activity has not led to an increase in complaints about PPL, such as businesses questioning why they have to pay money to play music in the first place.

"When you go back to 2011 we were far more active in the public performance market than before and we had a bit of push-back. When you are issuing 20,000-odd invoices and 12,000 phone calls a month there is a fair degree of activity. A number of complaints came through which we had to respond to, but in 2012 the complaints completely dropped off a cliff," he says.

Given, as Leatham notes, most of the businesses being licensed are only paying somewhere between £40 and £120 each every year, PPL has to find tens of thousands of new customers to produce any real revenue growth. Thankfully, he suggests it has a long way to go. "There are still lots of opportunities out there to do licensing," he says. "It is very tricky to know exactly what your available market is because, whilst there are lots of stats around about how many businesses there are in different categories, what there are no good stats on are exactly how many businesses play music."

PPL's revenue from overseas also enjoyed double-digit growth last year, up 13.0% to £36.6m,



having been pinned back to just a 2.2% expansion the year before. "We've managed to grow international from hardly anything just a few years ago to the level we've got to now, but it's still in growth development stage, which means there are still going to be some fluctuations in the money coming in," he says.

"We are still signing up new territories, but it is difficult to know how fast the money will come through and at what level when you first start working with another organisation. You need to understand what their level of data is, their systems, how they work and you work together."

On the broadcast and online side revenues grew at a more modest rate of 4.8% to £69.4m in a year in which PPL signed a new deal with its biggest customer, the BBC. This, says Leatham, represented a small increase from what his organisation received previously with the deal running until 2017.

Income is also increasing from commercial radio after years of falls with Leatham noting: "We had a number of years where they declined from their peak around the start of the early Noughties so each year we were coming along and there was a decline in the amount of advertising revenue they were deriving and hence our share of that went down, but there's been a slight increase the last couple of years which has assisted us because we receive a percentage of their new advertising revenue."

However, while a bit more money coming in from the BBC and commercial radio is clearly welcome, Leatham concedes it becomes ever more difficult for PPL to grow revenue from broadcast and online.

"New media is being licensed directly [by record companies], so if you are not getting new things you can't keep growing," he says. "Yes, we do online stuff, but it tends to be more high volume, low value so we license thousands of bedroom internet DJs paying us just over £100, but we're not licensing Spotify or Napster or YouTube."

In line with continuing efficiency savings being found at PRS for Music, PPL managed to reduce its costs last year, resulting in the money going back to labels and performers growing at a faster rate (12.1%) than overall revenue grew (11.3%). However, Leatham argues now is the time for PPL to be investing. "We have made fantastic progress building new systems, managing data and for another year or two we want to provide more services to our membership," he says. "Our plan for the next few years is to carry on investing in the technology and over the longer time there may be some opportunities for some cost efficiencies."

As Leatham continues to take PPL forward, his predecessor Fran Nevrlka is still in the background in a part-time role of chairman. The new boss insists the Czech keeps his distance, but is there whenever his MD needs him.

"It really could not have worked better and I do really mean that," says Leatham. "Fran and myself have worked very closely for a number of years and we've both been very respectful of the roles we have. For me it's been absolutely fantastic to have someone like Fran, his knowledge, his experience, his contacts to give support and guidance. He has worked very hard to make sure he doesn't adversely interfere. He has been a sensible, supportive chairman."

Nevrlka has every reason to let his former number two just get on with it. He handed over a company with record-breaking figures and, under his stewardship, Leatham has managed to take them even higher.

ABOVE
Peter's people: (Clockwise from top left) Leatham with Fran Nevrlka and Gary Barlow; Plan B aka Ben Drew; Adele manager Jonathan Dickins; CBI director general John Cridland; Intellectual Property Office CEO and Comptroller General John Alty

PPL WORKING WITH PRS

Peter Leatham says PPL's relationship with PRS for Music is the strongest it has ever been as the two organisations seek further liaisons.

In this past year the duo have increased their working relationship in various ways, including issuing a joint licence for community buildings. However, more alliances are already agreed and others being investigated.

"We've committed to government to deliver to two further joint licences, which we started work on in 2012 and continuing into 2013 around amateur sports clubs and small work places and then we are doing a whole range of marketing activity," says Leatham. "We're looking at a whole range of the areas of our business where we can do things together and share cost and output."

"I would say the relationship I've got with [PRS for Music chief executive] Robert Ashcroft and his team is the strongest we've had between the two organisations and there is a lot of opportunity to work more together."

The joint licence for small work places will cover businesses employing fewer than four people, sometimes a contentious area when trying to license them for playing music. "We've identified that as being an area where it would be sensible to try to have a joint licence, but whether every sector is right for a joint licence is a moot point," he says. "We're looking at operations to see where we can sensibly work together that makes it more effective, more efficient and that's going to be an ongoing theme."

PRS' increased collaborating with PPL will come as it looks for a new home after selling its central London base in Berners Street for £35m. Any talk, though, of the two organisations potentially moving into together is premature - Leatham says a decision will be made "down the line".

PPL 2012 FINANCIAL RESULTS			
SECTOR	2012	2011	%CHANGE
BROADCASTING/ONLINE	£69.4m	£66.2m	+4.8%
PUBLIC PERFORMANCE	£64.8m	£55.0m	+17.8%
INTERNATIONAL	£36.6m	£32.4m	+13.0%
TOTAL INCOME	£170.8m	£153.5m	+11.3%
DISTRIBUTABLE REVENUE	£146.6m	£130.8m	+12.1%

Source: PPL

BUSINESS ANALYSIS UK TV AD SYNCS

EDITORIAL

Advertisers go Heavy sometimes on obscurity



Reputation helps and quality is essential, but commercial form can go right out of the window when it comes to finding the right piece of music for an ad campaign.

What Ad Break Anthems' survey reminds us is just what an equal world music in advertising can be. You could be an act who have sold millions of records globally, but that is no guarantee an advertiser will prefer one of your tracks to front a campaign over a cut by an artist few outside the fan base know.

At one end of the spectrum advertisers and their representatives kept going back to some of the same, legendary artists over the 12 months the study covered. Between them Queen, The Rolling Stones and Blondie soundtracked 11 campaigns in this period, reflective of their string of chart-topping hits and still mass-market popularity.

"When it comes to syncs The Heavy are giants with two of their tracks used in leading TV ads this past year"

The same could not be said of The Heavy, a four-piece rock band from Bath who since forming in 2007 have failed to register even once in the published Top 75 portion of the Official UK singles or artist albums charts. But when it comes to syncs they are giants with two of their tracks having been used in leading UK TV ads this past year, while their recordings have also ended up being heard extensively in the US in campaigns by the likes of Miller Lite and WWE and on hit TV shows such as Entourage.

Elsewhere the same survey highlights the role syncs can play in breaking new artists and tracks. Gabrielle Aplin and John Lewis is an obvious one, while with radio airplay harder to come by, E.on's decision to use the then largely unknown Ho Hey by The Lumineers was central to taking it into the UK Top 10 and then the album following suit.

In terms of genres, pop is the advertisers' favourite, no great shock there given how much it has dominated the weekly Top 40 in recent years. But folk/acoustic beating out the likes of rock, dance and R&B in terms of the number of syncs secured was far harder to call, demonstrating that the musical feel a campaign needs does not necessarily match what is dominating radio or retail at the time.

As for the age of the repertoire, the fact more than one-third of the tracks licensed were less than five years old shows the worth to advertisers of contemporary material. But that still left nearly two-thirds of the market covered by everything else, highlighting the value of labels and publishers having deep catalogues. Hence here, unlike with our publishing market shares which are based on chart performance, it is the 1million song strong BMG Chrysalis that significantly outshines the more chart-focused Kobalt.

Equally, outside the majors, labels doing well with syncs do not necessarily match the corporate rankings based on singles and albums sales. Punching way above their weight are the likes of Warp, Because and Ninja Tune where a few big syncs can make huge differences to their bottom lines.

Paul Williams,
Head of Business Analysis

GREAT MINDS SYNC ALIKE



Which acts and rights-holders led the way with TV advertising syncs this past year?

SYNC

■ BY PAUL WILLIAMS

Rock legends Queen and The Rolling Stones remain big draws for advertisers looking to soundtrack their TV campaigns, but more contemporary acts such as Labrinth are winning huge favour, too.

They are among the findings of extensive research by sync specialists adbreakanthems.com into the sync market in the UK over the past year with nearly 500 key campaigns aired between April 2012 and March this year having been examined.

The study unveils the most popular artists and genres featured as well as the kinds of companies more likely to turn to music to back their campaigns. It also reveals which labels and publishers are landing the most syncs and the leading ad agencies and independent music supervisors operating in the sector.

With so many campaigns coming under examination, what is most apparent is the diversity of music, acts and songs used as the ads scrutinised cover a wide range of products and sectors, all trying to get across their messages in different ways. However, within this assortment some patterns do emerge, including the popularity of some acts' catalogues among the advertising community. Not surprisingly, those most frequently sourced include some of the most successful artists of all time, but advertisers looking for a more contemporary sound are creating huge demand for acts with far less or, in some cases, no real history.

In the legendary corner Queen and The Rolling

EXECUTIVE SUMMARY

- Pop dominant genre for sync over past year, representing 18.1% of ads surveyed
- Motoring leading sector for syncs followed by food products, food retail and fashion retailers
- Tracks from last five years make up more than one-third of syncs and tracks 25 or more years old about 20%
- Universal controls most sync master rights, while on publishing side repertoire from EMI Publishing catalogue leads
- Platinum Rye and Leland Music top independent music supervisors and AMV BBDO leading ad agency

Stones have been big favourites in the world of sync over the past 12 months. Songs by Queen, whose recordings are handled by Universal and who are published by Sony/ATV/EMI, appeared in an unrivalled five of the campaigns scrutinised. Tesco twice turned to Freddie Mercury and his colleagues, using Another One Bites The Dust and You're My Best Friend, while the band's music was also deployed by Kronenbourg, Persil and Walkers.

As with Queen's music, advertisers utilising The Stones' repertoire used a mixture of the band's original recordings and re-recorded versions, but unlike with Queen did not always go with the most obvious cuts. While Dior Homme Sport opted for Paint It Black and Omega the equally popular Start Me Up, Blue de Chanel used She Said Yeah, a far-less aired cover of a Sonny Bono/Roddy Jackson song from the group's 1965 album December's Children (And Everybody's).

Two tracks from their 1978 album Parallel Lines – Heart Of Glass and One Way Or Another – plus Baileys using Rapture secured Blondie three

LEADING SYNC LABELS AND PUBLISHERS

Record companies and music publishers dominating the sync sector largely followed traditional market share lines over the last year with Universal top master rights holder and EMI leading publishing.

Universal recorded music repertoire was used in 78 of the 465 spots examined by adbrikanthems.com in 2012, a 16.8% share, while an unrivalled 101 of the adverts used songs controlled in part or entirely by EMI Music Publishing – now affiliated to Sony/ATV.

Universal's place at the top of the master rights holders follows a diverse range of its recordings being used in an equally eclectic mix of campaigns. It benefited from having lured from EMI in recent years both Queen and The Rolling Stones, the acts with the most number of syncs, while among its contemporary repertoire E.on used Decca act The Lumineers' Ho Hey prior to it becoming a big hit.

Sony accounted for 10.1% of the spots, including a trio of tracks from Labrinth and Olly Murs' Busy in an M&S campaign, while EMI's 9.7% share covers the entire company, including parts of the major now with Universal and those being divested and presently operating as Parlophone Label Group. Among the highlights was the launch of Parlophone signing Gabrielle Aplin as a chart-topping artist following John Lewis using her cover The Power Of Love.

Warner tracks claimed 30 ad spots or a 6.5% share, including Muse's cover of the Concord-published Feeling Good cropping up in a Virgin Atlantic ad. Warp was the leading indie with five appearances, Because, Counter/Ninja Tunes,

Nettwerk and XL each cropped up four times and Silva Screen and Soundtree were each behind three syncs.

For the purposes of this study what was EMI Publishing and Sony/ATV are represented separately as part of this survey period was prior to the EMI takeover winning full regulatory approval. In any case, both publishing brands led the research with EMI Publishing's 101 appearances including 68 campaigns where it controlled 100% of the repertoire used (its other 33 appearances were with songs co-published with one or more rivals). Sony/ATV's catalogue was in second place with stakes in 67 syncs, 39% of which it handled exclusively.

The EMI repertoire included five Queen songs, while Noel Gallagher's High Flying Birds accounted for two of Sony/ATV's total score.

Universal had shares in 58 of the ad spots, 41 of them outright, while Warner/Chappell had 100% publishing control of 33 of the 50 spots in which its repertoire featured.

BMG Chrysalis's far deeper catalogue gave it bragging rights over Kobalt in terms of syncs with its songs showing up on 41 of the campaigns analysed, 23 of them with exclusive control, including a trio of hits by Blondie. By comparison, Kobalt's repertoire cropped up 24 times in total and on 14 occasions exclusively.

Platinum Rye was the leading independent music supervisor with an 8.0% share, followed by Leland Music (7.5%) and The Sync Agency (3.4%), while AMV BBDO was the top ad agency with a 9.7% score ahead of BBH (5.4%), RKCR Y&R (5.4%) and Wieden + Kennedy (5.4%).

appearances in the study, matched by Labrinth (pictured) who was the leading contemporary act. Two of his appearances came via his reworking of Charles Wright's Warner/Chappell-published Express Yourself, used by both Microsoft Windows and retailer TK Maxx.

Labrinth's favoured nation status among advertisers comes after a string of big-selling singles and a successful debut album, while two appearances by both Noel Gallagher's High Flying Birds and Rizzle Kicks also follow extensive commercial success. However, in the case of rock band The Heavy from Bath they landed syncs in two campaigns over the period in question without ever having cracked the Official UK Top 75 singles or artist albums charts. Despite that lack of commercial clout, Strongbow used the Counter Records/Ninja Tune's band's 2010 track How You Like Me Now, while 2K Games went for What Makes A Good Man from last year to advertise the role-playing game Borderlands 2.

Getting on for nearly one-fifth (18.1%) of the tracks used in the advertising campaigns surveyed could be classified as pop, while alternative pop accounted for another 8.4%. Perhaps surprisingly, folk and acoustic created more demand than more commercially-successful genres such as dance, rock and R&B. Around 7% of the music used was folk/acoustic, compared to 5.6% for dance, 3.9% for rock and 3.7% for R&B/soul. Other genres making a healthy number of appearances included orchestral, electronic and chill out/trip hop.

More than one third (34.6%) of the music used was from the last five years (billed as contemporary), while 11.2% was between five and 25 years old and 22.2% created more than a quarter of a century ago. Although the vast majority of the campaigns studied used original recordings, about one-fifth (18.7%) were re-records, explained

probably by advertisers having tighter budgets or the original not being available, while 2.4% was library music. Meanwhile, 10.5% of the syncs used music specially commissioned for the advert.

The advertising campaigns inspected were further broken down into 36 different business sectors with motoring behind the most projects. Out of the 465 campaigns analysed, some 47 of them – or 10.1% – were motor companies led by Vauxhall with five appearances, Fiat, Land Rover and VW with four apiece and Ford, Nissan and Toyota showing up three times. They favoured contemporary tracks (38.3%), alternative (25.6%) and instrumentals (44.7%).

Campaigns for food or specific food products covered 9.3% of the spots surveyed and food retailers a further 8.6%. The most popular food products for syncs included Tesco and Walkers, while just under 40% of the tracks used by this sector were re-records with pop (23.3%) the favoured genre. Food retailers, led by Tesco with 15 appearances, also preferred pop (35%), while exactly 40% of this sector's syncs were deep catalogue – more than 25 years old – and included Sainsbury's using early Motown hit Shop Around by Smokey Robinson & The Miracles.

Fashion retailers occupied 26 of the survey's spots (5.6%), led by M&S with seven appearances and John Lewis with five. They mainly opted for contemporary tracks (34.6%), including John Lewis's use of Gabrielle Aplin's cover of The Power Of Love for its Christmas campaign, but there was no dominant genre with pop – 10.6% – the only one to register a score above 10%.

The other business sectors most frequently cropping up were holidays/travel (5.6%), alcohol (4.7%), finance (4.7%), computing (4.1%), telecoms (3.9%) and gambling (2.8%). British Airways led the holiday/travel companies with four appearances,

LEADING SECTORS FOR SYNCs

POS SECTOR	SYNCS	%SHARE
1 MOTORING	47	10.1%
2 FOOD	43	9.3%
3 FOOD RETAIL	40	8.6%
4 FASHION RETAIL	26	5.6%
5 HOLIDAYS/TRAVEL	26	5.6%
6 ALCOHOL	22	4.7%
7 FINANCIAL	22	4.7%
8 COMPUTING	19	4.1%
9 TELECOMS	18	3.9%
10 GAMBLING	13	2.8%

The above covers 465 syncs studied for period April 2012 to March 2013
Source: www.adbrikanthems.com

LEADING GENRES FOR SYNCs

POS SECTOR	SYNCS	%SHARE
1 POP	84	18.1%
2 ALTERNATIVE POP	39	8.4%
3 FOLK/ACOUSTIC	34	7.3%
4 ORCHESTRAL	33	7.1%
5 MOR/EASY LISTENING	32	6.9%
6 DANCE	26	5.6%
7 ELECTRONIC	21	4.5%
8 CHILL OUT/TRIP HOP	20	4.3%
9 ROCK	18	3.9%
10 R&B/SOUL	17	3.7%

The above covers 465 syncs studied for period April 2012 to March 2013
Source: www.adbrikanthems.com

RECORD COMPANY/MASTER RIGHTS HOLDERS

COMPANY	SYNCS	%SHARE
UNIVERSAL	78	16.8%
SONY	47	10.1%
EMI	45	9.7%
WARNER	30	6.5%
WARP	5	1.1%
BECAUSE	4	0.9%
NINJA TUNES/COUNTER	4	0.9%
NETTWERK	4	0.9%
XL	4	0.9%
SILVA SCREEN	3	0.7%
SOUNDTREE	3	0.7%

MUSIC PUBLISHERS

COMPANY	SYNCS PART OR 100% CONTROLLED	SYNCS 100% CONTROLLED
EMI	101	68
SONY/ATV	67	39
UNIVERSAL	58	41
WARNER/CHAPPELL	50	33
BMG CHRYSALIS	41	23
KOBALT	24	14
IMAGEM	12	8
BUCKS	9	7
MUSIC SALES	9	8
NETTWERK	6	4

The above covers 465 syncs studied for period April 2012 to March 2013
Source: www.adbrikanthems.com

including licensing The Clash's London Calling for its Support Team GB Olympics tie-in.

■ [Adbrikanthems.com](http://adbrikanthems.com) is a data resource designed to help sync sector professionals source and license music tracks more effectively and efficiently. It has been researching music use in TV ads since 2009 and now has a database of tracks used in more than 1,500 spots. More details: c.dewhalley@adbrikanthems.com.

PROFILE RUDIMENTAL

A RUDE AWAKENING

Few saw Rudimental coming when they stormed the singles chart with No.1 *Feel the Love* in the summer of 2012. Any doubt that they've officially arrived has now been cleared as they topped the chart again with latest track *Waiting All Night* last weekend. We talk to the quartet and their impressed label execs ahead of the release of their debut album



TALENT

■ BY RHIAN JONES

One year after releasing 2012's summer anthem *Feel The Love* and Rudimental have just claimed their second Official UK No. 1 single.

Waiting All Night featuring Ella Eyre raced ahead of will.i.am and Justin Bieber's track #thatPower on Sunday with over 107,000 sales, according to Official Chart Company data - the biggest first-week sales of any single this year.

Not bad for a band that haven't yet released their debut album. That's the next step, of course, and LP *Home* - featuring guest vocals from the likes of Angel Haze, Emeli Sandé, Alex Clare and MNEK - is out on April 29 via Asylum/Atlantic.

Will it be yet another chart-topping release? Their label certainly hopes so. Atlantic Records UK chairman Max Lousada is excited enough about it to tell *Music Week*: "Rudimental are the hottest dance act around. Their carnival spirit, with influences from drum and bass, garage and hip hop, is infectious and makes *Home* a very special record.

ABOVE IT TAKES FOUR: From left to right, Piers Agget, Amir Amor, Leon 'Locksmith' Rolle and Kesi Dryden are Rudimental

We are focused on making their debut album an important step in the development of their long-term career, here and abroad."

So where did it go right for Rudimental? Read on to discover the secrets of the hit-making powerhouse that is Piers Agget, Leon 'Locksmith' Rolle, Kesi Dryden and Amir Amor.

You've all spent years producing and writing for other artists (Amor alone has worked on records by Example, Maximo Park and Peace). What made you decide to start writing for yourselves?

KD: A lot of the time the singers came back and we weren't happy with how it sounded, so we just got into songwriting ourselves and started laying down our own demos. When you make an instrumental and you have a specific idea and vision for it, it's easier to achieve if you do it all yourself.

AA: It's very important now that we're in the session with [the vocalists] and do the co-write. If we're there with them, we can almost mould it into our sound. When an artist or band gets signed, the first thing they're matched to is songwriters but for

us it's important to keep it in house. We don't want to lose what we are.

What are the elements that make a Rudimental track a Rudimental track?

AA: Influences from Massive Attack, The Specials, Bassment Jaxx, Sly and the Family Stone are all sounds we've been inspired by as well as UK garage, jungle, house and pirate radio.

LR: You can hear the soul in our music and that's completely what it is about.

Your first four singles were released by indie label Black Butter, who still manage you through Stackhouse. How did that partnership come about?

LR: When we first came together we were struggling with majors understanding what we were about and Black Butter - being a small indie label - understood us fully and invested in that.

Has anything changed now you've signed a major label deal?

AA: Not really, it's a good deal. Because we're still

with Black Butter for management we have a lot more control over the record than we would have being direct with any label.

Did you get turned down by a lot of major labels at the beginning?

AA: Yeah definitely. A lot of people at first thought the music wasn't hard enough: "it needs to be UKF, it needs to be hardcore," but that's not what we are - a proper drum and bass head might not even call our music drum and bass. We're songwriters, we're a band essentially, we play guitar and instruments - that's how we work. It's difficult for a label to find a slot to put us in.

PA: I think the majors saw the goodness in the songs but, from a marketing point of view, a lot of artists have one style and stick to that style. We played *Feel The Love* to a few people and they didn't get it.

LR: If you're giving someone a track with brass, drum and bass and a soulful vocal - that shouldn't work. But we believed in it.

Apart from featured vocalists, Rudimental doesn't have one front person. Was that always the plan?

PA: Our band proves you don't have to have a frontman, why have one when you can have a different one every year, every album? Rudimental is as much about the songwriting and the musicianship as it is to do with the vocal. We get heavily involved in all of that. We've got a studio in Hackney called Major Toms - that's our hub and where we've been working for years with various singers and musicians.

You famously discovered John Newman (who's since been signed to Island Records) singing in a pub. So you still A&R the vocalists yourselves?

LR: That's always the mechanic that we work by, we often write the songs first and then go and find vocalists after.

PA: It's the same with *Waiting All Night* - we had that song for about a year and we didn't have the right singer until we found Ella. She came to the [Major Toms] studio to do production and writing stuff, not necessarily for us, and we were blown away by her voice. As a result of that, she got on the track and now she's our singer at live shows.

Were you shocked that *Feel The Love* got such a huge reception? Did you feel like you'd 'made it'?

AA: Yeah, it was surreal - more so that the

underground music that we grew up with is becoming part of the mainstream. You've got other acts like Disclosure doing garage and people are listening to it in the pop charts, so it was amazing to us that [*Feel The Love*] got such a response. We're coming from a different angle, we're a band without singers, so it's difficult for us with one single to try and get all of that into people's heads. But sound-wise we managed to do it because it was a combination of so many things, so many of our influences opened up a lot of people's ears. We could do a hip hop/house track with Spoons and get away with it. Now with this second No.1 we hope we've proved that we're not a one hit wonder, we're a long-term album act.

KD: It wasn't a case of "We've made it", because that same day we got to No.1 we went to Warrington to DJ to 50 students. But it did feel like the start of something special.

"The major labels didn't understand *Feel The Love* from a marketing point of view. We got turned down by a lot of people at the beginning"

PIERS AGGETT, RUDIMENTAL

What's the inspiration behind the title of your album, *Home*?

LR: The title is all the influences we've had growing up, but at the same time we wanted to give that sense of home to everybody else. When we're on stage we bring our back yard on stage, we bring all those influences on stage. That floods over to the audience and all of a sudden we're at a festival and everyone's friends with everyone and they feel like they are at home. That's the feeling we want to give. When this album drops I envisage people in festivals throwing their hands up in the air, screaming, having a good time, strangers becoming family and that's what the album is about.

How important is the live show?

PA: We enjoy it so much, we were all chucked in at the deep end last year but we relished it and now we're a tight band that are really visibly partying onstage, even if the crowd is standing still, we're still partying and it doesn't matter.

KD: The live thing is huge, especially with our band you might not understand us fully until you come



ABOVE FEELS LIKE HOME: Rudimental's debut album is out on April 29 and features vocals from top talent including Emeli Sandé and Angel Haze

and see us live.

LR: Yeah, I've said that so many times about acts and bands that I listen to on CD and the music is good but I don't quite get it and then you go see them live and its like, "Ahhh that's what this is about". You go back to the album and you appreciate it so much more.

What would you change about the music industry and why?

LR: The industry needs to get rid of the first response for something [being] a 'no' - attitudes need to change. People need to become open-minded rather than being narrow-minded. Just look at the UK charts now: I'm pretty sure a lot of people said no to [Duke Dumont's] *Need U 100%* (**PA:** which was actually recorded in our studios). Music isn't a formula, just because that's how you made one hit doesn't mean that's how you're going to make another. You can't write the rules of how to get a hit or a No.1 album.

So you've got producing credibility, a busy studio and a keen ear for a hit single, how long until we see your own label? Major Toms Records?

KD: We're planning it yeah.

PA: That's definitely the dream to have our own entity with Major Toms. But we're concentrating on getting Rudimental off the ground first; those other things will fall into place. Watch this space.

ASYLUM MD COOK: 'RUDIMENTAL HAVE A FANTASTIC FUTURE AHEAD OF THEM'



The managing director of the quartet's label Asylum Records, Ben Cook, has high hopes for Rudimental. Here he discusses his first impressions and expectations for their debut album *Home*.

"Within the first few seconds of hearing *Feel The Love* we could tell that it had the potential to become number one. It was also immediately clear that Rudimental are a truly musical band, with a firm grasp of real songwriting and an innate

ability to make a classic track sound contemporary.

"As we've got to know them, they've revealed more and more of their talent. The day we signed them they played a minute-long demo of *Not Giving In*, and at their second ever live show - Radio One's Hackney Weekend - they really showed their class with 14 people on stage creating a carnival atmosphere and a massive sing-along for *Feel The Love*. Both were moments that make hairs on the back of your neck stand up. It was always clear to us Rudimental had a great future, and so we approached the campaign for *Feel The Love* with an album view.

"Rudimental have now made an immense record. *Home* has got multiple hits and, as importantly, that

special clash of sounds and influence that only they can bring - great songs, great soulful performances, rootsy live instrumentation and cutting-edge beats.

"I think they've got a fantastic future ahead of them. The band will play on Jonathan Ross this weekend, they have their first headline tour starting this week and they have a great summer of touring and taking in festivals such as Latitude, Glastonbury, Lovebox, V, and Bestival as well as appearances in Ibiza.

"By the end of the summer they'll have proven themselves as a brilliant festival band with a great debut album that showcases not only their talent, but that of the extended Rudimental family too."

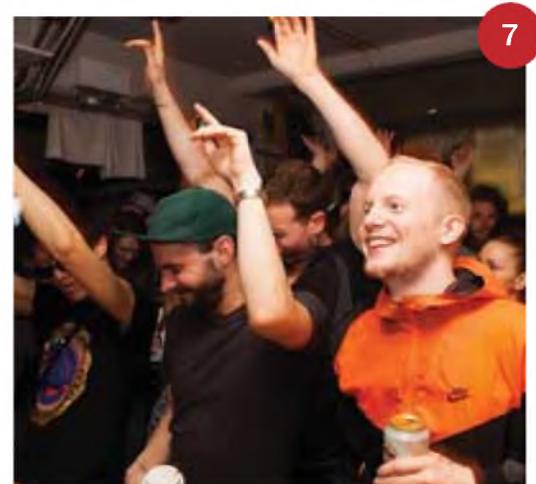
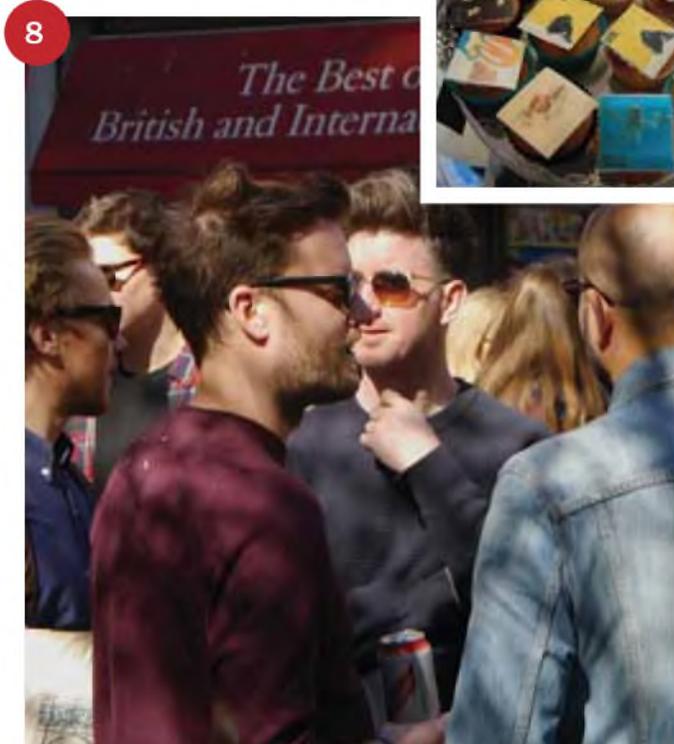
GALLERY RECORD STORE DAY 2013

A LITTLE STORE LOVE

The UK's Record Store Day 2013 was the biggest in the event's history – with plenty of live in-store performances and customers hungry for rarities lining Britain's High Streets

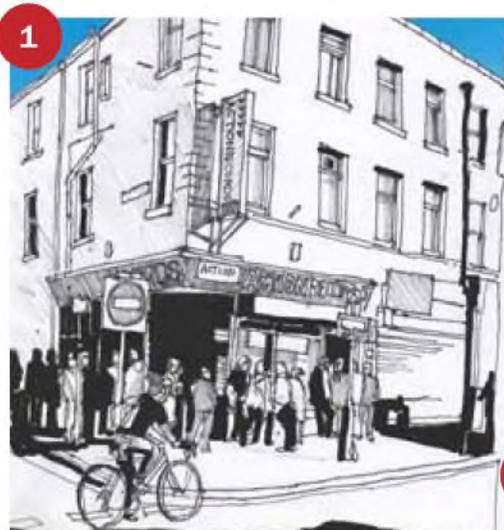
ALL MOD CONS

1) Paul Weller joins young band of the moment The Strypes live on stage at Rough Trade East; 2) One of many top notch haircuts on display along Soho's Berwick Street in London, which held a special RSD party in tandem with Sister Ray; 3) Revellers flick through the racks in Newcastle's RPM; 4) Frank Turner plays a set on Berwick Street, alongside the likes of (5) Wire, Smoke Fairies, Matthew E. White, Gabrielle Aplin and Steve Mason.



RAISE YOUR HANDS

6) and 7) London's Phonica didn't just host a Record Store Day get-together – it ran a proper party, with a line of DJs keeping punters entertained (and buying) for hours; (8) Shades and Red Stripe were the order of the day as Domino signed soul sensation Matthew E. White (9) entertained onlookers in the sunshine. (10) It's become a Record Store Day staple, and Yeovil's Acorn Music didn't disappoint – their cakes were as scrumptious as they were stylish. Dizze Rascal muffins. A lovely sentence.



ART ATTACK

1) Artist Alistair Price created this charming little sketch of the queues outside Action Records in Preston; 2) The Rough Trade team ready for the onslaught; 3) The Staves bring some folky joy to Oxford's Truck Store; 4) A local band make some sweet noise outside Acorn Music in Yeovil; 5) Some percussive whippersnappers have much the same idea out front at Lewks in Downham Market.



IT'S NO SECRET: RSD '13 WAS ACE
6) Universal Music's Secret 7" gallery was a smash hit on Record Store Day 2013, with fans queuing down the street outside Downstairs At Mother in Shoreditch. 500 vinyls were sold in the first hour. 7) The queue snaked down the road at Kingston's Banquet Records - who had their recently-acquired Music Week Award (8) on full display; (9) Wigan's Static Records get extra marks for holding an 'everybody in!' shot outside their store - look at the smiles!; (10) A happy chappy shows off his vinyl outside Head in Belfast.



Broadcast your event
Live on your website

LIVE STREAMING SOLUTIONS

- Production Planning & Logistics
- HD Video & Audio Streaming
- Rights & Licensing Support
- Real-time Satellite Uplink
- All equipment provided
- Embed to your website
- Monetisation Tools
- Experienced Crew
- 24/7 Support

www.livefi.tv

+44 (0) 2086711564

info@livefi.tv

Interactively engage
a global audience

in the name of music

FEATURE LIVERPOOL SOUND CITY**MERSEY BEAT**

Sound City boss Dave Pichilingi makes the case for Liverpool on the conference festival calendar

LIVE

■ BY TOM PAKINKIS

There's no shortage of opportunities for music execs to have their say on the state of the industry by day while their young, exciting bands play in front of an enticing mix of enthusiastic punters and discerning A&R bigwigs. The music conference festival scene brings intimidating competition on an international level, which means that any UK contingent has to remain especially strong.

Sound City CEO Dave Pichilingi believes the brand's Liverpool offering does just that. Projecting sales of 40,000 wristbands for its 2013 music festival, which touches venues across the city, Pichilingi predicts growth for Liverpool Sound City's live music contingent this year. Meanwhile, lessons learned from last year will make for a more integrated conference and Expo, with Simon Moran and Andrew Loog Oldham among a number of names providing heavyweight discussion.

Pichilingi told *Music Week* about growing the Merseyside offering, fierce competition among conference festivals in 2013 and his ambition for Liverpool Sound City to one day compete with a certain Texas-based rival.

What are your thoughts on Liverpool Sound City last year and what have you taken from it for 2013? If you look at the festival horizon, how many people went to the wall last year and how much things have changed, we're happy that we are still here and that it was another profitable year for us last year.

We launched Liverpool Sound City in 2008 and year-on-year we have steadily grown the business and its profitability. From a purely commercial point of view it was an excellent year.

Last year we also did an equity deal with Ingenious. That was a strategic move for us and it has worked out fantastically in the terms of the way we now view ourselves and the way we've begun to focus ourselves strategically for the next several years.

Having said that, if we look at our conference activity primarily, last year for the first year we launched an Expo as part of Liverpool Sound City. In many ways it was a success but in some ways it took our eye off the ball because we held it in the Echo arena and our main conference in the Hilton Hotel. What we found was that it diluted things. This year we've decided to bring Expo and the conference together under the same roof in the Hilton, which should enable us to focus things more.

When we started this, one of the key things we said was that we wanted to leave education to universities and colleges because that is what they do. What we do at Sound City is really just inspire people with the quality and depth of the speakers that we bring and so we tried to get back to that this year and listen to our audience. We've got some



ABOVE Looking abroad Sound City CEO Dave Pichilingi wants to increase the brand's footprint around the world

"Our aim is to be up there with events like SXSW within ten years and you can only do that if you continue to challenge the conventional"

DAVE PICHILINGI, LIVERPOOL SOUND CITY

inspirational In Conversation pieces with people like The Wombats and their manager Simon Bobbett talking about their 10 years in the music business, the whole team around Enter Shikari talking about the Marxist approach that they've applied to develop artists and why that's been successful, and Tracey Thorn, who is a legend and also a very strong and outspoken woman.

We also have Andrew Loog Oldham. It's fifty years since the British invasion of America and we're talking about new British invasions, looking

back of the career of Andrew Loog Oldham and what we can reap from that.

Around all of that we will be running our round table session. It's a compliment when we start to see our competition use a version of them. We launched [round tables] in 2009 in Dubai. One of the reasons was because [we found] informal networking things like speed dating were just a waste of time really. So we decided to come up with something that was far more effective and targeted and they've been hugely successful. I know we spout on about numbers but they are very important to us. We get little bits of support from organisations like UK Trade and Investment and Liverpool Vision. The way success is measured by those things is by output in terms of contracts signed or money coming in to the UK or the region. We're getting on to 14 million for contracts



signed to businesses that have attended Sound City and we think most of that has come from the those round table sessions that we do. We're very proud of them and they're going to be much better, wider and deeper this year.

If you look at our live event compared to any other city centre festival so far this year, it puts them to shame. We don't confuse our customers with complicated wrist band or full delegate systems. Ours is a really simple buying system and we put on amazing shows in venues other people wouldn't dare like cathedrals and car parks. There's going to be more and more of that.

How important are festival conferences like Liverpool Sound City to artists and managers?

When we started it in 2008 just over 1,000 bands applied to play. This year we've had 7,500 apply from all over the world. That speaks for itself and it's disappointing that we can't put on more. Next year we hope to increase the number of bands and hopefully remedy that in some way.

But there are lots of these events all around the world, so what makes us different? When people think of Liverpool they think of two things: football and music. It's also about the quality of the business you bring in and our business offering gets better year-on-year. We, unlike many of our competitors, really do care about that experience for the businesses that come in. When we do round table sessions, we're A&R'ing the business community in the same way that we'd A&R the artistic

“When people think of Liverpool they think of two things: football and music. It's also about the quality of business you bring in and our business offering gets better year-on-year”

DAVE PICHILINGI, LIVERPOOL SOUND CITY

community. We're looking for the winners and the bright new things that are smashing the door down in a business way be it labels, promoters, online businesses, digital companies or new tech companies. We look for the potential winners and our aim is to get those people in front of the right people from all over the world. Our primary aim is to marry these two things together.

What do you make of the competition around the world for this kind of event?

I think it is fierce but there are key events. I am really pleased, this is our sixth edition of Sound City and we've got a lot of oxygen - 23 countries will be represented at Liverpool Sound City this year.

We don't worry about the competition too much because our focus is making Liverpool Sound City the best. Everyone always compares themselves to SXSW, which is quite right in many ways because it's the biggest, the best and the boldest and has been for many years. Our aim, if I'm being entirely honest, is for Sound City to be up there with events like SXSW within ten years and you can only do that if

ABOVE

Festival spirit

Left from top: Drenge, Bastille and The Walkmen are just some of the acts that will invade Liverpool for this year's event

you continue to challenge the conventional and change the norm. This year people will see more changes than ever and the year after they'll see transformational changes certainly in terms of Liverpool. We launched a sister event in Athens, Georgia in November this year and we did our second edition in New York. We'll always be looking to plant flags in other parts of the globe.

Do you use the same blueprint abroad?

I think taking something like this abroad is all about the blueprint and to an extent the structure does stay the same - we're always looking for headliners and interesting venues.

What we're never looking to do is homogenise regions. We deal with every region separately; we look at our key stakeholders and see what they want and we build ourselves around them.

The same goes for the live talent. Just because we could sell 10,000 tickets in one city with a particular artist doesn't mean it would necessarily work in another. We're always trying to make content that has meaning to the particular region.

How is this year looking compared to last year in terms of sales?

For our festival we're looking at 40,000 unique wrist bands over the three days and for the conference and Expo our target is 3,000 - and there is nothing to say we won't hit that. Compared to last year we've definitely grown on the live side and with the Expo and conference we're staying the same.

FEATURE LIVERPOOL SOUND CITY



TALENT POOL

Your guide to just some of the conference highlights at this year's Liverpool Sound City

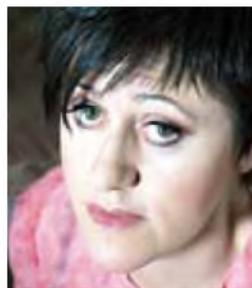
FUCK YOU! I WON'T BUY WHAT YOU TELL ME!



Thursday 10:30am – 11:30am
Panel Room 1

The man behind the 2009 Rage Against The X Factor rebellion Jon Morder shares his secrets on how to make your digital campaign stand out from the social media crowd. Talk about viral impact, Morder's campaign saw the RATM track outsell Joe McElderry's X Factor single to keep it from the Christmas top spot, as well as breaking a Guinness chart record raising £150,000 for charity.

TRACEY THORN IN CONVERSATION



Thursday 1:45pm – 2:45pm
Panel Room 1

Having just penned an honest and amusing memoir detailing a career spanning multiple genres and decades, Marine Girls and Everything But The Girl founder Tracey Thorn is sure to offer typically candid views on the past, present and future of the music industry at Liverpool Sound City. She'll be talking to DJ, writer and broadcaster Dave Haslam who has written for the NME, the Guardian and the Times and has published three books of his own.

360 DEGREE MARXISM



Friday 10:30am – 11:30am
Panel Room 1

The team behind Enter Shikari talk about having a 'Marxist' approach to the music industry. The band's manager, Mythophonic Music Management director Ian Johnsen, will reveal how an "all for one and one for all" attitude has worked for them alongside [PIAS] Recordings MD Peter Thompson, booking agent Adam Saunders and Mark Meharry, founder and CEO of D2C digital services company Music Glue.

MURPH AND BOBBET – THE WOMBATS IN CONVERSATION



Friday 1:45pm – 2:45pm
Panel Room 1

Returning to their roots, The Wombats' Matthew Murphy will be sitting down with the band's manager, SB Management's Simon Bobbett, to talk about turning local popularity into global success. With The Wombats' 2007 debut album having gone platinum and over 300,000 combined sales of Kill The Director, Let's Dance To Joy Division, Backfire At The Disco and Moving To New York, insight from this duo is well worth having.



SIMON MORAN IN CONVERSATION

Thursday 4:15pm – 5:15pm
Panel Room 1

SJM Concerts MD Simon Moran will be interviewed by Liverpool Sound City CEO Dave Pichilingi in front of the Liverpool Sound City Business Conference student delegation as part of the UK Music Student Awards, which has seen groups students tackle four project briefs covering issues such as music on the High Street and the future of rock stars in light of shows such as X Factor. Moran has claimed a place in both the Top 10 of The Guardian's Music Power 100 and the Music Manager Forum's Roll of Hour. He also snapped up a Music Week Award this year, for best promoter. "It's a real coup for the awards that we will be able to interview such an influential member of the UK and indeed international music industry," said Pichilingi. "Aside from his success with SJM Concerts and the Academy Music Group, Simon's work on the record breaking reformation of Take That will undoubtedly leave our students inspired and informed."



ANDREW LOOG OLDHAM – CLOSING KEYNOTE

Friday 4:30pm – 5:30pm
The Epstein Theatre

Liverpool Sound City has scored a real industry veteran to close its conference this year with Andrew Loog Oldham giving the headline keynote speech on Friday. Having worked with The Rolling Stones on a number of their albums, including their 1964 debut, Loog Oldham helped establish the band's reputation during the iconic 'British invasion' of the US. Now hosting his own programme on SiriusXM and having written a number of autobiographies bringing together his decades of industry experience, his appearance at Liverpool Sound City is sure to come with some fantastic anecdotes and sage words of advice.

RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

Give us a bit of background on Second Scene...

I started the store just over a year and a half ago. I'd been running a fireplace shop from the same venue for 17 years. I've been collecting records since I was five.

How is business today compared to when you first started?

It builds. If three people come to the record shop and tell another three people, then you've got six regulars, then nine regulars and it grows like a pyramid. The longer you're in business the more business you're going to get.

Many people would say it's a difficult time to set up shop today with the growth in digital product. How have you managed in that environment and how do you combat it?

I've got two types of customers: people in their late thirties and early forties and then kids from the ages of about 13 to 21. For some reason I haven't really got many people in between those

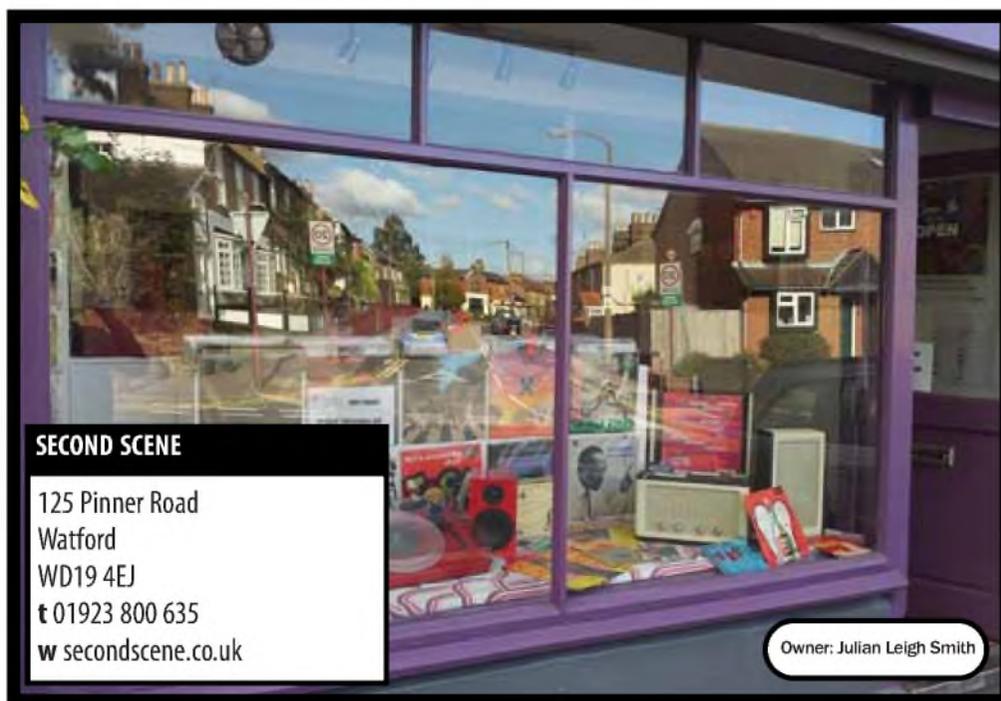
age groups.

There's a whole generation that are coming through and enjoying vinyl again as something they see as a bit cool and trendy. They might come in and spend 12 quid on a Led Zeppelin LP. Then there are the people who collected it in the first place and will spend a lot of money on a rare psychedelic LP. They might spend a couple of hundred quid on one and not bat an eyelid.

Do you deal in new releases as well as well as secondhand?

Yes. About a month before I got involved with Record Store Day I signed up with a few majors. As an example, we ordered 15 copies of the David Bowie LP earlier this month and only had four the following week. It sells really well.

Obviously there isn't as big a profit margin on the new LPs as there is with the old ones so, when someone comes in with 50 quid, I'd rather then spend it on the old stuff because we're making more money. But then there are loads of



SECOND SCENE

125 Pinner Road
Watford
WD19 4EJ
t 01923 800 635
w secondscene.co.uk

Owner: Julian Leigh Smith

"I was quite taken aback by how bothered [the major labels] were about me. I didn't think they would be interested but they've been excellent."

JULIAN LEIGH SMITH, SECOND SCENE

people who just see the new Bowie LP and think, "Oh I'll have one of those". The new LPs are definitely going well.

What triggered the move into the new market?

People were asking me if I stocked new vinyl. I'd been very busy and I had other things to sort out before that. When I got more settled here, I started taking it a bit at a time. It's paid off, definitely.

How have you found dealing with the major labels in general?

I was quite taken aback actually

about how bothered they were about me. I didn't think they would be as interested as they were. I thought I'd be going to them cap in hand but they've been excellent.

Is there anything that you think the music industry could do to help indie record retailers?

I don't think they're doing anything wrong. They're putting the releases out on vinyl, the products are good quality and they're putting CDs and downloads in one package and catering for everyone, which is a really good idea. If you buy the new

David Bowie LP, you've got the CD that you can play in the car and you've got two LPs.

Compared to vinyl in the past, they're making more of an effort because there are extra bits and bobs in there. Some of the new vinyl is a bit more expensive but, relative to what LPs used to cost, I'd say it's about the same but you're getting a better product.

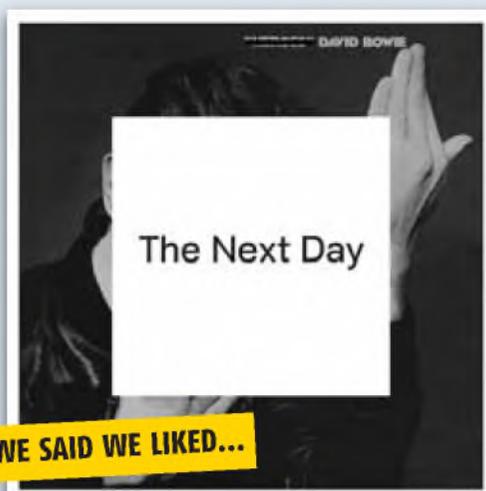
How confident are you about the future?

I've seen [business] boom just in the last six months. If the record companies are clever and do limited editions alongside their normal releases then that keeps the collection factor alive.

I'm actually so busy with it all that I haven't got time to think about whether it could all go quiet, which I suppose is a good sign.

INTERNET vs HUMAN

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



WE SAID WE LIKED...

DAVID BOWIE The Next Day



AMAZON RECOMMENDED...

NICK CAVE Push The Sky Away



JULIAN RECOMMENDED...

BRIAN ENO Here Come The Warm Jets

FEATURE LIVE STREAMING

LIVING THE STREAM

The live sector might not have seen as much digital turmoil as recorded music, but that could change with the ability to beam gigs to screens all over the world in real time

DIGITAL

■ BY TOM PAKINKIS

The live sector has always been last bastion of the traditional music industry in a digital age. A gig is the heart of music. Traditionally it's one that can't be compressed into a few megabytes and pushed down a cable to billions of people for pennies, or even for free.

But that's all changing. While technology can never replace the feel of thumping soundwaves punching against the chest or the hazardous camaraderie of a sweaty mosh pit, the rise of live streaming has meant that punters can watch a sold-out concert from their living room and say that they were there as it happened. Kind of.

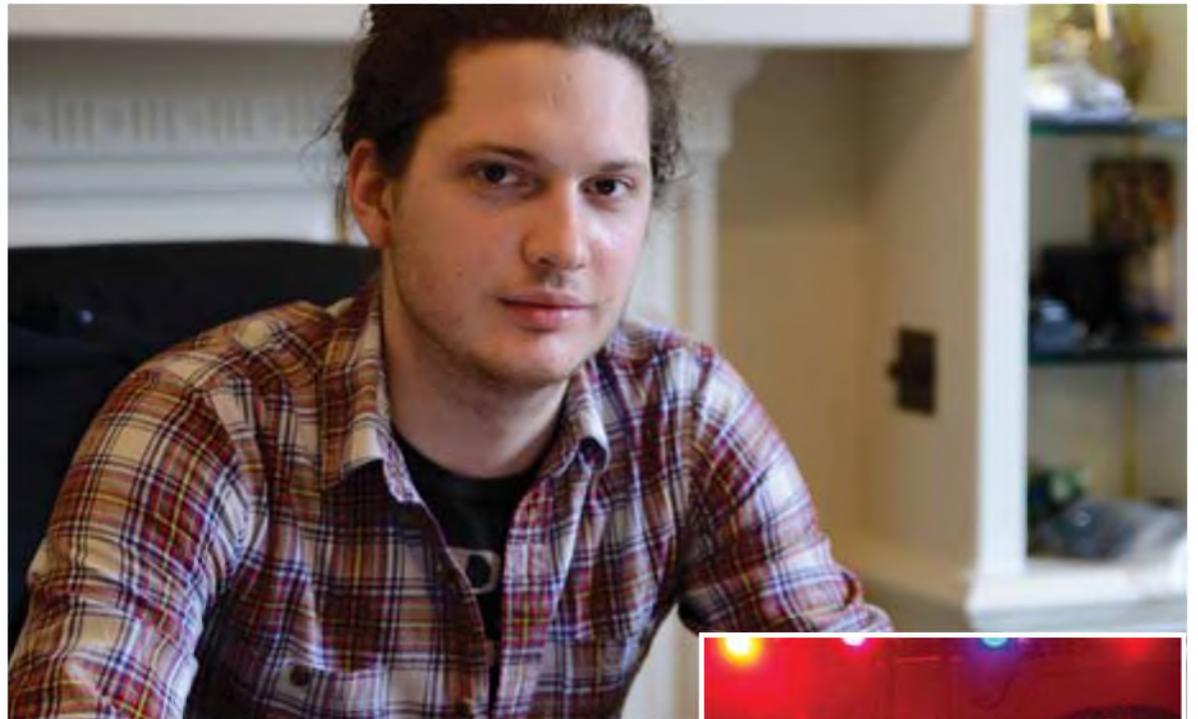
As executives on the recorded music side will testify, when digital developments begin to accelerate it's important to be decisive - to identify opportunity and threat and adjust accordingly.

Producing off-the-cuff, quality video content is becoming easier but high-end concert footage with high production values is still often something reserved only for top acts. Streaming content globally in real-time is another matter entirely. Is the notion of widespread live streaming for music gigs really a feasible route for promoters, managers and artists? And, more importantly, how much will music fans pay for a seat on the sofa instead of in the arena?

One company has endeavored to take both the complexity and cost out of live streaming music events. LiveFi is a production solutions service that works behind the scenes on planning, production, content delivery, legacy recordings and rights clearance, providing the means to live stream for artists of all shapes and sizes.

The end result is a live video player on the artist or record label's own website, which LiveFi managing director Mark Mitchell says enables the act to become a direct content provider to their fans.

"If you are going to monetise a live stream outside of its purely promotional value, a high quality production/experience is an absolute prerequisite," Mitchell stresses. "HD multi-camera productions have only been accessible to established, heavily industry-backed artists who have the budget and



Live fidelity
LiveFi MD Mark Mitchell (above), filming at a live streamed David Ford gig (right) and the LiveFi team on location (over the page)

"It hasn't always been clear how the live sector would fit in to a digital market place. Live streaming creates a fantastic opportunity to make that happen"

MARK MITCHELL, LIVEFI

brand affiliation to reward their fans with live streaming. LiveFi's business model was designed to create an affordable turnkey solution available to all levels of artists; allowing newer, younger, emerging acts to benefit from high quality live streams."

With quality live streams made more affordable, Mitchell suggests, rights-holders have more control over their content and feasible revenue opportunities through live streaming.

But today's music execs know that the right routes to digital music monetisation can be hard to find and failing to capitalise on new opportunities quickly can be costly. The likes of Vevo and YouTube seem to have found successful models with various advertising mechanisms linked to content, but their real revenue



comes from having big numbers across a large number of bite-sized videos. Will the same approach necessarily work for a one off video event that demands a much longer attention span?

Mitchell offers a few different approaches to monetising live streams but also puts forward the notion that the technology can be folded into the overall eco-system of an album campaign. "Pay-per-view walls or advertising partnerships have the potential to be healthy options," he says but suggests that packaging albums and downloads with a bonus

THE LABEL VIEW: HOW MUCH CAN LIVE STREAMING CONTRIBUTE TO THE BOTTOM LINE FOR THE MUSIC INDUSTRY?



On March 24, Virgin/EMI streamed the last ever Swedish House Mafia show on YouTube, live from Ultra Festival in Miami. It was the largest ever non-sponsored live

stream on YouTube. Senior Digital Marketing manager Tony Barnes is excited about the many opportunities presented by live streaming.

How significant is live streaming in terms of revenue?

It is still very much on an ad hoc basis right now but the revenues can become hugely significant when tied into major sponsorship packages and/or if the stream in question delivers millions of views both live and via video on demand.

How important is it to labels in other senses?

Very important. Live streaming can deliver across a number of other objectives including reach, awareness, interest, excitement, growth and ultimately driving direct or

incremental revenue through music, merch and tickets.

How might live streaming develop as a platform and a business proposition over the next five years?

It's likely to become even more significant and more competitive. YouTube, for instance, is focusing a huge amount of attention on live streaming major music events such as Coachella, Tomorrowland and Ultra Music Festival. I think we are likely to see more major festivals and events come on board this summer, particularly in the UK.



live stream can have further benefits as an added reward for consumers: "Giving exclusive access to a live stream to album buying fans reinforces loyalty and social participation in the online event."

As always, the best approach will differ depending on the act, resources and audience. Mitchell advises: "In order for a pay wall on a live stream to be its most successful, ideally you need four things: a loyal distributed fan base that buys albums, a high quality production for the live stream, an appropriately priced digital product and finally a simple and quick payment process. If these are in place then a good proportion of consumers will pay to watch gigs."

"If an artist doesn't have a loyal well-distributed fan base a pay wall isn't the best idea," he suggests. "However, making a free or advertised live stream available will help establish that same well-distributed and loyal audience."

"LiveFi offer all of these options to clients," Mitchell adds. "The most important thing for us to understand is the needs of an artist in the context of their own market. Each artist will benefit differently from different revenue tools. Artists and managers should be using live streaming as a longer-term tool to enhance their offerings as professional performers and not keeping fans at a distance."

Mitchell also takes cues from Apple's iTunes when it comes to pitching a price point for live concert streaming to consumers. He points out that music fans are willing to pay 79p for a track today and suggests that delivering a concert to screens at a similar price could realise substantial turnover.

"Introducing a pay wall that's too close to the face value of entry at the venue alienates a large proportion of online consumers. However, pricing the live stream as a digital product, which it is, makes the purchase worthwhile."

Looking over to the recorded music sector, should the presence of a new, tech-driven digital model make them wary of losing control over what has always been seen as an almost untouchable revenue stream. Should they be worried about 'cannibalisation'?

"We believe the complete opposite," says Mitchell without hesitation. "Social networking is integrated heavily into live streams, creating broad discussion and interaction across many demographics. It makes live concerts a bigger part of peoples' lives again."

'As live streaming becomes more common and frequent I think live gig attendance will increase. It hasn't always been clear how the live sector would fit into a digital market place. Live streaming creates a fantastic opportunity to make that happen.'

Even the biggest venues are limited by their own bricks and mortar and it's easy to see how live streaming has the potential to be a big opportunity for promoters. A ticket to a laptop screen will never demand the same price as the real deal but, as long as bands are still able to command sell-out crowds, there will be punters willing to pay for a peep in, even if it is just through the window.

Furthermore, in a world where increasingly busy people demand fresh content and new ways to interact with their favourite artists and fellow fans,

STREAM-CATCHERS: JUST HOW BIG IS THE LIVE STREAMING AUDIENCE IN 2013?



Anthony Karydis, CEO Mativision

"With live streaming, we are targeting a truly global audience. As we see on-line access to entertainment taking over from TV, we could safely expect that live streaming will approach TV viewing numbers. When Mativision streamed live multicamera, fully interactive 360° content from

the red carpet of a major TV-Show in Los Angeles a couple of years ago, we registered 3,4 million viewers in just two hours. This was the first live stream of this kind. Few knew what we were doing at the time. The same event, if live-streamed today, would probably attract an order of magnitude more viewers."



Adam Stanley, UK Country Manager Muzu.tv

"The audience can vary depending on the artist you work with. However for a live chat you can command up to 50k fans tuning in to watch. Die-hard fans always tune especially for the live Q&As as they get an opportunity to interact directly with the artists which has resulted in worldwide

trending for our Little Mix, Lawson and Wanted live stream chats."



Richard Cohen, CEO LoveLive

"The audience is hugely significant, established and global. It's growing exponentially, as fast as internet and mobile penetration.

It's made up of music fans from around the world. [LoveLive's] Madonna stream saw top ten viewer figures from US, Brazil, Poland, Mexico,

Spain, Italy, UK, Russia, Armenia and Czech Republic.

Live streams are a mix of commissioned, brand sponsored and pay-per-view and many of the artists we have worked with have achieved audiences of nearly 2m."

this new medium could provide an extra dimension to the live sector. "Live streaming removes the geographical buffer between artist and fan, increasing the accessibility of engaging content," says Mitchell, bringing discussions back to the most fundamental interactions between industry and consumer.

'Advances in technology have made consumption of this technology possible for everyone. The mobile market has allowed for live streams to be watched on the move. The technology to support live streaming platforms is constantly developing.

"Fundamentally live streaming is a fan reward that keeps viewers consuming content."

Henley MBA for the Music Industry Creative Dynamics Event



Managing Creativity – Building Business Performance 'Finding your Mojo'

Special guests – **Gordon Torr** (Author – *Managing Creative People & 2nd album syndrome*), **Dr Bernd Vogel** (*How great leaders boost their organisations energy*), **Martyn Ware** (*Heaven 17, Human League*) and **Sandie Shaw** (Artist & Chair of Featured Artist Coalition).

Tuesday 21 May 10:00–16:00

Book online: www.henley.ac.uk/creativedynamics

PEOPLE

PERSONNEL HARRINGTON NEW TESCO ENTS & BOOKS BOSS

■ **TESCO**

The UK's leading supermarket Tesco has named

CHARLOTTE

HARRINGTON as its new home entertainment and books boss.

Prior to this appointment she was working as Tesco's multi-channel general merchandise boss – a position she had held since October 2012.

Before that Harrington worked as Tesco's toys, nursery and sport category manager, a job she took after vacating her senior buying manager role in June 2010, in which she had worked for nearly nine years.

She joined Tesco from WH Smith in late 2004.

Harrington replaces Rob Salter who left Tesco in January after five years with company.

■ **EMUSIC**

The European MD of eMusic, MADELEINE MILNE, has left the



online retailer after seven years at the company.

Milne, who joined the digital indie specialist in April 2006, told *Music Week* that she had accepted a new post at newspaper *The Telegraph*.

In her first year at eMusic, Milne launched the firm's pan-European service. She was named one of Management Today's 35 Women under 35 in 2008.

She previously held several senior positions in the music industry, including publishing manager for *Classic FM* and *Gramophone* magazines at Haymarket Publishing.

Milne also served as director of Masterprize, the world's pre-eminent competition for classical composition, which has become a major catalyst in the development of new music.

At Masterprize, Milne was



responsible for overseeing the International Composing Award, a worldwide initiative which is a partnership between Classic FM, EMI, *Gramophone*, London Symphony Orchestra and America's National Public Radio.

■ **STELLAR PR**

STEPH SEAGER

recently left her role as head of Radio Promotions for

Domino Records to set up her own radio plugging company Stellar PR.

Seager began her industry career at Atlantic Records in 2003 where she worked in the press department before moving to become a radio plugger at Hungry & Woods, working on campaigns including Tinchy Stryder, Example, Giggs, Leona Lewis, McFly, The Prodigy and more.

She then moved to Columbia Records where her roster



included Kings Of Leon, Manic Street Preachers, John Legend and Miles Kane before her most recent role at Domino where she oversaw all campaigns.

Her client roster at Stellar includes Bass Drum Of Death, No Ceremony///, Duologue, Verses, Blue Hawaii, The Blackout, Pierce The Veil, Boxes (playlisted on BBC Radio 2 and Magic), Don Broco and Indiana (both Radio 1 playlisted).

■ **CLASH MAGAZINE**

MIKE DIVER

has been re-appointed online editor at after leaving his post as the BBC's albums reviews editor.

Diver's post at the BBC became redundant on April 1 after the reviews section was



scrapped due to budget cuts.

The music journalist started his career at DrownedInSound before moving to *Clash* magazine's website in 2008 as editor.

He has contributed to several magazines including *NME* and *Rock Sound*, appeared as a pundit on BBC Radio 1's Review Show, BBC 6 Music, BBC Radio 5 Live, BFBS and Amazing Radio. He has also presented live shows for Diesel U Music.

Announcing the news, Diver tweeted: "Righto. So. I am going to be doing online editor things here: www.clashmusic.com (some of you will remember me doing this before)

"WHAT THAT MEANS IS. Come to me to hawk your campaigns through the clashmusic.com pages - I have ideas I could never use on the BBC."

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

#76 **JOHN SAUNDERSON**, Head of A&R, Notting Hill Music



After 23 years at DMC, the worldwide DJ organisation, John Saunderson took up the post of head of A&R at Notting Hill Music, becoming responsible for 120 writers.

He provides them with songwriting briefs from all over the world, with recent projects including song searches from Europe, the US and South East Asia (utilising the company's network of sub publishers). He also organises co-writes and songwriting camps for his writers and others.

He says: "The days of sitting back and waiting for things to happen are over. You have to grab the opportunities with both hands. Some of my writers are getting cuts with the biggest artists in South East Asia like Girls Generation and Namie Amuro. There is nothing better than securing cuts for them. My writers are like family to me, I'm very proud of every single one of them. When you sign to Notting Hill Music, you sign up to be kept incredibly busy for the whole term!"

His current projects include 20 instrumentals from Drumsound & Bassline Smith, Sigma, Full Intention, Rishi Rich, Alesso, HeadHunterz and many more.

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

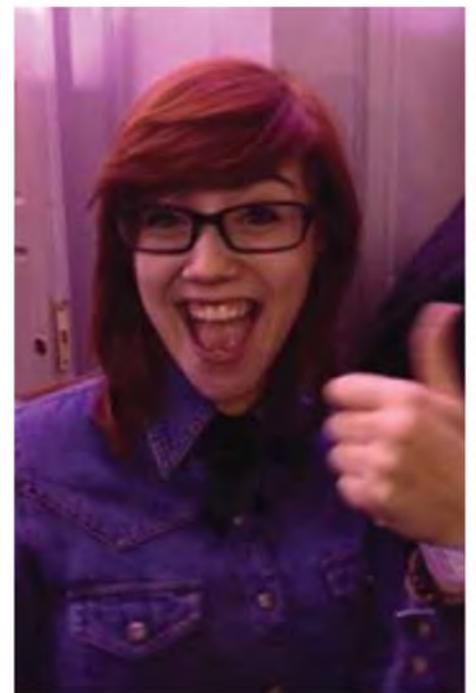
ALICE JAMES, Production Assistant, MAMA

"In the last eight years I have gone from recording artist, to studio and live engineer, event manager, tour manager, and production manager. I've worked at the Royal Albert Hall, run stages at festivals with Mystery Jets, Noah And The Whale and The Futureheads, toured with artists like Bastille and King Charles, and run production for shows at The Borderline and Koko.

"At 23, my career is only just beginning, and I am always searching for the next new project to tackle.

"At the moment I work for MAMA, (The Great Escape/Lovebox/Wilderness) while freelancing as a tour manager (To Kill a King, We Were Evergreen) and running production at 200-capacity Kings Cross venue Surya. Being able to juggle jobs, (as well as a degree) and having a ridiculously organised calendar is what has got me to the point I'm at today.

"A lot of the work I'm doing now came out of an internship at MAMA (Wilderness Festival). While running a stage I met the bands I now tour manage, and my bosses at MAMA."



TOP TIP

When working at live shows never panic, no matter what happens. And always keep a smile on your face however crap you're feeling - you'll be amazed at how far just being nice will get you!

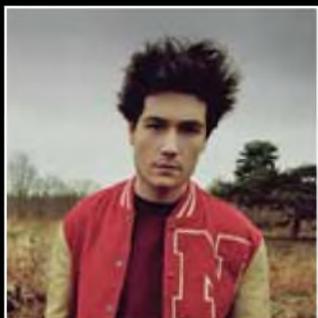
26 SINGLES AND ALBUMS

Michael Buble's album *To Be Loved* has given the singer his first week-one chart-topping album in the UK



NOW INCLUDES
OFFICIAL WEEKLY
iTUNES CHARTS FROM
AROUND THE WORLD

CHARTS FOCUS



28 UK AIRPLAY & STREAMING

Pompeii by Bastille has set a new record as it remains at No.1 on the Official UK Streaming Chart

30 EU AIRPLAY & GLOBAL SALES

New albums from Paramore and Danish band Volbeat perform well across multiple territories

32 COMPILATIONS & INDIES

Former Official UK Singles Chart No.1 *Need U (100%)* by Duke Dumont is still the top-selling indie track



33 CLUB

Calvin Harris tops the Upfront Club chart with Ellie Goulding collaboration *I Need Your Love*

36 ANALYSIS

Alan Jones breaks down the crucial statistics from the week's Official UK Charts

38 KEY RELEASES & PRODUCT

Former Abba singer Agnetha Faltskog will return to music with a solo album released through UMG

CHARTS UK ALBUMS WEEK 16



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

THE OFFICIAL UK ALBUMS CHART

THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR)
1	New		MICHAEL BUBLE To Be Loved <i>Reprise 936249497 (ARV)</i> ● (Rock)				HIGHEST NEW ENTRY
2	New		FALL OUT BOY Save Rock And Roll <i>Def Jam 3735211 (ARV)</i> (Walker/Fall Out Boy)				
3	4	62	EMELI SANDE Our Version Of Events <i>Virgin 509994637625 (E)</i> 6★ (Spencer/Haynie/Naughty Boy/Mojam/Heenan/Millard/Harrison/Craze/Hoax/Keys/Sandee/States/Aikins)				SALES INCREASE
4	3	31	PINK The Truth About Love <i>RCA 88725452422 (ARV)</i> (Kurstin/Bhasker/Walker/Hill/Haynie/Martin/Shellback/Mann/Schuler/Dj) Khali/Chin Injeti/Tracklacers/Wilson/bc)				SALES INCREASE
5	2	5	JUSTIN TIMBERLAKE The 20/20 Experience <i>RCA 88765478501 (ARV)</i> (Timbaland/Timberlake/Harmon/Knox)				
6	1	2	PARAMORE Paramore <i>Fueled By Ramen/Atlantic 7567869011 (ARV)</i> ● (Weidal-Johnsen/York)				
7	6	19	BRUNO MARS Unorthodox Jukebox <i>Atlantic 7567876171 (ARV)</i> ● (The Smeezingtons/Bhasker/Haynie/Ronson/B Blanco/Epworth/Chin-Queen/Diplo)				
8	7	7	BASTILLE Bad Blood <i>Virgin CDV3097 (E)</i> ● (Smith/Crew)				
9	New		YEAH YEAH YEAHS Mosquito <i>Polydor 3724307 (ARV)</i> (Lounay/Sitek)				
10	5	3	IMAGINE DRAGONS Night Visions <i>Interscope 3722421 (ARV)</i> (Imagine Dragons/Alex Da Kid/Carter)				
11	9	3	MEAT LOAF Bat Out Of Hell <i>Epic 4630442 (ARV)</i> 7★ (Rungren/Meat Loaf/Steinman/Ovine/Gal'as)				
12	13	45	CARO EMERALD Deleted Scenes From The Cutting Room Floor <i>Dramatico/Grand Mono 8717092004107 (ACA/ARV)</i> 1★1★ (Schreurs/Wieringen)				
13	14	25	CALVIN HARRIS 18 Months <i>Columbia/Island Eye 88657859231 (ARV)</i> (Harris/Romero/Reynolds/Knight/Francis)				
14	16	30	MUMFORD & SONS Babel <i>Gentlemen Of The Road/Island 1 6892038062619 (ARV)</i> 2★ (Dravs)				
15	10	6	DAVID BOWIE The Next Day <i>RCA 88765461861 (ARV)</i> (Bowie/Visconti)				
16	22	7	STEREOPHONICS Graffiti On The Train <i>Stylus SYLUSCD5 (E)</i> ● (Jones/Lowe)				SALES INCREASE
17	18	27	THE LUMINEERS The Lumineers <i>Delco 3712589 (ARV)</i> (Hadlock)				
18	15	23	ONE DIRECTION Take Me Home <i>Syco 88725439642 (ARV)</i> 2★ (Ramu/Falk/Gosling/Bunetta/Ryan/Rogelmark/Needler/Shellback/Dr. Luke/KoDoL k0)AK/Cirkut/Robson)				
19	19	75	BEN HOWARD Every Kingdom <i>Island 0602527458255 (ARV)</i> 1★ (Bord)				
20	21	26	TAYLOR SWIFT Red <i>Mercury/Big Machine 3717314 (ARV)</i> 1★ (Chapman/Swift/Huff/Wilson/Martin/Shellback/Lackaye/Levin/Bhasker)				
21	20	22	RIHANNA Unapologetic <i>Def Jam 3722074 (ARV)</i> 1★ (Naughty Boy/Cueta/Lunford/Nash/StarGate/Bianco/Cakwud/Hippal/23/PopWansel/Mike Will Made-It/J-Ba/Future/Chase & Status/Mike Romero/Tunford/Ighite/Caselli/various)				
22	17	15	MOTION PICTURE CAST RECORDING Les Miserables <i>Polydor 3724585 (ARV)</i> (McCutcheon/Metcalf)				
23	25	32	THE SCRIPT 3 <i>Epic/Phonogram 88725415472 (ARV)</i> (O'Donoghue/Sheehan/Frampton/Barry/Kipner)				
24	23	27	JAKE BUGG Jake Bugg <i>Mercury 0602537128778 (ARV)</i> 1★ (Archer/Cossey/Prime/Hart/Hunt)				
25	24	28	ELLIE GOULDING Halcyon <i>Polydor 3714241 (ARV)</i> (Eliot/GoULDING/MONSTA/Spencer/Billboard/Farits/Parker/Starrsmith/Harris)				
26	27	7	LAURA MVULA Sing To The Moon <i>RCA 88765421752 (ARV)</i> (Brown)				
27	45	150	MICHAEL BUBLE Crazy Love <i>Reprise 9362496277 (ARV)</i> 8★4★ (Foster/Rock/Gatica/Chang)				HIGHEST CLIMBER
28	26	21	OLLY MURS Right Place Right Time <i>Epic/Syco 9925415352 (ARV)</i> 2★ (Future Cut/Robson/Harmony/Kelly/Eliot/TMS/Fitzmaurice/Bunetta/Ryan/Secon/The Fearless/Frampton/Kipner/Argyle/Brammer/Prime)				
29	8	2	JAMES BLAKE Overgrown <i>Atlas ATLAS10CD (ARV)</i> (Blake)				
30	New		STEVE EARLE & THE DUKES & DUCHESSES The Low Highway <i>New West NWS073 (ACA/ARV)</i> (tbc)				
31	29	4	DEPECHE MODE Delta Machine <i>Columbia 88765450522 (ARV)</i> (Hillier)				
32	New		KID CUDI Indicud <i>Island 0602537356737 (ARV)</i> (Kid Cudi)				
33	New		ANGEL About Time <i>Island 3704329 (ARV)</i> (PARALLEL/ghile/Parker & James/Shakka/Hill/Dirty Swift/Weyne)				
34	New		MAJOR LAZER Free The Universe <i>Because BECS761361 (ACA/ARV)</i> (Lazer/Rechtshaid/GIA/Hux Pavilion/Schlachthofbronx/Marino/Ulara/The Flexican/Riley/Laidback/Luke/Khan/Party Squad/Joy)				
35	32	74	ONE DIRECTION Up All Night <i>Syco 88697843642 (ARV)</i> 2★ (Mac/Falk/Yacoub/Rawling/Meenan/Squire/Solomon/Meredith/Stannard/Hawes/Gad/Robson/RedOne/BeatGeek/Jimmy Jaker/Rawling/Gaudino/Rooney)				
36	33	12	BIFFY CLYRO Opposites <i>14th Floor 2564654693 (ARV)</i> ● (GGGarth/Biffy Clyro)				
37	36	10	FOALS Holy Fire <i>Wanzer Brothers 2564652224 (ARV)</i> ● (Flood/Moulder)				
38	28	3	BRING ME THE HORIZON Sempiternal <i>RCA 88765420622 (ARV)</i> (Date)				
39	New		KACEY MUSGRAVES Same Trailer Different Park <i>Mercury 3714095 (ARV)</i> (Musgraves/Lard/McAnally)				
40	New		IRON & WINE Ghost On Ghost <i>4AD CAD3305 (PIAS/ARV)</i> (Deck)				
41	38	28	DAVID BOWIE Best Of Bowie <i>EMI 5348212 (E)</i> 1★2★ (Various)				
42	57	9	MACKLEMORE & RYAN LEWIS The Heist <i>Macklemore 0707541525299 (ACA/ARV)</i> (I-PWR)				SALES INCREASE
43	34	89	FLEETWOOD MAC The Very Best Of <i>WSM 8122735352 (Absolute)</i> 4★2★ (Various)				
44	30	45	ALT-J An Awesome Wave <i>Infectio is INFECT134CD (PIAS/ARV)</i> ● (Andrew)				
45	44	117	ADELE 21 <i>XLCDS20 (PIAS/ARV)</i> 16★10★ (FT Smith/Rubin/Epworth/Abbiss/Wilson/Adams)				
46	35	4	ERIC CLAPTON Old Sock <i>Polydor 3733099 (ARV)</i> (Clapton/Bramhall II/Staaley/Clime)				
47	40	7	DIDO Girl Who Got Away <i>RCA 88765442322 (ARV)</i> (D Armstrong/R Ainslie/N Jones/Kwesi/Kushin/Harrison)				
48	42	47	PALOMA FAITH Fall To Grace <i>RCA 8859195512 (ARV)</i> 2★ (Hooper/Gosling/Al Shux/Arnold)				
49	50	58	BON JOVI Greatest Hits <i>Mercury 2752339 (ARV)</i> 2★1★ (Fairbairn/Brian Johnson/Sambora/Shanks/Rock/Collins/Bejars)				SALES INCREASE
50	37	28	FLEETWOOD MAC Rumours <i>Rhino 7599273132 (ARV)</i> 11★ (Fleetwood/Marc D'Neuro/Gallat)				
51	48	109	BRUNO MARS Doo-Wops & Hooligans <i>Elektra 7567883304 (ARV)</i> 5★2★ (The Smeezingtons/Needlz/The Supa Dupz)				
52	49	84	ED SHEERAN + Asylum <i>S249864552 (ARV)</i> 5★1★ (Gosling/Mugall/Sheeran/N.S.D.)				
53	11	2	STONE SOUR House Of Gold & Bones - Pt 2 <i>Ranstrumer RR76256 (ARV)</i> (Bittell)				
54	12	2	OMD English Electric <i>100 Percent 100CD25 (ROM/ARV)</i> (OMD)				
55	72	48	FUN. Some Nights <i>Fueled By Ramen/Atlantic 7557882528 (ARV)</i> 1★ (Bhasker/Haynie/LakeOne)				SALES INCREASE
56	New		DAVID BOWIE Aladdin Sane <i>EMI 5214020 (E)</i> (Bowie/Scott)				
57	39	8	MICHAEL BALL Both Sides Now <i>USM Media USMF/CD005 (SEM)</i> ● (Patrick)				
58	New		GHOST B.C. Infestissimum <i>Island 3733124 (ARV)</i> (Raskulnezz)				
59	65	73	PINK Greatest Hits So Far!!! <i>LoFase 88597807232 (ARV)</i> (Perry/Briggs/Austin/Storch/Armstrong/Felds/Mann/Machoppsycho/Dr. Luke/Martin/Kasz Money/Pink/Danja/Shellback)				SALES INCREASE
60	46	6	BON JOVI What About Now <i>Mercury 3729825 (ARV)</i> (Bon Jovi/Shanks/Sambora/King)				
61	Re-entry		HURTS Exile <i>Major Label/Epic 88754435522 (ARV)</i> (Hurts/Juan/Grech-Margueat/Hermann)				
62	47	3	WILEY The Ascent <i>Warner Brothers/Que More 10 2554547123 (ARV)</i> (O'Neil/Saltwates/Kaphan Jones/Welby/Rhyme/Silley/Riley/The Skeptic/Melchior/Ange/Alexandra/Claire/Baughn/Styalizuego/Lox/0 k D/Cwaa/Piedrah)				
63	59	71	DAVID GUETTA Nothing But The Beat <i>Parlophone 0839951 (E)</i> 1★ (Guetta/Vee/Caren/Lunford/Westere/Blair/Raw/Afroja/K/Uttrill/Avril)				
64	62	12	MADNESS O.U.I. Si, Si, Ja, Ja, Da, Da <i>Cooking Vinyl COOKCD573 (Essential/GEM)</i> ● (Langley/Alston/Stepp/Avall/Andrew/Marx)				SALES INCREASE
65	Re-entry		JESSIE J Who You Are <i>Island/Lava 2758627 (ARV)</i> 3★1★ (Dr. Luke/Brisetti/Cornish/Martin/K/Dak/The Invisible Men/Parker & James/Thomas/Gad/Gordon)				
66	New		DAFT PUNK Discovery <i>Virgin 0724384960629 (E)</i> (Daft Punk)				
67	Re-entry		PALOMA FAITH Do You Want The Truth Or Something Beautiful <i>Epic 88697543552 (ARV)</i> 2★ (Byrne/Mackochan/Robson/Barter/Hartout/Love/Jorgensen/Suistin/Mari/Mariega/Wells/Cliffson/Westerlund/Maak/Dixon)				
68	67	22	LITTLE MIX DN A <i>Syco 88691938472 (ARV)</i> (Mac/TMS/Stannard/Powell/Adams/DAPO/Dean/Higgins/Xenomania/Future Cut/Levine/Ball/Pegasus)				SALES INCREASE
69	74	157	MUMFORD & SONS Sign No More <i>Gentlemen Of The Road/Island 2722538 (ARV)</i> 4★1★ (Dravs)				SALES INCREASE
70	52	37	BILLY JOEL Piano Man - The Very Best Of <i>Columbia 5190182 (ARV)</i> 1★ (Ramone/Stewart/Joel/Jones)				
71	New		PASSENGER All The Little Lights <i>Nettwerk 0057003095553 (Essential/GEM)</i> (tbc)				
72	56	23	THE ROLLING STONES GRRR! <i>Polydor 3710815 (ARV)</i> (Various)				
73	70	5	SUEDE Bloodsports <i>Suede SUECDX001 (ACA/ARV)</i> (Buller)				
74	41	2	KURT VILE Walkin On A Pretty Daze <i>Motator OLE9990 (PIAS/ARV)</i> (Agnello)				
75	73	64	LANA DEL REY Born To Die <i>Polydor/Stranger 2787091 (ARV)</i> 1★ (Haynie/Parker/Berger/Robopop/Bhasker/Daly/Smeddon/Bauer-Mein/Mawes/Brader/Shux/Skarbek/Howe)				

Official Charts Company 2013.

Adele 45	Bowie, David 15	Bowie, David 41	Bowie, David 56	Bring Me The Horizon 38	Buble, Michael 1	Buble, Michael 27	Bugg, Jake 24	Clapton, Eric 46	Depeche Mode 31	Dido 47	Earle, Steve & The Dukes & Duchesses 30	Emerald, Caro 12	Fall Out Boy 2	Fleetwood Mac 43	Fleetwood Mac 50	Foals 37	Fun. 55	Ghost B.C. 58	Goulding, Ellie 25	Guetta, David 63	Harris, Calvin 13	Howard, Ben 19	Hurts 61	Imagine Dragons 10	Iron & Wine 40	Jessie J 65	Joel, Billy 70	Kid Cudi 32	Laura Mvula 26	Little Mix 68	Lumineers, The 17	Macklemore & Ryan Lewis 42	Madness 64	Major Lazer 34	Mars, Bruno 7	Mars, Bruno 51	Meat Loaf 11	Motion Picture Cast Recording 22	Mumford & Sons 14	Mumford & Sons 69	Murs, Ollly 28	Musgraves, Kacey 39	Omd 54	One Direction 18	One Direction 35	Paloma Faith 48	Paloma Faith 67	Paramore 6	Passenger 71	Pink 4	Pink 59	Rey, Laria Del 75	Rihanna 21	Rolling Stones, The 72	Sande, Emeli 3	Script, The 23	Sheeran, Ed 52	Stereophonics 16	Stone Sour 53	Suede 73	Swift, Taylor 20	Timberlake, Justin 5	Vile, Kurt 74	Wiley 62	Yeah Yeah Yeahs 9	Key ★ Platinum (300,000) ● Gold (100,000) ● Silver (50,000) ★ 1m European sales	3x Awards Albums Paramore, Paramore Silva
----------	-----------------	-----------------	-----------------	-------------------------	------------------	-------------------	---------------	------------------	-----------------	---------	---	------------------	----------------	------------------	------------------	----------	---------	---------------	--------------------	------------------	-------------------	----------------	----------	--------------------	----------------	-------------	----------------	-------------	----------------	---------------	-------------------	----------------------------	------------	----------------	---------------	----------------	--------------	----------------------------------	-------------------	-------------------	----------------	---------------------	--------	------------------	------------------	-----------------	-----------------	------------	--------------	--------	---------	-------------------	------------	------------------------	----------------	----------------	----------------	------------------	---------------	----------	------------------	----------------------	---------------	----------	-------------------	--	--

CHARTS UK AIRPLAY WEEK 16

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	9	11		JUSTIN TIMBERLAKE <i>Mirrors</i> RCA	4386	-3.98	84.51	-14.74
2	2	8	5		PINK FEAT. NATE RUESS <i>Just Give Me A Reason</i> RCA	4180	2	81.47	0.37
3	3	10	15		BRUNO MARS <i>When I Was Your Man</i> Atlantic	4197	-4.96	55.35	-4.8
4	6	8	18		MICHAEL BUBLE <i>It's A Beautiful Day</i> Reprise	3377	2.52	55.29	2.9
5	8	7	4		DUKE DUMONT FEAT. A*M*E & MNEK <i>Need U (100%)</i> MoS/Blaze Bcys Club	2340	13.1	47.61	6.49
6	5	9	13		THE SATURDAYS FEAT. SEAN PAUL <i>What About Us</i> Polydor	3147	-1.38	45.58	-15.36
7	7	27	48		BRUNO MARS <i>Locked Out Of Heaven</i> Elektra	3152	-2.08	44.19	-12.13
8	4	6	16		TAYLOR SWIFT <i>22</i> Mercury/Big Machine	2406	8.28	39.43	-28.07
9	10	4	7		CALVIN HARRIS FEAT. ELLIE GOULDING <i>I Need Your Love</i> Columbia	1830	18.22	38.92	6.16
10	11	10	64		OLLY MURS <i>Army Of Two</i> Epic/Syco	3366	1.11	38.92	9.63
11	16	4	6		NELLY <i>Hey Porsche</i> Republic/Island	1620	24.71	36.96	25.16
12	9	29	52		SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN <i>Don't You Worry Child</i> Virgin	2052	-4.65	36.76	-3.52
13	18	5	1		RUDIMENTAL FEAT. ELLA EYRE <i>Waiting All Night</i> Asylum	1101	29.68	33.4	16.7
14	15	18	40		RIHANNA FEAT. MIKKY EKKO <i>Stay</i> Def Jam	2914	-5.54	32.19	1.23
15	14	28	76		OLLY MURS FEAT. FLO RIDA <i>Troublemaker</i> Epic	2242	-2.69	32.04	-0.09
16	13	21	39		TAYLOR SWIFT <i>I Knew You Were Trouble</i> Mercury/Big Machine	2077	-10.13	31.21	-5.6
17	23	2			BLUE <i>Hurt Lovers</i> Blueworld	794	48.97	27.84	4.04
18	1				THEA GILMORE <i>Love Came Looking For Me</i> Fulfill	222	0	27.72	0
19	19	11	31		AVICII V NICKY ROMERO <i>I Could Be The One</i> Positiva/Virgin	1196	-8.14	27.06	-5.25
20	12	12	20		MACKLEMORE FEAT. RYAN LEWIS & WANZ <i>Thrift Shop</i> Macklemore	1111	-13.81	26.47	-24.65
21	29	2	2		WILL.I.AM FEAT. JUSTIN BIEBER <i>#Thatpower</i> Interscope	1016	22.26	26.33	26.71
22	30	3	30		ALUNAGEORGE <i>Attracting Flies</i> Island	605	7.46	25.22	22.19
23	38	2			HURTS <i>Blind</i> Major Label/Epic	107	57.35	25.17	32.68
24	31	3	8		PITBULL FEAT. CHRISTINA AGUILERA <i>Feel This Moment</i> MR 305/Pola Grounds	1509	17.34	23.49	17.57
25	1				BONNIE TYLER <i>Believe In Me</i> ZYX	136	0	23.43	0
26	22	32			ROBBIE WILLIAMS <i>Candy</i> Island	1662	-11.03	22.83	-15.22
27	21	14	45		JUSTIN TIMBERLAKE FEAT. JAY-Z <i>Suit & Tie</i> RCA	1320	-9.15	22.82	-17.74
28	41	2	50		BEN HOWARD <i>Keep Your Head Up</i> Island	497	-11.72	22.36	25.34
29	28	26			LABRINTH FEAT. EMELI SANDE <i>Beneath Your Beautiful</i> Syco	1943	1.89	22.22	6.11
30	17	7	24		BRIDGIT MENDLER <i>Ready Or Not</i> Hollywood/Polydor	1892	-24.23	21.65	-25.16
31	33	2			JENN BOSTIC <i>Not Yet</i> Jenn Bostic	119	33.71	21.58	8.22
32	40	36	62		THE SCRIPT FEAT. WILL.I.AM <i>Hall Of Fame</i> Epic/Phonogenic	1292	0.7	20.66	15.35
33	26	15	51		EMELI SANDE <i>Clown</i> Virgin	1869	-16.64	20.55	-15.95
34	1	23			LITTLE MIX FEAT. MISSY ELLIOTT <i>How Ya Doin'</i> Syco	878	0	20.44	0
35	1				AGNETHA FALTSKOG <i>When You Really Loved Someone</i> Polydor	169	0	20.29	0
36	27	6	77		CARO EMERALD <i>Tangled Up</i> Dramatic/Grand Mono	495	4.87	20.17	-15.96
37	36	4	37		HAIM <i>Falling</i> Polydor	557	-2.96	20.11	4.36
38	20	11	9		BASTILLE <i>Pompeii</i> Virgin	1812	-0.06	20.02	-29.53
39	42	2			ROD STEWART <i>It's Over</i> Capitol	317	114.19	19.94	14.53
40	24	15	56		CALVIN HARRIS FEAT. TINIE TEMPAH <i>Drinking From The Bottle</i> Columbia	961	-11.43	19.16	-21.83
41	32	11	21		DISCLOSURE FEAT. ALUNAGEORGE <i>White Noise</i> Island/PMR	903	-5.64	18.86	-5.61
42	1				CHRIS MALINCHAK <i>So Good To Me</i> MoS	451	0	18.79	0
43	1	28			MAT ZO & PORTER ROBINSON <i>Easy</i> MoS/Arjuna Beats	296	0	18.64	0
44	1	14			IMAGINE DRAGONS <i>Radioactive</i> Interscope	294	0	18.58	0
45	47	2	96		BIFFY CLYRO <i>Biblical</i> 14th Floor	353	-5.87	18.17	7.83
46	RE				MAROON 5 FEAT. CHRISTINA AGUILERA <i>Moves Like Jagger</i> A&M/Octone/Polydor	1039	0	18.12	0
47	45	2	19		IGGY AZALEA <i>Work</i> Mercury	215	-20.37	18.05	4.88
48	NEW				STEREOPHONICS <i>Graffiti On The Train</i> Stylus	211	0	17.67	0
49	48	2			A\$AP ROCKY <i>Golie</i> Polo/RCA/Asap Worldwide	46	15	17.59	8.65
50	35	10	22		THE LUMINEERS <i>Ho Hey</i> Decca	1426	0	17.58	-9.57

UK Radio Airplay Chart © Nielsen. Compiled using data gathered from Sunday to Saturday. Re-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)
		Duke Dumont	
1	1	DUKE DUMONT FEAT. A*M*E & MNEK <i>Need U (100%)</i> MoS/Blaze Bcys Club	3023
2	3	PITBULL FEAT. CHRISTINA AGUILERA <i>Feel This Moment</i> MR 305/Pola Grounds	2819
3	2	THE SATURDAYS FEAT. SEAN PAUL <i>What About Us</i> Polydor	2739
4	5	NELLY <i>Hey Porsche</i> Republic/Island	2497
5	4	JUSTIN TIMBERLAKE <i>Mirrors</i> RCA	2487
6	9	PINK FEAT. NATE RUESS <i>Just Give Me A Reason</i> RCA	2400
7	6	TAYLOR SWIFT <i>22</i> Mercury/Big Machine	2146
8	10	CHRIS BROWN <i>Fine China</i> RCA	1956
9	7	LITTLE MIX FEAT. MISSY ELLIOTT <i>How Ya Doin'</i> Syco	1903
10	8	BRIDGIT MENDLER <i>Ready Or Not</i> Hollywood/Polydor	1900
11	27	RUDIMENTAL FEAT. ELLA EYRE <i>Waiting All Night</i> Asylum	1876
12	18	WILL.I.AM FEAT. BRITNEY SPEARS <i>Scream & Shout</i> Interscope	1832
13	11	BASTILLE <i>Pompeii</i> Virgin	1719
14	12	DISCLOSURE FEAT. ALUNAGEORGE <i>White Noise</i> Island/PMR	1674
15	14	MACKLEMORE FEAT. RYAN LEWIS & WANZ <i>Thrift Shop</i> Macklemore	1667
16	17	IGGY AZALEA <i>Work</i> Mercury	1641
17	15	BRUNO MARS <i>When I Was Your Man</i> Atlantic	1579
18	16	AVICII V NICKY ROMERO <i>I Could Be The One</i> Positiva/Virgin	1446
19	NEW	CALVIN HARRIS FEAT. ELLIE GOULDING <i>I Need Your Love</i> Columbia	1342
20	NEW	PSY <i>Gentleman</i> Republic/Island	1332
21	13	ONE DIRECTION <i>One Way Or Another (Teenage Kicks)</i> Syco	1313
22	20	NICOLE SCHERZINGER <i>Boomerang</i> Interscope	1272
23	19	RIHANNA FEAT. MIKKY EKKO <i>Stay</i> Def Jam	1231
24	21	MICHAEL BUBLE <i>It's A Beautiful Day</i> Reprise	1209
25	NEW	PARAMORE <i>Still Into You</i> Fueled By Ramen/Atlantic	1140
26	23	JUSTIN TIMBERLAKE FEAT. JAY-Z <i>Suit & Tie</i> RCA	1135
27	25	STOOSHE <i>Slip</i> Future Cut/QWork/Warner Brothers	1101
28	39	NICKI MINAJ & LIL' WAYNE <i>High School</i> Cash Money/Republic	1075
29	28	MISHA B <i>Here's To Everything (Ooh La La)</i> Relentless	1038
30	29	CHARLIE BROWN <i>On My Way</i> AATW/UMTV	999
31	NEW	CHRIS MALINCHAK <i>So Good To Me</i> MoS	860
32	32	CALVIN HARRIS FEAT. TINIE TEMPAH <i>Drinking From The Bottle</i> Columbia	846
33	30	TAYLOR SWIFT <i>I Knew You Were Trouble</i> Mercury/Big Machine	801
34	RE	ALUNAGEORGE <i>Attracting Flies</i> Island	755
35	24	AMELIA LILY <i>Party Over</i> Xenomania/RCA	754
36	38	NINA NESBITT <i>Stay Out</i> Island	723
37	33	WRETCH 32 FEAT. SHAKKA <i>Blackout</i> MoS/Levels	713
38	35	BRUNO MARS <i>Locked Out Of Heaven</i> Elektra	689
39	34	WILEY FEAT. CHIP <i>Reload</i> Warner Brothers/One More Tune	657
40	RE	IMAGINE DRAGONS <i>Radioactive</i> Interscope	622

UK TV Airplay Chart © Nielsen. Compiled using data gathered from Sunday to Saturday. Re-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-tv.com

UK AIRPLAY ANALYSIS

BY ALAN JONES

Justin Timberlake's *Mirrors* racks up its fourth straight week atop the radio airplay chart but has now clearly passed its peak, with loses of 142 plays and 14.6m listeners week-on-week leaving it with a slender advantage.

Pink's *Just Give Me A Reason* (feat. Nate Ruess) is number two for the third week in a row but continues to improve both its plays and its audience. It was heard by 81.47m listeners last week, just 3.37% less than *Mirrors*. Pink was much helped by the fact that *Just Give Me A Reason* is newly established atop Radio Two's most-played list, having been aired 19 times on the station last week. It

was also played 22 times on Radio One – a tally exceeded by 12 songs – with the two BBC giants accounting for a combined 42.38% of its audience. In terms of plays, the track's biggest supporters were *Smash Hits* (60 plays), 95.8 Capital FM London (54 plays) and Capital FM Birmingham (53 plays).

Overall, it's a fairly quiet week, with the only change in the Top 10 being the re-entry of *Oily Murs'* *Army Of Two*, which bubbles 11-10.

Murs' fellow X Factor graduates *Little Mix* (pictured) have the week's highest climber, as their *How Ya Doin'* collaboration with Missy Elliott soars 102-34. Its plays jumping 90.04% week-on-week

Little Mix



from 462 to 878, it saw its audience soar 179.42% to 20.44m.

Twelve plays on Radio One contributed 52.29% of the track's overall audience, but it was aired most frequently on *Smash Hits* (56 plays), *Westside* 89.6 (32) and *107.8 Radio Jackie* (27).

Stereophonics' latest single,

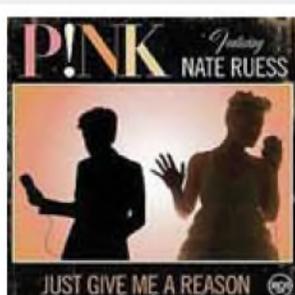
apiece), Kerrang and 3FM (15 spins each).

Still lagging behind on the radio airplay chart, where it climbs 31-24 this week, *Feel This Moment* tops the TV airplay chart for the second time for Pitbull feat. Christina Aguilera. The track's promotional videoclip was aired 765 times last week, five times less than in the previous frame, with top tallies of 107 plays on Capital TV, 68 on MTV Dance and 67 on Chart Show TV.

The hottest new video is that for the Calvin Harris/Elle Goulding collaboration *I Need Your Love*, which exploded out of the box with 357 plays last week to debut at number 18. Capital TV led the way, airing the promo 48 times, followed by Chart Show Dance (44 plays) and Chart Show TV (42).

CHARTS STREAMING WEEK 16

© Official Charts Company 2013



OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	BASTILLE Pompeii <i>Virgin</i>
2	7	IMAGINE DRAGONS Radioactive <i>Interscope</i>
3	2	JUSTIN TIMBERLAKE Mirrors <i>RCA</i>
4	3	PINK FT NATE RUESS Just Give Me A Reason <i>RCA</i>
5	4	MACKLEMORE/RYAN LEWIS/WANZ Thrift Shop <i>Macklemore</i>
6	5	SATURDAYS FT SEAN PAUL What About Us <i>Polydor</i>
7	12	NELLY Hey Porsche <i>Republic Records</i>
8	6	BRUNO MARS When I Was Your Man <i>Atlantic</i>
9	20	CALVIN HARRIS/ELLIE GOULDING I Need Your Love <i>Columbia</i>
10	9	LUMINEERS Ho Hey <i>Decca</i>
11	14	THE 1975 Chocolate <i>Dirty Hit</i>
12	11	DISCLOSURE FT ALUNAGEORGE White Noise <i>Island/Pmr</i>
13	10	AVICII VS NICKY ROMERO I Could Be The One <i>Postiva/Virgin</i>
14	8	BRIDGIT MENDLER Ready Or Not <i>Hollywood</i>
15	34	MACKLEMORE/RYAN LEWIS/DALTON Can't Hold Us <i>Macklemore</i>
16	27	PITBULL FT CHRISTINA AGUILERA Feel This Moment <i>Mr 305/Polo Grounds</i>
17	15	BRUNO MARS Locked Out Of Heaven <i>Atlantic</i>
18	16	JUSTIN TIMBERLAKE FT JAY Z Suit & Tie <i>RCA</i>
19	17	WILL I AM FT BRITNEY SPEARS Scream & Shout <i>Interscope</i>
20	22	BASTILLE Flaws <i>Virgin</i>
21	18	CALVIN HARRIS FT TINIE TEMPAH Drinking From The Bottle <i>Columbia</i>
22	21	BASTILLE Things We Lost In The Fire <i>Virgin</i>
23	13	ONE DIRECTION One Way Or Another (Teenage Kicks) <i>Syco Music</i>
24	25	SWEDISH HOUSE MAFIA/MARTIN Don't You Worry Child <i>Virgin</i>
25	23	BASTILLE Bad Blood <i>Virgin</i>
26	NEW	RUDIMENTAL FT ELLA EYRE Waiting All Night <i>Asylum</i>
27	77	IGGY AZALEA Work <i>Mercury</i>
28	NEW	DAFT PUNK FT PHARRELL WILLIAMS Get Lucky <i>Columbia</i>
29	NEW	MICHAEL BUBLE It's A Beautiful Day <i>Reprise</i>
30	24	RIHANNA Diamonds <i>Def Jam</i>
31	39	FALL OUT BOY My Songs Know What You Did In The Dark <i>Def Jam</i>
32	83	PARAMORE Still Into You <i>Atlantic/Fueled By Ramen</i>
33	48	IMAGINE DRAGONS It's Time <i>Interscope</i>
34	NEW	WILL I AM FT JUSTIN BIEBER Thatpower <i>Interscope</i>
35	19	EVELI SANDE Clown <i>Virgin</i>
36	58	IMAGINE DRAGONS On Top Of The World <i>Interscope</i>
37	42	SCRIPT If You Could See Me Now <i>Epic/Phonogenic</i>
38	50	HAIM Falling <i>Polydor</i>
39	26	MUMFORD & SONS I Will Wait <i>Gentlemen Of The Road/Island</i>
40	36	CALVIN HARRIS/FLORENCE WELCH Sweet Nothing <i>Columbia</i>
41	92	ALUNAGEORGE Attracting Flies <i>Island</i>
42	NEW	PSY Gentleman <i>Republic Records</i>
43	41	BEN HOWARD Keep Your Head Up <i>Island</i>
44	30	BEN HOWARD Only Love <i>Island</i>
45	29	SCRIPT FT WILL I AM Hall Of Fame <i>Epic/Phonogenic</i>
46	32	WILEY FT CHIP Reload <i>One More Tune/Warner Bros</i>
47	59	JAMES BLAKE Retrograde <i>Atlas</i>
48	46	FOALS My Number <i>Warner Bros</i>
49	76	IMAGINE DRAGONS Demons <i>Interscope</i>
50	44	BASTILLE Overjoyed <i>Virgin</i>
51	NEW	CHRIS BROWN Fine China <i>RCA</i>
52	33	LABRINTH FT EVELI SANDE Beneath Your Beautiful <i>Syco Music</i>
53	52	KODALINE High Hopes <i>B-Unique/Rca</i>
54	61	CHRISTINA PERRI A Thousand Years <i>Atlantic</i>
55	28	JAMES ARTHUR Impossible <i>Syco Music</i>
56	38	ELLIE GOULDING Explosions <i>Polydor</i>
57	31	PSY Gangnam Style <i>Republic Records</i>
58	55	BASTILLE Icarus <i>Virgin</i>
59	47	RUDIMENTAL FT JOHN NEWMAN Feel The Love <i>Asylum/Black Butter</i>
60	65	OF MONSTERS & MEN Little Talks <i>Republic Records</i>
61	68	BASTILLE Laura Palmer <i>Virgin</i>
62	62	PINK Try <i>RCA</i>
63	63	DAVID GUETTA FT SIA Titanium <i>Parlophone</i>
64	53	BASTILLE These Streets <i>Virgin</i>
65	49	DRAKE Started From The Bottom <i>Cash Money/Republic Records</i>
66	RE	JAKWOB FT MAIDAY Fade <i>Boom Ting</i>
67	82	ALT-J Breezeblocks <i>Infectious Music</i>
68	35	ONE DIRECTION Kiss You <i>Syco Music</i>
69	37	OLLY MURS FT FLO RIDA Troublemaker <i>Epic</i>
70	60	DISCLOSURE FT SAM SMITH Latch <i>Island/Pmr</i>
71	43	OLLY MURS Army Of Two <i>Epic</i>
72	57	FUN FT JANELLE MONAE We Are Young <i>Atlantic/Fueled By Ramen</i>
73	45	NICOLE SCHERZINGER Boomerang <i>Interscope</i>
74	73	BASTILLE Oblivion <i>Virgin</i>
75	64	JAY-Z & KANYE WEST N****S In Paris <i>Roc-A-Fella</i>



CLIMBER: THE 1975



NEW: DAFT PUNK



NEW: PSY



NEW: CHRIS BROWN



CLIMBER: ALT-J

CHARTS EU AIRPLAY WEEK 15



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



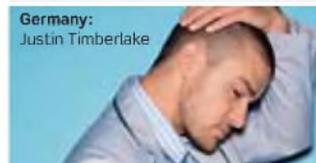
DENMARK	
POS	ARTIST/ ALBUM / LABEL
1	PANAMAH Boern Af Natten UNI
2	LANGER, MADDS Elephant SME
3	1975, THE Chocolate UNI
4	MAROON 5 Daylight UNI
5	PASSENGER Let Her Go SME
6	TIMBERLAKE, JUSTIN Mirrors SME
7	BURHAN G Din For Evigt CPH
8	MARS, BRUNO When I Was Your Man WEA
9	QUADRON Hey Love SME
10	MVULA, LAURA Green Garden SME



FRANCE	
POS	ARTIST/ ALBUM / LABEL
1	MACKLEMORE & RYAN LEWIS Can't Hold Us WEA
2	RIHANNA FEAT. GUETTA, DAVID Right Now UNI
3	MAITRE GIMS J'me Tire SME
4	GUETTA, DAVID FEAT. NE-YO & AKON Play Hard CAP
5	ARASH FEAT. PAUL, SEAN She Makes Me Go UNI
6	MACKLEMORE & RYAN LEWIS FEAT. WANZ Thrift Shop WEA
7	RIHANNA FEAT. EKKO, MIKKY Stay UNI
8	MARS, BRUNO When I Was Your Man WEA
9	ZAHO Tourner La Page CAP
10	YOUSOUFHA FEAT. AYNA & SKALPOVITCH On Se Connait BLV



GERMANY	
POS	ARTIST/ ALBUM / LABEL
1	TIMBERLAKE, JUSTIN Mirrors SME
2	PINK FEAT. RUESS, NATE Just Give Me A Reason SME
3	SCRIPT, THE FEAT. WILL.I.AM Hall Of Fame SME
4	GOULDING, ELLIE Lights UID
5	PASSENGER Let Her Go EOM
6	ONE REPUBLIC If I Lose Myself UID
7	MARS, BRUNO When I Was Your Man WMG
8	LINKIN PARK Castle Of Glass WMG
9	RIHANNA FEAT. EKKO, MIKKY Stay UID
10	SANDE, EMELI Read All About It (Pt Iii) UID



IRELAND	
POS	ARTIST/ ALBUM / LABEL
1	PASSENGER Let Her Go NET
2	BASTILLE Pompeii UNI
3	KODALINE High Hopes SME
4	PINK FEAT. RUESS, NATE Just Give Me A Reason SME
5	TIMBERLAKE, JUSTIN Mirrors SME
6	MARS, BRUNO When I Was Your Man WEA
7	HARRIS, CALVIN FEAT. GOULDING, ELLIE I Need Your Love SME
8	MACKLEMORE & RYAN LEWIS FEAT. WANZ Thrift Shop WEA
9	BUBLE, MICHAEL It's A Beautiful Day WEA
10	LUMINEERS, THE Ho Hey UNI



ITALY	
POS	ARTIST/ ALBUM / LABEL
1	BASTILLE Pompeii EMI
2	JUTTY RANX I See You SYA
3	BUBLE, MICHAEL It's A Beautiful Day WMI
4	GAZZE', MAX Sotto Casa EMI
5	JOVANOTTI Ti Porto Via Con Me UNI
6	EMERALD, CARO Tangled Up TIM
7	CREMONINI, CESARE La Nuova Stella Di Broadway UNI
8	WILLIAMS, ROBBIE Be A Boy UNI
9	MENGONI, MARCO L'essenziale SME
10	DEPECHE MODE Heaven SME

NETHERLANDS	
POS	ARTIST/ ALBUM / LABEL
1	LUMINEERS, THE Ho Hey UNI
2	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines UNI
3	PINK FEAT. RUESS, NATE Just Give Me A Reason SME
4	RIHANNA FEAT. EKKO, MIKKY Stay UNI
5	SIMONS, MATT With You SME
6	KLANGKARUSSELL Sonnentanz UNI
7	MARS, BRUNO When I Was Your Man WEA
8	EMERALD, CARO Tangled Up GRA
9	CLARK, ALAIN Back In My World 8BA
10	VAN BUUREN, ARMIN FEAT. TREVOR GUTHRIE This Is What It Feels Like ARM

NORWAY	
POS	ARTIST/ ALBUM / LABEL
1	EVA & THE HEARTMAKER Joanna SME
2	RAVN, MARION The Minute SME
3	MARS, BRUNO When I Was Your Man WMN
4	RIHANNA Diamonds UNI
5	SWIFT, TAYLOR I Knew You Were Trouble UNI
6	SCRIPT, THE FEAT. WILL.I.AM Hall Of Fame SME
7	SOLHEIM, ISELIN The Wizard Of Us CMG
8	BIGBANG The Oslo Bowl WMN
9	FUN. Some Nights WMN
10	JEKTVIK, ANDERS Bare Saind IND

SPAIN	
POS	ARTIST/ ALBUM / LABEL
1	PINK Try SME
2	MARS, BRUNO Locked Out Of Heaven WMG
3	SCRIPT, THE FEAT. WILL.I.AM Hall Of Fame SME
4	WILL.I.AM FEAT. SPEARS, BRITNEY Scream & Shout UNI
5	ALBORAN, PABLO El Beso EMI
6	LUMINEERS, THE Ho Hey UNI
7	PITBULL FEAT. AGUILERA, CHRISTINA Feel This Moment SME
8	EFFECTO PASILLO No Importa Que Llueva DAR
9	MALU CON PABLO ALBORAN Vuelvo A Verte SME
10	OF MONSTERS AND MEN Little Talks UNI

SWEDEN	
POS	ARTIST/ ALBUM / LABEL
1	LARSSON, ZARA Uncover UNI
2	STJERNBERG, ROBIN You LHT
3	PASSENGER Let Her Go SME
4	LUMINEERS, THE Ho Hey UNI
5	PINK FEAT. RUESS, NATE Just Give Me A Reason SME
6	MARS, BRUNO When I Was Your Man WEA
7	LINNROS, OSKAR Hur Dom An UNI
8	MUNTER, ULRIK Tell The World I'm Here UNI
9	STATE OF DRAMA Falling UNI
10	MANDO DIAO Strotvag I Hembygden SME

GLOBAL SALES ANALYSIS

BY ALAN JONES

Tennessee trio **Paramore** and Copenhagen coterie **Volbeat** issued their new albums over much of the globe simultaneously last week. In Britain, Paramore's self-titled fourth album proved by far the most popular debuting at No.1 with 30 times the sales that Volbeat's fifth set, *Outlaw Gentlemen & Shady Ladies* sold to scrape to a No.78 debut.

Paramore (pictured) also topped the chart in their native US, where Volbeat entered at No.9 - but of 10 other countries where both albums debuted, Paramore had the upper

hand in only one, France, where they debuted at No.35 and Volbeat at No.88. Outlaw Gentleman gave the Danish band their fourth consecutive No.1 in their own country, and also opened at No.1 in Austria, Canada, Germany, Norway, and Switzerland, at No.2 in Finland, and at No.4 in The Netherlands and Sweden. Paramore's Top 10 portfolio wasn't bad either, with No.1 debuts in Australia, Ireland and New Zealand - Volbeat was a no-show in all three - and at No.3 in Canada, No.8 in Germany and No.10 in



Finland. **Depeche Mode** suffered at the hands of both bands, but their *Delta Machine* album - which has topped the charts in a dozen countries - remains at No.1 in The Czech Republic and Estonia. Of 26 countries in which it remains a chart fixture, it improves only in Greece (5-2) and is static in Flanders (2-2) and France (4-4). **David Bowie's** *The Next Day*

extends its run at No.1 in Flanders, and fills Top 10 slots in Wallonia (5-5), Croatia (6-6), Ireland (4-6), The Netherlands (2-6), Sweden (3-7), Estonia (9-8), Greece (9-8), Denmark (4-8), France (7-10), Portugal (7-10) and Spain (7-10). **James Blake** scores his second straight No.2 in Denmark, with *Overgrown* emulating his eponymous 2011 debut. The LP lands a slew of other debuts, charting in Australia (5), Flanders (12), Japan (12), Germany (13), Switzerland (16), Austria (21), Ireland (24), Norway (24), New Zealand (27), The Netherlands (32), The USA (32), France (50), Wallonia (57) and Spain (63).

Liverpool veterans **OMD** also still have overseas fans: English Electric - their 12th studio set since their 1980 debut - opening in Germany (10), Greece (28), Switzerland (46), Ireland (52), Spain (60), Austria (68) and Flanders (101).

Sarah Brightman reached No.58 domestically with *Dreamchaser* earlier this year, and it subsequently reached No. 16 in Japan. It now adds The Czech Republic (23), Austria (34), Germany (50) and Switzerland (82), while bouncing 128-88 in Japan. **Jake Bugg's** self-titled debut adds three territories to its report card this week, debuting at No.12 in Denmark, No.75 in the US and No.96 in South Korea.

CHARTS SPOTIFY WEEK 16



GLOBAL

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

EUROPE

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
2	PINK Just Give Me A Reason
3	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
4	PASSENGER Let Her Go
5	JUSTIN TIMBERLAKE Mirrors
6	IMAGINE DRAGONS Radioactive
7	WILL.I.AM Scream & Shout
8	BRUNO MARS When I Was Your Man
9	THE LUMINEERS Ho Hey
10	PITBULL Feel This Moment
11	BASTILLE Pompeii
12	AVICII VS NICKY ROMERO I Could Be The One
13	SWEDISH HOUSE MAFIA Don't You Worry Child
14	THE SCRIPT Hall Of Fame
15	WILL.I.AM #thatPOWER
16	BRUNO MARS Locked Out Of Heaven
17	ZARA LARSSON Uncover
18	DAFT PUNK Get Lucky
19	RIHANNA Diamonds
20	CALVIN HARRIS I Need Your Love

AUSTRIA

POS	ARTIST/ ALBUM
1	PASSENGER Let Her Go
2	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
3	JUSTIN TIMBERLAKE Mirrors
4	FLUME Holdin On
5	THE LUMINEERS Ho Hey
6	JAMES BLAKE Retrograde
7	CALVIN HARRIS I Need Your Love
8	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
9	PINK Just Give Me A Reason
10	IMAGINE DRAGONS Radioactive



FRANCE

POS	ARTIST/ ALBUM
1	DAFT PUNK Get Lucky
2	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
3	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
4	MAITRE GIMS J'me Tire
5	THE LUMINEERS Ho Hey
6	PINK Just Give Me A Reason
7	BRUNO MARS When I Was Your Man
8	ASAF AVIDAN One Day / Reckoning Song (Wankelmut Remix)
9	BRUNO MARS Locked Out Of Heaven
10	WILL.I.AM Scream & Shout



France: Daft Punk

GERMANY

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
2	PASSENGER Let Her Go
3	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
4	IMAGINE DRAGONS Radioactive
5	CALVIN HARRIS I Need Your Love
6	JUSTIN TIMBERLAKE Mirrors
7	WILL.I.AM Scream & Shout
8	PITBULL Feel This Moment
9	PINK Just Give Me A Reason
10	SIDO Bilder Im Kopf



Sweden: Pink

NETHERLANDS

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
2	MAJOR LAZER Watch Out For This [Bumaye]
3	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
4	KLANGKARUSSELL Sonnentanz
5	ROBIN THICKE Blurred Lines
6	JUSTIN TIMBERLAKE Mirrors
7	THE OPPOSITES Sukkel Voor De Liefde
8	PINK Just Give Me A Reason
9	THE LUMINEERS Ho Hey
10	BRUNO MARS When I Was Your Man

NORWAY

POS	ARTIST/ ALBUM
1	ZARA LARSSON Uncover
2	PASSENGER Let Her Go
3	PINK Just Give Me A Reason
4	ADELÉN Bombo
5	IMAGINE DRAGONS Radioactive
6	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
7	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
8	BRUNO MARS When I Was Your Man
9	PITBULL Feel This Moment
10	JUSTIN TIMBERLAKE Mirrors

SPAIN

POS	ARTIST/ ALBUM
1	HENRY MENDEZ Mi Reina
2	PITBULL Feel This Moment
3	WILL.I.AM Scream & Shout
4	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
5	THE LUMINEERS Ho Hey
6	BRUNO MARS Locked Out Of Heaven
7	THE SCRIPT Hall Of Fame
8	MELENDI Tu Jardín Con Enanitos
9	PINK Try
10	CALI Y EL DANDEE No Digas Nada (Déja vu)

SWEDEN

POS	ARTIST/ ALBUM
1	PINK Just Give Me A Reason
2	HÅKAN HELLSTRÖM Det Kommer Aldrig Va Över För Mig
3	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
4	PASSENGER Let Her Go
5	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
6	ZARA LARSSON Uncover
7	ROBIN STJERNBERG You
8	AKI När Solen Går Ner
9	THE LUMINEERS Ho Hey
10	WILL.I.AM Scream & Shout

UNITED STATES

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
2	IMAGINE DRAGONS Radioactive
3	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
4	JUSTIN TIMBERLAKE Mirrors
5	PINK Just Give Me A Reason
6	BRUNO MARS When I Was Your Man
7	JUSTIN TIMBERLAKE Suit & Tie featuring Jay-Z
8	LIL WAYNE Love Me
9	THE LUMINEERS Ho Hey
10	ICONA POP I Love It - feat. Charli XCX

CHARTS INDIES/COMPILATIONS WEEK 16



COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | |
|----|-----|-------------|---|
| 1 | 1 | VARIOUS | Now That's What I Call Music 84 / EMI TV/UMTV (E) |
| 2 | 3 | VARIOUS | The Trevor Nelson Collection / Sony RCA (ARV) |
| 3 | NEW | VARIOUS | Seriously 90S / UMTV/EMI TV (ARV) |
| 4 | 2 | VARIOUS | Floorfillers - Club Anthems / AATW/UMTV (ARV) |
| 5 | 4 | VARIOUS | Addicted To Bass 2013 / MoS (ARV) |
| 6 | 5 | VARIOUS | Pop Party 11 / Sony/UMTV (ARV) |
| 7 | NEW | VARIOUS | Cream Club Anthems 2013 / New State |
| 8 | 6 | ORIGINAL... | The Music Of Nashville - Season 1 / Big Machine/Decca (ARV) |
| 9 | RE | OST | Pitch Perfect / Island (ARV) |
| 10 | 10 | VARIOUS | Anthems 90S / MoS (ARV) |
| 11 | 7 | VARIOUS | Brit Awards 2013 / UMTV (ARV) |
| 12 | 11 | VARIOUS | 100 Hits - 80S Classics / 100 Hits (SDU) |
| 13 | 13 | VARIOUS | Clubland X-Treme Hardcore 9 / AATW/UMTV (ARV) |
| 14 | RE | VARIOUS | R&B - The Collection / Rhino (ARV) |
| 15 | 12 | VARIOUS | Now That's What I Call Music 83 / EMI TV/UMTV (E) |
| 16 | 14 | VARIOUS | Saturday Night Club Classics / Ministry (ARV) |
| 17 | NEW | VARIOUS | Running Trax - Marathon Edition / MoS (ARV) |
| 18 | 17 | VARIOUS | 100 Hits - Driving Rock / 100 Hits (SDU) |
| 19 | 15 | VARIOUS | Pop Party 10 / Rhino/UMTV (ARV) |
| 20 | RE | VARIOUS | Clubland 22 / AATW/Rhino/UMTV (ARV) |

INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Duke Dumont

- | | | | |
|----|-----|--|---|
| 1 | 1 | DUKE DUMONT FEAT. A*M*E & MNEK | Need U (100%) / MoS/Bloose Bcys Club (ARV) |
| 2 | 6 | MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON | Can't Hold Us / Macklemore (ADA/ARV) |
| 3 | 3 | MACKLEMORE FEAT. RYAN LEWIS & WANZ | Thrift Shop / Macklemore (ADA/ARV) |
| 4 | 4 | THE 1975 | Chocolate / Dirty Hit (ARV) |
| 5 | NEW | MAT ZO & PORTER ROBINSON | Easy / MoS/Arjuna Beats (ARV) |
| 6 | 8 | JAKWOB FEAT. MAIDAY | Fade / Boom Ting (PIAS/ARV) |
| 7 | 15 | PASSENGER | Let Her Go / Nettwerk (Essential/GEM) |
| 8 | 2 | WIZARD OF OZ FILM CAST | Ding-Dong The Witch Is Dead / Great American Music (The Lab) |
| 9 | 5 | PJ & DUNCAN | Let's Get Ready To Rhumble / Edseu/Phoenix Music Int. (The Orchard) |
| 10 | 13 | ADELE | Skyfall / XL (PIAS/ARV) |
| 11 | 10 | BAAUER | Harlem Shake / Mad Decent (CARGO) |
| 12 | 12 | CARO EMERALD | Tangled Up / Dramatica/Grand Mono (ADA/ARV) |
| 13 | NEW | VIRALITES | Feel My Rhythm / Geoma (Ditta) |
| 14 | NEW | HEARTLAND | I Loved Her First / Loftan Creek (Tunecore) |
| 15 | 14 | BINGO PLAYERS FEAT. FAR EAST MOVEMENT | Get Up (Rattle) / MoS (ARV) |
| 16 | RE | VAMPIRE WEEKEND | Diane Young / XL (PIAS/ARV) |
| 17 | NEW | FERN KINNEY | Together We Are Beautiful / Mataco (nova arvata) |
| 18 | RE | DJ FRESH | Gold Dust / MoS (ARV) |
| 19 | NEW | ROYAL MAIL CHR/JOE MCLEDDERRY | Abide With Me / The Royal Mail Choir (Awal) |
| 20 | 13 | DROIDEKA | Get Hyper / Droideka |

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | |
|----|-----|-------------------------------------|---|
| 1 | 2 | CARO EMERALD | Deleted Scenes From The Cutting Room Floor / Dramatica/Grand Mono (ADA/ARV) |
| 2 | 3 | STEREOPHONICS | Graffiti On The Train / Stylus (E) |
| 3 | NEW | STEVE EARLE & THE DUKES & DUCHESSES | The Low Highway / New West (ADA/ARV) |
| 4 | NEW | MAJOR LAZER | Free The Universe / Because (ADA/ARV) |
| 5 | NEW | IRON & WINE | Ghost On Ghost / 4AD (PIAS/ARV) |
| 6 | 10 | MACKLEMORE & RYAN LEWIS | The Heist / Macklemore (ADA/ARV) |
| 7 | 4 | ALT-J | An Awesome Wave / Infectious (PIAS/ARV) |
| 8 | 7 | ADELE | 21 / XL (PIAS/ARV) |
| 9 | 1 | OMD | English Electric / 100 Percent (ROM/ARV) |
| 10 | 5 | MICHAEL BALL | Both Sides Now / USM Media (GEM) |
| 11 | 12 | MADNESS | Oui, Oui, Si, Si, Ja, Ja, Da, Da / Cooking Vinyl (Essential/GEM) |
| 12 | 20 | PASSENGER | All The Little Lights / Nettwerk (Essential/GEM) |
| 13 | 15 | SUEDE | Bloodsports / Suede (ADA/ARV) |
| 14 | 6 | KURT VILE | Wakin On A Pretty Daze / Matador (PIAS/ARV) |
| 15 | 8 | BONOBO | The North Borders / Niji Tune (PIAS/ARV) |
| 16 | 11 | THE STROKES | Comedown Machine / Rough Trade (PIAS/ARV) |
| 17 | RE | ARCTIC MONKEYS | Whatever People Say I Am That's What I'm Not / Domino (PIAS/ARV) |
| 18 | 16 | EVA CASSIDY | The Best Of Eva Cassidy / Blix Street (ADA/ARV) |
| 19 | 13 | BRITISH SEA POWER | Machineries Of Joy / Rough Trade (PIAS/ARV) |
| 20 | 17 | SIMPLY RED | Greatest Hits 25 / Simplyred.com (ADA/ARV) |



Macklemore Indie Singles (2)



Heartland Indie Singles Breakers (2)



Stereophonics Indie Albums (2)



Kurt Vile Indie Albums Breakers (2)



Fossil Collective Indie Albums Breakers (3)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Viralites

- | | | | |
|----|-----|--|---|
| 1 | NEW | VIRALITES | Feel My Rhythm / Geoma (Gm Media) |
| 2 | NEW | HEARTLAND | I Loved Her First / Loftan Creek (Loftan Creek) |
| 3 | NEW | ROYAL MAIL CHR/JOE MCLEDDERRY | Abide With Me / The Royal Mail Choir (The Royal Mail Choir) |
| 4 | 15 | MAJOR LAZER FEAT. BUSY SIGNAL | Watch Out For This (Bumaye) / Because (Because) |
| 5 | NEW | LUKE SITAL SINGH | Bottled Up Tight / Raygun (Raygun) |
| 6 | 5 | ZINC FEAT. SASHA KEABLE | Only For Tonight / Rinse (Rinse) |
| 7 | 9 | PERFECT TWO | Perfect Two / Perfect Two (Perfect Two) |
| 8 | 17 | JENN BOSTIC | Not Yet / Jenn Bostic (Jenn Bostic Music) |
| 9 | 10 | MACKLEMORE & RYAN LEWIS FEAT. MARY LAMBERT | Same Love / Macklemore (Macklemore) |
| 10 | 8 | DJ SNAKE FEAT. ALESIA | Bird Machine / Mad Decent (Mad Decent) |
| 11 | 3 | GORGON CITY FEAT. YASMIN | Real / Black Butter (Black Butter) |
| 12 | NEW | ASKING ALEXANDRIA | The Death Of Me / Sumerian (Sumerian Records) |
| 13 | 4 | YOUNG KATO | Drink Dance Play / LAB (Lab) |
| 14 | NEW | MARK TREMONTI | All That I Got / Fret 12 (Fret 12) |
| 15 | 16 | AWOLNATION | Sail / Red Bull (Red Bull) |
| 16 | 1 | JIM JOHNSTON | Wwe - Chachalala (Fandango) / World Wrestling Ent. (World Wrestling Ent.) |
| 17 | NEW | NICK CAVE AND | Animal X / Bad Seed (Kobalt) |
| 18 | 11 | JULIO BASHMORE | Au Seve / Broadwalk (Broadwalk) |
| 19 | NEW | SHY & DRS | Relapse / Guardian Angels (Guardian Angels) |
| 20 | NEW | JAZ DHAMI | Meh Punjabi Boli Ah / Sanchez (Sanchez) |

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Macklemore & Ryan Lewis

- | | | | |
|----|-----|------------------------------------|---|
| 1 | 3 | MACKLEMORE & RYAN LEWIS | The Heist / Macklemore (Macklemore) |
| 2 | 1 | KURT VILE | Wakin On A Pretty Daze / Matador (XI Beggars) |
| 3 | 2 | FOSSIL COLLECTIVE | Tell Where I Lie / Dirty Hit (Dirty Hit) |
| 4 | NEW | THE SUMMER SET | Legendary / Fearless (Fearless) |
| 5 | NEW | WE ARE SMUG | We Are Smug / Powdered Sugar (Powdered Sugar Productions) |
| 6 | NEW | UNCLE ACID & THE DEADBEATS | Mind Control / Rise Above (Rise Above) |
| 7 | 11 | JENN BOSTIC | Jealous / Jenn Bostic (Jenn Bostic Music) |
| 8 | RE | NIGHT BEDS | Country Sleep / Dead Oceans (Dead Oceans) |
| 9 | 7 | CHARLES BRADLEY | Victim Of Love / Displans (Displans) |
| 10 | NEW | PARQUET COURTS | Light Up Gold / What's Your Rupture (What's Your Rupture) |
| 11 | 17 | JOHN FULLBRIGHT | From The Ground Up / Thirty Tigers (Thirty Tigers) |
| 12 | NEW | HAXAN CLOAK | Excavation / Tin Angle (Tin Angle) |
| 13 | 4 | THE LEISURE SOCIETY | Alone Aboard The Ark / Full Time Hobby (Full Time Hobby) |
| 14 | 8 | PHOSPHORESCENT | Muchacho / Dead Oceans (Dead Oceans) |
| 15 | 15 | LPO/PARRY | The 50 Greatest Pieces Of Classical / XS (XS) |
| 16 | 9 | THE BESNARD LAKES | Until In Excess Imperceptible Ufo / jagajawar (jagajawar) |
| 17 | 18 | JUNE TABOR/IAIN BELLAMY/HUW WARREN | Quercus / ECM (Ecm) |
| 18 | 10 | ANDY BURROWS | Company / Play It Again Sam (Pias Recordings) |
| 19 | NEW | LIANE CARROLL | Ballads / Quiet Money (Quiet Money) |
| 20 | 14 | LOW | The Invisible Way / Sub Pop (Sub Pop) |

CHARTS CLUB WEEK 16

Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	6	CALVIN HARRIS FEAT. ELLIE GOULDING I Need Your Love / Columbia
2	12	4	SUB FOCUS FEAT. ALEX CLARE Endorphins / Mercury/Ram
3	4	9	CHRIS MALINCHAK So Good To Me / MoS
4	1	5	RUSS CHIMES Turn Me Out / Deconstruction/Columbia
5	14	4	WALLY LOPEZ & RON CARROLL Love N'music / EMI
6	25	2	ARMIN VAN BUUREN FEAT. TREVOR... This Is What It Feels Like / Armada/Positiva/Virgin
7	13	6	HEREN I Got Angels / Dirt Jugglez
8	29	2	AFROJACK FT CHRIS BROWN As Your Friend / Island/Wall
9	39	3	SEAN FINN Riders On The Storm / Scream & Shout
10	15	6	PAOLO NOISE FEAT. LEROY BELL Miss Me / Ego
11	21	3	SULTAN + NED SHEPARD & NERVO FEAT. OMARION Army / Strictly Rhythm
12	16	3	CAHILL AND KIMBERLEY LOCKE Feel The Love / 3 Beat
13	17	3	ULTRA NATE Everybody Loves The Night / Peace Bisquit
14	26	2	MIAMI ROCKERS Disco's Revenge / Strictly Rhythm
15	19	4	CASCADA Glorious / AATW
16	31	3	WRETCH 32 FEAT. SHAKKA Blackout / MoS/Levels
17	NEW		MARK KNIGHT Alright / 3 Beat
18	NEW		DAVID GUETTA FEAT. NE-YO & AKON Play Hard / Parlophone
19	28	2	BURNS Limitless / Deconstruction/Columbia
20	40	2	REDLIGHT Switch It Off / Pojdar
21	24	5	ROBBIE RIVERA FEAT. BLAKE LEWIS All We Are / Black Hole
22	34	2	S.A.F. FEAT. JIMMY WONG Don't Let Go / White Label
23	22	8	ANDAIN What It's Like / Black Hole
24	2	6	MENINI & VIANI V JACK & JOY Mexican / Adaptor
25	30	4	PSY Gangnam Style Remix / Republic/Island
26	18	6	RUDIMENTAL FEAT. ELLA EYRE Waiting All Night / Asylum
27	20	12	DUKE DUMONT FEAT. A*M*M & MNEK Need U (100%) / MoS/Blaze Bcys Club
28	NEW		HOT NATURED FEAT. ANABEL ENGLUND Reverse Skydiving / Hot Creations/Hfnr/Warner Bros
29	35	2	LAIDBACK LUKE FT MAJESTIC Pogo / New State
30	33	3	DJ MARK BRICKMAN The Dream / Rombanktious
31	9	9	THE ASTON SHUFFLE VS TOMMY TRASH Sunrise (Won't Get Lost) / Pojdar/Outsiders
32	27	2	DRUMSOUND & BASSLINE SMITH FEAT. FLEUR One In A Million / New State
33	6	7	FERRY CORSTEN FEAT. DUANE HARDEN Love Will / Flashover/New State
34	NEW		PHONK D'OR & JESSE VOORN Show Me The Love / Transmission
35	37	2	MANUFACTURED SUPERSTARS FEAT. LUCIANA Calling All The Lovers / Magik Muzik
36	NEW		A\$AP ROCKY Goldie / Polo/RCA/Asap Worldwide
37	NEW		ARASH FEAT SEAN PAUL She Makes Me Go / Universal
38	36	2	WILL.I.AM FEAT. JUSTIN BIEBER That Power / Interscope
39	5	5	SCHILLER Sleepless / Sleeping Room
40	NEW		PITBULL FEAT. CHRISTINA AGUILERA Feel The Moment / J/MR 30S/Polo Grounds

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	4	CALVIN HARRIS FEAT. ELLIE GOULDING I Need Your Love / Columbia
2	10	2	PITBULL FEAT. CHRISTINA AGUILERA Feel The Moment / J/MR 30S/Polo Grounds
3	14	2	CHRIS MALINCHAK So Good To Me / MoS
4	1	3	WILL.I.AM FEAT. JUSTIN BIEBER That Power / Interscope
5	9	4	NELLY Hey Porsche / Republic/Island
6	8	5	KADY Z Crashing Down / Frknwitch
7	15	2	AFROJACK FT CHRIS BROWN As Your Friend / Island/Wall
8	17	5	STACEY JACKSON Pointing Fingers / 3B1G
9	RE	4	JUSTIN BIEBER FEAT. LUDACRIS All Around The World / Def Jam
10	12	5	PSY Gangnam Style Remix / Republic/Island
11	21	2	LUIGI MASI Easy / WB
12	5	3	CAHILL AND KIMBERLEY LOCKE Feel The Love / 3 Beat
13	2	4	RUSS CHIMES Turn Me Out / Deconstruction/Columbia
14	20	3	ULTRA NATE Everybody Loves The Night / Peace Bisquit
15	16	3	JESSE LABELLE FEAT. ALYSSA REID Heartbreak Coverup / 3 Beat
16	28	2	ARASH FEAT SEAN PAUL She Makes Me Go / Universal
17	25	2	WILL CHAMPLIN Hit The Floor / Freaktane/Go Music
18	29	2	RASCALS FEAT. PROFESSOR GREEN Fire Blaze / Virgin
19	4	4	CASCADA Glorious / AATW
20	23	5	RUDIMENTAL FEAT. ELLA EYRE Waiting All Night / Asylum
21	NEW	1	DEMI LOVATO Heart Attack / Hollywood/Polydor
22	NEW	1	CARLY RAE JEPSEN Tonight I'm Getting Over You / Interscope
23	19	10	DUKE DUMONT FEAT. A*M*M & MNEK Need U (100%) / MoS/Blaze Bcys Club
24	24	4	MIKE JOLLY & SORAYA VIVIAN In Between / Fierce Angel
25	NEW	1	ARMIN VAN BUUREN FEAT. TREVOR... This Is What It Feels Like / Armada/Positiva/Virgin
26	NEW	1	WRETCH 32 FEAT. SHAKKA Blackout / MoS/Levels
27	NEW	1	HAMPENBERG & ALEXANDER BROWN FEAT. BUSTA... You're A Star / Disco/Wax
28	NEW	1	NOTRELLE Body / Hush
29	NEW	1	JULIA CHANNEL Free / Black Sheep
30	7	6	MISHA B Here's To Everything (Ooh La La) / Relentless



UPFRONT Calvin



COMMERCIAL POP Calvin



URBAN Nelly

Harris storms charts duo

ANALYSIS

BY ALAN JONES

Calvin Harris simultaneously ascends to the top of the Upfront and Commercial Pop charts with his Ellie Goulding collaboration, I Need Your Love. In mixes by Harris himself, Nicky Romero and Jacob Plant, it is the eighth consecutive smash from Harris' third album, 18 Months, and earns the Scot his seventh Upfront and fifth Commercial Pop number one. It is Goulding's first number one on either chart.

Winning the battle for Upfront chart honours by an

8.56% margin over Endorphins, which dashes 12-2 for Sub Focus feat. Alex Clare, I Need Your Love is Harris' second number one already this year, following January's Drinking From The Bottle (feat. Tinie Tempah). Harris previously topped the chart with The Girls in 2007, Feel So Close in 2011 and Where Have You Been, We'll Be Coming Back and Sweet Nothing - collaborations with Rihanna, Example and Florence Welch, respectively - last year.

I Need Your Love had a much narrower victory on the Commercial Pop chart, where it

topped fewer DJ chart returns than runner-up Pitbull's Feel This Moment (feat. Christina Aguilera) but ended up with 0.92% more points. Harris' previous Commercial Pop toppers: Let's Go, We'll Be Coming Back, Sweet Nothing and Drinking From The Bottle, the first featuring Ne-Yo, the rest as shown above.

It was closer still at the top of the Urban chart, with a 0.89% gap between challenger Fuse ODG, whose Antenna charges 8-2, and incumbent Nelly, whose Hey Porsche tops the list for the second time.

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	1	5	NELLY Hey Porsche / Republic/Island
2	8	2	FUSE ODG Antenna / QH Da Ground
3	2	5	RIHANNA Pour It Up / Def Jam
4	7	2	STYLO G Soundbwoy / 3 Beat
5	3	6	IGGY AZALEA Work / Mercury
6	5	7	JUSTIN TIMBERLAKE Mirrors / RCA
7	4	5	WRETCH 32 FEAT. SHAKKA Blackout / MoS/Levels
8	6	6	RUDIMENTAL FEAT. ELLA EYRE Waiting All Night / Asylum
9	27	2	STOOSHE. Slip / Future Cut/QWork/Warner Brothers
10	NEW	1	LITTLE MIX FEAT. MISSY ELLIOTT How Ya Doin' / Syco
11	NEW	1	NICKI MINAJ & LIL' WAYNE High School / Cash Money/Republic
12	10	11	DRAKE Started From The Bottom / Cash Money/Republic
13	22	2	CHRIS BROWN Fine China / RCA
14	16	2	PITBULL FEAT. CHRISTINA AGUILERA Feel The Moment / J/MR 30S/Polo Grounds
15	15	2	P SQUARE Alingo / Square
16	14	3	KMC FEAT. JAMTECH Forever / Universal/2010
17	9	4	J COLE FEAT. MIGUEL Power Trip / Roc Nation
18	23	2	MAJOR LAZER FEAT. BUSY SIGNAL Watch Out For This (Bumaye) / Because
19	NEW	1	Q-BLOCK FEAT. KRISSI & ILLAMAN Abandon / Camouflage
20	NEW	1	A.M.SNIPER It's Big (The Kettle On My Wrist) / 3Fifty7
21	18	13	JUSTIN TIMBERLAKE FEAT. JAY-Z Suit & Tie / RCA
22	12	4	A\$AP ROCKY Goldie / Polo/RCA/Asap Worldwide
23	29	3	DROX FEAT. STAMPIE MAJOR Never Will Be Humble / Helicopta
24	11	2	SNOOP LION FEAT. DRAKE & CORI B No Guns Allowed / RCA
25	21	12	A\$AP ROCKY FEAT. SKRILLEX AND BIRDY... Wild For The Night / Polo/RCA/Asap Worldwide
26	20	9	SWAY FEAT. KANO & TIGGER DA AUTHOR Still Sway & Kane / 3 Beat/Blaze/AATW
27	25	11	CHARLIE BROWN On My Way / AATW/UMTV
28	17	10	MACKLEMORE FEAT. RYAN LEWIS & WANZ Thrift Shop / Macklemore
29	19	12	WILEY FEAT. CHIP Reload / Warner Brothers/One More Tune
30	13	9	ANGEL The World / Island

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	DAVID GUETTA FEAT. NE-YO & AKON Play Hard
2	CK FT PHARRELL & NILE RODGERS Get Lucky
3	HAIM Falling
4	FREEMASONS FT JOEL EDWARDS Dirty Organ
5	HOT NATURED Reverse Skydiving
6	BURNS Limitless
7	FUSE ODG Antenna
8	WILEY FT EMELI SANDE & FRENCH MONTANA My Heart
9	DJ SNAKE F Bird Machine
10	NABIHA Never Played The Bass
11	ALESSO VS ONE REPUBLIC If I Lose Myself
12	BASEMENT JAXX Back 2 The Wild
13	STYLE OF EYE FEAT. TOM STAAR After Dark
14	KINGS OF TOMORROW FEAT. APRIL Fall For You
15	FRANCESCO ROSSI Paper Aeroplane
16	CHICANE & FERRY CORSTEN FEAT. CHRISTIAN BURNS One Thousand Suns
17	CLEAN BANDIT Mozart's House
18	NOISSES Burning Star
19	DIRTY SOUTH Champions
20	GOLDEN GIRLS Kinetic



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

CHARTS iTUNES SINGLES WEEK 16

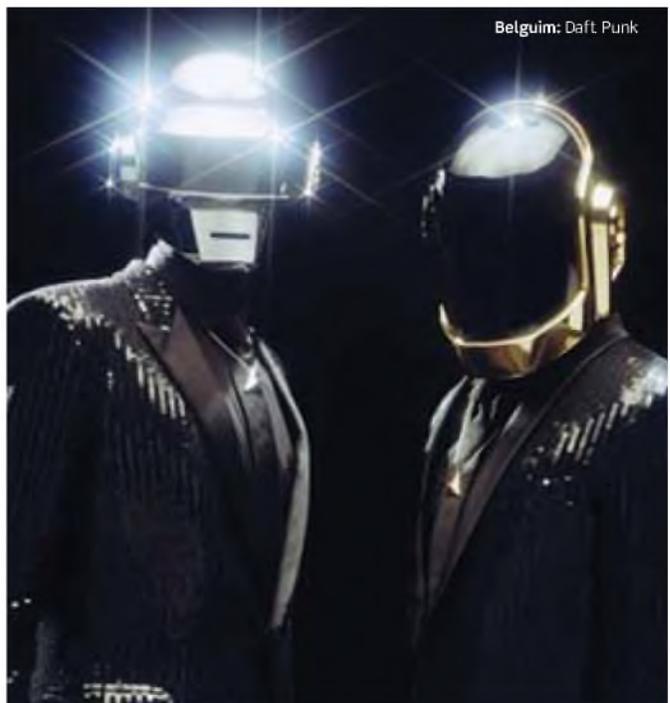
BELGIUM	
POS	ARTIST/ ALBUM
15/04/2013 - 21/04/2013	
1	DAFT PUNK Get Lucky (Radio Edit)
2	PSY Gentleman
3	RYAN, MACKLEMORE Can't Hold Us
4	KLANGKARUSSELL Sonnentanz
5	ROBIN THICKE Blurred Lines
6	PINK Just Give Me a Reason
7	MAJOR LAZER Watch Out For This...
8	JAMES ARTHUR Impossible
9	TOM ODELL Another Love
10	ALEX HEPBURN Under

DENMARK	
POS	ARTIST/ ALBUM
08/04/2013 - 15/04/2013	
1	PASSENGER Let Her Go
2	NOAH Det' Okay
3	PANAMAH Børn Af Natten
4	BURHAN G Din for evigt
5	PINK Just Give Me a Reason
6	PHARFAR La' Mig Rulle Dig
7	MARIE KEY Uden Forsvar
8	NEPHEW Gå Med Dig (feat. Marie Key)
9	RIHANNA Stay (feat. Mikky Ekko)
10	MADS LANGER Elephant

FRANCE	
POS	ARTIST/ ALBUM
15/04/2013 - 21/04/2013	
1	DAFT PUNK Get Lucky (Radio Edit)
2	MAUDE Love Is What You Make of It
3	ALEX HEPBURN Under
4	ROBIN THICKE Blurred Lines
5	MAÎTRE GIMS J'me tire
6	RYAN, MACKLEMORE Can't Hold Us
7	PINK Just Give Me a Reason
8	THE LUMINEERS Ho Hey
9	BRUNO MARS Locked Out of Heaven
10	PSY Gentleman

GERMANY	
POS	ARTIST/ ALBUM
12/04/2013 - 18/04/2013	
1	RYAN, MACKLEMORE Can't Hold Us
2	PINK Just Give Me a Reason
3	PASSENGER Let Her Go
4	ELLIE GOULDING Lights
5	WILL.I.AM #thatPOWER
6	IMAGINE DRAGONS Radioactive
7	THE LUMINEERS Ho Hey
8	RYAN, MACKLEMORE Thrift Shop
9	JUSTIN TIMBERLAKE Mirrors
10	CAPITAL CITIES Safe and Sound

ITALY	
POS	ARTIST/ ALBUM
11/04/2013 - 17/04/2013	
1	PINK Just Give Me a Reason
2	BASTILLE Pompeii
3	RYAN, MACKLEMORE Thrift Shop
4	MARCO MENGONI L'essenziale
5	OLA I'm in Love
6	ROBIN THICKE Blurred Lines
7	MAX GAZZÈ Sotto Casa
8	CESARE CREMONINI La nuova stella...
9	WANKELMUT, EMMA L My Head Is...
10	EMMA Amami



NETHERLANDS	
POS	ARTIST/ ALBUM
12/04/2013 - 18/04/2013	
1	RTL BOULEVARD UNITED Koningin..
2	ROBIN THICKE Blurred Lines
3	KLANGKARUSSELL Sonnentanz
4	RIHANNA Stay (feat. Mikky Ekko)
5	ARMIN VAN BUUREN This Is What It...
6	PINK Just Give Me a Reason
7	PSY Gentleman
8	RYAN LEWIS, MACKLEMORE Can't Hold Us
9	RYAN LEWIS, MACKLEMORE Thrift Shop
10	MAJOR LAZER Watch Out For This...

SPAIN	
POS	ARTIST/ ALBUM
15/04/2013 - 21/04/2013	
1	PITBULL Feel This Moment
2	DAFT PUNK Get Lucky
3	JAMES ARTHUR Impossible
4	RIHANNA Stay (feat. Mikky Ekko)
5	PSY Gentleman
6	THE SCRIPT Hall Of Fame (feat. will.i.am)
7	WILL.I.AM Scream & Shout
8	THE LUMINEERS Ho Hey
9	CALI Y DANDEE No Digas Nada (Déjà Vu)
10	PINK Try

SWEDEN	
POS	ARTIST/ ALBUM
10/04/2013 - 16/04/2013	
1	PINK Just Give Me a Reason
2	ROBIN STJERNBERG You
3	PSY Gentleman
4	CLABH 99 Degrees
5	PASSENGER Let Her Go
6	ZARA LARSSON Uncover
7	RYAN LEWIS, MACKLEMORE Thrift Shop
8	HÅKAN HELLSTRÖM Det kommer...
9	WILL.I.AM Scream & Shout
10	MARIA MENA Fuck You

SWITZERLAND	
POS	ARTIST/ ALBUM
12/04/2013 - 18/04/2013	
1	PINK Just Give Me a Reason
2	PASSENGER Let Her Go
3	PSY Gentleman
4	RYAN LEWIS, MACKLEMORE Thrift Shop
5	ALEX HEPBURN Under
6	PITBULL Feel This Moment
7	RIHANNA Stay (feat. Mikky Ekko)
8	JUSTIN TIMBERLAKE Mirrors
9	JAMES ARTHUR Impossible
10	WILL.I.AM Scream & Shout

UNITED KINGDOM	
POS	ARTIST/ ALBUM
14/04/2013 - 20/04/2013	
1	RUDIMENTAL Waiting All Night
2	WILL.I.AM #thatPOWER
3	DAFT PUNK Get Lucky (Radio Edit)
4	DUKE DUMONT Need U (100%)
5	PINK Just Give Me a Reason
6	NELLY Hey Porsche
7	CALVIN HARRIS I Need Your Love
8	PITBULL Feel This Moment
9	BASTILLE Pompeii
10	PSY Gentleman

CHARTS iTUNES ALBUMS WEEK 16



BELGIUM

POS ARTIST/ ALBUM

15/04/2013 - 21/04/2013

- 1 VARIOUS De Maxx - Long Player 26
- 2 DAFT PUNK Random Access... [Pre Order]
- 3 OZARK HENRY Stay Gold
- 4 DAAN Le franc belge
- 5 PUGGY To Win the World (iTunes Version)
- 6 VARIOUS MNM Big Hits 2013, Vol. 1
- 7 MICHAEL BUBLÉ To Be Loved
- 8 VARIOUS ARTISTS I Love Retro 2
- 9 WITHIN TEMPTATION The Q Music....
- 10 LARA FABIAN Le secret

DENMARK

POS ARTIST/ ALBUM

08/04/2013 - 15/04/2013

- 1 VOLBEAT Outlaw Gentlemen & Shady...
- 2 JAMES BLAKE Overgrown
- 3 VARIOUS ARTISTS More Music 7
- 4 MARIE KEY De Her Dage
- 5 JUSTIN TIMBER... The 20/20 Experience
- 6 MAD S LANGER In These Waters
- 7 THE KNIFE Shaking the Habitual
- 8 VARIOUS ARTISTS Så Dansk
- 9 NEPHEW Hjertestarter (Live)
- 10 PEDE B Over Askeskyen 2

FRANCE

POS ARTIST/ ALBUM

15/04/2013 - 21/04/2013

- 1 DAFT PUNK Random Access... [Pre Order]
- 2 ALEX HEPBURN Together Alone
- 3 LARA FABIAN Le secret
- 4 BRUNO MARS Unorthodox Jukebox
- 5 MICHAEL BUBLÉ To Be Loved
- 6 AXEL TONY Je te ressemble
- 7 KID CUDI Indicud
- 8 ALEX BEAUPAIN Après moi le déluge
- 9 RYAN LEWIS, MACKLEMORE The Heist
- 10 THE LUMINEERS The Lumineers

GERMANY

POS ARTIST/ ALBUM

12/04/2013 - 18/04/2013

- 1 PRINZ PI Kompass ohne Norden
- 2 MICHAEL BUBLÉ To Be Loved
- 3 RYAN LEWIS, MACKLEMORE The Heist
- 4 VOLBEAT Outlaw Gentlemen & Shady...
- 5 PINK The Truth About Love
- 6 PASSENGER All the Little Lights
- 7 JUSTIN TIMBER... The 20/20 Experience
- 8 LINDSEY STIRLING Lindsey Stirling
- 9 FALL OUT BOY Save Rock and Roll
- 10 ALPA GUN Alles kommt zurück

ITALY

POS ARTIST/ ALBUM

11/04/2013 - 17/04/2013

- 1 EMMA Schiena
- 2 MODÀ Gioia
- 3 MICHAEL BUBLÉ To Be Loved
- 4 SALMO Midnite
- 5 NEK FILIPPO Neviani
- 6 FEDEZ Sig. Brainwash - L'arte di...
- 7 NOYZ NARCOS Monster
- 8 FRANCESCO DE GREGORI Oggi
- 9 DEPECHE MODE Delta Machine
- 10 PINK The Truth About Love



NETHERLANDS

POS ARTIST/ ALBUM

12/04/2013 - 18/04/2013

- 1 VARIOUS ARTISTS 538 Hitzone 65
- 2 LUDOVICO EINAUDI In a Time Lapse
- 3 MICHAEL BUBLÉ To Be Loved
- 4 PINK The Truth About Love
- 5 VARIOUS 538 Dance Smash 2013-01
- 6 DAFT PUNK Random Access... [Pre Order]
- 7 ANDRÉ HAZES Alle 40 Goed
- 8 LUDOVICO EINAUDI Islands - Essential...
- 9 VARIOUS ARTISTS Back To the 80's
- 10 THE OPPOSITES Sukkel Voor De Liefde...

SPAIN

POS ARTIST/ ALBUM

15/04/2013 - 21/04/2013

- 1 MANEL Atletes, Baixin de l'escenari
- 2 DAVID BOWIE Best of Bowie
- 3 MICHAEL BUBLÉ To Be Loved
- 4 PAULA ROJO Érase un Sueño
- 5 PINK The Truth About Love
- 6 EROS RAMAZZOTTI Eros Romántico
- 7 NINO BRAVO NINO
- 8 VARIOUS ARTISTS Gran Hermano Catorce
- 9 ABBA Todo Abba
- 10 ANDRÉS SUAREZ Moraima

SWEDEN

POS ARTIST/ ALBUM

10/04/2013 - 16/04/2013

- 1 VOLBEAT Outlaw Gentlemen & Shady...
- 2 GHOST Infestissimum
- 3 VARIOUS ARTISTS Absolute Music 72
- 4 HÅKAN HELLSTRÖM Det kommer...
- 5 PETTER Början På Allt
- 6 MISS LI Wolves
- 7 DAFT PUNK Random Access Memories
- 8 THE KNIFE Shaking the Habitual
- 9 MUMFORD & SONS Babel
- 10 JAMES BLAKE Overgrown

SWITZERLAND

POS ARTIST/ ALBUM

12/04/2013 - 18/04/2013

- 1 ALEX HEPBURN Together Alone
- 2 MICHAEL BUBLÉ To Be Loved
- 3 DAFT PUNK Random Access... [Pre Order]
- 4 PRINZ PI Kompass ohne Norden
- 5 VOLBEAT Outlaw Gentlemen & Shady...
- 6 PASSENGER All the Little Lights
- 7 VARIOUS Ugly House Sensation 2013
- 8 JUSTIN TIMBER... The 20/20 Experience
- 9 PINK The Truth About Love
- 10 RYAN LEWIS, MACKLEMORE The Heist

UNITED KINGDOM

POS ARTIST/ ALBUM

14/04/2013 - 20/04/2013

- 1 MICHAEL BUBLÉ To Be Loved
- 2 FALL OUT BOY Save Rock and Roll
- 3 VARIOUS Now That's What I Call...! 84
- 4 RUDIMENTAL Waiting All Night - EP
- 5 EMELI SANDÉ Our Version of Events
- 6 IMAGINE DRAGONS Night Visions
- 7 BASTILLE Bad Blood
- 8 PINK The Truth About Love
- 9 DAFT PUNK Random Access... [Pre Order]
- 10 VARIOUS ARTISTS Seriously 90s

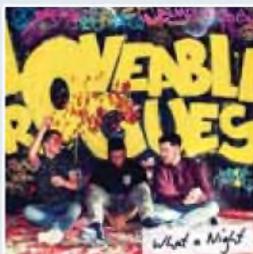
CHARTS ANALYSIS WEEK 16



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



- LOVEABLE ROGUES *What A Night* Syco
- AMELIA LILY *Party Over Xenomania*
- NICKY ROMERO & NERVO *Like Home* Virgin
- BLUE *Hurt* EMI
- LETHAL BIZZLE FEAT. WILEY *They Got It Wrong* Stay Dence
- ONE DIRECTION *Little Things* Syco
- FLORENCE + THE MACHINE *Spectrum* Island
- DAVID GUETTA FEAT. NE-YO/AKON *Play* Hard Parlophone
- ELLIE GOULDING *Explosions* Polydor
- LANA DEL REY *Young And Beautiful* Interscope
- OTTO KNOWS *Million Voices* Mercury
- FRANK TURNER *Recovery* Xtra Mile

UK ARTIST ALBUMS CHART



- FRANK TURNER *Tape Deck Heart* Xtra Mile
- WILL.I.AM *WILLPOWER* Interscope
- PHOENIX *Bankrupt* Atlantic
- ROB ZOMBIE *Venomous Rat Regeneration* Vendor Zodiac Swan
- WHITESNAKE *Made In Japan* Frontiers
- SNOOP LION *Reincarnated* Berhane Sound System
- LEANN RIMES *Spitfire* Rhino
- JEFF LYNNE *Armchair Theatre* Frontiers
- ROD STEWART *The Best Of The Great American Songbook J*
- MARTIN SMITH *God's Great Dance Floor* Step 01 Integrity
- ELO *Live* Frontiers
- ELO *Zoom* Frontiers
- BEYONCE 4 *Columbia/Parkwood Ent*
- EVERYTHING EVERYTHING *Arc* RCA
- KARL HYDE *Edgeland* UMC

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

Daft Punk are set to score their first number one single this weekend, with *Get Lucky*. The track was the final ingredient in an all-new Top 3 last Sunday, storming to sales of more than 50,000 in less than 48 hours. It has since established a considerable lead on the midweeks, and will deliver the French dance act's first chart-topper this weekend.

Up against Daft Punk, Will.i.am in pursuit of his 10th number one single and Justin Bieber trying to get his first, London drum and bass quartet Rudimental debuted at the summit with their third hit, *Waiting All Night* last Sunday. Featuring vocals from fellow Londoner Ella Eyre, *Waiting All Night* sold 107,099 copies last week, surpassing the 93,841 copies Rudimental's first hit, *Feel The Love*, sold when it debuted at number one last June. Both songs are on their debut album *Home* - which is released next Monday (29th) - alongside their less successful second hit, *Not Giving In*, which debuted and



peaked at number 14 last November, selling 34,390 copies.

Will.i.am's Bieber collaboration *#thatPOWER*, made its introductory foray at number two (69,391 sales). With former chart-topper *Scream & Shout* (feat. Britney Spears) declining 27-35 (9,026 sales) and *Fall Down* - a third single from the album that dropped on Tuesday and features Miley Cyrus - debuting at number 34 (9,552 sales), Will's new album *#willpower* is home to three concurrent Top 40 hits.

Completing a top trio comprising entirely of debuts - the

first for 22 weeks - Daft Punk roared to number three with *Get Lucky*. Only their 2000 hit *One More Time* - which reached number two - charted higher.

Number one for the last fortnight, *Need U* (100%) dipped to fourth slot (46,200 sales) for *Duke Dumont* feat. A*M*E but the track which served as its runner-up last week, *Ding-Dong!* *The Witch Is Dead* made a historic decline, slumping 2-65 (3,850 sales), to become the first record to drop from number two to a position outside the Top 40.

The fourth new arrival in the Top 10 was *I Need Your Love* by

Calvin Harris and Ellie Goulding. Jumping 11-7 (33,052 sales), it is the latest single from Harris' album *18 Months* - which thus sets a new record for spawning most Top 10 hits. As the eighth Top 10 hit from the album so far, eclipsing the previous record of seven set by Michael Jackson's 1987 album *Bad* and subsequently equalled by his follow-up *Dangerous* (1991) and by Katy Perry's 2010 album *Teenage Dream* - though the latter set only reached the tally when supplemented by new tracks and reissued as *Teenage Dream: The Complete Confection*.

The annual feeding frenzy that is Record Store Day took place on Saturday, and this year there were no fewer than 509 releases, the vast majority of which were vinyl singles.

Overall vinyl sales jumped 1521.87% week-on-week to 42,947 - 77.71% above the comparable Record Store Day tally last year, but still represented a mere 1.31% of overall singles sales of 3,281,678. The latter figure is 1.51% up week-on-week, and 2.02% below same week 2012 sales of 3,349,409.

ALBUMS

BY ALAN JONES

Scoring the highest first-week sales of his career, and the highest weekly sale of any artist album thus far this year, 37-year-old Canadian crooner Michael Buble stormed to his first ever number one debut, with new album *To Be Loved* taking pole position on sales of 121,415 copies - and the album looks set to continue its reign this weekend, as Tuesday's midweek sales flashes show it ahead of the chasing pack, including new albums from Frank Turner (*Tape Deck Heart*) and Will.I.Am (*#willpower*).

With UK album sales of 8,722,931 hitherto, Buble also topped the chart with his last two albums - but neither debuted at number one.

Buble was much in evidence on both TV and radio last week, and his performance of *To Be Loved*'s first single, *It's A Beautiful Day*, on *The Graham Norton Show* helps the song to increase sales by 2.84% to 18,169, even though it slipped 17-18.

While Buble was hawking his album on Norton's show, reunited



Chicago rockers *Fall Out Boy* were doing exactly the same thing at the same time on Alan Carr's *Chatty Man* on ITV, where they turned in a spirited performance of single, *My Songs Know What You Did In The Dark* (*Light Em Up*). A number five hit in February, the track rebounded 60-43 (7,361 sales) as a result, while their fifth studio album, *Save Rock And Roll* debuted at number two (24,809 sales).

Emeli Sande also received a helping hand from TV, with Hungarian shadow theatre troupe *Attraction* making shapes to her

hit *Read All About It Part 3* on Britain's *Got Talent*. Both the track (never officially a single) and parent album *Our Version Of Events* made impressive surges as a result. Sales of the album increased 67.03% week-on-week to 19,464 as it climbs 4-3 on its 62nd consecutive week in the Top 10, while *Read All About It Part 3* - which debuted at number 49 in February 2012 and peaked six months later at number three - catapulted 96-26 (12,897 sales).

The *Yeah Yeah Yeahs* snared their fourth straight Top 20

album, debuting at number nine (9,150 sales) with *Mosquito*.

Elsewhere in the Top 10: *Pink's* *The Truth About Love* slipped 3-4 (16,639 sales), *Justin Timberlake's* *The 20/20 Experience* slid 2-5 (14,862 sales), *Paramore* tumbled 1-6 (11,297 sales), *Bruno Mars' Unorthodox Jukebox* reversed 6-7 (9,964 sales), *Bastille's* *Bad Blood* receded 7-8 (9,708 sales) and *Imagine Dragons' Night Visions* ebbed 5-10 (7,556 sales).

More than 25 years after his chart debut, country/roots singer *Steve Earle* - accompanied by *The Dukes (& Duchesses)* - debuted at number 30 (3,229 sales) with his latest album, *The Low Highway*. It can't quite set a new benchmark for the 58 year old, who has hitherto charted eight albums in the UK, with a best placing of number 28 (3,916 sales) for 2011's *I'll Never Get Out Of This World Alive*.

Number one compilation for the fourth week in a row, *Now That's What I Call Music! 84* sold a further 39,340 copies last week.

Overall album sales were up 2.55% week-on-week at 1,343,888 - 4.30% below same week 2012 sales of 1,404,281.



FIRST KEYNOTE SPEAKER

**ANDREW LOOG OLDHAM, LEGENDARY MANAGER OF THE ROLLING STONES
IN AN EXCLUSIVE SOUND CITY INTERVIEW
PLUS PRIVATE SCREENING OF THE ROLLING STONES FILM
CHARLIE IS MY DARLING**

PANELISTS

**JON MORTER'S INTIMATE INSIGHT ON HIS SUCCESSFUL SOCIAL MEDIA
MARKETING CAMPAIGNS WITH RAGE AGAINST THE MACHINE,
6 MUSIC AND THE JUSTICE COLLECTIVE.**

**ACCLAIMED UK ROCK AND ROLL PHOTOGRAPHER
IAN TILTON WILL BE TALKING ABOUT HOW HE
CAPTURED THE ESSENCE OF THE STONE ROSES**

IN CONVERSATION

**THE LEGENDARY TRACEY THORN (EVERYTHING BUT THE GIRL)
WITH HACIENDA DJ DAVE HASLAM**

THE WOMBATS AND THEIR MANAGER SIMON BOBBETT Q&A SESSION

**ENTER SHIKARI'S MANAGEMENT AND TOUR TEAM TALKING ABOUT LIFE ON
THE ROAD WITH ONE OF THE UK'S HARDEST WORKING BANDS**

**DELEGATE PASSES AVAILABLE AT £120 FROM
WWW.LIVERPOOLSOUNDCITY.CO.UK**

FACEBOOK.COM/LIVERPOOLSOUNDCITY

CALL: 0844 888 9991

@SOUNDCITY

INDUSTRY EVENTS DATES FOR YOUR DIARY

MAY 2 - 4 Liverpool Sound City 2013
Various, Liverpool

Liverpool
Sound City
2-4 May 2013

MUSIC | BUSINESS | ARTS | EXPO

May

2-4
Liverpool Sound City 2013
Various, Liverpool
LiverpoolSoundCity.co.uk

16
Ivor Novello Awards, London
TheIvors.com

16-18
Great Escape, Brighton
EscapeGreat.com

June

5-6
GoNorth
Inverness, Scotland
GoNorthfestival.co.uk

13
Isle of Wight Festival
Seaclose Park
IsleofWightfestival.com

13-15
Sonar Festival
MACBA and CCCB/Plaça de las Drassanes,
Barcelona
Sonar.es

14-16

Download Festival
Donington Park,
Leicestershire
Downloadfestival.co.uk

26
Glastonbury Festival
Worthy Farm,
Somerset
Glastonburyfestivals.co.uk

28
Nordoff Robbins O2 Silver
Clef Awards
Hilton, London
nordoff-robbins.org.uk



Digital Artist Services

So you're a young artist with a kick-ass EP recorded to a good standard. Your prospects are high and your social media stats are growing, but you don't want to do a label deal just yet. How best to get your music out there and get paid for it? Music Week will walk you through the nuts and bolts of DIY digital distribution with some of the sector's top brass in a special feature on May 3.

To discuss a range of print and digital commercial opportunities associated with Music Week's forthcoming features, please email Darrell.Carter@intentmedia.co.uk or Rob.Baker@intentmedia.co.uk or telephone 020 7226 7246.

PRODUCT KEY RELEASES



▶ **RUDIMENTAL** Home 29.04



▶ **BO BRUCE** Before I Sleep 29.04

APRIL 29

SINGLES

- ▶ **AMPLIFY DOT** Kurt Cobain (*Virgin Records*)
- ▶ **ANDREW STOCKDALE** Long Way To Go (*Island*)
- ▶ **KIRSTY BERTARELLI AND RONAN KEATING** Send Out A Message (*To The World*)
- ▶ **SARAH BLASKO** God Fearing (*Dramatica*)
- ▶ **BO BRUCE** Save Me (*Mercury*)
- ▶ **CITIZEN** So Submissive (*Madtech*)
- ▶ **DAUGHTER** Human (*4Aa*)
- ▶ **DEAP VALLY** Baby I Call Hell (*Island*)
- ▶ **DISCLOSURE** You & Me (*Island*)
- ▶ **DISCLOSURE FEAT. ELIZA DOOLITTLE** You & Me (*Pmr Records*)
- ▶ **FINDLAY OFF & ON** Ep (*Joyeux Anniversaire*)
- ▶ **BRUCE FOXTON** Don't Waste My Time (*Bass Tone*)
- ▶ **EMILIA MITIKU** You're Breaking My Heart (*Warner Music Entertainment*)

- ▶ **MICHAEL MOLLOY & ALEX EVANS** Rise + Fall/Hope You Know (*Sunday Best*)
- ▶ **PITBULL FEAT. CHRISTINA AGUILERA** Feel This Moment (*Mr 305/Pulo Sounds*)
- ▶ **THE RAMONA FLOWERS** Lust And Lies (*Distiller*)
- ▶ **RON SEXSMITH** Nowhere To Go (*Cooking Vinyl*)
- ▶ **THE STAVES** Facing West Ep (*Atlantic*)
- ▶ **THE STRYPPES** Blue Collar Jane Ep (*Mercury*)
- ▶ **VALENTINA** Wolves Ep (*Greco-Roman*)

ALBUMS

- ▶ **!!!** Thr!!!er (*Warp*)
- ▶ **BLUE** Roulette (*Blueworld*)
- ▶ **BO BRUCE** Before I Sleep (*Mercury*)
- ▶ **THE COMPUTERS** Love Triangles, Hate Squares (*One Little Indian*)
- ▶ **DEEP PURPLE** Now What?! (*Earmusic*)
- ▶ **MATTHEW GOOD** Old Fighters (*Frostbyte*)
- ▶ **GUARDS** In Guards We Trust (*Partisan Records*)
- ▶ **IGGY & THE STOOGES** Ready To Die (*Fat Possum*)
- ▶ **KNIFE PARTY** Haunted House (*Earmusic/Warner*)
- ▶ **MICK HARVEY** Four (Acts Of Love) (*Mute*)
- ▶ **ORCHID** The Mouths Of Madness (*Nuclear Blast*)
- ▶ **THE PIGEON DETECTIVES** We Met At Sea (*Cooking Vinyl*)
- ▶ **PURSON** The Circle And The Blue Door (*Rise Above*)
- ▶ **RUDIMENTAL** Home (*Asylum/Atlantic*)
- ▶ **SHOCKONE** Universus (*Absolute*)
- ▶ **SPARKS** Sparks (Halfnelson) & Woofers In Tweeter's Clothing (*Edsel Demon*)
- ▶ **STREETLIGHT MANIFESTO** The Hands That Thieve (*Victory*)

- ▶ **VEKTOR** Black Future (*Earache*)
- ▶ **WOLF PEOPLE** Fain (*JuJaguwa*)
- ▶ **THE ZOMBIES** Live In The UK (*Absolute*)

MAY 6

SINGLES

- ▶ **ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE** This Is What It Feels Like (*Armada/Positiva/Virgin*)
- ▶ **ATLAS GENIUS** Symptoms (*Warner Bros*)
- ▶ **BENGA & KANO** Forefather (*Sony*)
- ▶ **THE COURTEENERS** Van Der Graaff (*V2/Cooperative*)
- ▶ **GABRIELLE APLIN** Panic Cord (*Parlophone*)
- ▶ **HOT NATURED** Reverse Skydiving (*Hot Creations/Frfr/Warner*)
- ▶ **JAI MCDOWALL** Got To Let Go (*White Label*)
- ▶ **NAUGHTY BOY** La La La (Feat. Sam Smith) (*Virgin*)
- ▶ **NOAH & THE WHALE** There Will Come A Time (*Em*)
- ▶ **PIXIE CARNATION** Young And Free (*Nurne*)
- ▶ **PRIMAL SCREAM** It's Alright, It's Ok (*1st International*)
- ▶ **DOT ROTTEN** Free (*Em*)
- ▶ **POLLY SCATTERGOOD** Cocoon (*Mute*)
- ▶ **POLLY SCATTERGOOD** Subsequently Lost (*Mute*)
- ▶ **WE USED TO MAKE THINGS** We're All Fucked Up (*Nutmi*)

ALBUMS

- ▶ **BENGA** Chapter II (*Columbia*)
- ▶ **THE BLOW MONKEYS** Feels Like A New Morning (*Blow Monkey Music*)
- ▶ **THE BRAND NEW HEAVIES** Forward (*Heavy Tone*)
- ▶ **THE CHILD OF LOV** The Child Of Lov (*Domino*)
- ▶ **CRIME AND THE CITY SOLUTION** American Twilight (*Mute Artists*)
- ▶ **DEERHUNTER** Monomania (*4Aa*)
- ▶ **CARO EMERALD** The Shocking Miss Emerald (*Dramatica/Grand Mono*)
- ▶ **THE FLOWERS OF HELL** Odes (*Optical Sounds*)
- ▶ **GHOSTPOET** Some Say I So I Say Light (*Plus*)
- ▶ **JOHNNY HATES JAZZ** Magnetized (*Interaction*)
- ▶ **HUGH LAURIE** Didn't It Rain (*Warner Music Entertainment*)
- ▶ **LITTLE BOOTS** Nocturnes (*On Repeat/Kobalt*)
- ▶ **NATALIE MAINES** Mother (*Sony*)
- ▶ **ALISON MOYET** The Minutes (*Cooking Vinyl*)
- ▶ **NOAH & THE WHALE** Heart Of Nowhere (*Mercury*)
- ▶ **THE OSMONDS** Up Close & Personal - The Final Tour (*Osmunds Ent.*)
- ▶ **PIXIE CARNATION** The New World Record

▶ **NOAH & THE WHALE** Heart Of Nowhere 06.05▶ **GABRIELLE APLIN** English Rain 13.05▶ **STOOSHE** London With The Lights On 27.05▶ **ANDREW STOCKDALE** Keep Moving 10.06▶ **BLACK SABBATH** 13 10.06

(Warner)

- **JOSHUA REDMAN** Walking Shadows

(Nonesuch)

- **RILO KILEY** Rkives (*Little Record Com.*)
- **DOT ROTTEN** Voices In My Head (*Mercury*)
- **JOE SATRIANI** Unstoppable Momentum

(Epic)

- **SANDIE SHAW** The Very Best Of Sandie Shaw: Long Live Love (*Emi*)
- **STILL CORNERS** Strange Pleasures (*Sub Pop*)
- **TRACER** El Pistolero (*Mascot*)
- **VALERIE JUNE** Pushin' Against A Stone

(Sunday Best)

- **ARMIN VAN BUUREN** Intense (*Virgin*)
- **WE ARE LOUD WHISPERS** Suchness (*Hardly*

/rt)

MAY 13

SINGLES

- **AMPLIFY DOT** I'm Good (*Virgin Records*)
- **CHRIS BROWN** Fine China (*Rca*)
- **BURNS** Limitless (*Deconstruction/Columbia*)
- **DIRTY PROJECTORS** The Socialites Ep

(Domino)

- **FRYARS** On Your Own (*679*)
- **FUN.** All Alone (*Fueled By Ramen/Atlantic*)
- **JOSH GROBAN** I Believe (When I Fall In Love It Will Be Forever) (*Reprise/143*)
- **MIDDLE CLASS RUT** Aunt Betty (*Bright*

/ntenna)

- **MINT ROYALE** Gifu (*Warner*)
- **NAPALM DEATH** In Tongues We Speak - Ep

(Earache)

- **NAPALM DEATH** The World Keeps Turning - Ep (*Earache*)

- **PJ MORTON** New Orleans (*Island*)
- **RUBYLUX** The World Goes Quiet (*Luxury-5*)
- **SHE & HIM** Never Wanted Your Love (*Double*

E/Domino)

- **STOOSHE** Slip (*Future Cut/Work/Warner Brothers*)
- **SUB FOCUS** Endorphins (*Emi*)
- **JESSIE WARE** Imagine It Was Us (*Island/Pmi*)
- **WRETCH 32 FEAT. SHAKKA** Blackout

(Mus/Levels)

ALBUMS

- **ATLAS GENIUS** When It Was Now (*Warner Bros*)
- **THE BOY LEAST LIKELY TO** The Great Perhaps (*Absolute*)
- **ESCAPE THE FATE** Ungrateful (*Eleven Seven*)
- **FOUR TET** Rounds (*Domino*)
- **GABRIELLE APLIN** English Rain (*Parlophone*)
- **INSTITUTE** Distort Yourself (*Absolute*)
- **STACEY JACKSON** Live It Up (*3B1g*)
- **MARK LANEGAN & DUKE GARWOOD** Black

Pudding (*Heavenly/Cooperative*)

- **BEN MARWOOD** Back Down (*Xtra Mile*)
- **MS MR** Secondhand Rapture (*Rca*)
- **PATTY GRIFFIN** American Kid (*Columbia*)
- **PJ MORTON** New Orleans (*Island*)
- **PRIMAL SCREAM** More Light (*1St*

International)

- **PURE X** Crawling Up The Stairs (*Merok/Acephale*)
- **REM** Green - 25th Anniversary (*Rhino*)
- **SAM AMIDON** Bright Sunny South (*Warner*)
- **SHE & HIM** Volume 3 (*Double 6/Domino*)
- **MARQUES TOLIVER** Land Of Canaan (*Bella*

Union)

- **WAMPIRE** Curiosity (*Polyvinyl*)

MAY 20

SINGLES

- **JAKE BUGG** Country Song (*Emi*)
- **DAYTONA LIGHTS** Old Fashioned Love (*Hubris*)
- **NAUGHTY BOY FEAT. SAM SMITH** La La La (*Virgin*)
- **NICK CAVE & THE BAD SEEDS** Mermaids (*Bad Seed*)

(Bad Seed)

- **PARAMORE** Still Into You (*Fueled By Ramen/Atlantic*)
- **RAFFERTIE** Build Me Up Ep (*Nirja Tune*)
- **KAREN RUIMY** Whisper (*Karais*)
- **RUSS CHIMES** Turn Me Out (*Deconstruction/Columbia*)
- **SAN CISCO** Fred Astaire (*Columbia*)

ALBUMS

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

MAY 27

SINGLES

- **ALICE IN CHAINS** Stone (*Virgin*)
- **ELECTRIC GUEST** This Head I Hold (*Warner Brothers/Because*)

- **FALL OUT BOY** The Phoenix (*Def Jam*)

- **LAURA MARLING** Master Hunter (*Virgin*)
- **MUSE** Panic Station (*Warner*)
- **TAFFY** Tumbling/Boys Don't Cry (*Club Ac3C*)
- **THE WEEKS** Brother In The Night (*Columbia*)

ALBUMS

- **ALICE IN CHAINS** The Devil Put Dinosaurs Here (*Virgin*)
- **BRAZOS** Saltwater (*Dead Oceans*)
- **CRYSTAL FIGHTERS** Cave Rave (*Zirkulo*)
- **THE DREAM** Iv Play (*Def Jam*)
- **FLETCHER** Upon Ayr (*Dramatico*)
- **JOHN FOGERTY** Wrote A Song For Everyone (*Columbia*)
- **GRAHAM KENDRICK** Duets (*Integrity*)
- **LAURA MARLING** Once I Was An Eagle (*Virgin*)
- **KAREN RUIMY** Come With Me (*Karais*)
- **STOOSHE** London With The Lights On (*Future Cut/Work/Warner Brothers*)
- **THE WEEKS** Dear Bo Jackson (*Columbia*)

JUNE 3

SINGLES

- **AFROJACK FT CHRIS BROWN** As Your Friend (*Island/Wala*)
- **BASTILLE** Laura Palmer (*Virgin*)
- **DON DIABLO FT ALEX CLARE AND KELIS** Give It Up (*Sory*)
- **GAZ COOMBS PRESENTS...** One Of These Days/Break The Silence (*Hot Fruit Records*)
- **THE GOOD NATURED** Skeleton (*Regal/Parlophone*)

- **MILES KANE** Don't Forget Who You Are (*Columbia*)

- **RANDOM IMPULSE** Best Party Ever (*Warner*)
- **UNION J** Carry You (*Sory*)

ALBUMS

- **BASTILLE** Bad Blood (*Virgin*)
- **BIG DEAL** June Gloom (*Mute*)
- **DISCLOSURE** Settle (*Pmr Records*)
- **EVE** Lip Lock (*Eleven Seven*)
- **JON HOPKINS** Immunity (*Double Six*)
- **IAMAMIWHOAMI** Bounty (*To Whom It May Concern/Coop*)
- **JAMES SKELLY & THE INTENDERS** Love Undercover (*Skeleton Key Records*)
- **MILES KANE** Don't Forget Who You Are (*Columbia*)
- **MAYORS OF MIYAZAKI** Holy Cop (*We Be*)
- **KELLY ROWLAND** Talk A Good Game (*Motown/Island*)

JUNE 10

SINGLES

- **ARASH FEAT SEAN PAUL** She Makes Me Go (*Universa*)
- **BON JOVI** What About Now (*Lost Highway*)
- **INFINITY INK** Infinity Ep (*Warner*)
- **KODALINE** Love Like This (*B-Unique/Rca*)
- **AVRIL LAVIGNE** Here's To Never Growing Up (*Rca*)
- **PEACE** Lovesick (*Columbia*)
- **WILEY FEAT. ANGEL & TINCHY STRYDER** Lights On (*Warner*)

ALBUMS

- **ANDREW STOCKDALE** Keep Moving (*Island*)
- **BLACK SABBATH** 13 (*Vertigo*)
- **THE CLASH** The Clash Hits Back (*Columbia*)
- **CLOSE** Getting Closer (*Simple*)
- **GOO GOO DOLLS** Magnetic (*Warner Brothers*)
- **GUSTAVO SANTAOLALLA** The Last Of Us (*Sory*)
- **JIMMY EAT WORLD** Damage (*Interscope*)
- **KODALINE** In A Perfect World (*B-Unique/Rca*)
- **SOPHIE GARNER** Genes (*Too Big Music*)
- **BRUCE SPRINGSTEEN** Collection: 1973 - 2012 (*Columbia*)
- **TEGAN AND SARA** I Was A Fool (*Warner Brothers*)
- **TUNNG** Turbines (*Full Time Hobby*)
- **KT TUNSTALL** Invisible Empire/Crescent Moon (*Relentless/Virgin*)

JUNE 17

SINGLES

- **C2C** Down The Road (*Emi*)
- **DAWES** From The Right Angle (*Mercury*)
- **JASON DERULO** The Other Side (*Warner Brothers*)
- **THE FAMILY RAIN** Pushing It (*Emi*)
- **JOHN LEGEND** Who Do We Think We Are (*Sory Rca*)
- **LISSIE** Shameless (*Columbia*)
- **MIKILL PANE** Chairman Of The Bored (*Mercury*)
- **PARACHUTE YOUTH** Can't Get Better Than This (*Sweet It Out*)
- **TAFFY** Lixivate (*Club Ac3C*)

ALBUMS

- **AUSTRA** Olympia (*Domino*)
- **RUBYLUX** The World Goes Quiet (*Luxury-5*)
- **POLLY SCATTERGOOD** Arrows (*Mute*)
- **SIGUR ROS** Kveikur (*Ki*)
- **THE VIEW** Seven Year Setlist (*Cooking Vinyl*)

JUNE 24

SINGLES

- **BO BRUCE** Alive (*Emi*)
- **JOHN NEWMAN** Love Me Again (*Island*)
- **TAYLOR SWIFT FEAT. ED SHEERAN** Everything Has Changed (*Mercury*)

ALBUMS

- **INDIA ARIE** Songversion (*Emi*)
- **BOMB THE BASS** In The Sun (*O*Salé*)
- **J COLE** Born Sinner (*Columbia/Roc Nation*)
- **DEAP VALLY** Siströnix (*Island*)
- **JOHN LEGEND** Love In The Future (*Sory Rca*)
- **LLOYD COLE** Standards (*Tapete Records*)
- **TOM ODELL** Long Way Down (*Columbia*)

JULY 1

SINGLES

- **IGGY AZALEA** Bounce (*Mercury*)
- **RIHANNA FEAT. DAVID GUETTA** Right Now (*Def Jam*)
- **SEBASTIAN INGROSSO & TOMMY TRASH FEAT. JOHN MARTIN** Reload (*Virgin*)

ALBUMS

- **GOLDHEART ASSEMBLY** Long Distance Song Effects (*New Music Club*)
- **HALF MOON RUN** Dark Eyes (*Island*)
- **ROBERT DELONG** Just Movement (*Island*)

JULY 8

SINGLES

- **THE STRYPES** Home:town Girls (*Mercury*)

ALBUMS

- **ALUNAGEORGE** Body Music (*Island*)
- **THE SILVER SEAS** Alaska (*The Lights*)

JULY 14

SINGLES

- **ARCHES** Broken Clocks Ep (*Transmission*)

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



AGNETHA FÄLTSKOG

A



(UMG)

May 13

Agnetha Fältskog from ABBA returns to music with her new solo album, 'A' next month. It is preceded by track When You Really Loved Someone, out now.

Fältskog has been working with Grammy-nominated songwriter/producer Jorgen Elofsson (Britney Spears, Kelly Clarkson) and acclaimed producer/arranger Peter Nordahl, among others.

Elofsson said: "We wanted to make this as if Agnetha hadn't entered ABBA. We were interested in what she would have sounded like if she hadn't been in the group. And yet it's important that she comes across as we remember her to be."

Agnetha said: "I never thought that I'd ever sing again. But hearing the first three songs, I just couldn't say no!"

The record features 10 tracks including Gary Barlow duet I Should've Followed You Home and I Keep Them On The Floor Beside My Bed, one of her first co-writes in many years.

Anticipated by millions of ABBA fans worldwide, Agnetha's new album will be released by Universal Music Group.

TRACK OF THE WEEK



TEGAN AND SARA

I Was A Fool

(Vapor/Warner Bros.)



June 10

Having recently landed the highest Billboard chart position of their career when their current album *Heartthrob* debuted at No.3, Tegan and Sara are now set to release the Greg Kurstin-produced single *I Was A Fool* in June to coincide with their upcoming summer tour.

Featuring further production from Justin Meldal-Johnsen, the *Heartthrob* album saw Tegan and Sara co-write much of the material together for the first time. In the past, each twin would usually write songs independently of the other. Sara said of the new record: "It's got a bigger, bolder, happier sound."

Tegan and Sara will return to the UK for headline dates in June. In the past they have toured with the likes of Neil Young, Paramore, The Black Keys and The Shins. They have also collaborated with superstar DJs including David Guetta and Tiësto.

INCOMING ALBUMS

VARIOUS The Great Gatsby OST

(Interscope Records)



An international all-star musical line-up features on the Jay-Z executive-produced soundtrack

for forthcoming Baz Luhrmann film *The Great Gatsby*.

The release, also created with Anton Monstead as executive music supervisor and Jeymes Samuel as executive music consultant, features UK acts Bryan Ferry, Florence And The Machine, The xx and Nero and a host of other best-selling international names.

The soundtrack has been two years in the making and has aimed to translate "the Jazz Age sensibility of F. Scott Fitzgerald's novel into the musical equivalents of our own times, through the blending of hip-hop, traditional jazz and other contemporary musical textures".

Alongside original material written for scenes in the film, the LP will also feature covers 'with a twist'.

MAY 6

DEAP VALLY Sistrionix

(Island / Communion Records)



Hotly-tipped female duo Deap Vally's debut album was recorded with producer Lars Stalfors

(The Mars Volta) in the band's hometown of Los Angeles.

The 11-song collection is said to encompass "visceral, heart-churning rock 'n' roll" sounds.

The album release will be preceded by single *Baby I Call Hell* on June 17.

Deap Vally are heading to the UK for live dates around the release of *Sistrionix*, including a recently announced headline show at London's Scala and UK festival appearances at Glastonbury, The Great Escape, Dot To Dot and Reading & Leeds.

Currently on tour in the US, following recent tours with Muse, The Vaccines and Mumford & Sons, the band will be appearing at all the major US festivals this summer.

JUNE 24

BEADY EYE BE

(Columbia Records)



Beady Eye's sophomore album, BE, has been introduced with lead single Flick of the

Finger, which recently premiered on US radio station KCRW.

The LP was recorded in London with producer Dave Sitek (TV On The Radio, Yeah Yeah Yeahs). Liam Gallagher, Andy Bell and Gem Archer experimented with Protools, cassette tapes, samplers, recorded conversation, iPhone apps and unusual instrumentation to create it.

Gallagher said: "Working with Sitek just opened something up in us. He's without a doubt the best producer I've ever worked with, a real outlaw - he doesn't give a fuck, no rules. We had a new found focus when we were writing it - we really got our heads down and got our shit together - clear heads, none of that crap from the 90s. It feels like a really special record for us."

JUNE 10

STAFF PICK: MO QAZALBASH, WORK EXPERIENCE



CIARA

(RCA)

Ciara finally returns with a strong body of work, although oddly, her fifth studio album is self-titled and has taken over three years to record.

The ten tracks boast

production and writing credits from the likes of Jermaine Dupri, Michael Williams and Josh Abraham and homes in traditional R&B with the occasional pop crossover.

Body Party - which samples Ghost Town DJ's 1996 *My Boo* - shows how Ciara has become noticeably more comfortable in her own skin. Production across the record is solid and Ciara's vocal arrangements have progressed from previous work. *I'm Out* which features rapper Nicki

Minaj pays homage to her early urban pop roots with an angelic up-tempo effort.

Livin' It Up is a stand-out track from the album. Fun and relevant, pure pop and radio-friendly, it's one to listen out for. There's no doubt that Ciara's

approach to songs like

Where You Go and Read My Lips definitely gives a newbreath for R&B music overall, but needless to say there are a few tracks that take a back seat on the record. Overdose and DUI on the other hand

champion theatrical lyrics with great rhythm which breaks up the album nicely.

Overall, Ciara had a lot to prove with this record and, although she hasn't reinvented herself it's clear that she wanted a fresh start by staying true to the genres she excelled in.



NEW REISSUES / CATALOGUE ALBUMS

NINA SIMONE - The Nina Simone Anthology*(Salvo SALVOMDCD 33)*

As tetchy as she was talented, Nina Simone - who died in 2003 - never thought she got her dues financially or critically but there is no denying she left behind a wonderful and valuable recorded legacy, from which this excellent compilation cherry-picks the highlights of her most productive and creative years. Comprising 40 songs spanning 16 years, it opens (natch) with My Baby Just Cares For Me - the uplifting 1958 recording that became a top five hit nearly 30 years later - and works its way tunefully, soulfully and jazzily through the 1960s, and on to 1974, which is represented by two sterling live performances. The rump of the recordings, of course, come from the 1960s, when Simone was an awesome force of nature, equally at

home with beguiling originals like the politically-motivated celebration Young, Gifted & Black, and I Want A Little Sugar For My Bowl, or providing definitive covers of The Bee Gees' To Love Somebody and Randy Newman's I Think It's Going To Rain Today.

ALABAMA - Down Home - A Singles Collection 1980-1993*(SPV Yellow SPV2656222CD)*

Perhaps the most impressive of German rock label SPV's growing series of country compilations, *Down Home* is a celebration of Alabama, who are one of the most successful country acts of all time. The statistics are staggering: Alabama never had a UK chart entry, but in a tenure lasting four decades, they have sold a massive 73m albums worldwide, the vast majority of them in America. Some of their albums sold

upwards of 5 million copies stateside, with demand fuelled by a constant stream of chart-topping singles. *Down Home* concentrates its attention of the quartet's output between 1980 and 1993, and of 40 songs by the group on this 2CD set, all but three made the Top 5 of Billboard's country chart. 31 of them reached number one, including 21 in a row, and seven made the Hot 100, at a time when the overall chart was far less hospitable to country acts than it is today. The group's hallmark sound was slick, polished and dominated by ballads, with 1981's *Feels So Right* - a pleasing pop/country nugget, replete with strings and sung in aching earnest style by lead vocalist Randy Owen - the pick of a rather engaging and enjoyable pack.

SERGE GAINSBOURG - Intoxicated Man 1958-1962*(El Records ACMEMD 246CD)*

Perhaps the single most influential



recording artist to emerge from France, Serge Gainsbourg was extremely prolific, and compilations of his work are legion - but for those looking to improve their understanding of the man and his music, this collection of early recordings is hard to beat. Comprising 66 songs spread over 2 CDs, it covers pretty much all of his output from 1958 to 1962, and includes four full albums supplemented by live recordings, singles and soundtrack contributions. It is very eclectic, with the chanson style, jazz, samba, MOR, folk and much more in the mix. Instrumentals abound and where Gainsbourg does affect vocals, his voice is noticeably less deep than it was later to be. It is never less than excellent - and the last 14 tracks are songs that he wrote/produced for other acts including the estimable Juliette Gréco, Hugues Aufray and even

Petula Clark, who contributes the charming *Vilaine Fille*, *Mauve Garçon* (*Naughty Girl*, *Bad Boy*).

KIM FOWLEY - Wildfire - The Complete Imperial Recordings 1968-1969*(Tune In TUNEIN 009CD)*

A colourful multi-talented maverick, Kim Fowley has fulfilled numerous roles in the music industry working with everyone from Frank Zappa to Helen Reddy, and this compilation concentrates on his first burst of creative energy as a recording artist, cramming the 36 recordings that made up his three 1968/9 albums (*Outrageous*, *Born To Be Wild* and *Good Clean Fun*) for the Imperial label onto a newly remastered 2CD set that comes with an informative 16-page booklet written by Gray Newell, and punctuated by illustrations and quotes from Fowley himself.

Under The Bridge London's Best Small Music Venue



- 9m wide LED stage screen
- Dance floor and VIP booth areas for 550 capacity
- Two large bars
- World-class light, sound and recording system
- Two luxury backstage rooms
- HD camera recording facility
- Secure parking for tour buses and concert goers
- In-house ticketing
- Unique industrial interior
- Licensed until 2am (later on request)

GIGS | SHOWCASES | AFTER-SHOW PARTIES
ALBUM LAUNCHES | COMPETITION WINNER NIGHTS

“ I like this venue. It's the perfect place to do something real intimate like this. Real Chill. Real Live. This is beautiful, I love this place ” - Nas

T: 020 7957 8261

E: info@underthebridge.co.uk

www.underthebridge.co.uk

UNDER THE BRIDGE | STAMFORD BRIDGE | FULHAM ROAD | LONDON | SW6 1HS

MW MARKETPLACE

contact: KARMA BERTELSEN Tel: 020 7226 7246 karma.bertelsen@intentmedia.co.uk
price per marketplace box £150.00 per week (min 3 months booking)

For Sale



- London's best known rehearsal studio • Impeccable reputation • Trading 33 years •
- Hire, sales, storage, transport, personnel repairs etc • 'A list' clients • Profitable •
- Lease expiring, looking for new home •

For more details, info pack and NDA contact charlie@terminal.co.uk

Royalties Administrator SALARY: CIRCA £25K DOE



Cooking Vinyl

We are looking to recruit an experienced Royalties Administrator who has a thorough knowledge of royalty processes, with a music industry background. To be based at our Acton offices you will be responsible for all aspects of the accounting cycle and must have the ability to interpret complex information, large volumes of data, and ensure statements are processed in an accurate and timely manner. It is essential you possess a combination of confidence, tenacity, professionalism and charisma.

Key responsibilities:

- Responsible for the preparation and timely completion of the artist and compilation royalty statements to ensure that all royalty calculations, recoupable costs, 3rd party receipts and payments are valid and correct any errors found
- Set up new artist and compilation contracts, products and track listings in Korreckt
- Download monthly digital and physical sales information into Korreckt, review the files and update accordingly
- Work on sales/contract reports to ensure all digital and physical sales are correctly assigned and reported to the correct labels and artists on a monthly, Quarterly and Half-yearly basis
- Responsible for the completion and management of the quarterly MCPS AP1 & DVD1 Returns, queries, back claims and liabilities
- Liaise with Compilations & Business Affairs teams to review licence/artist agreements to ensure correct reporting of royalties
- Provide intelligent data analysis and reports using Excel
- Deal with payment and royalty statement queries
- Manage the tracking process and chase for missing UK and International advances, royalties and sync fees
- Raise invoices for all sales made and reported using Quick-books
- Periodically archive older working documents following departmental guidelines

Person specification:

- A minimum of 2 years royalty experience working for a record label /publishers or in TV licensing
- Proven track record of Royalties control for 3rd party and Internal sources
- Proven experience in interpretation and extrapolation of complex royalty and sales data
- Excellent presentation and verbal skills
- Advanced Excel skills to include v-lookups, pivot tables and graphs
- Proven experience of working in Multi-currencies
- Experience of Quick-Book advantageous but not essential
- Able to work autonomously without supervision

Applications in writing **ONLY** and marked RA and sent to:

The Group Finance Director, Cooking Vinyl Ltd, 12-13 Swainson Road, London W3 7XB
Or via email to info@cookingvinyl.com This Position is an immediate vacancy



BPI licensed

*Special Gold Vinyl award
using a wide Gold Frame
and our BPI hologram
plaque.*

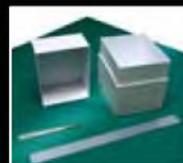
*Exclusively designed and
manufactured for
Sony Music by
DLM Display
Size 60 X 60cm*

DLM Display Ltd

Established 1981

Tel: 020 8123 7271
sales@dlmdisplay.com
www.dlmdisplay.com

complimentary in-house
design service



UK'S LEADING INDEPENDENT CD & DVD REPLICATOR TO THE MUSIC INDUSTRY

PROJECT MANAGEMENT AND SPECIAL PACKAGING EXPERTS



Sales Office | 3 Greenwich Quay | Clarence Road | London | SE8 3EY

Manufacturing Centre | Telford | Shropshire

t: +44 (0)20 8691 2121 f: +44 (0)20 8691 3144 e: info@soundperformance.co.uk

www.soundperformance.co.uk

MW MARKETPLACE




PROFESSIONAL RECORDING/MIXING STUDIO + ARTIST DEVELOPMENT

AGILE STUDIOS ARTISTS/MIXES FEATURED ON:
 BBC "THE CUT", RADIO 1 ROCK SHOW, IOW FESTIVAL & BESTIVAL

COMPETITIVE RATES & DISCOUNTS AVAILABLE

WWW.AGILESTUDIOS.CO.UK INFO@AGILESTUDIOS.CO.UK

Robertson Taylor

Providing insurance for the music, events and festivals sector since 1977

robertson-taylor.com International Insurance Brokers

Paul Twomey D +44 (0)20 7510 1285 M +44 (0)7753 569 655 paul.twomey@rtib.co.uk	Martin Goebbels D +44 (0)20 7384 9222 M +44 (0)7788 148 672 martin.goebbels@rtib.co.uk
---	---

Robertson Taylor 33 Harbour Exchange Square London E14 9GG

Lloyd's Brokers In the UK authorised and regulated by the Financial Services Authority
 An Entertainment Insurance Partners Worldwide company

CinemaLive

LEADERS IN PREMIUM EVENT CINEMA

- We can sell product with every cinema ticket for chart eligible sales
- Broadcast live in up to 70 countries worldwide
- Implement international cinema co-ordination, advertising & promotion
- Create a **ONE NIGHT ONLY** event with exclusive content for cinema audiences only

Contact Jonny South
 T +44(0)207 100 3333 E jonny@cinemalive.com www.cinemalive.com



Learn more about the Henley MBA for the Music Industry




Through practice-based learning our MBA develops relevant skills that will help you fulfil your potential as an influential entrepreneur within the music industry. Get in touch to discover more about our unique MBA: mba@henley.ac.uk

+44 (0)1491 418 803 www.henley.com/mbamusic



**CDR / DVDR DUPLICATION
 AUDIO WATERMARKING
 ONLINE MASTERING
 AUDIO EDITING
 VIDEO SERVICES
 VINYL CUTTING**

MEDIADISC ARE ON THE MOVE!
 AS OF WEDNESDAY 6TH JUNE
 OUR NEW ADDRESS WILL BE:
 THE LOMBOK BUILDING
 THE OLD GAS WORKS
 2 MICHAEL ROAD
 LONDON
 SW6 2AD

020 7385 2299
www.mediadisc.co.uk




Platform One would like to thank our patrons

John Giddings - Solo & Isle of Wight Festival
 Rob Da Bank - BBC Radio One, Sunday Best & Bestival
 Andy Gray - Producer & Composer
 Mark King - Level 42

and the following companies for their continued support:



Platform One is one of the brightest, future looking schools I've ever seen, that is truly inspiring educational establishments that is filling out new musical talent at a rate of knots. It's a huge first!

Rob Da Bank - BBC Radio One, Sunday Best & Bestival

www.platformone.org T: 01983 537550

MW MARKETPLACE

contact: KARMA BERTELSEN Tel: 020 7226 7246 karma.bertelsen@intentmedia.co.uk
price per marketplace box £150.00 per week (min 3 months booking)



This Much Talent



Producers. Artists. Songwriters.

Representing some of the world's finest producers, mixers and songwriters.

This Much Talent
www.thismuchtalent.co.uk
contact@thismuchtalent.co.uk
0208 208 5660



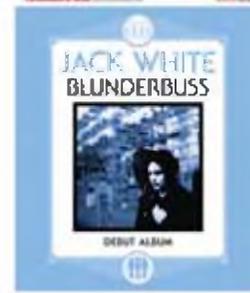
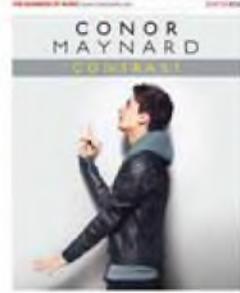
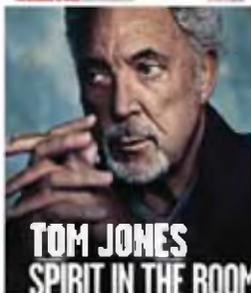
London Metropolitan Business School

WANT TO SUCCEED IN THE MUSIC INDUSTRY?

Get ahead with an MA in Music Industry Management.

Contact the course leader Richard Salmon:
R.Salmon@londonmet.ac.uk
www.londonmet.ac.uk/mim

MusicWeek MusicWeek MusicWeek MusicWeek MusicWeek MusicWeek



ADVERTISE IN MARKETPLACE* AND GET A FREE MUSIC WEEK SUBSCRIPTION WORTH

£235!



Listing guarantees editorial focus (200-300 words) in Music Week Marketplace section

For more information please call
Karma 0207 2267246
or email karma.bertelsen@intentmedia.co.uk

*Minimum three month booking

Been snapped with the Bay City Rollers on your iPhone? Got photographic proof of your promotions chief slaying the karaoke machine? Swimming the Bristol Channel for charity and want the industry to rally round? Tell us all about it. And we'll tell everyone else. Send your out-of-hours snaps and stories to runoffgroove@intentmedia.co.uk

MOTOWN IS BIG ENOUGH FOR THE BOTH OF US

Both Sony and Universal's top music execs turned out in force for the launch of Motown: The Musical in New York earlier this month - alongside stars such as Stevie Wonder, Smokey Robinson and Diana Ross. The show features a host of classic Motown tracks as well as three new songs co-written by label founder Berry Gordy and Michael Lovesmith (Clockwise from top left) Sony Music chairman & CEO - and show producer - Doug Morris with Richard Perry, Jane Fonda and Sony creative chief Clive Davis; fellow show producer Kevin McCollum with Morris and Berry Gordy; Maxine Waters, US Representative for California's 43rd congressional district with Gordy, Universal Music chairman & CEO Lucian Grainge, head of Motown Ethiopia Habtemariam and Universal's chairman & CEO of East Coast labels Barry Weiss.



KEY SONGS IN THE LIFE OF

Chris Dyer



Zimbalam, UK Manager

What's the first record you remember buying?
Justin Timberlake - Justified. The first album that I actually bought but I had access to the best Vinyl catalogue of music from my grandparents.

Which song was (or would be) the 'first dance' at your wedding?
Whitney Houston - I Will Always Love You. This is a tough one because I can't actually imagine getting married! I guess this would be it even though I think it's a break up song

Which track would you like played at your funeral?
Sarah McLachlan - In The Arms Of An Angel. It's one of my favourite songs.

What's your karaoke speciality?
Robbie Williams - Angels. Yes I am one of those people.

What's the best artist meeting of your life?
Annie Lennox. One of the first times that I have felt star struck and I mumbled my words.



Recommend a track Music Week readers may not have heard...
Daughter - Medicine. The best new band that I have seen live in over a year.

What's your favourite single/track of all time?
The Eurythmics - Sweet Dreams. The song never gets old, has stood the test of time and is still relevant. It usually gets me on a dance floor after a few bevs.

ARCHIVE

MUSIC WEEK April 18 1998

Top Of The Pops is to undergo a big shake-up. A new theme and logo will be introduced at the beginning of next month and by autumn the existing studio design will have been replaced by a new, extended set. The show's producer **Chris Cowey** says: "I want to have really practical performance areas so we can have Shola Ama with acoustic guitar or Metallica with the London Symphony Orchestra"... Chrysalis artist **Robbie Williams** beats his former Take That colleague **Gary Barlow** to win best male vocalist at the 95.8 Capital FM London Awards. However, Williams' platinum-selling Angels lost out to Eternal for their track I Wanna Be The Only One in the best single category... The legal case that superstar act **U2** brought against **PRS** for "insufficient" royalty payments has finally been laid to rest. Proceedings have been dropped from the four-year long action as U2, their management and publishers are satisfied that sufficient gains have been made in improving terms for PRS members.



SINGLES TOP 5 18.04.98

POS	ARTIST	SINGLE
1	RUN -DMC VC JASON NEVINS	It's Like That
2	BUSTA RHYMES	Turn It Up/Fire It Up
3	CELINE DION	My Heart Will Go On
4	BILLIE MYERS	Kiss The Rain
5	SAVAGE GARDEN	Truly Madly Deeply

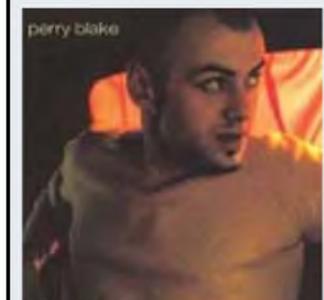


ALBUMS TOP 5 18.04.98

POS	ARTIST	ALBUM
1	ROBBIE WILLIAMS	Life Thru A Lens
2	CELINE DION	Let's Talk About Love
3	JAMES	The Best Of
4	JAMES HORNER	Titanic (Lost)
5	MADONNA	Ray Of Light



NEW RELEASES RECOMMENDED 18.04.98



PERRY BLAKE Perry Blake
MADONNA Ray Of Light
Album of the Week is Perry Blake's self-titled debut release. An "atmospheric, soulful and varied journey into the emotions," it should "sell at a steady pace for some time," says *Music Week*. Madonna's Ray Of Light is Single of the Week. The "brilliant, anthemic, stand-out dance track" is further confirmation that "motherhood and experience" have only fuelled the singer's "creative wisdom".



► **MEAT'S FEAT**

Sony Music presenting Meat Loaf with a plaque to celebrate *Bat Out Of Hell* going 10 x Platinum in the UK, and re-entering the charts at number 9 – 35 years since its original release. Meat Loaf will be passing Jim Steinman's award disc on to him. [L-R] Simon Barnabas (head of Marketing, Sony CMG), Faye Donaldson (Marketing manager, Sony Music Entertainment), Meat Loaf, Nicola Tuer (EVP of Sony Music UK) & Phil Savill (director of Marketing, Sony CMG).



◀ **MIKE KIND OF FELLA**

Sony/ATV/EMI Publishing saw good reason to get the champers out when the publisher recently signed Mike Chapman - and understandably so. The writer has penned *Simply The Best* by Tina Turner and *Love Is A Battlefield* by Pat Benatar, as well as producing albums by Blondie, The Knack and Rod Stewart. Sony/ATV/EMI now publishes parts of Chapman's catalogue as well as working with him as a current songwriter. [L-R] Guy Moot, Mike Chapman, Fran Malyan and Simon Golding.

FABLED LABELS

ABKCO RECORDS

Key Artists: The Rolling Stones, Marianne Faithfull, the Kinks

ABKCO Music & Records, Inc. is a major independent record label, music publisher, and film and video production company.

The company is a successor to a business that was founded in 1961 as Allen Klein & Co. The late founder Allen Klein was then a business manager specialising in music clients including Bobby Darin and Sam Cooke. He later managed The Rolling Stones and The Beatles.

In 1968, Cameo-Parkway Records was acquired by ABKCO, bringing the Philadelphia label's decade-long run of hits into the fold including music from artists such as Bobby Rydell and Chubby Checker.

The label owns and/or administers the rights to music by Sam Cooke, The Rolling Stones, The Animals, Herman's Hermits, Marianne Faithfull and the Kinks as well as the Cameo Parkway label, which includes recordings by artists such as Chubby Checker, Bobby Rydell, the Orlons, the Dovells, Question Mark & The Mysterians, the Tymes and Dee Dee Sharp.

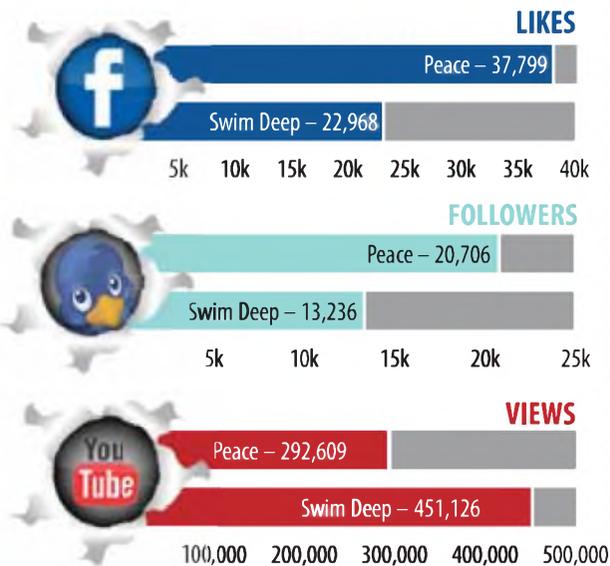
Until 2009, ABKCO administered Philles Records and its master recordings via a licensing deal with EMI Music Publishing. Philles artists included the Righteous Brothers, the Ronettes, the Crystals and others.

ABKCO Records is currently distributed by Universal Music Distribution. The label remains active in the release of compilations and reissues from its catalogues and film and commercial placement of its master recordings and music publishing properties.

Did You Know? ABKCO successfully sued The Verve over their song *Bitter Sweet Symphony*, which samples an Andrew Loog Oldham Orchestra recording of *The Last Time* by The Rolling Stones.



SOCIAL STANDING Official fan pages go head-to-head



PEACE VS SWIM DEEP

CONTACTS

- EDITOR** Tim Ingham
Tim.Ingham@intentmedia.co.uk
- HEAD OF BUSINESS ANALYSIS** Paul Williams
Paul.Williams@intentmedia.co.uk
- DEPUTY EDITOR** Tom Pakinkis
Tom.Pakinkis@intentmedia.co.uk
- STAFF WRITER** Tina Hart
Tina.Hart@intentmedia.co.uk
- STAFF WRITER** Rhian Jones
Rhian.Jones@intentmedia.co.uk
- CHART CONSULTANT** Alan Jones
- DESIGNER** Nikki Hargreaves
Nikki.Hargreaves@intentmedia.co.uk
- CHARTS & DATA** Isabelle Nesmon
Isabelle.Nesmon@intentmedia.co.uk
- PLAYLIST EDITOR** Stuart Clarke
Stuart@littlevictoriesltd.com
- SALES MANAGER** Darrell Carter
Darrell.Carter@intentmedia.co.uk
- SENIOR ACCOUNT MANAGER** Rob Baker
rob.baker@intentmedia.co.uk
- SALES EXECUTIVE** Victoria Dowling
Victoria.Dowling@intentmedia.co.uk
- SENIOR ACCOUNT MANAGER** Matthew Tyrrell
Matthew.Tyrrell@intentmedia.co.uk
- SENIOR PRODUCTION EXECUTIVE** Alistair Taylor
Alistair.Taylor@intentmedia.co.uk
- CIRCULATION MANAGER** Craig Swan
Craig.Swan@intentmedia.co.uk
- SUBSCRIPTION SALES EXEC** Karma Bertelsen
Karma.Bertelsen@intentmedia.co.uk
- OFFICE MANAGER** Lianne Davey
Lianne.Davey@intentmedia.co.uk
- PUBLISHER** Dave Roberts
Dave.Roberts@intentmedia.co.uk
- MANAGING DIRECTOR** Stuart Dinsey
Stuart.Dinsey@intentmedia.co.uk



© Intent Media 2013

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means electronic or mechanical, including photocopying, recording or any information storage or retrieval system without the express prior written consent of the publisher. The contents of Music Week are subject to reproduction in information storage and retrieval systems. Registered at the Post Office as a newspaper.

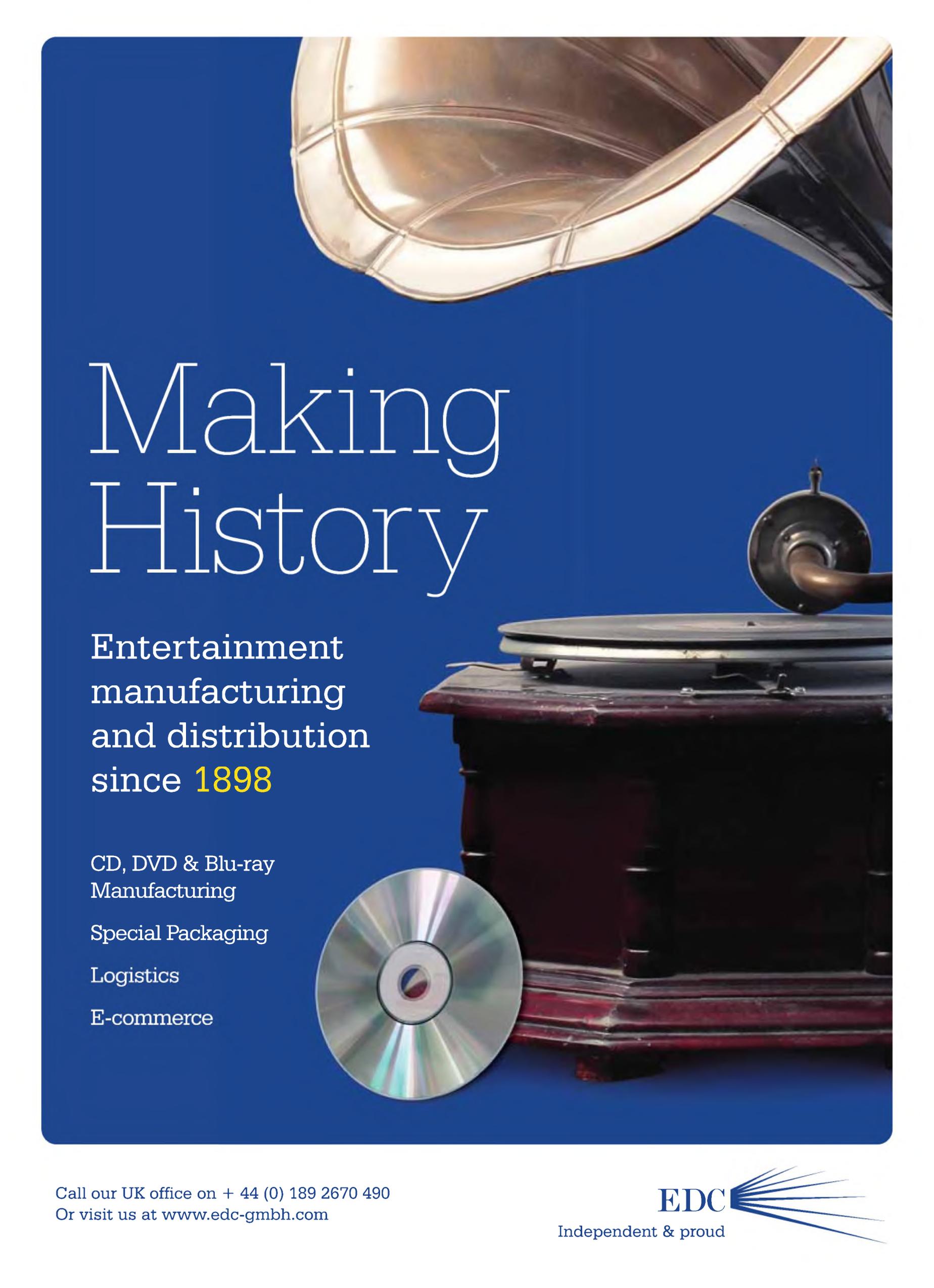
Printed by Pensord Press Ltd, Tram Road, Pontllanfraith, Blackwood, Gwent NP12 2YA

Subscription hotline 020 7226 7246
Email craig.swan@intentmedia.co.uk

To manage your subscription online visit www.subscription.co.uk/musicweek and click on **Manage My Subscription**.

UK £235; Europe £275;
Rest of World Airmail (1) £350;
Rest of World Airmail (2) £390.
Refunds on cancelled subscriptions will only be provided at the Publisher's discretion, unless specifically guaranteed within the terms of subscription offer.

"Want yeah/Want yeah/Want yeah/Want, want, want, want"



Making History

Entertainment
manufacturing
and distribution
since **1898**

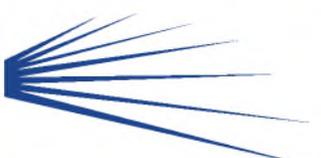
CD, DVD & Blu-ray
Manufacturing

Special Packaging

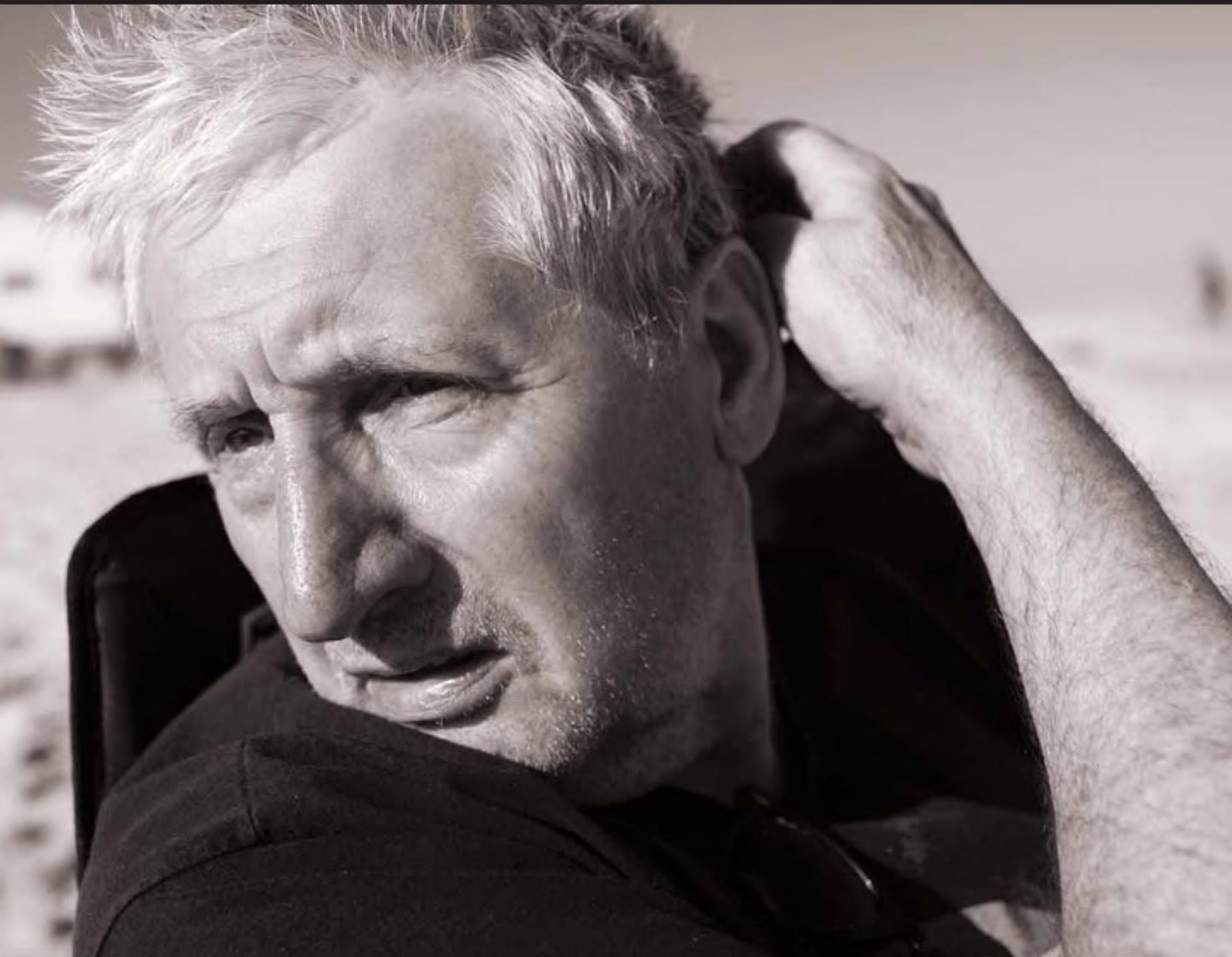
Logistics

E-commerce

Call our UK office on + 44 (0) 189 2670 490
Or visit us at www.edc-gmbh.com

EDC 
Independent & proud

In memory of
STORM THORGERSON



*A unique and towering talent, you will be much missed.
Rest in peace old friend*

FROM ALL AT EMI MUSIC

