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# Music Week



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## TOM ODELL LONGWAY DOWN



# THE DEBUT ALBUM - 24<sup>TH</sup> JUNE

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# TOM ODELL

# LONG WAY DOWN

**“ANOTHER LOVE MAY BE THE TRACK OF THE YEAR”**

MOJO

**“A SINGER-SONGWRITER WITH BITE”**

THE INDEPENDENT

**“YOU’LL BE HOOKED BY THE ARRESTING ENERGY OF HIS VOICE”**

NME

**“ODELL PROVES HIMSELF A MASTER OF BOTH JOY AND DESPAIR”**

THE SUN

**“POISED FOR SUPERSTARDOM”**

THE MAIL ON SUNDAY

**“VOCAL COMPARISONS TO JEFF BUCKLEY”**

UNCUT

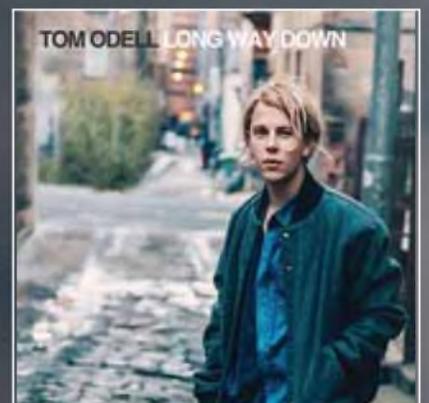
**“TIMELESS PIANO POP”**

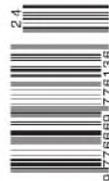
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## NEWS

### 03 Prime comments

Read Prime Minister David Cameron's full speech to the British music industry



## ANALYSIS

### 11 A&R in Q1

Music Week crunches the sales numbers of UK labels' first three months of 2013



## REPORT

### 16 Summit new

A full report from the World Creators Summit in Washington, US last week

# Glassnote leaps into UK

LONDON OFFICE HERE IN WEEKS, SAM RUMNEY NAMED FIRST DIRECTOR OF EUROPEAN HQ

## LABELS

BY TIM INGHAM

Successful US independent music group Glassnote - the label home of Mumford & Sons - is to open its first UK office next month, *Music Week* can reveal.

Opening on July 1, the London HQ will be directed by Sam Rumney, currently the executive producer of Zane Lowe's BBC Radio 1 show and a former exec at HMV in Australia. Negotiations are believed to be underway for a premises in Soho.

Glassnote founder Daniel Glass told *Music Week* that Rumney would manage the HQ and be the firm's "A&R eyes and ears" in the UK and Europe - both for Glassnote's record label business and its publishing company Four Song Night, which counts Deap Vally, Givers and Oberhofer on its books. Glassnote Records' US roster



Glassnote UK. The boss of the new London office, Sam Rumney (left) and Glassnote company founder Daniel Glass (right)

includes Phoenix, Mumford & Sons, Two Door Cinema Club, Cvrches and Childish Gambino.

"More than half of our roster lives outside of the United States so it's a natural growth step for our company to be in the UK," said Glass. "We've got bands living around the area, and this is also a sign of respect for the market: our bands love playing in there."

Glassnote has taken a clear 1% of the albums market so far this year in the US, where its releases are distributed via Sony RED.

In Britain, the firm's recent albums have been released via Atlantic (Phoenix) and, prior to its £500,000 sale to [PIAS], Universal's Co-Operative Music. Mumford & Sons are signed to Island in the UK.

"This move will complement the efforts of our [local] distributors," added Glass, who confirmed that Rumney would assist in the hiring of further UK staff in marketing, publicity and promotion roles in the coming months.

"We're currently so dependent upon other people, this will alleviate that pressure and I think it will actually leave our partners stronger. It will make us a better company and vice-versa - we've certainly made our distribution partners better in North America.

"There's a reality that the people distributing your records are very busy. If we can give focus and attention to the building steps [of an artist's career], the small details, we'll become better

partners to work with."

Two of Glassnote's big hopes for 2013 are Irish act Little Green Cars - whose debut LP *Absolute Zero* is released with Island in the UK in August - and Canadian act Half Moon Run.

"Sam's the perfect candidate," added Glass. "He is an integral part of arguably one of the most powerful radio shows in the world and has that retail HMV experience. He knows artists and he'll be a real asset in growing our efforts around the world."

Added Rumney: "I feel very fortunate to be a part of the ever-growing Glassnote family. By having a strong presence here in the UK and in Europe I'm looking to nurture and inspire our artists. I want to sign legacy artists; determined musicians who feel more like a lifestyle choice than simply a musical entity. Nowadays nothing can just be good - everything needs to be incredible."

# Joseph: iTunes Radio won't hurt sales

Universal Music UK chairman and CEO David Joseph has offered his full support to iTunes Radio - the new free streaming discovery service from Apple.

Due to launch in the UK this autumn, iTunes Radio will offer users more than 200 online 'stations' that are 'inspired by the music you already listen to'.

The ad-supported platform is free for everyone, but iTunes Match users, who pay £21.99 a

year for the cloud locker, will be able to listen without ads.

"iTunes Radio will obviously get people to spend more time on iTunes and discovering music," Joseph told *Music Week*. "[You] be hard pushed for anyone in our situation or our artists to not welcome it. I'm delighted Apple are in both the download and streaming space with everything we know about streaming and our future."

iTunes Radio will also offer 'Featured Stations' curated by Apple as well as genre and artist-focused options and encourage one-click download purchases.

"We wouldn't have signed up to it if our artists weren't going to get paid," added Joseph. "You've got to be making the right moves and exploring new digital territory. Not to back iTunes on this would be a negative step for the music industry.

"When Apple does these things, it pushes everyone else to think about what to do next. I'm a massive supporter of [FM] radio in terms of discovery and I still believe it will be the main source where people listen to [new] music for years to come. But now with iTunes Radio, you'll have every radio service in the world thinking: 'What can we do to enhance our digital experience?' Likewise, all the other digital

services will want to respond."

He added: "I don't think it will cannibalise [downloads]. It's been proven that *a la carte* downloading and streaming can live together. You've got to give the fan a choice. There were rooms full of lawyers in different tech companies telling us not to support Spotify, because that was going to [cannibalise sales]. If we'd have listened to them, look where we'd be now."

## NEWS

## EDITORIAL

## iTunes Radio: free but not yet game-changing



I DETECTED A FAIR AMOUNT of disgruntlement amongst some music industry leaders late last year - mainly of the indie persuasion - following a particularly brazen Spotify national advertising campaign, in which consumers were asked baldly if they liked free music.

Was this a helpful message for streaming services to offer the public? Didn't it read like the final nail in the coffin of music's perceived value out amongst the great unwashed?

Successful advertising protocol aside (the honesty of "we're really trying to lure you in and then pinch £10 out of your wallet every month" probably didn't grab Daniel Ek's marketing experts), Spotify's glittery gratis tease looks positively currency-ridden when juxtaposed with Apple's iTunes Radio launch.

'Free' was everywhere at the company's WWDC launch in San Francisco this week - especially in huge letters above the bonce of software and services chief Eddy Cue. The Cupertino giant is making no bones about its own crack dealer first play into streaming, giving ad-funded unlimited 'Radio' fun to iTunes customers for nothing; then offering an ad-free equivalent to those who sign up to its Cloud locker, iTunes Match, for just £21.99.

**"iTunes Radio appears to be using the same trick as Spotify, Deezer, et al - the crack dealer model - but to draw consumers to Apple's cloud locker"**

And that, perhaps, is where Apple's slo-mo streaming strategy really lies; not fast-tracking their 500m-odd registered iTunes consumers to a Spotify or Deezer-like offering - nor merely rivalling Pandora - but using the unquestionable allure of server-based curation to nudge downloaders to buy their first chunk of cyberspace real estate from Tim Cook. Because once Apple's got you there, it's surely banking on the fact that your photos, videos, apps and, ultimately, your profit-making shiny new devices will follow - all watermarked with a round piece of silvery fruit.

iTunes Radio's position as a genuine game-changer, then, is slightly in doubt. So long as it pays the music industry properly - and that 10%-15% ad royalty to publishers may yet prove its greatest legacy. It's following a well-trodden fan acquisition strategy in the music streaming world, but with the end game of growing a Cloud-operating fraternity, rather than solidifying a subscription base.

Now, if you want truly disruptive music technology, sit tight. No-one's talked much about Project Daisy from the Beats By Dre makers for a while, which is built upon the MOG service they snapped up last year.

We hear top secret behind-the-scenes demos have started to take place in the US, and the deep-throat feedback is very excited indeed. There's no word on what it looks like, nor what its eventual name will be, but here's my theory: Project Daisy will be a Beats-branded platform, meaning it will carry the identity of the only company to stand toe-to-toe with Apple over a global music product sector in the past ten years and win. It will promise, just as Beats headphones did, studio-level audio, with true HD sound.

And - most integral of all - it will have offers from worldwide megastars from music, sports, film and the Kardashian house queuing round the block to promote it. Game on.

Tim Ingham,  
Editor

# Stein: I will mentor new indie champions

"I HAD GREAT TEACHERS - I WANT TO DO THE SAME"

## LABELS

■ BY TIM INGHAM

Record industry legend Seymour Stein is hoping to lure more emerging independent labels to work with ADA, as he takes a new cross-divisional role at parent Warner.

Stein will expand on his existing position as chairman of Sire Records with additional responsibilities as Senior Label A&R Executive for Independent Music. He is tasked with helping indie artists and labels draw on expertise and resources at Warner as well as finding new global opportunities, in tandem with WMG's Alternative Distribution Alliance (ADA).

"ADA is one of the greatest assets Warner has," Stein told *Music Week*. "Over the years I've tried to steer some labels there, with some success. I only wish ADA was around when Richard Gottelher and I started Sire Records, that's how strongly I feel about it."

Stein will support ADA's management in the development of the company's roster of labels, and aid in strengthening the company's global infrastructure - especially emerging markets such as India, China, Russia, South Korea and Africa.

"I had great mentors and I don't think without them I'd have had the success I have," he added.



"They taught me the business. I think I can do that, bring people along, and I think I can best fulfill that role at ADA."

Of the UK team at ADA and sister division Warner Music Artist and Label Services, Stein said: "The people running it in the UK now, Dan Chalmers and Howard Corner, I'm very impressed by. I've known Dan for many years from his work at Rhino. He's one of the best young music guys around. Howard came highly recommended by Daniel Miller - one of the pillars of the indie business in the UK. That's enough of an endorsement for me."

Stein's Sire Records joined WMG in 1978. He signed groundbreaking artists such as Talking Heads, The Ramones,

The Pretenders, The Replacements and Ice-T - and in 1982, he signed Madonna. Stein also brought UK indie bands such as Depeche Mode, The Smiths, The Cure and Echo And The Bunnymen to the US market.

"Everything starts in the streets," he said. "That's where all the excitement is - and that's where the indies are. They are the lifeblood of music and that's who I want to be with at this stage of my life. The indies break the ground... I'm very comfortable and happy at Warners, and I'm very happy they've endorsed this."

"Warners is the closest thing you'll find to an indie, run by real music people... the only reason they became a major in the first place was because they had so much success."

# Columbia signs Say Lou Lou

Columbia Records has signed a global deal with Swedish/Australian twin sisters Say Lou Lou.

The duo have previously released two singles *Maybe You*, via Kitsune, and *Julian*, on their own label à Deux. They are currently recording their self-written debut LP in Sweden. The album will be released early in 2014.

Alison Donald, co-president of Columbia UK, commented: "We're really excited to have



signed Say Lou Lou. The ethereal, incomparable and ultimately hugely accessible space they have created for themselves, via *Maybe You* and

*Julian*, gathering both underground and mainstream support, reveals an act on the cusp of something very special. We are looking forward to a very rewarding future together."

The sisters commented: "We are so thrilled to have joined the Columbia family; to have this legendary record label supporting our creative vision feels amazing, especially as it's the home to some of the artists who have inspired us to create music since a young age."

## PRIME MINISTER DAVID CAMERON DELIVERS PROMISING SPEECH TO TRADE AT BPI EVENT

**'We have to back the music industry'****POLITICS**

■ BY PAUL WILLIAMS

David Cameron made a surprise appearance at the BPI's 40th birthday bash in London last week as he saluted the UK music industry's "international success story".

The Raise The Roof event at Kensington Roof Gardens was held to celebrate not just the trade organisation's anniversary, but mark a vintage last 12 months for British music when UK-signed artists were behind four of the year's five biggest-selling albums.

The scale of the British industry's global success was underlined by a speech at the event from the Prime Minister who, against criticisms of cosying up to IP and tech companies such as Google at the expense of assisting the music business, directly asked the audience what his Government could do to lend support. Here is his speech in full:

"I wanted to come here tonight as Prime Minister to say a very big thank you to this amazing British success story and wish you a very happy 40th anniversary. I'm delighted to be here tonight because you have won in the past year the biggest, record share for the British music industry in recent years and that deserves full congratulations, but also I'm pleased to be here for three other reasons which I wanted to share with you.

"First of all I'm a huge music fan myself, but obviously it's been something of a music crisis year for me because Morrissey and Johnny Marr have said I'm not allowed to listen to The Smiths anymore. I better come and find some other things I am allowed to listen to.

"It was a big music year for me because when Barack Obama said, 'We're going to have a bit of a party for you at the White House when you visit, who do you want to be playing there?' I said, 'Well, there's this small band I'm quite keen on, my wife is quite keen on. I'm not sure you would have heard of them. They're called Mumford & Sons.' If only I had accepted a



Pic: John Marshall (JME)

**"We need to do more to tackle piracy. We need to do more to make sure the music industry can succeed, but tell us what you need from us and we will try and deliver"**

percentage I would be a little bit better off. Obviously the other music highlight of my year was that video with One Direction and I want to congratulate them on a huge album success with Take Me Home.

"Having met them I can confirm the full name of the album title is Take Me Home It's Way Past My Bedtime, but they've been a fantastic success story so a huge credit to all those best-selling artists who have been winning orders for Britain abroad. I also can take this opportunity to thank the Brit Awards for inviting me to the Brit Awards year after year. I haven't been for, in fact, I haven't been since Chumbawamba and John Prescott. I thought my time will come, but I was there for Jarvis Cocker and it's not something I'm going to forget.

"But, seriously, the second reason for wanting to be here

tonight is this is a massively important industry. I often make this argument, but it is completely true. We are in today a global race.

"There are some countries that are going to make it in that global race and there are some that won't and I think Britain can be a success story, but will only succeed if we invest in and back those industries where we have a real competitive edge and competitive advantage and your industry is one of those industries.

"One in four of the albums sold last year in the European Union was made right here in the UK where we're one of the two net exporters of music around the world. We have a massive talent base. We have a huge domestic market. We have great enthusiasm for music. Yours is an industry that is an international success story and

we should go on backing it.

"It's not just the exports that you provide for this country. It's not just the 300,000 people you employ in this country. It's the massive and growing music tourism, people coming to Britain to listen to great acts as I discovered to my cost on Sunday night when Muse played a small, free concert outside my bedroom in No 10 Downing Street when I was trying to get some sleep.

"But the third reason, beside the fact I am a fan and this is an amazing industry that can be a part of Britain's success story, is I have massive respect for what you have to do in your industry.

"We're all facing a world with an incredible pace of change, but when I think of the pace of change that you face it is absolutely phenomenal. This is cribbing from someone else, but it is nonetheless true. Ten years ago a tweet was something you

heard in a tree on a nice summer's day, a cloud was something that was up in the sky, Skype was a typo.

"Many of those businesses you are now contending with they didn't exist and the speed of change in your industry in terms of download and all the rest of it is just phenomenal and that leads me to the serious point I want to make to you tonight.

"We want you as an industry to tell us what you need in terms of backing and help. Now I can't promise we'll be able to deliver all of the things you want. We have already been able to make some progress.

"We've extended copyright from 50 years to 70 years. That's pro rights and pro artists and the right thing for our country to do. We need to do more to tackle piracy. We need to do more to make sure the music industry can succeed, but tell us what you need from us and we will try and deliver for you because I think there is something we can all agree about that one of the great moments of last year was those opening and closing Olympic and Paralympic ceremonies and one of the reasons I had complete faith that they were going to be a massive success was not just the artistic brilliance of Danny Boyle and the fact as I like to claim the credit for getting the Queen to jump out of a helicopter – at least that's how I still explain it to people – the reason I had faith it was going to be such a success is that I knew that the musical component was going to be the best of British on display in that opening ceremony and that closing ceremony.

"That is something we can give to the world; that we can make our way in the world with. It's something we can be incredibly proud of.

"This is going to be a leading industry for our country and I want the Government to be right behind you, helping you every step of the way. Congratulations on your birthday. Congratulations on your immense success over the last year and let's hope it's a sign of even greater things to come. Thank you very much and enjoy."

## NEWS

## NEWS IN BRIEF

■ **METROPOLIS GROUP:** Metropolis Group, owner of the famous West London recording studio, has undergone significant financial restructuring. The company's management placed its trading company, Metropolis Group Limited (MGL), into administration on May 31 and the MGL business and its assets were successfully transferred to Metropolis London Music Ltd (MLML), the group's holding company.

■ **PIRACY:** UK police and The Federation Against Copyright Theft are turning the heat on pirates up another notch by visiting the homes of those thought to be involved in copyright infringement.

■ **SEYMOUR STEIN:** The music veteran has extended his duties at Warner to include the newly-created role of senior label A&R executive for independent music. The Sire Records boss will work closely with the label group's Alternative Distribution Alliance (ADA) to develop its roster of labels, as well as other artists, executive talent and international links.

■ **GOVERNMENT:** David Cameron asked the UK music industry what help the Government could give it during a surprise appearance at a BPI 40th anniversary event. The Prime Minister praised the phenomenal achievements of the British music business over the last 12 months as he addressed an audience of industry executives, artists and others at the BPI's Raise The Roof event.

■ **HMV CANADA:** HMV Canada has reported a 1% growth year-on-year in store sales for the first five months of 2013 while gross margin increased by 2.1%. New product lines such as apparel and collectibles were up 20% from the same period in 2012. Audio and visual market shares improved by 4.2% and 6%, respectively.

■ **JAY Z:** The rapper is set to sign a deal with Samsung Mobile worth up to \$20 million, according to reports. Sources close to the *New York Post* said that the eight-figure deal will be signed in the next few weeks "and is the biggest of its kind".

■ **AIF:** The Association of Independent Festivals has issued a cautious response to the partnership between The O2 Arena and ticket re-sale platform StubHub.

ENERGY DRINK BRAND HAS PARTNERED WITH RADIO 1'S ZANE LOWE

# Relentless to support up-and-coming artists

## BRANDS

■ BY RHIAN JONES

Relentless has revealed plans to have a hand in developing new talent after unveiling a high-profile commercial collaboration with Professor Green, Zane Lowe and Pure Love.

All three artists feature in the latest TV advert for Relentless, which was created by the brand's creative director Ross Cairns.

The partnerships will result in a number of projects throughout the year spanning advertising and events as well as three feature documentaries focusing on the music-making process of each artist.

Speaking to *Music Week*, Relentless marketing manager Sam Grant said the recently announced partnerships are just the beginning and, as the brand gets bigger, it wants to work with artists at the beginning of their career. He explained: "It's important to partner with people that everyone recognises - like



the guys we've got - as well as the up-and-coming so that we can help play a part in building careers and building support in people who have that 'no half measures' attitude."

The partnership with BBC Radio 1's Zane Lowe will go hand-in-hand with that discovery element. "Our vision is to stand for music that matters, music that's meaningful and powerful, not insubstantial stuff," Grant said. "Zane is the nation's tastemaker for new music, he is the perfect linchpin for the thing



Clockwise from left: Relentless marketing manager Sam Grant, and Radio 1 DJ Zane Lowe who has signed up for a new commercial collaboration with the drinks brand

we want to do. He's cross-genre, he's absolutely got that attitude about 'no compromise', he's extremely energetic and a performer in his own right."

Discussing the Relentless collaboration, Lowe said: "When they approached me about this campaign, I immediately felt comfortable, I trust them already. There has to be a communication between the commercial world and the arts these days in order for music to find its audience, and for commercialised things to reach those people. But it doesn't have to feel like one is losing out, and

one is gaining more. This partnership feels very communal and very equal."

Artists, managers and labels can register interest in working with Relentless through the Agency Vision Nine.

Relentless has shifted its focus in recent years from sports to music after sponsoring Chase and Status at the beginning of their career as well as working with *Kerrang!*, Reading and Leeds festivals and Lovebox. Professor Green has been an ambassador for Relentless since appearing in their first TV advert in 2012.

## Geoff Travis to receive AIM Pioneer Award

Rough Trade founder Geoff Travis will be the recipient of this year's Pioneer Award at the AIM Awards in September.

After opening the first Rough Trade Record Shop in Ladbroke Grove in 1976, Travis was at the heart of London's burgeoning DIY, punk and reggae scenes.

He launched the Rough Trade record label two years later and would go on to make some of the most influential signings in UK music including The Fall, The Smiths, Scritti Politti, Robert Wyatt and Cabaret Voltaire.

Despite being forced to sell the Rough Trade catalogue following an ill-fated distribution venture in the 1980's, Travis set up the Blanco Y Negro label and signed acts



such as Everything But The Girl, Jesus & Mary Chain and James.

In 1999, with good friend Jeannette Lee, he resurrected the Rough Trade label and launched another generation of iconic independent artists, including The Strokes, The Libertines, Arcade Fire, Sufjan Stevens, Antony & The Johnsons, British

Sea Power, Palma Violets and Alabama Shakes.

Still based in the Ladbroke Grove area of West London where it all started, Rough Trade Records - backed by the Beggars Group - now has offices in both the UK and US.

Travis is the third recipient of the Pioneer Award following previous winners industry

luminaries Daniel Miller (Mute) and Laurence Bell (Domino).

"There is not much that betters having respect from your peers," said Travis on the news of his award, "So thank you AIM!"

Alison Wenham, chairman of AIM said, "Geoff is an icon not just amongst independents but across the whole industry. He shows the way, he inspires, he is and always has been true to his beliefs. We salute you Geoff, from your friends at AIM."

The AIM Independent Music Awards 2013, return to The Brewery in Clerkenwell on September 3. The Pioneer Award is sponsored by The Orchard.

■ Tickets are on sale now from [www.musicindie.com/awards](http://www.musicindie.com/awards)

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- Afternoon expo with 25 leading manufacturers including Barnes & Mullins, Yamaha, Marshall, Roland, Casio, Audio-Technica, Rotosound, Monacor, D'Addario, Chord, Pulse and Tanglewood
- Roland-sponsored after-show party and networking, including retail Battle of the Bands competition
- VIP retail gift bag with free Apple TV

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# MusicWeek The Playlist

10 tracks you need to hear...

# DATA DIGEST

## BREAKOUT



### FRANK HAMILTON

The British singer/songwriter spent 2012 releasing one song per week. After releasing The 'Best of #OneSongaWeek' album on December 10, the record spent most of the week at No 1 in iTunes' singer/songwriter section and reached No.21 in the overall album chart, as well as No 2 in *Music Week's* Indie Breakers album chart. Hamilton will play the next Breakout event at Camden's Barfly on July 11. *Get on the guest list at [musicweek.com/breakout](http://musicweek.com/breakout)*



**The latest most popular Shazam new release chart:**

- 1 JOHN NEWMAN Love Me Again
- 2 ICONA POP I Love It
- 3 JESSIE J Wild
- 4 TOM ODELL Another Love
- 5 2 CHAINZ We Own It

## GIG OF THE WEEK



**Who:** Patti Smith  
**Where:** 02 Shepherds Bush Empire  
**When:** June 18/19  
**Why:** The critically acclaimed singer plays two live shows following the release of her 2012 album *Banga*.

## SALES STATISTICS



**CHART WEEK 23** Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	3,523,669	1,127,96	373,05	1,501,016
<b>PREVIOUS WEEK</b>	3,603,783	1,188,704	370,240	1,558,944
<b>% CHANGE</b>	-2.2%	-5.1%	+0.8%	-3.7%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	79,205,890	29,162,699	7,534,983	36,697,682
<b>PREVIOUS YEAR</b>	77,377,958	30,340,595	7,051,491	37,392,086
<b>% CHANGE</b>	+2.4%	-3.9%	+6.9%	-1.9%

## APPOINTMENT TO VIEW



### CHARLES BRADLEY: SOUL OF AMERICA

Friday, June 14 - BBC4, 10pm - 11pm  
A profile of Charles Bradley, the Florida-born soul singer who was 63 years old when his debut album *No Time For Dreaming* was released in 2011.

### THE VOICE UK

Saturday, June 15 - BBC1, 7pm - 9.10pm  
Holly Willoughby and Reggie Yates present the live semi-final of the singing competition. The eight remaining acts each perform a song before taking part in a group number with their coaches for the first time.

### THE TALENT SHOW STORY

Sunday, June 16 - ITV, 10.15pm - 11.19pm  
Exploring the history of televised talent contests, from the original *Opportunity Knocks* to today's shows such as *The X Factor*. The first edition features Susan Boyle discussing her 2009 breakthrough on *Britain's Got Talent*.

## PIRATES' BAY

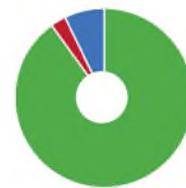


## NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON JUNE 10 2013



## SOCIAL SCIENCE: MILES KANE

ImpactSocial analysed 2,000 mentions of Miles Kane over two weeks preceding Monday (10/6) for *Music Week* across Facebook, Twitter, YouTube and news websites. The majority of conversations (38%) discussed well-received performances at various gigs across the country including Liverpool and Birmingham, as well as standing in at the Stone Roses' gig in Finsbury Park. Many tweets reviewed the new album, *Don't Forget Who You Are*, and its various tracks (18%), including mixed reactions to Kane's collaboration with Professor Green (4%). Overall the response was positive (64%) with few strong criticisms, but with a large number of neutral responses (31%). Other topics of conversation included a potential final album from Last Shadow Puppets, comparisons to Liam Gallagher and Kane's rejection of an offer to play John Lennon in a film about his life.



**OVERALL SENTIMENT OF COMMENTING**

- Positive 64%
- Negative 5%
- Neutral 31%

### CONVERSATION TOPICS ON SOCIAL MEDIA



- Gigs 38%
- New album 15%
- General positivity 8%
- Streaming 8%
- News mentions 4%
- Professor Green collaboration 4%
- Criticisms 4%
- Track shares 4%
- Other tracks on album 3%
- Last Shadow Puppets 3%
- Comparisons 2%
- Ambivalent 2%
- Turned down John Lennon role 1%



### ELIZA DOOLITTLE

**Big When I Was Little** (Parlophone)  
(single, July 28)  
Contact: Phoebe Sinclair, Virgin  
[phoebe.sinclair@virginmusic.com](mailto:phoebe.sinclair@virginmusic.com)



### RAINY MILO

**Deal Me Briefly** (Limey / EMI)  
(single, August 10)  
Contact: Laura Martin, Real Life  
[laura@reallifep.com](mailto:laura@reallifep.com)



### WHITE LIES

**There Goes Our Love Again** (Fiction)  
(single, August 5)  
Contact: Steve Phillips, Big Mouth  
[steve@bigmouthpublicity.co.uk](mailto:steve@bigmouthpublicity.co.uk)



### HALF MOON RUN

**Call Me In The Afternoon** (Communion/Island)  
(single, tbc)  
Contact: Jon Lawrence, Alt Stoked  
[jon@stokedpr.com](mailto:jon@stokedpr.com)



### MAUSI

**Move** (Relentless/Sony)  
(single, July 21)  
Contact: Jemma Litchfield, Purple  
[jemma@purplepr.com](mailto:jemma@purplepr.com)



### NINA NESBITT

**Way In The World** (Island)  
(EP, July 22)  
Contact: Alix Wenmouth, Wasted Youth PR  
[alix@wastedyouthpr.com](mailto:alix@wastedyouthpr.com)



### NINE INCH NAILS

**Came Back Haunted** (Polydor)  
(single, available now)  
Contact: Susie Ember, Polydor  
[susie.ember@umusic.com](mailto:susie.ember@umusic.com)



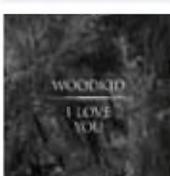
### GIANT FANG

**Aqualung** (Pop unLTD)  
(single, June 23)  
Contact: Jen Anderson  
[jen@euphonios.com](mailto:jen@euphonios.com)



### CHASE AND STATUS

**Lost And Not Found** (Virgin EMI)  
(single, June 30)  
Contact: Lauren Hales, Virgin EMI  
[lauren.hales@umusic.com](mailto:lauren.hales@umusic.com)



### WOODKID FT. ANGEL HAZE

**I Love You** (Island)  
(single, July 15)  
Contact: Shane O'Neill, Island  
[shane.oneill@umusic.com](mailto:shane.oneill@umusic.com)

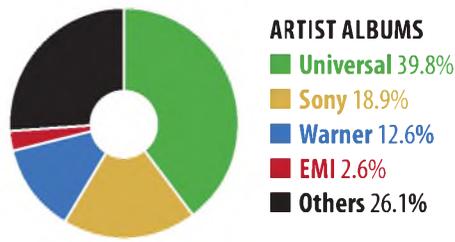
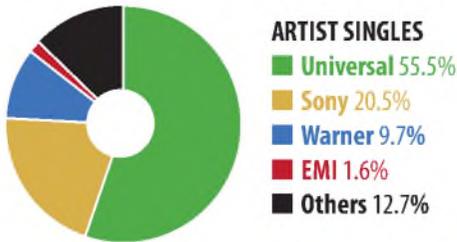
For daily news visit [musicweek.com](http://musicweek.com)



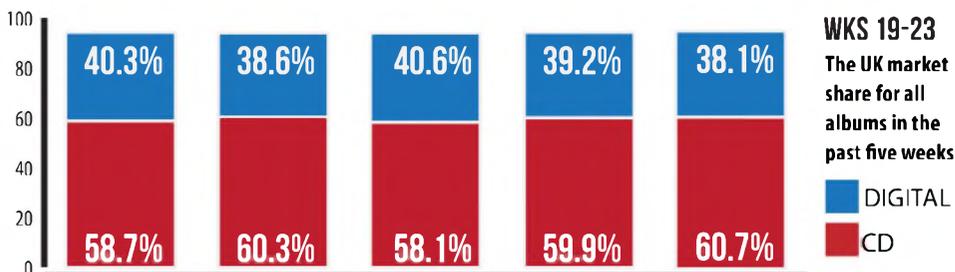
# MARKET SHARES BY CORPORATE GROUP



CHART WEEK 23



# DIGITAL vs PHYSICAL



# TOP 5 STORIES ON MUSICWEEK.COM

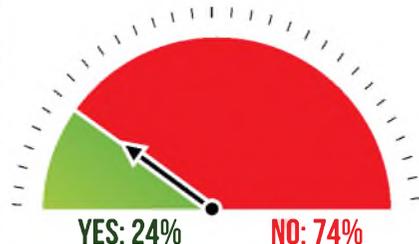
Musicweek.com's most-read stories for period ending June 10

- Apple's iRadio is go: Sony licenses service at 11th hour  
*Sunday, June 9*
- David Cameron applauds UK's world-leading music industry  
*Thursday, June 6*
- Apple reveals free iTunes Radio  
*Monday, June 10*
- Justin Bieber is first person to hit 40m Twitter followers  
*Wednesday, June 5*
- Jean Michel Jarre named CISAC President  
*Friday, June 7*

# MUSIC WEEK POLL

**This week we asked...**  
Does iTunes Radio offer anything significantly better than that of its competitors?

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



# INK SPOTS

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

On the front of this month's *Songlines* magazine, lead singer Alhous from Niger-based band Etran Finatawa



talks about recording their new album in the desert. A top 25 of Mali albums counts down 'the best from Africa's musical powerhouse.'

Inside, "unique and stylish singer" Nynke discusses "language, motherhood and her new album" and a special feature gives a guide to Mugham: "the classical music of Azerbaijan".

Elsewhere, in a "world exclusive interview" Chris Jagger talks to his brother, Rolling Stones frontman Mick, about his favourite music from around the world while obituaries pay tribute to "legendary singer and drummer" Bi Kidude and orchestral musician Bob Brozman.

In the reviews pages, Femi Kuti's No Place For My Dream gets five stars out of five from Peter Adjaye. Kuti's ninth album "sees him retain his crown as the true messenger of the spirit of Afro-beat," with "fantastically sharp horn arrangements, deft fast-paced rhythms and on-point lyrics." Jess Kaliss is not so impressed with Rabbits Motel from Woody Pines, "young Americana that tries just a bit too hard," says the critic.



# THE MAGIC NUMBERS

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

9

Guest vocalists to feature on

Dizzee Rascal's new album

titled *The Fifth* - out on July

1. Names include Jessie J,

Angel, Tinie Tempah, Robbie

Williams, Sean Kingston,

will.i.am, Teddy Sky, Bun B

and Trae Tha Truth

10-15

Per cent of ad-funded

royalties for Sony/ATV from

Apple's new streaming radio

service iTunes Radio,

according to reports. The

figure eclipses the 4-5%

royalty the largest

publishers currently earn

from rival Pandora

2015

Is when the first letters of

warning to internet users

suspected of piracy under the

Digital Economy Act are

expected to be sent. It is the

latest in a series of delays

for the implementation of

the DEA, which came into

effect in 2010

16

June will be when TeamRock

Radio launches at 11.58pm.

Iron Maiden's 2 Minutes To

Midnight will be the first

song played

4.3%

Rise in year-on-year

revenues in 2012 for the

Royal Albert Hall as the

venue reports a

record performance

# LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



**@ChrisBye** I've started seeking out the roughest bars in Liverpool to go to on my own. I need to get in touch with Tom Waits. Or possibly a therapist.

(Chris Bye, Arts Council England) Monday, June 3



**@LamSunn** Disclosure 'When a fire starts to burn' is a lesson in how to make decent house music. 99% of house producers take note (Sam Lunn, Universal Music) Monday, June 3



**@Savan\_Kotecha** I hate it when I can't remember whether or not I put on deodorant. And I'm always too scared to check. (Savan Kotecha, songwriter) Tuesday, June 4



**@WillStweet** that new Mykki Blanco video looks too terrifying to watch (Will Street, Chess Club Records) Wednesday, June 5



**@aylott** I do miss the days when a band playing in London didn't have to come with a hashtag (Tom Aylott, Punktastic) Wednesday, June 5



**@annameacham** There is a security guard at Universal who looks like Jean Claude Van Damme. Hook a girl up. @islandrecordsuk @polydorrecords (Anna Meacham, Purple PR) Thursday June 6



**@MaddyR\_Smith** LOL at the guy really loudly listening to cameo from his car. You keep on doing you mate (Maddy Smith, Polydor Records) Thursday, June 6



**@Pursehouse** I wish I could write songs like Bruno Mars can write songs. That'd be nice. (Simon Pursehouse, SentricMusic) Thursday, June 6



**@laurenlaverne** \*DISCLOSURE 'STIMULATION' KLAXON\*. \*loses mind\* (Lauren Laverne, BBC 6Music) Friday, June 7



**@jprobyn** On site to thank all working on build of @DownloadFest The sun is shining, the site looks fantastic and its going to be amazing festival! (John Probyn, Live Nation Music UK) Friday, June 7



**@sheesidd** Barely anyone is in this morning, must have been a good night at the JLS Foundation dinner. Sad I missed it! (Sheema Siddiqi, Modest! Management) Friday, June 7



**@rashton89** "Take That announced they were to do a tour to promote the awareness of family planning, but they pulled out at the last minute" classic (Richard Ashton, EM./PLG TV) Friday, June 7

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

# DATA DIGEST

PHOTO CREDIT: PAUL H



## PICTURE OF THE WEEK

**ALL ABOUT THE MONAE**  
**Monday, June 3 – ME Hotel, London**  
 Atlantic artist Janelle Monae introduces her forthcoming album, *The Electric Lady*, to the media with an impromptu performance of seven of the record's tracks.

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



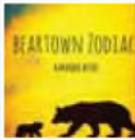
**SEAN GRIFFITHS MIXMAG**  
**Discopolis • Falling (Committed to Sparkle Motion)** (Axtone Records)  
 Scottish four-piece Discopolis are an indie-dance crossover in the mould of Metronomy. Their ability to move between folk-tinged vocals to violent synth outbursts pricked the ears of Axwell whose remix of Falling (Committed To Sparkle Motion) could just be one of the biggest tracks this summer.



**STEVE BONIFACE MY DAD ROCKS**  
**Jerry Naylor • The Rockabilly Legends**  
 With a true rockabilly feel *The Rockabilly Legends* really does live up to its name. Jerry Naylor's vocals hitch and fluctuate taking your pulse with it, singing of love and marriage and beautiful girls, if this doesn't tug at your heart strings then I doubt anything will!



**CHARLOTTE ASKEW HEAR ME RAW**  
**Beartown Zodiac • Karaoke Bites** (Woodenhouse Records)  
 Karaoke Bites Zodiac is a taste of great things to come from the quartet. Lyrical exploring the 12 countries that front man David Hawkins visited whilst writing. Expect great melodic hooks and a fine combination of ukulele and electric guitar riffs.



**LIAM JOLLY SWH**  
**PJP Band • ...And so it goes** (OUF records)  
 Undoubtedly one of the most impressive live acts to come from the South West in many years, PJP Band have a unique sound. The new album, *And So It Goes*, oozes raw passion and belief. A truly excellent debut.



## SIGNS O' THE TIMES



Left to right: Suzanne van den Dool (senior creative manager Sony/ATV Benelux), Niels Walboomers (MD Sony/ATV Benelux), Vato Gonzalez (artist / songwriter / composer), Guy Moot (president creative Sony/ATV UK & Europe), David Ventura (VP Creative Sony/ATV UK), Stephan Oorbeek (artist manager Vato Gonzalez at Muzikology)

**Vato Gonzalez** has signed an exclusive, worldwide publishing deal with **Sony/ATV**. It will administer his future songwriting, including his most recent UK chart hit *Not A Saint*. The rising Dutch EDM artist has so far scored two chart hits in the UK, both through independent record labels. His first hit was *Badman Riddim* through Ministry of Sound, which peaked at No.7 in the Official Charts, followed by *Not a Saint*, UK Top 20 hit through *New State*.  
 English dubstep producer and DJ **Rusko** has signed to

**OWSLA**. He will release the *Lift Me Up* EP via the label on July 2. To celebrate the signing, track *Takeoff* is being given away as a free download.  
**Fintage House** has signed sub-publishing rights for the **One Direction** penned co-writes on their 2012 LP *Take Me Home*. The deal extends to the world excluding North America, UK and Australia/New Zealand. *Take Me Home* was released on *Sycro Records* with 1D co-writes including *Back For You*, *Last First Kiss* and *Summer Love*.

## SYNC STORY

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



- **Artist** El Goodo
- **Track** *Feel So Fine*
- **Composers** Jones/Jones/Jones/Lewis & Young
- **Publisher** Represented for Sync by Imagem Creative Services
- **Client** M&C Saatchi
- **Campaign** Virgin Holidays
- **Usage** 3 films including versions and cutdowns, UK - TV, internet, VOD, radio, cinema, in-store (12 months)
- **Key execs** Rupert Hollier (film synchronisation manager, Imagem), Jonathan Watts (Tsunami Music), Stephen Phillips (synchronisation manager, Imagem Music), Alex Ball (M&C Saatchi)

This Virgin Holidays ad is the first of two currently airing under the 'unleash your mojo' campaign. "On a Virgin holiday to Florida, you're the stars," it says, as it encourages holiday-goers to chill out and get glam on vacation.

It is soundtracked by El Goodo track *Feel So Fine*, taken from their 2010 album *Coyote*.



Rupert Hollier at Imagem Creative Services (pictured) explained: "The client wanted a cool, energetic and explosive track that appealed in equal measure to young adults, families and more senior adults who are targeted across the three unique spots in the campaign. The track had to be engaging, distinctive and cut through the visuals without interfering with the wall-to-wall narration."

"It was also important that the track flowed with the visuals and was a good fit for the attitude, style and ethos of the Virgin brand. We felt the El Goodo track captured that energy and certainly had the required swagger."

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Platform  
Worldwide Music Industry Solution

# UK TICKETING CHARTS THE MOST SEARCHED-FOR ARTISTS OF THE PAST WEEK

**ticketmaster®**

**TICKETMASTER UK**

June 14, 2013

POS	EVENT	POS	EVENT
1	ONE DIRECTION	11	DEPECHE MODE
2	BILLY JOEL	12	GREEN DAY
3	ROD STEWART	13	MUSE
4	STONE ROSES	14	BARBRA STREISAND
5	BON JOVI	15	BASTILLE
6	LEONARD COHEN	16	OLLY MURS
7	ROBBIE WILLIAMS	17	V FESTIVAL
8	BRUNO MARS	18	LOVEBOX
9	RIHANNA	19	BEYONCE
10	FLEETWOOD MAC	20	M PEOPLE

**ticketweb**

**TICKETWEB UK**

June 14, 2013

POS	EVENT	POS	EVENT
1	ONE OK ROCK	11	IMAGINE DRAGONS
2	BAM MARGERA	12	RX BANDITS
3	OCEAN COLOUR SCENE	13	RUDIMENTAL
4	MOTORHEAD	14	SOLANGE
5	HAPPY MONDAYS	15	MIKE SKINNER
6	BAT FOR LASHES	16	BLACK SABBATH
7	GOO GOO DOLLS	17	BASTILLE
8	BILLY JOEL	18	JONNY LANG
9	MILES KANE	19	PLACEBO
10	SLINKY	20	KIDS IN GLASS HOUSES

## ON THE RADAR CATFISH AND THE BOTTLEMEN

The first indie-rock guitar band to sign to Communion Records – home to the likes of Ben Howard, Michael Kiwanuka, Deap Vally – Catfish and the Bottlemen inked the deal following an intense 18-month period where they played over 100 live shows both in the UK and overseas.

The Welsh-residing quartet are to release their debut single proper – Homesick, produced by Communion co-founder Ian Grimble (Daughter, British Sea Power, Red Hot Chili Peppers) – next week.

Speaking to *Music Week* about the band's comparisons to

Stereophonics, Manic Street Preachers, The Strokes and more, lead singer Van McCann said: "I like being compared to loads of different people because they have to pigeon hole you as something and it's like they can't really pick one!"

CatB describe their music as "wet, filthy and explosive" and it's been making a significant impact at radio with support from tastemakers including Steve Lamacq and Lauren Laverne on 6Music (rebel playlist winner), Zane Lowe (Next Hype), Huw Stevens, Phil and Alice on Radio 1, and the XFM evening playlist.

The band have interlaced festi-

val appearances at Dot to Dot and The Great Escape between UK headline tour dates and a Communion Records night at London's Barfly. They will perform at X&Y festival and Tramlines next month.

McCann dubbed Dot to Dot festival one of the band's favourite shows – "The place just sold out," he said. "For the first time ever we came on stage and people cheered, and at that point it just felt like we were getting somewhere, like our hard work had paid off a bit."



During CatB's first two years as a band they "wrote and wrote", which resulted in them having three albums worth of material ready to record but it's looking like it'll be a while until an official debut LP as McCann could only disclose a little info on future

**ESSENTIAL INFO**
**RELEASES**

June 17 Single: Homesick  
Album: TBC

**LABEL** Communion Records

**MANAGEMENT** Arwen Hunt (ATC Management) & Neil Simpson (Manchild Music)

releases: "I don't think we are allowed to say much but we're doing another single in September and, if that takes off, maybe [an album release] at the start of the New Year.

"I don't know if anyone's going to like it, but hope enough people get into it and ride the wave".

## HE SAID / SHE SAID



Bloom.FM CEO Oleg Fomenko doesn't seem too excited about the introduction of Apple's iRadio

“ This is all about selling more downloads and more devices, which is perfectly fine but let's not kid ourselves that this is going to add anything new to what's already out there in the music marketplace. ”

## TAKE A BOW TEAM VAMPIRE WEEKEND


**THE LOWDOWN**

Album: Modern Vampires Of The City  
Highest chart position: (UK) No.3 / (US): No.1

**Label:** XL Recordings

**Publisher:** Vampire Weekend Music / Imagem Music

**Managing Director:** Ben Beardsworth, XL Recordings

**A&R:** Imran Ahmed and Kris Chen, XL Recordings

**Manager:** Ian Montone & Michele Harrison, Monotone

**Legal:** Nicky Stein, Clintons

**Agent:** Russell Warby, William Morris

**National press:**

Jon Wilkinson, XL Recordings

**Online & regional press:**

Patrick Johnson, XL Recordings

**Online/social media:**

Scott Wright, XL Recordings

**National radio:**

Brad Hunner, Radar Plugging

**Regional radio:**

Robert Cannell, Beggars

**TV:** Chris Bellam, Beggars

## THE BIG INTERVIEW MILES KANE

# KANE AND ABLE

He's just supported the Stone Roses and secured his first Top 10 solo album. British indie icons are gathering in his corner. Can Miles Kane become the UK's next rock'n'roll superstar?

### TALENT

BY TIM INGHAM

Miles Kane has a lot of famous friends. As well as the talented young scamp he warmly terms his "hessie" twice during *Music Week's* interview - Arctic Monkey and Kane's fellow Last Shadow Puppet, Alex Turner - the sharply-dressed, moddish singer/songwriter has co-written, co-performed and posed on the cover of the *NME* with his sartorially inspirational musical muse, Paul Weller.

Kane's also played on stage with Jack White, collaborated with Professor Green and was helped out on his just-released second album, *Don't Forget Who You Are*, by British indie royalty; Lightning Seed Iain Broudie manned the production desk, as XTC's Andy Partridge co-penned track *Better Than That*. Elsewhere in Kane's heavyweight support network you'll find Noel Gallagher, who sung backing vocals on his last album, 2011's *Colour Of The Trap*.

It's an affection that runs throughout the Gallagher clan: halfway through our chat with Kane in a Belsize Park eatery, Nicole Appleton - married to Noel's younger brother - politely interrupts to say hi and tell Miles that Liam would love to have him round for a cuppa.

Counting titans of British music like these in your corner bodes well, but as Kane is all-too-aware, it doesn't make a career. For that, you've got to carve out your own identity. This week, he made a major stride forward in that mission, scoring his first Top 10 solo LP a day after supporting The Stone Roses at their giant Finsbury Park gigs. The Columbia-issued *Don't Forget Who You Are* hit No.8, three places higher than his solo debut managed two years previously.

"Miles is incredible live, and I think he's managed to capture that on his new record," says Columbia co-president Alison Donald. "I think *Don't Forget Who You Are* will make big in-roads, not just in the UK but internationally as well. There's a lot of interest overseas."

Kane is probably still best known for his and Turner's string-flourished, Scott Walker-tinged 'supergroup' The Last Shadow Puppets, whose *The Age Of The Understatement* album topped the UK chart in 2008, earning loud critical acclaim in the national press.

In the four years prior, Kane was an integral member of The Little Flames and The Rascals: two Deltasonic-signed Scouse bands who enjoyed mild success without ever breaking the mainstream - but who both provided Kane with an important schooling in the music industry and his kinetic, no-holds-barred stagecraft.

*Music Week* caught up with Kane to discuss solo career ambitions, his gang of celebrated fans and why he wants his latest album to leave listeners feeling hyper before a night on the town...



**ABOVE**  
**Don't Forget Who You Are:** Miles Kane's second album is out now on Columbia Records. He plays a UK headline tour in September and October

**"I've tried to make the sort of record I've always wanted to make. A Saturday night album, like a Motown compilation or *What's The Story (Morning Glory)*?"**

MILES KANE

**How has your sound evolved since we last heard from you?**

I'd say it's definitely more direct. I've tried to make the sort of record I've always wanted to make - a Saturday night album. I want people to put it on before they hit the town with their mates, like a Motown compilation or *What's the Story (Morning Glory)*? Just one that you leave on. So that's what I did.

**How did the glam-rock-meets-Britpop sound of the record develop?**

I knew I wanted this upbeat album but it was sort of, in what way? When me and Ian Broudie hooked up - he's got a great ear - he helped me a lot with just getting rid of the shit and honing the good songs. I knew the blueprint was going to be this upbeat, positive, honest record - even if I'm talking about falling in love or falling out of love.

When me and Ian wrote *Taking Over* [together] we were listening to songs that had that sort of spirit of upbeat, hand-clapping stuff.

We listened to T-Rex and Slade; *Coz I Luv You* and that song [sings] "goin' up to the spirit in the sky", even *Ballroom Blitz* by Sweet. They had a sort of feel good factor about them. They could be a love song, whatever, but they make you feel up.

The label were like "who are you using?" [as producer] and there was this list of all the guys. I said, Ian Broudie. They were like "Shouldn't you do it with a name that's 'now'?" So then they said "go and record one song and see if it works".

Once we'd recorded *Taking Over* it was clear to everyone what this record could become, so Ian and me got the green light.

**How is your relationship with Columbia generally?** It's good, I mean I've got a great management [Ian McAndrew at Wildlife]. Columbia, touch wood, have always been very supportive of me. I know that they believe in me and are behind me.

In terms of this record, I was pretty clear of what I wanted. It was obvious which record I had to make at this moment in time in my life. Everyone around me was like, "You've got to do this." I was never like, "Oh shit, what am I gonna do now?"

**Did Columbia have much of an A&R presence in the studio?** It sounds like they've trusted you a bit. They did, especially Alison. I did the album in two parts: six tracks before *Crimbo* and then seven in



**LEFT**  
Miles smiles: Kane says both he and Alex Turner are keen to record a new Last Shadow Puppets album

January. They'd just come down at the end of each section, and then they were really happy. They could've been, "Oh shit, what are you doing?" But I didn't want to make a record which was seven-minute jams, I wanted to make a rock'n'roll pop record, with big choruses. That put them at ease.

**How much of a boost is it to have people like Broudie, Weller and Partridge in your corner?** It does give you confidence, especially with Weller. Obviously he's someone I've looked up to since forever. He's like a mate now. We were saying how much we like each other [in the press], but we hadn't done any work, so it was a bit nerve-racking to actually record together. It's like: "Shit I'm going to look like a right nob here if this doesn't work," but it did. We've got a great relationship, we've written some good songs, two have made the record.

**Do you remember the first time you experienced music industry interest?**

I was pretty fortunate because when I joined my first proper band it was the Little Flames. Then me, Greg and Joe [from the band] formed The Rascals. The Little Flames sort of had this thing with Deltasonic brewing already, when I joined it was already there. At that time it was like Domino is now; the label was at its peak: they had The Zutons, Coral, Dead 60s, and they were all selling records and were on the radio.

**How do you get on with your manager, Ian?**

He's been like a father figure to me since the Little Flames. I signed that deal when I was 18 and I didn't really care, but it was a really bad [contract]. I shot myself in the foot big time.

**The label deal?**

Well, yeah, [and my] publishing, for fucking £500 or whatever it was. When that band didn't work out, I realised I wanted to be the frontman and we started The Rascals. Ian [McAndrew] came on board then and helped me out, and thank God he

**[On the fame game] "It's like, why would I want to go to the opening of a fucking sushi restaurant? I'm all right for a free meal. I'd rather not. It ain't cool"**

MILES KANE

did. We've got a good relationship, we're really close personally and work-wise.

**We've just seen Justin from the Vaccines writing for One Direction...**

That's just so he can get his big house. [Laughs]

**... do you ever think about forging a career writing for others?**

I couldn't do that with a boy band. I'd feel weird, like. But say if it was someone I really liked or believed in, I'd write with them - one day. I'd love to write a due with Lana Del Rey or another bird, a record like Lee [Hazlewood] and Nancy [Sinatra]. It's an untouched thing at the moment, no-one's doing that. I'd love to see Lana Del Rey doing an upbeat tune, like a battle with a line each.

**Do you ever think about fame? Do you want to be more famous?**

I like it when someone asks you for a photo. I'd be lying if I said I didn't. It is a good feeling, and it is good when people are singing your songs and screaming for you - I thrive off that.

I don't believe in that thing of going to the opening of a fucking shoe store and having your picture taken to get a free pair of shoes. I hate that side of it. And I hate it when you see people doing it, you see their careers slowly going down.

There's loads of birds that do all that shit, models and things. It can cross over to the [musical world], people ask: 'Do you want to go to this thing?' and it's like, why would I want to go to the opening of a fucking sushi restaurant? I'm all right for a free meal. I'd rather not. It ain't cool.

**It seems 'indie' guitar based music seems to be**

**picking up again. Do you sense that?**

Yeah, maybe. Because I always just think at your gigs you've got all the geezers that are in Fred Perry's and the fellas that are going wild and you've got the young girls. And they go mental. And they're the ones that are in charge in a way. So it must be going all right - they're the ones buying [the records].

**Is that the average make-up of your audience?**

There's a load of young girls and then loads of fellas, geezers. It's a bit like an Oasis-geezers type. The other week it was fucking mental. We're doing a small tour before the big gigs [later this year]. The first night was in Holmfirth, about an hour from Sheffield. It was a Saturday night, the first night we're touring and it was just absolutely like, going off. Beer everywhere, a fucking beer hit me on the head. I was like "fuck!".

I carried on, then put my hand on my head and there was a big fucking lump, which freaked me out. It was a full pint. I went off for 20 minutes, with an ice pack on it. [People backstage] were saying: "Do you want to cancel?" I was going to go back on straight away, but then the crowd started fighting and it all fucking went off.

We went back on anyway eventually, and it was a great gig. It was a bit wild, but I like that. I just don't want to be hit on the head with a beer.

**You seem to get quite a lot of love from NME, putting you on the cover the other week. How would you define that relationship? Is it occasionally double-edged, is it very supportive?** The cover was great. Early on, I wouldn't call it a tough time, but they gave The Rascals a shit review, and I think around that time I was just branded as Alex Turner's mate. They came full circle when I did The Colour Of The Trap really.

**Are you hopeful that the summer music festivals can help take your career to another level?**

My fanbase grew after the first album came out, and then doing those two periods of festivals last summer and the summer before definitely helped. If you hit it right and you're on your game, you definitely gain fans at the festivals. You notice the change, I have anyway. I think I could do it again this year, the next little step.

**Are The Last Shadow Puppets on a break? Will you be coming back anytime soon?**

It's on the hob mate, simmering away. Whether we do one after [this solo] record and after [Alex] has put his next one out, we'll see. I was in LA with him about a month ago. I'd just been through this break-up and was feeling a bit down. We were in this club, messing around with this idea called Get Right. We recorded it two days later, I brought it home and finished it, and I'm putting on as a B-side for my single. It's great, man. Whether we hit the Puppets after this journey, I don't know. We're sort of up for it. I can feel something brewing. We'll just have to get together and write a bunch of tunes first. I get asked about the Puppets in every interview, and so does [Alex]. You don't realise how much it's going to connect. It's strange how people still want it - it's five years ago now. The longer it goes on, the more I'm thinking the second album's got to be fucking good.

# BUSINESS ANALYSIS A&R IN Q1 2013

## EDITORIAL

### Virgin's hot streak arrives right on time for Cockle



RICHARD BRANSON IS NO stranger to a juicy soundbite to attract the press's attention, last year offering a scathing verdict of EMI's handling of Virgin Records over the previous 10 years.

"Left to languish" and "mismanaged" were two of his most biting assessments as he weighed up the consequences of life for his former record company under Universal.

Given the period in which he talked about included breakthroughs such as KT Tunstall and Kooks and more recently Emeli Sande and Professor Green, his appraisal was pretty harsh. However, what is true is that, as finances got ever tighter at EMI, Virgin did lose more and more of its individual identity to the point where in the UK, A&R apart, it ended up sharing its staff with the rest of the organisation.

**"Now Universal has it, Virgin has every chance of fully finding its own identity again and that is certainly something that Max Hole has pointed to"**

That was certainly not the shape of things in the first decade EMI owned it, tellingly a period when the major's music operations were looked after by in Ken Berry one of Virgin Records' founders. He made every effort to ensure it remained an entity philosophically and, very often, physically separate from the big corporate EMI beast, but that became lost when he exited and the entire company desperately had to find cost savings by merging operations.

Now Universal has it, Virgin has every chance of fully finding its own identity again and that is certainly something UMGI CEO Max Hole pointed to during an interview with Music Week back in February when he said he would like to see the major's new purchase "how it was before – which is a label with its own taste, image and culture".

By good fortune Universal can attempt to realise that against the backdrop of what is its 40th anniversary year, so it will have every opportunity of reconnecting with its illustrious past and remind the world why Virgin was – and can be in the future – such a vital record company. The new owner has also been blessed by an amazing A&R start under its tenure with Emeli Sande and Bastille in Q1 providing Virgin with back-to-back album No 1s, something that had not happened since the late Nineties with Spice Girls and the Verve when Paul Conroy, Ray Cooper and Ashley Newton were the kings of Virgin.

These new successes have placed Virgin firmly at the top of Music Week's newly-launched market share charts ranking labels by how many current UK-originated albums they have sold. The A&R success story has continued into this quarter with Sande's co-writer and producer Naughty Boy becoming a chart-topper in his own right with the single La La La featuring Sam Smith, providing a perfect setup for his forthcoming first solo album Hotel Cabana.

It should be noted that all these hits are by acts signed and nurtured under the old regime, which hardly suggests a label languishing as its founder would argue. But they also give a wonderful platform for the company under new boss Ted Cockle to move into an exciting new chapter and make Virgin one of the leading forces for UK music talent yet again.

**Paul Williams, Head of Business Analysis**

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

# VIRGIN ON THE OFFENSIVE

Universal-owned label headed by Ted Cockle leads UK A&R field in Q1 albums list, as Syco tops singles chart



## A&R

BY PAUL WILLIAMS

## ALBUMS

Virgin Records is wasting no time in realising David Joseph's vision of becoming Universal's No 1 outlet by finishing as the top-performing A&R album label in Q1.

Virgin, which came under the major's ownership last year following the \$1.9bn (£1.2bn) takeover of EMI, heads a newly-created *Music Week* league table ranking record labels according to sales during the quarter of current UK-sourced albums. It is also second on an equivalent chart covering the singles market.

Ted Cockle's operation outscored all its rivals when it came to shifting albums by UK-signed or A&R'd acts largely thanks to Emeli Sande's *Our Version Of Events* and Bastille's *Bad Blood*, which in the quarter became the first Virgin releases to top the weekly artist albums chart back-to-back since 1997. Sande's debut was the period's top seller after shifting another 385,282 copies, according to the Official Charts Company, while there were nearly 120,000 takers for Bastille's album.

Virgin's status as the top-performing album label over the three months for UK-repertoire follows

## EXECUTIVE SUMMARY

■ Syco top singles label for UK A&R in Q1 after scoring hits with James Arthur, Labrinth and One Direction

■ Virgin top albums label for UK A&R following back-to-back No 1 albums with Emeli Sande and Bastille

■ Universal controlled 43.6% of sales of Top 100 UK-sourced singles in quarter and 44.0% of Top 100 albums with its biggest contributors including Sande and the Les Miserables cast recording

■ Just two of the quarter's 10 biggest-selling singles came from the UK

■ XL tops newly-launched indie label chart covering UK-originated albums, with Stereophonics' *Stylus* (via Ignition) in second place

bold claims back in January by Universal UK chairman and CEO David Joseph that Richard Branson's old company would become the major's biggest label within the next three years.

The market share chart it tops is one introduced for the first time for Q1 and marks an expansion of Music Week's quarterly analysis of UK A&R. For the past two years we have produced league tables every quarter ranking record companies and corporate record groups based on how many non-catalogue albums and singles they sold by either UK-signed or A&R'd acts. These are continuing but we have now added a third tier by looking at the



**LEFT**  
Up Pompeii: Chart-toppers Bastille's (far left) label Virgin was top A&R outlet for albums; (left) Syco was top for singles, thanks to acts such as Little Mix

market according to label as well, so names such as Asylum, Syco and PMR appear as well as their parent record companies Atlantic, RCA and Island.

Like the singles and albums tables for record companies and corporate groups, the new market shares are compiled from the quarter's Top 100 sellers in each market by UK-signed or A&R'd acts and released in the previous two years. All artist albums older than that are excluded from the calculations, as are all retrospectives and re-issues.

The new label charts add a new dimension to our analysis at a time when, with the likes of Universal's EMI purchase and the subsequent divestment of Parlophone to Warner, the market is becoming more concentrated than ever before. Focusing additionally on the labels gives a more precise picture of who is doing well and where these individual labels' successes fit in with the performances of their respective record companies and corporate groups.

The change means Syco's unrivalled singles success in Q1 is more clearly highlighted (see separate piece), while on albums Virgin as a label finished top with a 12.2% market share, whereas on the record company rankings was only third behind Polydor and RCA as both these brands had a variety of labels contributing to their numbers.

The Polydor label's second place behind Virgin on the label rankings with a 12.0% market share was made up mainly of its *Les Misérables* motion picture cast recording, which was only outsold in Q1 by *Our Version Of Events*, while its other homegrown successes included Ellie Goulding's *Halcyon*. However, Polydor ranked as the No 1 record company for UK A&R for Q1 as its 13.2% score was made up of not just the Polydor label itself but also affiliate labels such as A&M (Modestep's *Evolution Therapy*), Fiction (The Maccabees' *Given To The Wild*) and Global Talent (Chapman Square by Lawson).

Similarly, the RCA label made it to third spot on our label rankings with a 6.5% share including another 100,000 sales of Paloma Faith's *Fall To Grace* and new releases from *Bullet From My Valentine*, *Dido* (her first since 2008), *Everything Everything* and *Laura Mvula*, but was runner-up in the record company rankings as its tally took in both sales of UK-sourced albums on the RCA label

and those from other labels housed within RCA, most obviously Syco.

RCA did not benefit from David Bowie's chart-topping first quarter comeback as far as these A&R market shares are concerned as the calculations only cover current releases by acts signed directly to the UK or are A&R'd here, irrespective of nationality. For *The Next Day* Bowie is signed to the US record company, so is excluded.

Syco reserved its best Q1 A&R performance for the singles market, but it continued to benefit from key 2012 albums such as *One Direction's Take Me Home* and *Little Mix's DNA* to place it as the fourth-biggest album label for UK-sourced repertoire with a 6.4% share.

Just below it, the Columbia label's 5.9% share was headed by Calvin Harris's chart-topping *18 Months* and also included its inaugural *Depeche Mode* album *Delta Machine* and the veteran group's first not directly issued by Mute.

In its last quarter with Jason Illey at the helm, Mercury took sixth place on our label rankings with a 5.6% share mainly made up of nearly 200,000 extra sales of *Jake Bugg's* self-titled debut. Mercury is listed in our record company rankings for Q1 as its transformation into Virgin/EMI did not happen until the quarter was already underway.

The Top 10 labels also included Warner's *14th Floor*, which was 10th with a 3.6% share that included in *Opposites* the first-ever chart-topping album from *Biffy Clyro*. *14th Floor* also sold nearly 9,000 additional copies of *Birdy's* eponymous album, which goes through Atlantic, while *Opposites* is handled by Warner Bros.

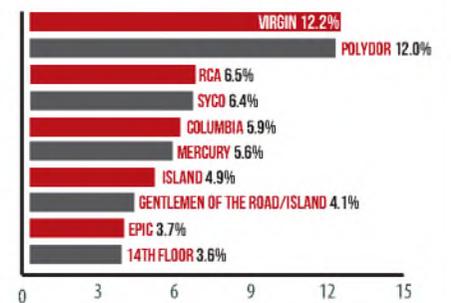
On the record company rankings, Island Records was narrowly beaten by RCA as the top-performing albums company for UK A&R for the whole of 2012, but by its own high standards had a relatively quiet start to the New Year. It was fourth on the record company table behind Polydor, RCA and Virgin with a 10.3% share and made up of contributions from labels *All Around The World*, *4th & Broadway*, *Gentlemen Of The Road*, *Lava/Republic*, *PMR* and the *Island* label itself.

Two of these brands individually made the Top 10 labels for UK A&R in Q1 with *Island* seventh after *Ben Howard's Every Kingdom* was lifted by the *Brit Awards* and *Gentlemen Of The Road*

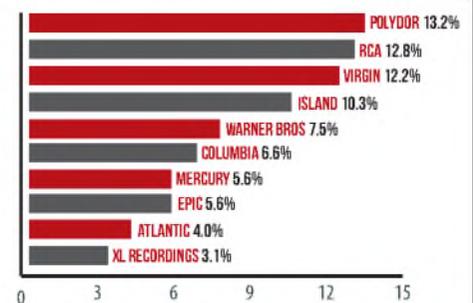
## Q1 2013 CURRENT UK-SOURCED ALBUMS TOP 10

POS	ARTIST/TITLE / LABEL
1	EMELI SANDE <i>Our Version Of Events</i> Virgin
2	MOTION PICTURE CAST RECORDING <i>Les Misérables</i> Polydor
3	JAKE BUGG <i>Jake Bugg</i> Mercury
4	CALVIN HARRIS <i>18 Months</i> Columbia
5	MUMFORD & SONS <i>Babel</i> Gentlemen Of The Road/Island
6	BIFFY CLYRO <i>Opposites</i> 14th Floor
7	BASTILLE <i>Bad Blood</i> Virgin
8	ONE DIRECTION <i>Take Me Home</i> Syco
9	OLLY MURS <i>Right Place Right Time</i> Epic
10	PALOMA FAITH <i>Fall To Grace</i> RCA

## Q1 2013 TOP 10 ALBUMS LABELS BASED ON UK SIGNINGS/A&R'D ACTS



## Q1 2013 TOP 10 ALBUMS RECORD COMPANIES BASED ON UK SIGNINGS/A&R'D ACTS



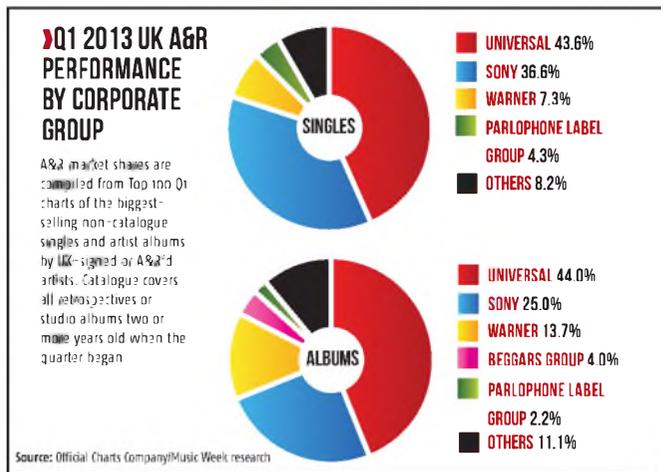
eighth during a period *Mumford & Sons's Babel* was named Grammy Album of the Year.

Only one independent (XL) made either our labels or record company Top 10 with Universal and Sony between them controlling nearly 70% of the sales of the 100 biggest current UK-sourced albums of the quarter. Warner was a distance behind the top two and Parlophone Label Group, which it won regulatory approval to buy in May for £487m, further down.

Universal's own sales share of the top UK A&R sellers in Q1 was 44.0%, compared to 38.8% for the whole of 2012 with the lift reflected by its recently-purchased Virgin's successes with *Emeli Sande* and *Bastille*. Sony was down from its 29.7% score for last year to 25.0% during the opening three months of 2013, despite having four of the quarter's 10 biggest UK-sourced albums. These included *Epic* act *Olly Murs's Right Place Right Time*.

The addition of its newly-acquired Parlophone Label Group's total would have lifted Warner's A&R Q1 share from 13.7% to 15.9%, but would have still left it significantly behind Sony. The *Beggars Group* (4.0%) outscored Parlophone Label Group (2.2%) with its interests including *XL* releases by *Adele* and *Atoms For Peace* and *Rough Trade's Palma Violets*. Independents overall claimed a 15.1% A&R albums market share, compared to 11.7% for the whole of last year.

# BUSINESS ANALYSIS A&R IN Q1 2013



## SINGLES

One Direction led a rampant Syco in Q1 as it handled nearly 20% of the sales of the period's biggest-selling UK-sourced singles.

In a quarter in which hits from overseas such as Macklemore & Ryan Lewis's Thrift Shop and Taylor Swift's I Knew You Were Trouble dominated, the RCA-affiliated label kept the flag flying with five of its tracks selling more than 100,000 copies. These were led by One Direction's One Way Or Another (Teenage Kicks), which shifted 357,316 copies over the three months and was one of only two UK-originated tracks in the quarter-end Top 10.

The boy band's Kiss You also accumulated a six-figure total in Q1, as did James Arthur's Impossible, Labrinth featuring Emeli Sande's Beneath Your Beautiful and Change Your Life by Little Mix to place Syco at the top of Music Week's chart ranking labels by their sales share of the 100 biggest-selling non-catalogue tracks by UK-signed or A&R'd acts, according to Official Charts Company data.

Syco claimed a 19.1% share, 5.8 percentage points ahead of Virgin, which added to its status as top albums label for UK A&R in the quarter by occupying second place on singles. The Polydor label filled third place in a quarter in which The Saturdays topped the UK singles chart for the first time with What About Us featuring Sean Paul and Ellie Goulding's Explosions and Anything Could

**ABOVE**  
King pins: Pie charts spell out Universal and Sony's UK A&R domination

Happen collectively sold more than 200,000 copies.

Columbia had the only other UK-sourced track among the quarter's Top 10 beside One Way Or Another (Teenage Kicks) with Calvin Harris featuring Tinie Tempah's Drinking From The Bottle ranked 10th. This helped to make it the fourth top label of Q1 for UK-sourced singles with a 7.3% share that included several more hits by the Ivor Novello Songwriter of the Year.

Two of Island Records' labels were among the quarter's 10 leading singles labels for UK A&R, led by the Island label itself at five with its successes dominated by 2012 releases such as Robbie Williams' Candy, while a place below Island/PMR was headed by 350,000 sales combined of Disclosure's White Noise (featuring AlunaGeorge) and Latch (featuring Sam Smith).

Also among the Top 10 labels was the Warner Bros-linked One More Tune whose Q1 highlights included Wiley featuring Chip's Reload.

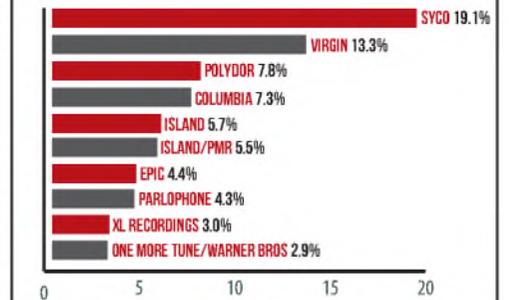
On the record company rankings RCA was top, but most of its 21.7% share was down to Syco releases, while Island's 16.3% score in second place mixed successes on the Island label and with PMR with the likes of its Bassline Junkie on Dizzee Rascal's Dirtee Skank. Below Virgin, Polydor's fourth-placed 9.6% on the record company rankings included Polydor label releases plus hits for Global Talent's Lawson, while Columbia was joined in the Top 10 by fellow Sony company Epic whose 7.0% score in sixth place took in hits by Olly Murs and The Script. Although the Warner Bros label directly had few A&R triumphs to shout about in the quarter, its affiliations with the labels 14th Floor, Futurecut/QWorks and One More Tune meant once all their sales were factored in it was the seventh most successful singles record company in terms of UK A&R.

Universal upped its control of the leading UK-sourced singles significantly in the quarter. It controlled 35.2% of the sales of the 100 biggest non-catalogue singles by UK-signed or A&R'd acts in 2012 and this substantially lifted to 43.6% in Q1, mainly as a result of the addition of Virgin's repertoire. Despite Universal's big improvement, Sony was not a million miles behind it with a 36.6% share, half of which came from Syco, while

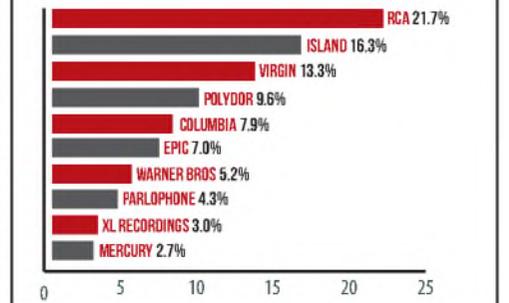
## Q1 2013 CURRENT UK-SOURCED SINGLES TOP 10

POS	ARTIST/TITLE / LABEL
1	ONE DIRECTION One Way Or Another (Teenage Kicks) Syco
2	CALVIN HARRIS FEAT. TINIE... Drinking From The Bottle Columbia
3	JAMES ARTHUR Impossible Syco
4	BASTILLE Pompeii Virgin
5	EMELI SANDE Clown Virgin
6	DISCLOSURE FEAT. ALUNAGEORGE White Noise Island/PMR
7	SATURDAYS FEAT. SEAN PAUL What About Us Polydor
8	OLLY MURS FEAT. FLO RIDA Troublemaker Epic
9	ONE DIRECTION Kiss You Syco
10	SWEDISH HOUSE MAFIA... Don't You Worry Child Virgin

## Q1 2013 TOP 10 SINGLES LABELS BASED ON UK SIGNINGS/A&R'D ACTS



## Q1 2013 TOP 10 SINGLES RECORD COMPANIES BASED ON UK SIGNINGS/A&R'D ACTS



Warner was a long distance behind the leading two majors with a 7.3% share. Even if you awarded it Parlophone Label Group's total, that would still only take its score up to 11.6%, less than one-third of Sony's. The independents controlled 8.2% of sales of the leading UK-originated singles, down from 8.7% for 2012.

## INDIE A&R: KORDA MARSHALL'S INFECTIOUS LEADS SECTOR AS STEREOPHONICS AND IGNITION TASTE ALBUMS SUCCESS

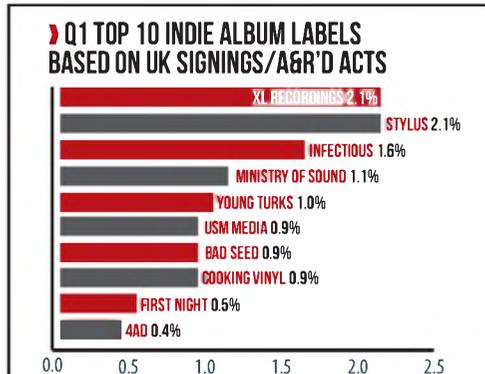
Alt-J's An Awesome Wave broke through 200,000 cumulative UK sales in Q1 as Infectious ranked as one of the leading independent A&R sources for new UK albums.

Korda Marshall's operation occupied third place on a newly-launched quarterly Music Week chart of the most successful indie labels according to their sales performance with UK-originated albums.

Like our main A&R charts, the new independent league table is compiled from labels' sales share of the Top 100 albums of the quarter by UK-signed or A&R'd acts, according to Official Charts Company data, and exclude all retrospectives and any releases more than two years old.

For the January to March period Infectious clocked up a market share of 1.6%, beaten among independents only by XL Recordings and Stereophonics' brand new label Stylus.

Since its release on May 25 2012, An Awesome Wave has demonstrated amazing staying power, only for a fortnight dropping out of the weekly Top 75 artist albums chart to take its domestic sales to nearly a quarter of a million units. In Q1 alone it sold around 70,000 copies as it



matched its previous chart peak of 13.

The XL label's position at the top of our A&R indie chart came in a quarter in which its record-breaking Adele album 21 made what would be its last contribution to our scores. The album reached its second birthday during Q1, thus making it a catalogue release, so will from Q2 onwards be excluded from the calculations. Amok, the first album by

the Atoms For Peac, and Bobby Womack's The Bravest Man In The Universe were also A&R successes for XL, while its affiliated Young Turks label made it to fifth place on the indie rankings thanks to The xx's Coexist.

No independent album sold more copies in the quarter than Stereophonics' Graffiti On The Train, the band's first since leaving Universal and released on Stylus, a new label through Ignition. It sold 86,347 copies in the quarter, enough to place Stylus in runners-up place on the A&R albums league table for independents. In similar vein, Nick Cave also rolled out his own label in the quarter (via Kobalt Label Services) with Bad Seed ranking seventh thanks to nearly 40,000 copies sold of Push The Sky Away with the Bad Seeds. Among the other labels in the Top 10, Union Square's USM Media was sixth after making a departure from its usual catalogue offerings by issuing Michael Ball's new studio album Both Sides Now. Cooking Vinyl was eighth on the back of releases by Madness and Billy Bragg, while 4AD joined fellow Beggars Group labels XL and Young Turks in the Top 10 through albums by Daughter and Stornoway.

**VIEWPOINT** MAYER BROWN INTERNATIONAL LLP**LONGER-LASTING COPYRIGHT:  
HOW WILL IT WORK?**

With the copyright term for records set to increase from 50 years to 70 later this year, Mayer Brown International LLP intellectual property partner Sarah Bryt and associate Dan Gallagher address what the change means in real terms for the wider UK music industry

**COPYRIGHT**

■ BY SARAH BRYT, DAN GALLAGER

On November 1 this year the new law extending copyright in sound recordings and performers' rights from 50 to 70 years is due to take effect in the UK. While this is positive news for artists and the record industry, lots of questions remain about how it will work in practice.

Dubbed 'Cliff's Law', after reportedly being championed by Sir Cliff Richard, the European copyright term extension will apply to records that were first released on or after January 1 1963.

Although the underlying principles are established, it is still unclear how the mechanics of some key changes will operate. The UK Intellectual Property Office (IPO) published draft regulations earlier this year, which shed some light on how things might work, and industry was given until March 4 2013 to have its say.

As those within the industry who lobbied for these changes are well aware, they do more than just give longer life to copyright in records. Extras include giving performers a 'use it or lose it' right, which allows them to serve notice on record companies that fail to issue or make available "sufficient quantities" of their records during the 20-year extension. If this happens, performers can terminate their agreements and copyright in the record will immediately expire. Because performers' rights in sound recordings will continue for the full 70 years, performers will be able to prevent anyone from issuing copies of the record without consent. In other words, control passes from the record company to the artist. (None of this affects copyright in the song).

The 'use it or lose it' provision raises a number of thorny questions, the foremost being – what will qualify as "sufficient quantities"? Because the consequence for a record company can be severe, the IPO wanted to know whether this should be defined specifically and if so, how. The definition they put forward correlates sufficiency with "current and likely future demand by the public".

Rather than wait to find out what will be the final definition, some record companies have already released aptly titled "Use It Or Lose It" and "Copyright Extension" albums. The current climate on the UK's High Street suggests that the threshold for physical sales could be low.

It is also still unclear how the 'use it or lose it' provision will work for multiple performers. The IPO thought that, in practice, if one of the performers terminated his or her agreement, the record company could no longer legally exploit the record, which might activate a right to terminate in the contracts of the other performers.



**"The law introduces a fund for performers who assigned their rights for a one-off fee. Labels will put 20% of gross income earned in the 20-year extension period into a central pot to be administered annually"**

SARAH BRYT, MAYER BROWN LLP

Alternatively, of course, the other performers could also exercise their new termination rights, following which they could agree amongst themselves how to exploit the record. The reality may be more complicated, given that the right is available to artists who have made only a minor contribution to a record. This change will be of particular interest to producers that use lots of non-featured artists (classical labels, for example).

The new law also introduces a fund for performers who assigned their rights for a one-off fee. Record companies will have to put 20% of gross income earned on records during the 20-year extension period into a central pot to be administered annually. This has been criticised by some in the industry who thought that featured artists should also have been guaranteed a minimum royalty rate throughout the extra 20 years because otherwise this change could result in non-featured

**ABOVE**  
**'Cliff's Law':**  
The copyright extension has been reportedly championed by Sir Cliff Richard

artists getting a better deal than featured artists.

Record companies will also have to provide performers with enough information for them to work out how much they are owed (an audit right, for example). Questions remain about whether record companies are best placed to give this or whether PPL should be doing it in some situations. It is also unclear how the 20% earned on a record should be distributed to multiple performers.

The new law also contains a 'clean-slate' provision. This means that, if a performer is entitled to receive royalties, during the 20-year extension period the record company will have to pay these in full – without making any deductions – regardless of what the contract says.

The draft regulations do not define "deduction" and the IPO did not ask for any comments on the implementation of this provision. It seems, therefore, that this will apply strictly, meaning that no deductions can be made, even if there is an outstanding debit balance from advances.

It is perhaps too early to say what impact these changes will have on the commercial terms of recording agreements but the interplay between the 'clean-slate' and the 'use it or lose it' right will surely be cause for some careful analysis. The cost of the 20% fund will also have to be factored in.

The IPO plans to publish the results of its consultation this summer at which time we will know more about what the industry faces when the changes go live on 1 November 2013.

# EVENT REPORT WORLD CREATORS' SUMMIT 2013

## DOES COPYRIGHT STIFLE INNOVATION?

PRS, Deezer and BitTorrent reps give their view at WCS 2013

### EVENTS

■ BY RHIAN JONES

A panel of leading publishing executives, new media heads and policy makers discussed the future relationship between tech services and the creative industries at last week's World Creators Summit in Washington, USA. Debating how the two can work together to create economic growth, the panel clashed over solutions to reconcile issues such as the 'fragmentation' of the digital world, 'restrictive' record label contracts and 'unfair' equity stakes.

Chaired by MIDiA Consulting analyst Mark Mulligan, the panel, titled Copyright + Innovation = Growth?, featured PRS CEO Robert Ashcroft, Deezer CEO Axel Dauchez and BitTorrent's vice president of marketing Matt Mason.



### DEEZER CEO AXEL DAUCHEZ: 'PUBLISHING DEALS ARE THE CANCER OF THE DIGITAL WORLD'

"I am very worried about publishers trying to get a larger share of the markets and to rebalance recording rights with publishing rights through negotiations with the digital services. If those deals are granted, there is a risk that those services will die because they have to pay out too much. When you're working with a 25% gross margin if somebody wants to triple their rights you are dead. Publishers believe that, by going directly to the platforms, they can act on the market but the reality is very few of them can do that. In order to build a competitive and non-discriminating market for the publisher I believe they need to go back in collective management directly in front of the producers. If the publishers want to get a larger share of the cake they need to negotiate with the record company. If we stay in the same situation within five years it will kill innovation."

### ROBERT ASHCROFT, PRS FOR MUSIC CEO: 'COLLECTION MANAGEMENT SHOULD HELP INNOVATION, NOT EQUITY STAKES'

"I fail to see why at the low end we couldn't have a broader reach of collection management to help small companies start up. I do appreciate that people who invest a lot of money in commercial rights need to be able to make value of those rights, and that small companies these days have much less money than they did back in the early 2000's. I think we need to address that issue and part of the way to do it is through collective licensing. We, the publishing and collective management side do both under different circumstances and we need to make it more level. Equity stake is something I have an issue with - if we have an equity stake in a company when do I realise that and at which point to I turn that into cash and to which rights holders do I distribute that money?"

### MATT MASON, VICE PRESIDENT OF MARKETING FOR BITTORRENT: 'MAJOR LABEL CONTRACTS RESTRICT INNOVATION'

"We work with some of the biggest artists, filmmakers and authors in the world to get their content out there and we tend to hear the same thing with lots of people - especially musicians - saying 'I'm getting out of my deal with a major label next year and then I can do all the stuff with you that I'm really excited about'. That shouldn't be the case, the point of copyright in the realms of the creative industries is to help the artist get their work to their audience with as little friction as possible in the best way they possibly can and to be as creative as they possibly can. When copyright stops the artist from being creative and they are excited about getting out of their contract, to me that's a sad thing. That's something we need to look at and simpler answers are the way forward."

## 'STREAMING GROSSLY UNDERPAYS WRITERS'

The thorny issue of 'unfair' publishing royalty revenues was a hot topic at last week's World Creators Summit.

In light of Sony/ATV boss Marty Bandier's reported fight with Apple over a better royalty rate for its songwriters for the tech giant's streaming service, publishers and songwriters put forward their case for 'fair' payment.

During composer/songwriter and president of ASCAP Paul Williams' keynote speech, he called for better co-operation from digital platforms when it comes to licensing and for advertising revenue to be shared with content creators.

"In the online streaming world, songwriters and music composers are being grossly underpaid for the music we write," he said.



"Pandora alone with 70% of the US streaming market just reported a 55% jump in revenues for three years - we are becoming impoverished step-by-step. Even if a song is streamed millions of times it earns so little that a songwriter couldn't possibly sustain a livelihood.

"ASCAP, and I'm sure all the collective rights groups, want to work with the

digital platforms for our benefit. The idea of shutting down sites is a great idea but an even better idea is to license them and bring them into the fold. Let's share a fair level of the advertising that is sold."

Indie publisher peermusic boss Ralph Peer spoke out in support of Bandier's reluctance to sign a licensing deal for the same rate as Warner and Universal.

Apple's proposal for publishers is said to offer 5% of revenue accrued from the now revealed iTunes Radio. Bandier is understood to have negotiated a rise to 10% or 15% as a first step - but wants it to reach 50% in time.

"In the market world, publishers should be receiving - as a start - equal rates as the labels," said Peer. "The intellectual property of the song is as valuable as the intellectual property of the record. In sync there's parody and that really reflects the reality of the value a little better I feel."

The publishing exec was hopeful that a Bandier and Apple deal could set a new precedent. "I think through the current turmoil we will see a leveling. I'm looking at a five-year horizon, it will be a gradual change as new media and business models emerge," he said.

# ROYALTY COLLECTORS DEFEND 'UNFIT FOR PURPOSE' LICENSING MODELS

ASCAP, BMI and others respond to criticism from Copyright Hub chairman Richard Hooper

Industry leaders have hit back at claims that Europe's licensing processes are not fit for purpose as Copyright Hub chairman Richard Hooper criticised 'complicated' copyright collection models.

Speaking at the World Creators Summit last week, a panel of experts including ASCAP CEO John LoFrumento and Soundexchange president Michael Huppe largely defended databases but agreed that work needs to be done to iron out 'conflicts'.

"From ASCAP's point of view we feel very strongly that our database is the right database," said LoFrumento. "ASCAP and our friends at BMI are processing roughly \$6-7 billion worth of revenues every year and we've got a 98% hit rate on our performances, we are not paying the wrong people."

"If there are conflicts between ASCAP



Copyright Hub chairman Richard Hooper

and BMI we have to work it out. If there are conflicts between our database and the database in Europe we have to work them out too. But the database that we maintain is accurate and appropriate. We also believe that BMI feels the same way, as does CISAC."

The comments came after Hooper said

the creative industries stand little chance of increasing revenues and getting support from the government when it comes to copyright infringement with the 'complicated and costly' models that currently exist. Hooper last year completed a report titled *Copyright Works*, which calls on the creative industries to play a key role in leading and funding the Copyright Hub - a marketplace for rights to streamline copyright licensing and make transactions easier for creators, rights-holders and users.

"When working on my report I was summoned to the president's revenue insurance auditor - and he was not at liberty to say which music label and which music service he was taking about - but he was doing revenue assurance on that contract and the error rate was 10%," said Hooper. "10% I can tell you was 10% of

millions of millions of pounds."

"I'm not attacking the creative industries, I'm saying let's get our house in order and then the pressure on the politicians is significantly greater because copyright licensing appears fit for purpose. The models need to be easy to use, have low transaction costs, less friction and a range of transparencies. If you are going to make progress that's where you have to do the work."

Huppe agreed with Hooper's comments, but said solutions are already afoot. "Soundexchange is in the process right now of building an authoritative repertoire database," he said.

"Digital is here, it is coming and when the money gets bigger it's amazing how people are more incentivised to fix the problem. It is starting to pick up steam but it's embarrassing how long it's taken."

## ANTI-PIRACY MEASURES: THE WORLDVIEW

As news emerged that the UK's anti-piracy measures through the Digital Economy Act had been delayed yet again, representatives from France, Japan and the USA outlined the success of their various models at last week's World Creators Conference.

In a panel chaired by songwriter/columnist Helienne Lindvall titled *Digital Anti-Piracy Initiatives - What Works Best?*, Jill Lesser, director for the Centre for Copyright Information (USA), Casey Rae, deputy director of the Future of Music Coalition (USA), Eric Walter, secretary general of Hadopi (France) and Satoshi Watanabe, general manager of general affairs bureau from the Japanese Society for Rights of Authors, Composers and Publishers (JASRAC) explained their initiatives. Take a look at the key facts below:

### ■ France

Launched in 2009, France's 'three strikes' Hadopi anti-piracy law has stirred up heavy debate over its success. The French Culture Minister Aurélie Filippetti deemed it 'a failure' in August and a recent report has recommended that the scheme be replaced.

Hadopi works on a graduated response system, which targets internet users exchanging information on peer-to-peer networks. The law is based on the idea of gross negligence, which does not ask if somebody is liable for infringement acts,



From left: Sarah Jacquier, Jill Lesser, Helienne Lindvall, Casey Rae, and Satoshi Watanabe

but instead considers whether the person has failed to secure their internet connection from illegal acts. There is a maximum penalty of 1,500 euros and the termination of internet access for a maximum of one month.

Since starting in October 2010, a total of 1.8 million first notifications have been sent, with 160,000 second warning notices. Hadopi has considered whether or not to hand over - and therefore take further - the case of about 560 internet subscribers. Walter described the 'inverse pyramid' that shows the 'educational dimension' and 'the efficiency of Hadopi'. "The people who are at the top of the pyramid, you don't see them later on - the numbers drop dramatically," she explained. In 2001, 71% of people in France consumed music legally, and the figure now stands at 78% said Walters.

Walter says the recommendation in the report is to maintain a graduated response

mechanism but to reduce the penalty to a 60-euro per-time fine. French lawmakers are now expected to review the recommendations and report back during the summer.

### ■ USA

Launched at the end of February (therefore unable to be measured for success yet), the USA has launched a 'voluntary and flexible' system that has "significant emphasis on pointing out the impact of piracy but also directing people to legal choices," said Lesser.

It is a five alert system which starts by educating users (like showing them an anti-piracy video) before pointing people towards legal choices and finally a 'mitigation phase' described as 'education with a little bite' (the 'bite' could include slowing down their internet connection, or asking users to contact their ISP). Once a user gets to that phase they are offered

the right to request a review, which if granted, disqualifies alerts (if they can prove someone else accessed their internet connection for example). The internet service providers bear the cost of delivering the alerts and implementing the mitigation measure for their subscribers.

"The belief is - and I think this is pretty true across all the ISPs - that we will all grow the pie if we work together," Lesser concluded.

### ■ Japan

Japan's copyright law took effect last October. The penalty for infringement is imprisonment of up to two years or a maximum fine of \$20,000 dollars. After the amendment was put in place, a campaign group placed an anti-piracy advert on YouTube and produced a short film titled *Stop Illegal Downloads*, which was shown before feature films in movie theatres across the country, it was viewed by more than 150 million people, said Watanabe. Posters were also distributed to junior high schools and CD shops.

According to a survey conducted by the group on three major peer-to-peer software providers, in the period before and after the copyright amendment, the number of peer-to-peer users using illegal files reduced by 20-40%. In the last six months those numbers have been maintained. There has been no single case of prosecution but more than 4,300 warning emails have been sent.

**INTERVIEW** PEERMUSIC**'THE PUBLISHER'S A&R ROLE IS UNDERVALUED'**

Ralph Peer II heads up long-running US-based independent publisher peermusic. We find out his views on the size of Sony/ATV, cross publishing deals and much more besides

**PUBLISHING**

BY RHIAN JONES

Now in the driving seat of his father's 85-year-old company, peermusic chairman and CEO Ralph Peer II is upholding quite a legacy.

After a long history of publishing music from the likes of Patti Page, Buddy Holly and Little Richard, today, peermusic boasts a diverse catalogue ranging from pop and Latin to country and classical.

Today Peer oversees a company with a worldwide presence in over 30 offices in 28 countries. He also manages the role of vice president and director of the National Music Publishers' Association (USA) and the Harry Fox Agency as well as having served on the Boards of both MCPS and ASCAP. We spoke to the executive at last week's World Creators Summit.

**What are your thoughts on Universal and Warner doing cross publishing deals?**

Well digital services need all those rights so the mere fact that they've done them jointly does not disturb me. I'm sure that they have financial benefits from doing that and that's okay because I'd like Universal and Warner to be very prosperous companies, so that when we negotiate with them we have better opportunities. I think that the implication of the question is that maybe they would favour one side or the other, well I have a fair amount of confidence in my colleagues in the publishing industries and, from all indications I've received, they are not going off market, they just can't afford to do that today, there are too many questions being asked. I think there were times in the past when it was lopsided, shall we say, but I believe that that's getting a little bit better now.

**Do you think those kind of deals are damaging to the independent community?**

The fact of the matter is that when you're dealing with substantial companies like Google's music users there is a certain benefit in having a substantial company negotiating on the other side and setting precedence. As far as I know, in terms of rates - and I'm not talking about advances or terms other than rates - I think it's quite level when you consider what it might be.

**What are your thoughts on Deezer's Axel Dauchez saying that publishers should forge licensing deals with record labels rather than digital services?**

Yes, the issue that we as publishers have - particularly in countries where mechanicals are normally collected through societies - is that we can't have access to know whether the same

RIGHT

Today's talent:

Ralph Peer II (left) with Newton Faulkner (top right) and Devlin (bottom right), two modern day Peer writers



**"Sony/ATV is a little [too] large for my personal preference. But there are certain advantages to having a large ship out there peddling the way when it comes to negotiation"** RALPH PEER

information is being used to license say, promotional free copies and actual sales, so there are difficulties there. In general, the feeling is that we would prefer not to have pass through licenses, we might give them adjoining rights but with the responsibility for the licensors remaining with the group of publishers or composers that they employ.

**Do you think that the A&R role of the publisher is undervalued?**

I think so because publishers are principally called upon to enter a person's career at the very early stages. So we become responsible for the development for a lot of new acts in the business and I believe recently it's becoming the case where - at the very least - publishers are sponsoring people who don't have record deals, but are out there creating a buzz through their own YouTube videos etc. That's why I would say the publisher's role is undervalued because there is an extra value that goes through the business via the discovery process.

**How has the increased size of Sony/ATV and its**

**purchase of EMI affected Peer Music?**

Well it's removed one competitor! That's one way to look at it. Sony/ATV is large now and a little [too] large for my personal preference and [Sony/ATV boss] Marty [Bandier] knows that very well. But life goes on and there are certain advantages to having a large ship out there peddling the way.

**What are those advantages?**

Well in terms of negotiation, they have the size that makes it easier for them to negotiate and create precedential licenses. They are not all to my taste but Marty and I have a lot of the same motivations as to what to get out of these deals.

**Were you a supporter of his iTunes Radio fight?**

Well I'm very glad he's having it, he and his team have certainly stirred those waters for all of us in terms of creating higher rates that will benefit a lot of people.

**Why can't anyone seem to compete with Kobalt's rates for songwriters?**

Well Kobalt do what they do very well and what they do is administration, but I am aware of a number of marginal areas which are very expensive to collect that Kobalt doesn't focus on. So, at the end of the day, it's a value proposition and Kobalt is very good at understanding that, whereas in the full service publisher tradition you feel the full responsibility to gather all the income that you possibly can.

## INTERVIEW AXEL DAUCHEZ

# A FULL HEAD OF STREAM

Deezer says it is catching up to streaming rival Spotify after announcing 4 million paying subscribers worldwide. We talked to CEO Axel Dauchez at last week's World Creators Summit

### DIGITAL

■ BY RHIAN JONES

**A**xel Dauchez is the CEO of France-born streaming service Deezer. Launched in 2007, the service existed thanks to a deal with rights collection agency SACEM.

Today, Deezer's owners say it is available in 182 countries (excluding the US) with more than 25 million licensed tracks, over 30,000 'radio' channels and 30 million users.

Importantly, four million of those users are paying subscribers according to Dauchez. Rival Spotify - which is available in the US - has more than six million paying subscribers and 24 million active users.

We caught up with Dauchez to talk Spotify, Apple's entry into streaming and why licensing fragmentation is "the cancer of the digital world"...

**Deezer has just hit 4 million paying subscribers worldwide, is it true that you're growing at a faster rate than Spotify?**

I'm not familiar with the figures of Spotify but we are definitely fast moving. There is a huge take up from the markets, it's very different country to country but there is something going on.

**Do you think you're on course to overtake Spotify? Is that your ambition?**

I've no idea if we'll beat Spotify; I think the market is huge. But my ambition is not to be something versus Spotify, I think one day the [situation] will be: 'Okay we are in a macro market'.

**When do you think the streaming market will reach that point?**

It will happen country by country in the next couple of years. The US is a virgin market - there is something like 2 million paid subscribers [on streaming services] in the territory, which is nothing. We have much better conversion rate in countries where Spotify is already there: in Scandinavia there is a huge conversion rate. We've all got a common stake to educate.

**Are you going to launch in the US soon?**

We're working on it. I'm not commenting on that, we are in discussion with a strategic partner in the US but I won't say any more.

**Have you spoken to record labels in terms of licensing for Deezer in the US?**

We are in daily discussions with labels worldwide. All the industry wants is competition in the US. They need competition and investment so they want people to come and help build the US market. The digitalisation of music has decreased the engagement of music and that's something that needs to be addressed by the whole industry.

If you're only a jukebox, you are not building long-term value; you are building short-term satisfaction. We want to build long-term value and



**ABOVE**  
**Moving upstream:** Axel Dauchez has served as Deezer's CEO since replacing co-founder Jonathan Benassaya in 2010

engagement with people - we need to act on the musical scope of the people, we need to do our best to expand our musical scope so it's not only providing music that you know is there, it's also: 'I don't know who you are or what you listen to, but last year I listened to that.' We need to engage with people about changing them and not only about delivering music. We believe that curation is important - we have 60 curators worldwide who are reviewing albums each week and selecting the best of it from their countries and that's critical. If we don't serve engagement with music we will be beaten by YouTube, that's very important for us.

**Do you think that Apple's entry into streaming will change anything for the market?**

You never know whether it will be a big thing for [Apple] or not but I think the iTunes radio [offering] is something very strong, it's definitely positioned as a Pandora killer.

**At the World Creators Summit, you said that licensing fragmentation is "the cancer of the digital world". What did you mean by that?**

Publishers are trying to get a larger share of the markets and to rebalance recording rights with publishing rights [as seen recently by Marty Bandier's negotiations with Apple over iTunes Radio]. What worries me is that they believe they can rebalance the rights on the [digital] services side which won't work. There is a risk that those

services will die because they have to pay out too much. When you're working with a 25% gross margin, if somebody wants to triple his rights you are dead.

I have just launched an initiative that is kind of an investigation. Because of the fragmentation of the publishing rights today I really don't think there is any other way to build a healthy market than for the record label to negotiate the publishing for all the distributing rights. [i.e. publishers to license their rights to labels so services only have to cut one deal].

I think it is a big hit for the publishers because they believed that by going direct to the platforms they could act on the market, but the reality is very few of them can do that and all the others are discriminated against.

In order to rebuild a very competitive and non-discriminating market for the publisher, they need to go back into collective management directly in front of the [creator]. It is a very unusual proposal and I'm not sure it will work, but we need to realign the chain of rights with the chain of logistics.

**How are you going to do that?**

I'm talking to a lot of platforms about it and I think if it makes sense naturally one day the record company will come and say, 'Okay I could manage to provide you with my tracks with the publishing rights attached, are you interested?' I see that coming in two years.

Tony Hatch,  
PRS for Music member and  
inductee into the 2013  
Songwriters Hall of Fame



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## INTERVIEW TONY HATCH

# BRAVO TO MR. WRITE

He's penned some of modern music's most-loved pop songs and TV themes. Now Tony Hatch is being inducted into the US Songwriters Hall Of Fame, joining legends in his field

### TESTIMONIAL

BY TIM INGHAM

**T**ony Hatch has lived quite the life. And it's a story that enjoys another glowing chapter this week, when he is inducted into the US Songwriters Hall Of Fame.

Starting his career in Tin Pan Alley with Robert Mellin Music in 1955, Hatch was already an accomplished piano player, a vital skill which he says helped give him the edge in the super-competitive world of music publishing.

His songwriting and arranging improved once he joined famous Decca A&R man Dick Rowe at Top Rank Records, the label that released his first hit as a songwriter in 1960 - Garry Mills' Look For A Star, as featured in the movie Circus Of Horrors.

After Top Rank failed and was ultimately sold to EMI, Hatch took a job at Pye Records - initially part-time whilst he completed his National Service playing with military precision in the Band of the Coldstream Guards. It was at Pye he met with the woman for whom he would write his most famous hit: Petula Clark.

The duo's Downtown topped global charts in 1964 and 1965, unlocking a rich creative period for Clark and Hatch, who went on to enjoy smashes together with the likes of I Know A Place, You'd Better Come Home, Round Every Corner and Call Me - the latter also a major easy listening hit for crooner Chris Montez and covered by legendary artists including Frank Sinatra, Ella Fitzgerald, Astrud Gilberto and Eliane Elias.

When Hatch began co-writing together with Pye artist Jackie Trent in the mid-Sixties - who went on to become his second wife - another flurry of hits followed. The pair wrote My Love, Couldn't Live Without You, Don't Sleep In The Subway and Colour My World, which were all big successes for Clark, while their song Joanna became a favourite of Scott Walker fans. Trent performed herself on Where Are You Now?, which in 1965 gave the pair their very own UK No.1 record. Around this time, Hatch wrote his first ever TV theme score for a new soap opera, Crossroads (1964). He would go on to score the themes for programmes as long-lasting as Emmerdale and Neighbours, as well as appearing on New Faces as one of television's first ever straight-talking talent contest judges.

In more recent times, Hatch has worked with Dionne Warwick and Friends in Concert for The Hunger Project, which showcased in May 2012 at The Royal Albert Hall. Warwick worked closely with Hatch to support World Hunger Day, a small charity made up of three employees that campaign for funds to end world hunger.

**What does being inducted into the US songwriters Hall Of Fame mean to you?**

It's quite amazing. There aren't a lot of British writers inducted. I know that Roger Greenaway was the other year and Don Black's an inductee too.



**"When you look through the Hall Of Fame list you see a tremendous amount of fantastic writers. To be joining Burt Bacharach and Hal David is a great honour"**

TONY HATCH

When you look through the list you do see a tremendous amount of fantastic writers. To be joining the likes of Burt Bacharach and Hal David is a great honour indeed.

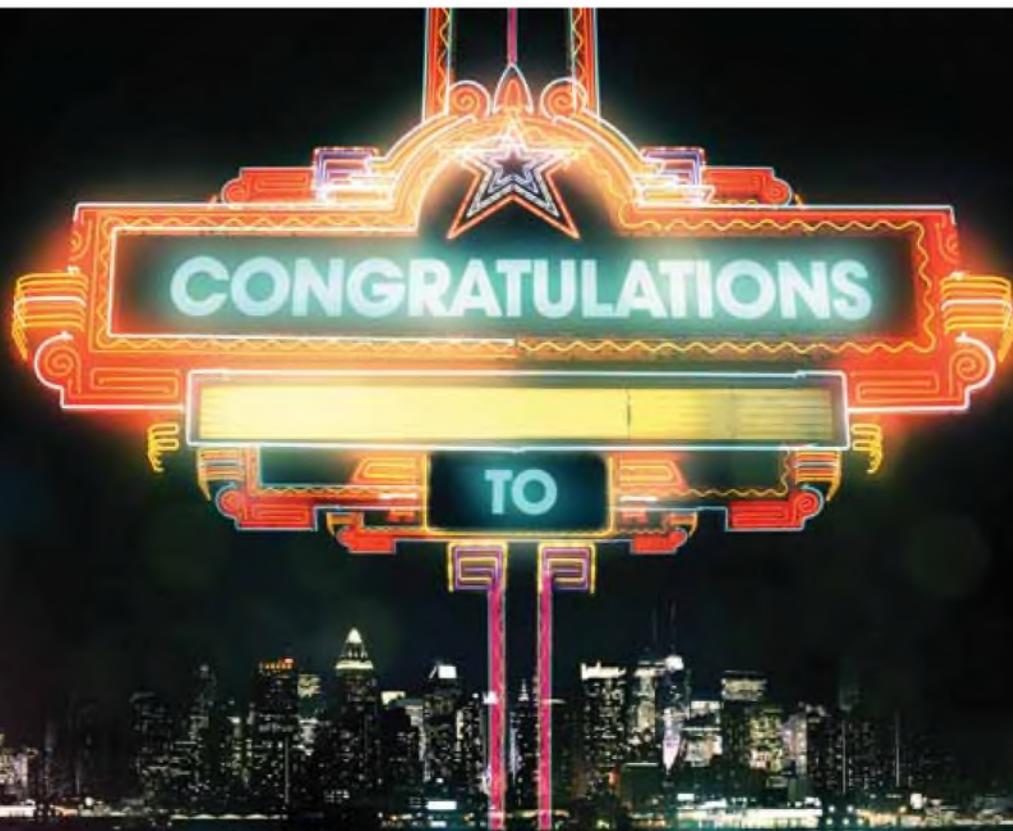
**What was it like working in Tin Pan Alley?**

Obviously in 1955 when I started, one of the reasons I was able to get a job was that I was able to play piano. Every music publishing office had one. Very often the person who was running the office had been a former pianist. My boss, Len Edwards, had been Vera Lynn's pianist. He retired and went into music publishing - it happened for quite a lot of them like that. That really was where my big break came; when I first walked up and down Denmark Street looking for a job, I had no idea

**ABOVE**  
**Hatch-ing a plan:** (Clockwise from top left) Tony with Petula Clark in 1966; with Frank Sinatra during a recording session; hard at work in 1964 - the year Petula Clark released Downtown; Tony today, relaxing in Port Solent

what was available. Most publishers had their own connections for arrangers. There were hundreds of bands working on the BBC. I thought I'd be involved in that, but when I finally got a job it was to make the tea, run the errands and do the filing. Playing piano was what got me moving forward.

**You then moved on to Top Rank Records. That's where things really started to motor for you, right?**  
Yes. When Dick Rowe offered me the job as his assistant at the newly-formed Top Rank, Len Edwards, my boss at Mellin Music, said: "It's a wonderful opportunity for you, and you leave here with our love and best wishes." It was such a remarkable time; Dick put me in charge of things without actually telling me what to do. He knew that when working in studios, producing is all about what you hear - it's in your ears, your head. I very quickly fell in love with the whole process of recording. The arrangers working [there] were people like Malcolm Lockyer, Reg Owen, Johnny Douglas and Peter Knight - I was able to learn from watching and listening to these great people.



**TONY HATCH**  
ON BEING INDUCTED INTO THE SONGWRITERS HALL OF FAME  
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# INTERVIEW TONY HATCH



**What was it like when your first hit, *Look For A Star*, started getting popular?**

That was remarkable. The song was originally called *Follow A Star*, because of a company called Film Music - run by Harold Shampman. He said, "There's a new Norman Wisdom picture in production: you write a song called *Follow A Star* and I'll pitch it." Unfortunately for me - or perhaps fortunately for me - Norman Wisdom wanted to write his own song. Harold suggested I change the title so he could try and get it into another film. He got it into *Circus Of Horrors*, which was a big joke when he called me. But it became the theme song for the featured high-wire artist - every time she'd appear they'd play it, with Garry Mills singing it. Off the film went to America, and it was a hit. I actually had a bigger hit with the Billy Vaughn Orchestra version [in the US]; we went Top 5.

**How did you make the move to Pye?**

When Top Rank folded, Dick felt he was very lucky to go back to Decca, so it was an amicable break. He said he'd love to take me, but couldn't. I applied for a job at EMI with Wally Ridley but didn't get it. The next thing I know, I'm talking to [Pye execs] Alan Freeman and Louis Benjamin. Alan was remarkable because he'd signed Lonnie Donegan and Kenny Ball, so he was just flying with hits. When Pye started and needed a pop label, that's when they bought Alan's company Polygon [in 1955], to which Petula Clark was signed.

As soon as I started working at Pye I had my own roster of artists: The Brook Brothers, Jimmy Justice, Mark Wynter, Julie Grant and later on The Searchers. Petula was always Alan Freeman's artist. The closest I got to her was assisting the recording of [UK 1961 No.1] *Sailor*. I was writing a bit but not a lot, including *Messing About On The River*, which was a big radio hit. Then Alan said to me: "I'd like you to start writing for Petula and I'll be your executive producer." We did two years like that from 1961 to 1963 and she was doing so well in France - I was producing all her French records.

**How did *Downtown* come about?**

By 1964, I was getting a bit frustrated because I wasn't building hit albums. In the '60s, [UK singers] did a heck of a lot of covers of American records - Cilla Black, Sandie Shaw, they had hits with Dionne Warwick songs. I decided to go to America and see if I could pick up some of these songs before they recorded them out there. While I was walking down Broadway to Times Square, I erroneously thought that I was 'down town'. That's when I got the idea. I went back to London with my parcel of songs for Petula, but she said: "I'm not excited by any of these, aren't you working on any?" We hadn't had a hit in two years. I said, "I hate playing unfinished songs, but I've got a tune and a title." I played it to her and she said: "That's lovely. Write some lyrics and let's record it." I knew we had something special, but I didn't know it was going to

**LEFT**  
**The Hall Of Famer through the ages:**  
(Clockwise from top left) With co-writer Jackie Trent; working on tunes with ex-Spice Girl Emma Bunton; with Dame Shirley Bassey; with Petula Clark and Pye MD Louis Benjamin

be a big hit. Even when it was finished, I thought Petula had sung it too 'British'. Even now, it sounds very formal. The Pye A&R people didn't really know what to do with it. Joe Smith at Warner Bros did. He said: "That's a big hit, I'm going to get it released in America." That made Pye sit up and take notice.

**Did it ever feel like you and Petula were the British equivalent of Bacharach and Warwick?**

A lot of people called me the British Burt Bacharach and there were certain occasions when I - sometimes deliberately and sometimes unwittingly - did copy him. But *Downtown*, *I Know A Place* and all the Petula Clark stuff was us really creating our own sound.

**Working with Jackie was a big success. How did you complement each other in the writing process?**

I started every song off - other than a couple of occasions where she came in with a melody or lyric idea. Generally I'd have the chorus down and maybe a few lines of a verse. At that point I'd consult with her and we'd get to work.

**What are your memories of *Where Are You Now?***

I had bigger expectations for that song than anybody else. The reason why I was so anxious for that record to go out was that it was going to be featured every week on the programme *It's Dark Outside*, a six-week series. There was only BBC1, BBC2 or ITV in those days. That made a possibility of 15m viewers watching it. I said to Pye: "You can't buy this [exposure]." Then the song became associated with the character in the programme. Its success never surprised me.

**TV played a big role in bringing your music to a big audience years later as well...**

I was very lucky - I got in [to TV music] very early. I wrote a song for ATV's children's show *Tingha and Tucker* called *Over The Ricketty Bridge*. But the great thing about it was that it was produced by Reg Watson, an Australian working into the UK. He moved on and created *Crossroads*, called me and told me he'd love me to have a go. I don't think I even had to compete with anyone. We went from *Crossroads* to *Sportsnight* which ran for ages, and then of course in the early '70s along comes *Emmerdale*. I loved all the versions of that theme - I'm not quite sure about the one now - but the last one with a big symphony orchestra was beautiful.

**How proud do these 'jingles' make you?**

I'm very proud of them. With a television theme, you've got to hit the right notes right at the beginning - it's about what you say in the first two or three bars. Don't forget that Ella Fitzgerald said the *Neighbours* theme was a song she wanted to record. That would have been interesting!

**What's the best song you've ever written?**

It has to be *Downtown*. I was listening to it today; it's very repetitive, but it has some magic about it. Moments recur, but it's like a mini-musical, a three-minute stage production. It goes through various moods and I think that's very important. My proudest moment was when the telephone called to let me know that *Downtown* had gone to No.1 in America. I owe it all to Petula. She almost discovered that song in my head. She's wonderful.

## THE X FACTOR: TONY HATCH'S INFLUENCE ON SIMON COWELL



As the blunt, super-honest judge on television's *New Faces* in the 1970s, Tony Hatch was to become an inspiration for one of modern TV's most well-known characters: Simon Cowell. "Simon Cowell admits that he

got the inspiration for all of the programmes he produces through watching me on *New Faces*," says Hatch. "I take that as a great compliment. I'm very happy about it, I think we needed to get back to talent shows again, but I agree with those people who think there should be a children's talent show. Throughout the history of television there's always been teenage and children's versions.

"I think that will happen very soon - I'm sure Simon Cowell's already thought of it."

**PROFILE** GILBERT O'SULLIVAN**WHAT'S EATING GILBERT**

Singer/songwriter Gilbert O'Sullivan should perhaps be better recognised in the industry for pioneering artist rights in two momentous court cases, but it's his music that's currently under re-evaluation, thanks to some premier catalogue treatment by Union Square

**TALENT**

■ BY PAUL WILLIAMS

For Novello Awards, Grammy nominations, performing on US TV with the likes of Dean Martin – for a brief period Gilbert O'Sullivan was one of the biggest music stars in the world.

But in 2013 he is fully aware he is a largely forgotten figure, overlooked by a modern music industry he has at least partially helped to shape thanks to two ground-breaking court cases in which he put so much of himself on the line.

"A lot of people, including those in the business, they don't know I exist other than I must have retired," he tells *Music Week* without any obvious bitterness. "It's a fair comment because out of sight, out of mind. One accepts that, you can't complain about it, but I've never got off the treadmill."

Now 65 but looking a good deal younger, O'Sullivan, whose self-penned *Alone Again (Naturally)* spent six weeks heading the *Billboard* Hot 100 chart in 1972, is as active as ever and remains firmly committed to songwriting, recording and going out on tour. And since a link-up with Union Square his back catalogue, housing such gems as *Nothing Rhymed*, *Clair*, *Get Down* and *We Will*, has been lavishly overhauled, while *The Very Best Of* retrospective released last year sent him as high as No 12 on the Official UK artist albums chart – his highest position in 38 years.

At the heart of what O'Sullivan still does, though, is making new music. And, while from the outside it all feels a long way from the glory days of the early Seventies, the singer-songwriter himself feels little creatively has altered.

"All I need to write is a cassette and a piano and that has not changed so I do say to people as a 65-year-old person I'm very happy to be with a family, in a good marriage and reasonably healthy, but as a songwriter I'm still a 21-year-old because nothing has really changed," says O'Sullivan, who resides in Jersey. "The enthusiasm I have for songwriting now is based entirely on what it was when I started out just through a love of pop music."

To those too young to remember O'Sullivan at his commercial height – and that is getting on for four decades ago now – it is easy to overlook just how successful he once was. *Alone Again (Naturally)* sold around 2 million copies just in the States, while he had a run of hits on both sides of the Atlantic plus elsewhere that briefly put him up there with the likes of Elton John and Rod Stewart.

However, he never made it easy for himself. Although part of that wave of early Seventies singer-songwriters also including Elton and James Taylor, he came packaged with a, well, unique image inspired by Charlie Chaplin and including a pudding basin haircut, cloth cap and one trouser leg shorter than the other. It certainly made him stand out but hardly endeared him to the college crowd. To this day, he realises the look still damages him.



**ABOVE**  
Music in his hands: O'Sullivan continues to write "9 to 5, five days a week"

**"As a 65-year-old I'm very happy to be with a family, in a good marriage and reasonably healthy - but as a songwriter I'm still a 21-year-old"**

GILBERT O'SULLIVAN

"The stain is there for people who go back that far who are people still in the business. It was perfectly understandable," he says. "If I was a student at campus and I liked Gilbert O'Sullivan's song *Nothing Rhymed* I'd be interested in the artist, but if I saw how he looked I might think, 'No, I don't know about this', but I wasn't concerned about that. I was just determined to be different."

The image was eventually ditched for a more college-friendly one of him in sweaters bearing the letter 'G' for Gilbert. For a while the hits continued, but when they started to dry up mid-Seventies he suggested to the man who had signed and managed him as well as producing all his records – Gordon Mills – they should get somebody else in as producer.

"I'm young and I'm determined to be successful so I'm thinking Rod Stewart's *Atlantic Crossing* produced by Tom Dowd so I said to Gordon, 'Why not let me be produced by somebody else? You're still my manager. We're looking for success. I'm still ambitious. Maybe it's production where we need to change things.'"

But Mills, a music industry giant of the time as Tom Jones and Engelbert Humperdinck's manager and founder of MAM Records, was not having any of it, putting the two at loggerheads.

What eventually happened had a far-reaching impact not just on O'Sullivan and Mills but the entire music industry as the singer-songwriter took his mentor and a man he looked up to as a father figure to court after the manager refused to pay him a 25% share of publishing royalties owed to him.

Not only did O'Sullivan win the case and get his royalties, reportedly £7m at the time, he was also handed control of his publishing and master recordings.

"If you look back historically on my case it



always seems to be about money, but it was never about money," he says. "It became that because of the can of worms that came out. I was financially secure. It's arguable that MAM thought that maybe financially I would run out of money by the time they came up with a settlement which was nowhere near good enough."

He similarly had no appetite to fight a court case in New York in 1991 when rapper Biz Markie sampled *Alone Again* without permission and put the record out anyway. O'Sullivan was victorious again, winning an important legal encounter that had huge implications on sampling, but he now reflects: "I never wanted to go to court with Biz Markie. I never want to do those things. But you do it because you are fighting a genuine wrong. With Gordon's case it ended happily for me, but if he had just given me [what he owed] there would never have been a court case and MAM would never have folded as a result of what happened."

Although he was victorious with Mills, it left the pair's once-close relationship in tatters and they never spoke again before the manager's death in 1986. Within the wider music business O'Sullivan notes the likes of Elton John and his lyricist Bernie Taupin, George Michael and Sting all used the basis of the case in their own legal battles, but it put his own career on hold for several years.

What winning control of his songs and masters, though, has allowed him is the luxury of being able to move around his back catalogue as he sees fit and control it completely. In the instance of Biz Markie, who at the time was a really successful artist, what upset O'Sullivan was that he had sampled perhaps his most celebrated song *Alone Again* in a disrespectful way.

As he recalls: "They wanted to take the intro and loop it and then he raps over it so we said, 'Send it to us. Let me hear it.' I didn't like it. [It was] comedy. It's the one song in my catalogue, which is there in black and white, it has to be protected. We've just turned down a commercial in France for one of the biggest petrol companies who only in the last few weeks requested *Alone Again*. I do everything I can to protect the song."

Having such a rich back catalogue delivers him a live audience both in the UK and overseas where he mixes his old songs with new material. That included playing Glastonbury in 2008. A new studio album comes out approximately every two to three years (*see below*), while for a man now officially at pension age he remains totally clued up about current artists and releases, buying "everything" in the chart.

"I love John Mayer; he's a fantastic guitar player. Rihanna, I love, Caro Emerald, Passenger," he says.

**ABOVE**  
Shedding his image: Gilbert O'Sullivan, from his college look through to now

"If I don't learn a lot from the song I learn a lot from the production so there's always something to learn. Ben Howard, Jake Bugg is very interesting. It's nice because he isn't caught up in that great voice syndrome. Someone like Jake has a very distinctive voice."

For someone to whom music-making means everything and who once had the world taking notice, he admits sometimes feeling the irritations of being dismissed or just ignored. But there are the occasional victories that rally him, like Danny Baker using a BBC Four programme he was hosting recently celebrating great albums to sing his praises for *Alone Again*.

"That gives you a stimulus because there are times when you do feel you're up against it and banging your head against the wall in frustration," he says. "The frustration is there when you are ambitious and don't get what you want."

And, while he reckons he is being "exorcised out" of the business, he remains as dedicated as ever to what he does.

"It's almost they want you to go, but you're hanging in there and enjoying every minute of what you are trying to do and you want to be part of it, but it's difficult. As the years go by it's harder, but I love what I do. I just wish more people knew I have that enthusiasm for it."

## O'SULLIVAN ON HIS PROLIFICNESS: 'I'M VERY DISCIPLINED WHEN IT COMES TO WRITING'

More than four decades after his first hit *Nothing Rhymed*, Gilbert O'Sullivan continues to write songs "9 to 5, five days a week, four weeks a month".

"I'm very disciplined and it takes however long it takes," he says. "I never complain spending a day playing and not coming up with anything because you're practising. But ultimately you get something because I've never had a problem with writer's block and I love it."

The result has been a steady stream of new albums, the last 2011's *Gilbertsville*, which he made with Nashville musicians but is very much a pop recording, while he is now working on a new Latin music album inspired by two releases in the same genre by Peggy Lee.

"Each album I try to make into a project so the Latin album is the approach of just doing pop songs in different

kinds of ways," he says. "For me that's where I get all my excitement from. I have no idea how it will be received. I hope people like it and get to hear it."

The album will follow a single with Union Square in March called *Me Mum*, while the company has been undertaking a comprehensive re-issues programme of his back catalogue complete with bonus material and new sleeve notes by journalist Chris Charlesworth.

"I like how [Union Square] operate," he says. "I liked the packaging and everything they did what I saw and the deal was right and it's proved it with what they've done with the back catalogue."

"I've given them digital rights which we never had before so it's a worldwide deal and stuff."

O'Sullivan, whose publishing is looked after by

Sony/ATV/EMI where his daughter Helen-Marie happens to work, is particularly interested in working with contemporary producers and has recently been hooked up via Ron Sexsmith's manager Mike Dixon with Martin Terefe. The Swedish songwriter and producer's credits include Jason Mraz and James Morrison.

The importance he attaches to having a good producer clearly echoes back to his creative battles with former manager Gordon Mills and with Terefe he is looking for some production input on a new ballad he recorded with an orchestra in Mark Knopfler's studio.

One thing O'Sullivan will never do, though, is re-record his old hits as some of his contemporaries have done.

"I'm not interested in that. That would bore me," he says, remaining firmly focused on the future.

## PEOPLE

## PERSONNEL IMAGEM'S BLACK MOVES TO EMI



■ **SONY/ATV/EMI**  
EMI Production Music has recruited Imagem executive Alex Black to become global

director. Black, currently managing director of Imagem Production Music where he has been since 2008, will take up his new role on August 1.

He was previously production manager at Boosey & Hawkes Production Music. EMI Production Music is part of Sony/ATV Music Publishing and its president of UK and European creative Guy Moot said: "I am thrilled to announce this key appointment. Alex brings with him valuable experience and we look forward to him applying his innovative vision and strategy to EMI's Production Music business."

Black added: "It's a great honour to be given the opportunity to run EMI's prestigious production music business, as I

have admired the catalogues for a long time. I look forward to working with the amazing team, business partners and clients."

The operation Black is joining is home to production music labels such as KPM, MusicHouse, Ded Good, Selected Sound and Sparkle&Burn, and houses a catalogue of more than 300,000 titles.



■ **BUCKS MUSIC**

Bucks Music Group has appointed Harri Davies as A&R manager. Said Sarah

Liversedge, director of A&R: "Harri is a fantastic asset to our creative team. He is popular with our writers, has good ears and works relentlessly to get the best results."

Davies said: "Having been at Bucks for close to five years, this move feels like a natural progression. Bucks has carved itself a unique position as one of the remaining true independent

publishers in the UK and as such I'm looking forward to continuing working with the team and our roster of world-class songwriters."

Davies began his career at Chewatibe Productions in as an in-house producer and engineer in 2003 working alongside director Kelvin Avon to develop artists and work on projects that included Shola Ama, Omar, Sway, Loick Essien and N-Dubz.

In 2008, he joined Bucks as part of the Copyright team where he stayed for three years until moving across to A&R, scouting and assisting with the existing Bucks roster.



■ **GLOBAL RADIO**

Global Radio has recruited James Hickman from digital

broadcaster The Perform Group to become its director of digital.

Hickman will oversee all of the websites for the UK's leading

commercial group and head a team of 50 people, reporting into Global Group CEO Stephen Miron. The websites currently have more than 6 million unique users and Global apps have been downloaded 10 million times.

At The Perform Group, a FTSE 250 quoted company, he worked for seven years, most recently as product development director.

Miron said: "This is a significant appointment for us as the importance of digital continues to grow for Global. With over seven years' experience at one of the fastest growing businesses within the digital landscape, we are absolutely delighted that someone of James's calibre is joining the company."

Hickman added: "I'm really looking forward to the challenge of taking Global's digital properties to the next stage of their evolution, and being part of their dynamic and market leading team."



■ **BMG RIGHTS**

BMG CEO Hartwig Masuch has been appointed onto the

Group Management Committee (GMC) of the rights company's parent, Bertelsmann.

He will be joined on the Committee by Bertram Stausberg, CEO of Be Printers, with immediate effect.

The GMC advises and supports the Bertelsmann Executive Board on questions of Group strategy, corporate development, and other Group-wide matters.

Bertelsmann fully acquired BMG from former co-owner KKR in March. Thomas Hesse, President, Corporate Development and New Businesses at Bertelsmann, welcomed Masuch into his new position on the GMC.

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

## NEED TO KNOW

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

#79 **Chris Tams**

Director Independent Member Services and International, BPI

Chris Tams joined the BPI in December 2012 where he now looks after independent members and organises all the company's international 'Trade Missions'.

He's responsible for seeing that BPI members are kept up-to-date with the latest industry developments and is setting up training workshops over the next 12 months as well as arranging speakers for regular BPI Indie Forum meetings.

Tams began his career in venue management at university before working at various promotion and plugging companies (Street Ahead, Music House, Tiger Promotions) doing radio and club promo for a range of artists (including Prodigy, Oasis, Rage Against the Machine, Cardigans). He then moved into label and artist management where he looked after the likes of Bedrock, Tiny E, Megaforce, Fat Possum, Brian Wilson, BT, Crystal



Method and The Black Keys. In 2006, he joined The Orchard to work in digital distribution across Europe.

Tams recently returned from the BPI (in conjunction with MPA and UKTI) Sync Mission to Los Angeles for which it arranged for 52 UK companies to meet the great and the good of the local film, advertising and TV sync industry. The next Trade Missions will be in France and Australia.

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

**MARIE-ALICIA CHANG**, Co-founder of Musicmetric

"My father was my first boss and he taught me about being an entrepreneur. He wanted me to take over his business, so from about the age of 10 I was taught not to be afraid to pivot ideas, how to listen to what people want and create things that solve their needs.

"Whilst studying at UCL, I got talking to Gregory Mead. He was this genius physics guy telling me all about this database he was building with a friend to help the gig reviewers at Imperial's student newspaper decide which gigs to go to. It tracked artists online and how their popularity was trending.

"He suggested I work with him to find people in the music

industry this might be helpful to. Together we came up with a plan of how to turn our database into a marketing and sales tracking dashboard for artists. And Musicmetric was born."



## TOP TIP

"When you find something you are interested in, find the smartest people in that field and talk to them. Don't be afraid to ask questions and don't be afraid to let their answers change your thinking!"

## 28 SINGLES/ALBUM CHART

Disclosure beat Queens Of The Stone Age to the Albums Chart No.1 spot with their debut LP *Settle*



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OFFICIAL WEEKLY  
iTUNES CHARTS FROM  
AROUND THE WORLD

# CHARTS FOCUS



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Daft Punk's *Get Lucky* tops the radio airplay chart for the sixth straight week

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Keith Lemon takes the Indie Singles Breakers top spot with *I Wanna Go On You*



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Alan Jones crunches the numbers from the Official UK charts

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Elvis Costello and The Roots team up for *Album Of The Week*, *Wise Up Ghost* released via Blue Note

# CHARTS UK SINGLES WEEK 23



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

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

## THE OFFICIAL UK SINGLES CHART

THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)
1	1	2	<b>ROBIN THICKE FEAT. T.I. &amp; PHARRELL</b> Blurred Lines <i>Interscope USUM71302150 (ARV)</i> (Pharrell/Thicke) Universal/EMI/tbc (Williams/Thicke/tbc)	39	72	21	<b>GOO GOO DOLLS</b> Iris <i>Warner Brothers USWB10704707 (ARV)</i> (Goo Goo Dolls/Cavallo) EMI (Rzezniak)
2	2	3	<b>NAUGHTY BOY FEAT. SAM SMITH</b> La La La <i>Virgin GBAAA1300148 (ARV)</i> (Naughty Boy/Kom/Mejani) Kobalt/Sony ATV/Naughty Words/Sali/Isaak/Universal/EMI/Ste'lar (Kham/Smith/Zi/Kau/Easy/Wapier/Murray/Omer/Coffer/Mbaba)	40	30	4	<b>SUB FOCUS FEAT. ALEX CLARE</b> Endorphins <i>Merridy GRUM7130190R (ARV)</i> (Dnawma) Sony ATV/EMI/Universal/CC (Dnawma/Tendayi/Danah/Ginco)
3	3	8	<b>DAFT PUNK FEAT. PHARRELL &amp; NILE RODGERS</b> Get Lucky <i>Columbia USOY91300809 (ARV)</i> (Daft Punk) Imagem/EMI/Sony ATV (Bangalter/Homem/Christo/Williams/Rodgers)	41	Re-entry		<b>DJ JAZZY JEFF &amp; THE FRESH PRINCE</b> Summertime <i>live US119100002 (ARV)</i> (Hula/K Fingers) EMI/Imagem/Zomba (W.Smith/C.Smith/Westfield/R.N.Bell/R.E.Bell/Thomas/Taylor/Brown/Mickens/Mahone/Simpkins)
4	4	8	<b>PASSENGER</b> Let Her Go <i>Nettwerk GB9M01200012 (Essential/GEM)</i> (Valje/Rosenberg) Sony ATV (Rosenberg)	42	Re-entry		<b>JASON MRAZ</b> I'm Yours <i>Atlantic USFF10R00667 (ARV)</i> (Jesse) Fintage (Mraz)
5	6	4	<b>OLLY MURS</b> Dear Darlin' <i>Epic/Syco GSAR11201987 (ARV)</i> (Ellie) Sony ATV/Universal/Sali/Isaak/Warner Chappell (Murs/Eliot/Drewett)	43	37	47	<b>THE SCRIPT</b> The Man Who Can't Be Moved <i>Phonogenic GBAR1900144 (ARV)</i> (The Script) EMI/Imagem/Stage Three/CC (Sheeham/Conroy/Frampton/Kiper)
6	New		<b>UNION J</b> Carry You <i>RCA GBHMU1300065 (ARV)</i> (Mac) Rokstone/BMG Rights/Warner Chappell/Studio Beat (Mac/Kelly)	44	58	3	<b>BASTILLE</b> Laura Palmer <i>Virgin GBAAA1200505 (ARV)</i> (Crew/Smith) Universal (Smith)
7	New		<b>FUSE ODG</b> Antenna 3 <i>3ent/AATW G5S1300044 (ARV)</i> (Kil/Beatz) Universal/Peermusic (Abiona/Addison/Selvarajah)	45	33	17	<b>JUSTIN TIMBERLAKE</b> Mirrors <i>RCA USRC11300059 (ARV)</i> (Timbaland/Timberlake/Harmon/Universal/Warner Chappell/Timbaland/Tur/ev/J.Harmon/J.Fauntleroy/Atm (Timberlake/McGley/Harmer/GC/Boy/Fauntleroy)
8	5	2	<b>JESSIE J FEAT. BIG SEAN &amp; D RASCAL</b> Wild <i>Label Republic/Island USUM71306454 (ARV)</i> (Ammo) Universal/Sony ATV/Nothing Hill/Warner Chappell/Each Note Counts/Prescription/Studio Beat (Anderson/Corrishi/Coleman/Kelly/Mills)	46	70	34	<b>CHRISTINA PERRI</b> A Thousand Years <i>Atlantic USAT21102141 (ARV)</i> (Hodges) EMI/Fintage (Hodges/Perri)
9	7	12	<b>MACKLEMORE &amp; RYAN LEWIS FEAT. RAY DALTON</b> Can't Hold Us <i>Macklemore GMM881200002 (ADA/ARV)</i> (Lewis) Kobalt/Macklemore/Inside Passage (Haggerty/Lewis)	47	28	8	<b>WILL.I.AM FEAT. JUSTIN BIEBER</b> #Thatpower <i>Interscope USUM71302526 (ARV)</i> (will.i.am/Interscope) Universal/BMG Rights (Bieber/Adams/Interscope)
10	8	8	<b>RUDIMENTAL FEAT. ELLA EYRE</b> Waiting All Night <i>Asylum GBAS1300115 (ARV)</i> (Rudimental) Sony ATV/Bucks/Mevich/CC (Aggett/Amor/Dryden/Kewman/Harris)	48	45	35	<b>BEYONCE</b> Halo <i>Columbia USSM10R04556 (ARV)</i> (Knowles/Redder) Sony ATV/EMI/Kobalt (Eccart/Redder/Knowles)
11	11	5	<b>ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE</b> This Is What It Feels Like <i>Postnova/Intigri NIF71304714 (ARV)</i> (van Buuren/De Geop) Sony ATV/BK/EMI/Universal/Minna/Cloud 9 Holland/EB Intr/Ultra Tunes (A.van Buuren/De Geop/Vaughan/Guthrie/Evbank)	49	36	12	<b>PITBULL FEAT. CHRISTINA AGUILERA</b> Feel This Moment <i>JMR 10S/Polo Grounds USRC11201328 (ARV)</i> (Pitbull/Messinger/Sir Nolan/DJ Buddha) Universal/BMG/Sony ATV/Samp-UK/Abuelo/13th Avenue/13th Avenue/Messy/Le Ball (Perez/Kneivick/Atwell/Messinger/Lambert/Vanicul)
12	10	4	<b>DEMI LOVATO</b> Heart Attack <i>Hollywood/Polystyrene USHR11334749 (ARV)</i> (Liam/Evigan/tbc) EMI/BMG Rights/Disney/Hornall Brothers/Philmore/Worlds&Music/Sweet Grass County (Douglas/Evigan/Mitch/Lovato/Phillips/Williams)	50	44	39	<b>RUDIMENTAL FEAT. JOHN NEWMAN</b> Feel The Love <i>Asylum GBAS1200177 (ARV)</i> (Lryden/Aggett/Kadeh/Spencer) Sony ATV/Kobalt/EMI/Universal/CC (Lryden/Aggett/Kadeh/Spencer)
13	14	5	<b>CHRIS MALINCHAK</b> So Good To Me <i>Mos GBCE1300053 (ARV)</i> (Malinchak) Sony ATV/EMI (Gaye/Malinchak)	51	46	9	<b>PSY</b> Gentleman <i>Republic/Island USUM71304189 (ARV)</i> (Psy/Yoo Gun Hyung) Sony ATV/Universal (Jai Sang Park/Yoo Gun Hyung)
14	12	12	<b>DAVID GUETTA FEAT. NE-YO &amp; AKON</b> Play Hard <i>Parlophone G328K1200052 (EMI)</i> (Guetta/tbc) Sony ATV/Universal/Riser/Shapiro Bernstein/What A Publishing/Velen/Parlo/Bucks/Talpa (Guetta/Jun/for/Rieser/Tham/Smith/Kalberg/McJin)	52	New		<b>KEITH LEMON</b> I Wanna Go On You <i>Kerth Lemon USMMN1300001</i> (tbc) CC (Francis/Stewart)
15	35	3	<b>BRUNO MARS</b> Treasure <i>Atlantic USA121206710 (ARV)</i> (The Smeezingtons) Universal/BMG Rights/Like Grove/Warner Chappell/Mars Force/Roc/Antonia/Music Farmamar em (Brown/Lewis/Lawrence/Mars)	53	Re-entry		<b>TAYLOR SWIFT FEAT. ED SHEERAN</b> Everything Has Changed <i>Mercury USCJY1231044 (ARV)</i> (Walker) Sony ATV (Swift/Sheeran)
16	New		<b>LEAH MCFALL</b> I Will Survive <i>UMTV G3UM71303584 (ARV)</i> (tbc) Universal (Perren/Fekans)	54	31	6	<b>LANA DEL REY</b> Young And Beautiful <i>Interscope GRUM71302506 (ARV)</i> (Kowles/Shux/Heath) EMI/R. Rated (Del Rey/Kowles)
17	9	4	<b>2 CHAINZ FEAT. WIZ KHALIFA</b> We Own It (Fast & Furious) <i>Def Jam/Virgin USUM71305173 (ARV)</i> (Rae Futuristic/Reservoir Media/Warner-Tamerlane/Artist 101/Swheezy Beats/Panic Attack/AFG West/UPG (Epps/Thomas/Schwartz/Hajadourian/Kaar)	55	43	12	<b>THE SATURDAYS FEAT. SEAN PAUL</b> What About Us <i>Rslyder GRUV71201925 (ARV)</i> (Art Bastian/Reynolds) R/Flavor/Dutty Rock/EMI (Purcell/C.Jarob/P.Jarob/Henriques)
18	15	10	<b>PARAMORE</b> Still Into You <i>Fueled By Ramen Atlantic USA121300012 (ARV)</i> (Meldai-Johnsen) Warner Chappell/But Father, I Just Want To Sing/FBR/Hunterbore (Williams/York)	56	New		<b>HOT NATURED FEAT. ANABEL ENGLUND</b> Reverse Skydiving <i>FFRR/Hat Creatives/Warner GBAA1300084 (ARV)</i> (Hot Natured) Sony ATV/Blue Mountain/CC (Luca C.Fross/Jones/Love/Englund)
19	21	6	<b>DISCLOSURE FEAT. ELIZA DOOLITTLE</b> You & Me <i>Island PMR G3UM71302020 (ARV)</i> (Disclosure) Universal/Sali/Isaak (H.Lawrence/G.Lawrence/Wapier/Caird)	57	Re-entry		<b>OTTO KNOWS</b> Million Voices <i>Mercury GB491200055 (ARV)</i> (Otto Knows) Universal (Jettman)
20	16	13	<b>CALVIN HARRIS FEAT. ELLIE GOULDING</b> I Need Your Love <i>Columbia GSAR11201390 (ARV)</i> (Harris) EMI/Global Talent (Harris/GoULDING)	58	48	12	<b>IGGY AZALEA</b> Work <i>Mercury G3UM71301347 (ARV)</i> (The Invisible Men/1st Down) Sony ATV/Universal/EMI (Kelly/Sims/Ricberts/The Invisible Men)
21	New		<b>AFROJACK FT CHRIS BROWN</b> As Your Friend <i>Island/PM-AM CYA21300002 (ARV)</i> (Afrojack/Styles/DJ Buddha) EMI/Universal/Afrojack/Bucks/Talpa/Leroy Styles (van de Wal/Brown/Ghaziz/Sakri/Vargas/Jones)	59	New		<b>PRAS MICHEL FT ODB &amp; MYA</b> Ghetto Supastar (That Is What You Are) <i>Interscope USSM19803485 (ARV)</i> (Duplessis/Jean) Sony ATV/EMI/Universal/Warner Chappell/ICF/Yoo Gun/Yoo Gun/Jarob/13th Avenue/13th Avenue/Brown/Bryce/Lemlich/13th Avenue/Jean/Michel/Jean/Michel)
22	New		<b>KODALINE</b> Love Like This 3 <i>Unique/RCA G3DUM1200013 (ARV)</i> (Harris) Kobalt/B-Unique (Garrigan/Prendergast/May)	60	New		<b>PHILIP PHILLIPS</b> Home <i>Interscope QMIM61200272 (ARV)</i> (Pearson) Kobalt/Songs Of Razor/Down/No/Kasner/tbc (Pearson/Mitchell/Down)
23	18	2	<b>STYLO G</b> Soundbwoy 3 <i>3ent/AATW G5S1300065 (ARV)</i> (tbc) Universal/Bucks (McDermott/Cheer)	61	64	17	<b>AVICII V NICKY ROMERO</b> I Could Be The One <i>Postnova/Intigri SEUM71201603 (ARV)</i> (Avicii/Romero/Pourpoint) Sony ATV/EMI/Kobalt/Arterial/Mcmt/Bucks/Talpa/CC (Eberling/Vredenberg/Parmemus/Rotteveel/Peunincur/Wiklund)
24	24	5	<b>MARIAH CAREY FEAT. MIGUEL</b> Beautiful <i>Island Def Jam MG/Universal USUM71305567 (ARV)</i> (Miguel/Carey/Peretz/U.Leau) Universal/Alavbr Goes Up (Pimentel/Carey/Peretz/Davis)	62	65	35	<b>SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN</b> Don't You Worry Child <i>Virgin GBAAA1200643 (ARV)</i> (Axwell/Angelic/Ingrosso) Sony ATV/Universal/Kobalt/Arterial/Chrysalis (Zitron/Hedfors/Ingrosso/Angelic/Martin)
25	26	28	<b>IMAGINE DRAGONS</b> Radioactive <i>Interscope USUM71201074 (ARV)</i> (Imagine Dragons/tbc) Universal/CC (Reynolds/Sermon/McKee/Sant/Mosser)	63	49	30	<b>BRUNO MARS</b> Locked Out Of Heaven <i>Elekta USA121204492 (ARV)</i> (The Smeezingtons/Bhasker/Hayne/Roc/Son) Universal/BMG/Roc Intr/Warner Chappell/Roc/Inside The Desert/EMI/Roc/Patton/Music Farmamar em (Lewin/Lawrence/Lawrence)
26	19	18	<b>PINK FEAT. NATE RUESS</b> Just Give Me A Reason <i>RCA USRC11200786 (ARV)</i> (Bhasker) Sony ATV/EMI/Barkwood/Pink/Inside/Why Above (Pink/Bhasker/Ruess)	64	Re-entry		<b>BIRDY</b> Skinny Love <i>14th Floor/Atlantic GSAH11000002 (ARV)</i> (Gilbert/Walton) Kobalt/April Base (Veronin)
27	22	15	<b>BASTILLE</b> Pompeii <i>Virgin G31201200097 (ARV)</i> (Smith/Crew) Universal (Smith)	65	40	4	<b>STOOSHE</b> Slip <i>Future Cut/Quoka/Warner Bros/Intigri GSAH1300191 (ARV)</i> (Future Cut) Razor/Boy/Kobalt/Future Cut/GEMA/CC (Perry/Lewis/Babak/Al/Brandis)
28	17	2	<b>JENNIFER LOPEZ FEAT. PITBULL</b> Live It Up <i>Capital USUM71305271 (ARV)</i> (Red One/Alex P/Svensson/Harrell) Sony ATV/13131/Pitbull's Legacy (Red One/Papaconstantinou/Djupstrom/Svensson/Peretz/Jamusi/Haji)	66	Re-entry		<b>LADY ANTEBELLUM</b> Need You Now <i>Capitol USCN10900695 (ARV)</i> (Worley) Warner Chappell/EMI/Foray/Year Of The Dog/Hornall Brothers (Haywood/Kelley/Scott/Kearl)
29	34	34	<b>THE LUMINEERS</b> Ho Hey <i>Decca USDMG1260805 (ARV)</i> (Hadlock) Kobalt (Schulz/Francis)	67	61	10	<b>MAVERICK SABRE</b> I Need <i>Mercury GBUM7106373 (ARV)</i> (Utters) Sony ATV/Global Talent (Stefford/Rudych/Le)
30	32	10	<b>DUKE DUMONT FEAT. A*M*E &amp; MNEK</b> Need U (100%) <i>Mos/Blaze Clubs Club GBCE1300001 (ARV)</i> (Duke Dumont/Forrest) EMI/Kobalt/San Remo Live/BMG Chrysalis (Uymen/Kabba/Lemwike)	68	50	14	<b>TAYLOR SWIFT</b> 22 <i>Mercury/Big Machine USCJY1231040 (ARV)</i> (Martin/Shellback) Kobalt/MXM/Sony ATV/Tree (Swift/Martin/Shellback)
31	20	4	<b>WRETCHE 32 FEAT. SHAKKA</b> Blackout <i>Mos/Levke GBCE1300219 (Fuga)</i> (Knox Brown) Universal/CC (Scott/Brown/Shakka)	69	51	17	<b>THE 1975</b> Chocolate <i>Dirty Hit G9K3W1000164 (ARV)</i> (Crossey/1975) Good Soldier (1975)
32	23	18	<b>BRUNO MARS</b> When I Was Your Man <i>Atlantic USA121206698 (ARV)</i> (The Smeezingtons) Sony ATV/Universal/BMG Rights/Warner Chappell/Down/For/Nation/Famaman em (Mars/Lawrence/Lewis/Wyatt)	70	55	40	<b>PSY</b> Gangnam Style <i>Republic/Island USUM71210283 (ARV)</i> (PSY) Sony ATV/Universal (Park Jae-Sang/Yoo Gun-Hyung)
33	13	20	<b>OF MONSTERS AND MEN</b> Little Talks <i>Republic/Island USUM71119106 (ARV)</i> (Of Monsters and Men/Arnarson) Sony ATV (Porhallsson/Hilmardottir)	71	73	39	<b>THE SCRIPT FEAT. WILL.I.AM</b> Hall Of Fame <i>Epic/Phonogenic G91101200/33 (ARV)</i> (D'Uccio/Chue/Sheeham/Barry) Imagem/Lem.c.c.m.p.s/BMG Silver/CC (C.Lonoghe/Chue/Sheeham/Adams/Barry)
34	38	19	<b>DISCLOSURE FEAT. ALUNA GEORGE</b> White Noise <i>Island PMR G3UM71300692 (ARV)</i> (Disclosure) Universal/Sali/Isaak (H.Lawrence/G.Lawrence/Wapier/Caird)	72	66	3	<b>VAN MORRISON</b> Brown Eyed Girl <i>Sony USSM1621081 (ARV)</i> (Benn) Universal (Morrison)
35	25	20	<b>MACKLEMORE FEAT. RYAN LEWIS &amp; WANZ</b> Thrift Shop <i>Macklemore GMM881200003 (ADA/ARV)</i> (Lewis) Kobalt/Macklemore/Inside Passage (Haggerty/Lewis)	73	54	26	<b>WILL.I.AM FEAT. BRITNEY SPEARS</b> Scream & Shout <i>Interscope USUM71215597 (ARV)</i> (Lazzy Jay) BMG Chrysalis/Sony ATV/Music/Stars/Universal (Adams/Martens/Kuoume/Wesley)
36	27	13	<b>NELLY</b> Hey Porsche <i>Republic/Island USUM71300653 (ARV)</i> (DJ Frank L/Glass/Fresh/Mazar/Mpiper) Sony ATV/Warner Chappell/Zgo Freely/Jackie Frost/Energy Cautin (Glass/Mpiper/Saad/Frankis/Nelly)	74	New		<b>LOREEN HARRIS</b> I Love It (I Don't Care) <i>Music In Our Hands FRV81662415</i> (tbc) tbc (tbc)
37	Re-entry		<b>DISCLOSURE FEAT. SAM SMITH</b> Latch <i>Island PMR GB91P1200154 (ARV)</i> (Disclosure) Sony ATV/Naughty Words/Sali/Isaak/Universal/Sali/Isaak (H.Lawrence/G.Lawrence/Wapier/Smith)	75	39	22	<b>ELLIE GOULDING</b> Anything Could Happen <i>Polydor GBJW71201370 (ARV)</i> (Eliot/Goulding) Sony ATV/Kobalt/Global Talent (Eliot/Goulding)
38	41	20	<b>JOHN LEGEND</b> Ordinary People <i>Sony RCA USSM10411915 (ARV)</i> (Legend) BMG Rights/Cherry River (Stephens/Adams)				

Official Charts Company 2013.

#Thatpower 47	Chocolate 69	What You Are 59	I'm Yours 42	Mirrors 45	Still Into You 18	White Noise 34	<b>Key</b> ★ Platinum (600,000) ● Gold (400,000) ● Silver (200,000)
22 68	Dear Darlin' 5	Hall Of Fame 71	Iris 39	Need U (100%) 30	Summertime 41	Wild 8	
A Thousand Years 46	Don't You Worry Child 62	Halo 48	Just Give Me A Reason 26	Need You Now 66	The Man Who Can't Be Moved 43	Work 58	
Antenna 7	Endyngims 40	Heart Attack 12	La La La 2	Ordinary People 38	Anything Could Happen 75	You & Me 19	
As Your Friend 21	Everything Has Changed 53	Hey Porsche 36	La La La 2	Play Hard 14	As Your Friend 21	Young And Beautiful 54	
Beautiful 24	Feel The Love 50	Ho Hey 29	La La La 2	Pompeii 27	Beautiful 24		
Blackout 31	Feel The Love 50	Home 60	La La La 2	Radioactive 25	Blackout 31		
Blurred Lines 1	Feel The Love 50	I Could Be The One 61	La La La 2	Reverse Skydiving 56	Blurred Lines 1		
Brown Eyed Girl 72	Feel The Love 50	I Love It (I Don't Care) 74	La La La 2	Scream & Shout 73	Brown Eyed Girl 72		
Can't Hold Us 9	Gangnam Style 70	I Need 67	La La La 2	Skinny Love 64	Can't Hold Us 9		
Carry You 6	Gentleman 51	I Need Your Love 20	La La La 2	Slip 65	Carry You 6		



# CHARTS UK AIRPLAY WEEK 23

Radio playlists are online at [www.musicweek.com](http://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	7	3		DAFT PUNK FEAT. PHARRELL & NILE RODGERS <i>Get Lucky</i> Columbia	5226	0.71	98.03	-2.41
2	5	5			OLLY MURS <i>Dear Darlin'</i> Epic/Syco	3553	33.22	72.63	19.69
3	7	3	1		ROBIN THICKE FEAT. T.I. & PHARRELL <i>Blurred Lines</i> Interscope	2943	77.5	67.01	66.32
4	3	6	4		PASSENGER <i>Let Her Go</i> Netwerk	3865	12.85	58.88	0.07
5	5	2			NAUGHTY BOY FEAT. SAM SMITH <i>La La La</i> Virgin	2852	21.98	49.35	16.64
6	4	16	45		JUSTIN TIMBERLAKE <i>Mirrors</i> RCA	3726	4.6	47.54	3.24
7	12	6			THE WANTED <i>Walks Like Rihanna</i> Global Talent/Island	2544	7.84	46.94	34.58
8	13	3	15		BRUNO MARS <i>Treasure</i> Atlantic	2106	50	46.64	34.8
9	6	16	26		PINK FEAT. NATE RUESS <i>Just Give Me A Reason</i> RCA	3423	-3.11	39.9	-2.68
10	8	13	20		CALVIN HARRIS FEAT. ELLIE GOULDING <i>I Need Your Love</i> Columbia	2301	-2.25	35.36	-3.12
11	15	7	9		MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON <i>Can't Hold Us</i> Macklemore	1349	-3.02	34.76	16.8
12	10	6	11		ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE <i>This Is What It Feels Like</i> Postiva/Virgin	1992	2.79	34.26	-3.27
13	9	13	10		RUDIMENTAL FEAT. ELLA EYRE <i>Waiting All Night</i> Asylum	2029	-6.84	34.16	-3.86
14	11	16	30		DUKE DUMONT FEAT. A*M*E & MNEK <i>Need U (100%)</i> MoS/Blaze Bcys Club	2386	-3.24	32.76	-6.75
15	33	3			DIZZEE RASCAL FEAT. ROBBIE WILLIAMS <i>Goin' Crazy</i> Island/Dirtee Stank	1019	21.17	29.56	58.33
16	16	36	63		BRUNO MARS <i>Locked Out Of Heaven</i> Elektra	1858	-0.91	28.36	4.42
17	21	5	60		PHILIP PHILIPS <i>Home</i> Interscope	529	-3.99	26.73	25.91
18	36	5	19		DISCLOSURE FEAT. ELIZA DOOLITTLE <i>You &amp; Me</i> Island/PMR	1059	1.63	26.57	48.27
19	20	3	80		CARO EMERALD <i>Liquid Lunch</i> Dramatica/Grand Mono	599	68.73	26.4	15.84
20	19	4	6		UNION J <i>Carry You</i> RCA	2078	7.95	25.9	10.64
21	14	17	55		THE SATURDAYS FEAT. SEAN PAUL <i>What About Us</i> Polydor	1709	-19.12	25.74	-16.83
22	17	17	32		BRUNO MARS <i>When I Was Your Man</i> Atlantic	2146	-8.8	23.61	-9.37
23	44	2			JOHN NEWMAN <i>Love Me Again</i> Island	858	40.66	22.78	55.28
24	30	3	44		BASTILLE <i>Laura Palmer</i> Virgin	457	12.01	22.64	14.69
25	NEW				TOM ODELL <i>Another Love</i> Columbia	786	0	22.59	0
26	22	3			BON JOVI <i>What About Now</i> Lost Highway/Mercury	368	48.39	22.16	4.48
27	29	3	98		THE SCRIPT <i>Millionaires</i> Epic/Phonogenic	1492	13.72	21.02	4.27
28	25	15			MICHAEL BUBLE <i>It's A Beautiful Day</i> Reprise	1912	-11.73	19.81	-4.85
29	NEW				JESSIE J FEAT. BIG SEAN & D RASCAL <i>Wild</i> Lava/Republic/Island	1003	0	19.79	0
30	24	18	93		OLLY MURS <i>Army Of Two</i> Epic/Syco	1601	-12.66	19.71	-6.5
31	26	12	36		NELLY <i>Hey Porsche</i> Republic/Island	1188	-20.32	18.8	-8.74
32	47	2			FLEETWOOD MAC <i>Sad Angel</i> LMS	124	-12.68	18.14	29.85
33	38	29			PINK <i>Try</i> RCA	1222	8.14	18.08	7.62
34	28	2			TEGAN AND SARA <i>I Was A Fool</i> Warner Brothers	215	54.68	17.99	-11.55
35	18	2			MICHAEL BUBLE <i>Close Your Eyes</i> Reprise	922	106.73	17.78	-30.03
36	27	2			STATUS QUO <i>Bula Bula Quo</i> Fourth Chord	30	-21.05	17.46	-14.58
37	NEW				STYLO G <i>Soundbwoy 3 Beat</i> AATW	316	0	17.44	0
38	40	36	77		RIHANNA <i>Diamonds</i> Def Jam/Virgin	898	-15.44	17.25	7.68
39	NEW				LAWSON FEAT. B.O.B. <i>Brokenhearted</i> Polydor	1321	0	17.23	0
40	NEW				FUSE ODG <i>Antenna 3 Beat</i> AATW	387	0	17.07	0
41	32	21	61		AVICII V NICKY ROMERO <i>Could Be The One</i> Postiva/Virgin	904	-8.13	16.7	-12.11
42	NEW				KODALINE <i>Love Like This B - Unique</i> RCA	861	0	16.66	0
43	39	92			MAROON 5 FEAT. CHRISTINA AGUILERA <i>Moves Like Jagger</i> A&M/Octone/Polydor	952	18.11	16.49	1.17
44	37	39	62		SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN <i>Don't You Worry Child</i> Virgin	1110	-4.64	16.06	-7.06
45	35	10	13		CHRIS MALINCHAK <i>So Good To Me</i> MoS	1284	-6.82	16	-12.28
46	NEW				MARIAH CAREY FEAT. MIGUEL <i>Beautiful</i> Island Def Jam MG/Universal	726	0	15.85	0
47	NEW				KT TUNSTALL <i>Feel It All</i> Relentless/Virgin	113	0	15.01	0
48	RE				OLLY MURS FEAT. FLO RIDA <i>Troublemaker</i> Epic	1225	0	14.81	0
49	NEW				BELINDA CARLISLE <i>Sun</i> Crimson/Demon	10	0	14.63	0
50	NEW				BIFFY CLYRO <i>Opposite</i> 14th Floor/Atlantic	289	0	14.46	0

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

UK TV AIRPLAY CHART TOP 40									
POS	LAST	ARTIST / ALBUM / LABEL	AUDIENCE ('000s)						
1	2	NAUGHTY BOY FEAT. SAM SMITH <i>La La La</i> / Virgin	3177						
2	6	ROBIN THICKE FEAT. T.I. & PHARRELL <i>Blurred Lines</i> / Interscope	2932						
3	29	JESSIE J FEAT. BIG SEAN & D RASCAL <i>Wild</i> / Lava/Republic/Island	2858						
4	1	DAFT PUNK FEAT. PHARRELL & NILE RODGERS <i>Get Lucky</i> / Columbia	2699						
5	5	CALVIN HARRIS FEAT. ELLIE GOULDING <i>I Need Your Love</i> / Columbia	2358						
6	4	RUDIMENTAL FEAT. ELLA EYRE <i>Waiting All Night</i> / Asylum	2317						
7	3	MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON <i>Can't Hold Us</i> / Macklemore	2196						
8	7	OLLY MURS <i>Dear Darlin'</i> / Epic/Syco	2048						
9	9	ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE <i>This Is What It Feels Like</i> / Postiva/Virgin	1920						
10	11	DEMI LOVATO <i>Heart Attack</i> / Hollywood/Polydor	1809						
11	25	JENNIFER LOPEZ FEAT. PITBULL <i>Live It Up</i> / Capitol	1619						
12	15	THE WANTED <i>Walks Like Rihanna</i> / Global Talent/Island	1583						
13	8	WILL.I.AM FEAT. JUSTIN BIEBER <i>#Thatpower</i> / Interscope	1560						
14	12	DAVID GUETTA FEAT. NE-YO & AKON <i>Play Hard</i> / Parlophone	1549						
15	30	UNION J <i>Carry You</i> / RCA	1522						
16	20	PASSENGER <i>Let Her Go</i> / Netwerk	1479						
17	16	DUKE DUMONT FEAT. A*M*E & MNEK <i>Need U (100%)</i> / MoS/Blaze Bcys Club	1447						
18	13	DISCLOSURE FEAT. ELIZA DOOLITTLE <i>You &amp; Me</i> / Island/PMR	1407						
19	23	ICONA POP FEAT. CHARLI XCX <i>I Love It</i> / Big Beat/Atlantic	1398						
20	17	THE SATURDAYS <i>Gentleman</i> / Polydor	1388						
21	NEW	JOHN NEWMAN <i>Love Me Again</i> / Island	1369						
22	22	DIZZEE RASCAL FEAT. ROBBIE WILLIAMS <i>Goin' Crazy</i> / Island/Dirtee Stank	1363						
23	28	JASON DERULO <i>The Other Side</i> / Warner Brothers	1362						
24	10	CHRIS MALINCHAK <i>So Good To Me</i> / MoS	1351						
25	26	PINK FEAT. NATE RUESS <i>Just Give Me A Reason</i> / RCA	1288						
26	27	MARIAH CAREY FEAT. MIGUEL <i>Beautiful</i> / Island Def Jam MG/Universal	1276						
27	14	JUSTIN TIMBERLAKE <i>Mirrors</i> / RCA	1267						
28	18	NELLY <i>Hey Porsche</i> / Republic/Island	1168						
29	19	PITBULL FEAT. CHRISTINA AGUILERA <i>Feel This Moment</i> / JMR 305/Polo Grounds	1168						
30	NEW	LAWSON FEAT. B.O.B. <i>Brokenhearted</i> / Polydor	1159						
31	32	FUSE ODG <i>Antenna</i> / 3 Beat/AATW	1153						
32	35	PARAMORE <i>Still Into You</i> / Fueled By Ramen/Atlantic	975						
33	21	THE SATURDAYS FEAT. SEAN PAUL <i>What About Us</i> / Polydor	974						
34	24	WRETCH 32 FEAT. SHAKKA <i>Blackout</i> / MoS/Levels	958						
35	NEW	KESHA FEAT. WILL.I.AM <i>Crazy Kids</i> / RCA	827						
36	31	WILL.I.AM FEAT. BRITNEY SPEARS <i>Scream &amp; Shout</i> / Interscope	815						
37	NEW	2 CHAINZ FEAT. WIZ KHALIFA <i>We Own It (Fast &amp; Furious)</i> / Def Jam/Virgin	790						
38	33	SUB FOCUS FEAT. ALEX CLARE <i>Endorphins</i> / Mercury	662						
39	37	BRUNO MARS <i>When I Was Your Man</i> / Atlantic	660						
40	NEW	SELENA GOMEZ <i>Come &amp; Get It</i> / Hollywood/Polydor	628						

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## UK AIRPLAY ANALYSIS

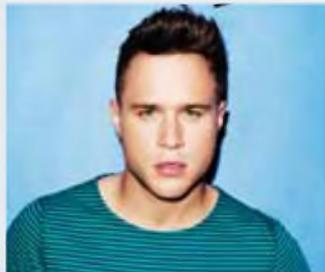
BY ALAN JONES

Get Lucky tops the radio airplay chart for the sixth straight week for Daft Punk, with a barely diminished audience of 98.03m from 5,226 plays meaning it retains a handsome victory margin, although nearest rivals - Ollie Murs' Dear Darlin' and Robin Thicke's Blurred Lines - are gaining fast.

Dear Darlin' by Murs (pictured) improves 3-2, with plays increasing 33.22% from 2,667 to 3,553, while its audience rises 19.69% from 60.68m to 72.63m. Its chances of becoming Murs' fourth radio airplay chart number one - and third in a row from current album Right Place Right Time - are nevertheless in jeopardy because

of the sudden upsurge in support for Thicke's Blurred Lines.

With radio programmers apparently not worried about airing two huge hits featuring Pharrell Williams who is also all over Get Lucky, Blurred Lines exploded last week, after debuting atop the sales chart. Winning Nielsen Music Control's award for both the biggest increase in plays (up 1,285 [77.50%], from 1,658 to 2,943) and audience (up 26.72m [35.76%] from 40.29m to 67.01m), Blurred Lines is clearly on a fast track to the top. It derived 42.65% of its audience from being aired 23 times on Radio One and 12 times on Radio Two (the stations' fourth



and ninth most-aired track, respectively). It also earned a big chunk of its audience - 23.69% - from 635 plays on The Capital Network, with individual tallies of between 74 and 63 spins.

Like Ollie Murs, Bruno Mars is in hot pursuit of his third number one radio airplay hit from current album Unorthodox Jukebox and - again like Murs - he's doing rather well, with Treasure closing 13-8. Its

plays increased by exactly 50% and its audience by more than a third last week, with top tallies of 57 plays from Smash Hits Radio, 50 from Choice FM and 47 from Capital FM: North East.

The Wanted have the week's only other Top 10 newcomer, with their Walks Like Rihanna single jumping 12-7. Even though it has yet to be released commercially, it has already surpassed the peak of the band's last single, I Found You, which reached number 10 the week after it got to number three on the sales chart last November. Walks Like Rihanna's success comes despite it being almost completely bypassed by Radio One, where it was played just once last week. Radio Two was a trifle more generous, airing the track 10 times, even though the band's

target demographic is very definitely more One than Two.

While its radio supremacy continues, Get Lucky is toppled from the TV airplay summit after just two weeks. Its promotional videoclip was aired 680 times last week - 70 fewer than the week before - leaving it trailing Robin Thicke's Blurred Lines, which vaults 7-2 (732 plays) and Naughty Boy's La La La (feat. Sam Smith), which arrives at the top of the chart two weeks after it topped the sales list. Aired a massive 805 times last week, La La La will nevertheless have a tough time defending its title next week against Thicke and possibly Jessie J, whose clip for Wild (feat. Big Sean and Dizzee Rascal) catapults 27-4 on its first full week onscreen, with support more than doubling to 656 plays.

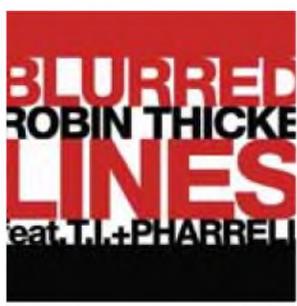
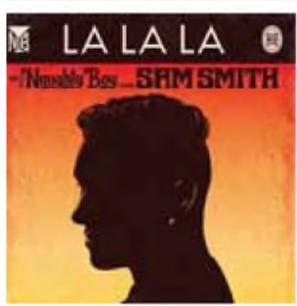
# CHARTS STREAMING WEEK 23

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## OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	DAFT PUNK FT PHARRELL WILLIAMS <i>Get Lucky</i> Columbia
2	4	NAUGHTY BOY FT SAM SMITH <i>La La La</i> Virgin
3	11	ROBIN THICKE/TI/PHARRELL <i>Blurred Lines</i> Interscope
4	2	PASSENGER <i>Let Her Go</i> Netwerk
5	3	MACKLEMORE/RYAN LEWIS/DALTON <i>Can't Hold Us</i> Macklemore
6	5	RUDIMENTAL FT ELLA EYRE <i>Waiting All Night</i> Asylum
7	6	BASTILLE <i>Pompeii</i> Virgin
8	8	CALVIN HARRIS/ELLIE GOULDING <i>I Need Your Love</i> Columbia
9	7	IMAGINE DRAGONS <i>Radioactive</i> Interscope
10	9	DEMI LOVATO <i>Heart Attack</i> Hollywood
11	10	DAVID GUETTA FT NE-YO & AKON <i>Play Hard</i> Parlophone
12	15	ARMIN VAN BUUREN FT T GUTHRIE <i>This Is What It Feels Like</i> Positiva/Virgin
13	27	OLLY MURS <i>Dear Darlin'</i> Epic
14	14	MACKLEMORE/RYAN LEWIS/WANZ <i>Thrift Shop</i> Macklemore
15	23	DISCLOSURE FT ELIZA DOOLITTLE <i>You &amp; Me</i> PMR
16	26	DISCLOSURE FT ALUNAGEORGE <i>White Noise</i> PMR
17	71	JESSIE J/BIG SEAN/D RASCAL <i>Wild Lava</i> Republic Records
18	13	PINK FT NATE RUESS <i>Just Give Me A Reason</i> RCA
19	12	DAFT PUNK <i>Give Life Back To Music</i> Columbia
20	19	BRUNO MARS <i>When I Was Your Man</i> Atlantic
21	17	JUSTIN TIMBERLAKE <i>Mirrors</i> RCA
22	20	LUMINEERS <i>Ho Hey</i> Decca
23	16	DAFT PUNK FT PHARRELL WILLIAMS <i>Lose Yourself To Dance</i> Columbia
24	18	NELLY <i>Hey Porsché</i> Republic Records
25	25	PARAMORE <i>Still Into You</i> Atlantic/Fueled By Ramen
26	22	LANA DEL REY <i>Young And Beautiful</i> Interscope
27	32	OF MONSTERS & MEN <i>Little Talks</i> Republic Records
28	21	DAFT PUNK/JULIAN CASABLANCAS <i>Instant Crush</i> Columbia
29	30	RUDIMENTAL FT JOHN NEWMAN <i>Feel The Love</i> Asylum/Black Butter
30	76	DISCLOSURE FT SAM SMITH <i>Latch</i> PMR
31	78	ICONA POP FT CHARLI XCX <i>I Love It</i> Big Beat
32	24	WILL I AM FT JUSTIN BIEBER <i>Thatpower</i> Interscope
33	34	SATURDAYS FT SEAN PAUL <i>What About Us</i> Polydor
34	41	BASTILLE <i>Laura Palmer</i> Virgin
35	31	1975 <i>Chocolate</i> Dirty Hit
36	33	SUB FOCUS FT ALEX CLARE <i>Endorphins</i> Mercury
37	28	DAFT PUNK <i>Giorgio By Moroder</i> Columbia
38	74	2 CHAINZ FT WIZ KHALIFA <i>We Own It (Fast &amp; Furious)</i> Def Jam
39	36	TAYLOR SWIFT <i>22</i> Mercury
40	43	BRUNO MARS <i>Locked Out Of Heaven</i> Atlantic
41	29	DAFT PUNK <i>The Game Of Love</i> Columbia
42	42	IGGY AZALEA <i>Work</i> Mercury
43	38	PITBULL FT CHRISTINA AGUILERA <i>Feel This Moment</i> Mr 305/Polo Grounds
44	44	AVICII VS NICKY ROMERO <i>I Could Be The One</i> Positiva/Virgin
45	50	RIHANNA <i>Diamonds</i> Def Jam
46	70	MARIAH CAREY FT MIGUEL <i>Beautiful</i> Def Jam
47	90	BRUNO MARS <i>Treasure</i> Atlantic
48	35	DAFT PUNK FT PAUL WILLIAMS <i>Touch</i> Columbia
49	45	IMAGINE DRAGONS <i>On Top Of The World</i> Interscope
50	56	SCRIPT FT WILL I AM <i>Hall Of Fame</i> Epic/Phonogenic
51	49	BASTILLE <i>Things We Lost In The Fire</i> Virgin
52	55	CALVIN HARRIS FT TINIE TEMPAH <i>Drinking From The Bottle</i> Columbia
53	46	ALUNAGEORGE <i>Attracting Flies</i> Island
54	58	SWEDISH HOUSE MAFIA/MARTIN <i>Don't You Worry Child</i> Virgin
55	39	DAFT PUNK FT PANDA BEAR <i>Doin' It Right</i> Columbia
56	48	IMAGINE DRAGONS <i>It's Time</i> Interscope
57	54	BASTILLE <i>Bad Blood</i> Virgin
58	51	BASTILLE <i>Flaws</i> Virgin
59	52	WILL I AM FT BRITNEY SPEARS <i>Scream &amp; Shout</i> Interscope
60	66	RUDIMENTAL/NEWMAN/CLARE <i>Not Giving In</i> Asylum
61	47	PSY <i>Gentleman</i> Republic Records
62	37	DAFT PUNK <i>Within</i> Columbia
63	61	CALVIN HARRIS/FLORENCE WELCH <i>Sweet Nothing</i> Columbia
64	40	DAFT PUNK <i>Beyond</i> Columbia
65	60	IMAGINE DRAGONS <i>Demons</i> Interscope
66	65	MUMFORD & SONS <i>I Will Wait</i> Gentlemen Of The Road/Island
67	68	LABRINTH FT EMELI SANDE <i>Beneath Your Beautiful</i> Syco Music
68	64	CHRIS BROWN <i>Fine China</i> RCA
69	62	BRIDGIT MENDLER <i>Ready Or Not</i> Hollywood
70	63	GABRIELLE APLIN <i>Panic Cord</i> Parlophone
71	53	DAFT PUNK <i>Motherboard</i> Columbia
72	69	ALT-J <i>Breezeblocks</i> Infectious Music
73	67	GABRIELLE APLIN <i>Please Don't Say You Love Me</i> Parlophone
74	NEW	QUEENS OF THE STONE AGE <i>My God Is The Sun</i> Matador
75	73	VAMPIRE WEEKEND <i>Diane Young</i> XL Recordings



CLIMBER: ROBIN THICKE



NON-MOVER: PARAMORE



CLIMBER: ICONA POP



CLIMBER: BRUNO MARS



NEW: QUEENS OF THE STONE AGE

**CHARTS EU AIRPLAY** WEEK 22

PAN-EUROPEAN	
POS	ARTIST/ALBUM/LABEL
1	<b>DAFT PUNK FEAT. WILLIAMS, PHARRELL</b> Get Lucky <b>SME</b>
2	<b>PASSENGER</b> Let Her Go <b>SME</b>
3	<b>THICKE, ROBIN FEAT. T.I. &amp; PHARRELL</b> Blurred Lines <b>UNI</b>
4	<b>PINK FEAT. RUESS, NATE</b> Just Give Me A Reason <b>SME</b>
5	<b>TIMBERLAKE, JUSTIN</b> Mirrors <b>SME</b>
6	<b>MACKLEMORE &amp; RYAN LEWIS</b> Can't Hold Us <b>WEA</b>
7	<b>LUMINEERS, THE</b> Ho Hey <b>UNI</b>
8	<b>RIHANNA FEAT. EKKO, MIKKY</b> Stay <b>UNI</b>
9	<b>MARS, BRUNO</b> When I Was Your Man <b>WEA</b>
10	<b>ARTHUR, JAMES</b> Impossible <b>SME</b>



DENMARK	
POS	ARTIST/ALBUM/LABEL
1	<b>DAFT PUNK FEAT. WILLIAMS, PHARRELL</b> Get Lucky <b>SME</b>
2	<b>HYMNS FROM NINEVEH</b> A Kid On The Beach <b>EMI</b>
3	<b>PASSENGER</b> Let Her Go <b>SME</b>
4	<b>BURHAN G</b> Din For Evigt <b>CPH</b>
5	<b>PINK FEAT. RUESS, NATE</b> Just Give Me A Reason <b>SME</b>
6	<b>PANAMAH</b> Boern Af Natten <b>UNI</b>
7	<b>TIMBERLAKE, JUSTIN</b> Mirrors <b>SME</b>
8	<b>DE FOREST, EMMELIE</b> Only Teardrops <b>SME</b>
9	<b>LANGER, MADS</b> Elephant <b>SME</b>
10	<b>MARS, BRUNO</b> When I Was Your Man <b>WEA</b>



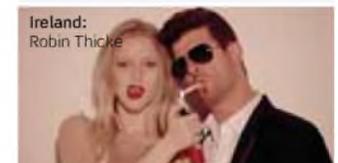
FRANCE	
POS	ARTIST/ALBUM/LABEL
1	<b>DAFT PUNK FEAT. WILLIAMS, PHARRELL</b> Get Lucky <b>SME</b>
2	<b>MACKLEMORE &amp; RYAN LEWIS</b> Can't Hold Us <b>WEA</b>
3	<b>MAITRE GIMS</b> Bella <b>SME</b>
4	<b>THICKE, ROBIN FEAT. T.I. &amp; PHARRELL</b> Blurred Lines <b>UNI</b>
5	<b>MAJOR LAZER FEAT. BUSY SIGNAL, THE...</b> Watch Out For This (Bumaye) <b>WEA</b>
6	<b>PASSENGER</b> Let Her Go <b>SME</b>
7	<b>MAITRE GIMS FEAT. DRY</b> One Shot <b>SME</b>
8	<b>LYNNNSHA FEAT. FANNY J &amp; JOSEPH, LOUISY</b> Maldon <b>EMI</b>
9	<b>HEPBURN, ALEX</b> Under <b>WEA</b>
10	<b>ITALOBROTHERS</b> This Is Nightlife <b>SME</b>



GERMANY	
POS	ARTIST/ALBUM/LABEL
1	<b>CAPITAL CITIES</b> Safe And Sound <b>UMI</b>
2	<b>DAFT PUNK FEAT. WILLIAMS, PHARRELL</b> Get Lucky <b>SME</b>
3	<b>PASSENGER</b> Let Her Go <b>EOM</b>
4	<b>PINK FEAT. RUESS, NATE</b> Just Give Me A Reason <b>SME</b>
5	<b>LUMINEERS, THE</b> Ho Hey <b>UMI</b>
6	<b>SPORTFREUNDE STILLER</b> Applaus!! Applaus!! <b>UMD</b>
7	<b>FRIDA GOLD</b> Liebe Ist Meine Rebellion <b>WMG</b>
8	<b>MADCON</b> One Life <b>SME</b>
9	<b>NAIDOO, XAVIER</b> Bei Meiner Seele <b>EOM</b>
10	<b>GOULDING, ELLIE</b> Lights <b>UMI</b>



IRELAND	
POS	ARTIST/ALBUM/LABEL
1	<b>DAFT PUNK FEAT. WILLIAMS, PHARRELL</b> Get Lucky <b>SME</b>
2	<b>THICKE, ROBIN FEAT. T.I. &amp; PHARRELL</b> Blurred Lines <b>UNI</b>
3	<b>MACKLEMORE &amp; RYAN LEWIS</b> Can't Hold Us <b>WEA</b>
4	<b>TIMBERLAKE, JUSTIN</b> Mirrors <b>SME</b>
5	<b>PASSENGER</b> Let Her Go <b>NET</b>
6	<b>BASTILLE</b> Pompeii <b>UNI</b>
7	<b>PINK FEAT. RUESS, NATE</b> Just Give Me A Reason <b>SME</b>
8	<b>RUDIMENTAL FEAT. EYRE, ELLA</b> Waiting All Night <b>WEA</b>
9	<b>HARRIS, CALVIN FEAT. GOULDING, ELLIE</b> I Need Your Love <b>SME</b>
10	<b>MARS, BRUNO</b> Treasure <b>WEA</b>



ITALY	
POS	ARTIST/ALBUM/LABEL
1	<b>DAFT PUNK FEAT. WILLIAMS, PHARRELL</b> Get Lucky <b>SME</b>
2	<b>JOVANOTTI</b> Ti Porto Via Con Me <b>UNI</b>
3	<b>THICKE, ROBIN FEAT. T.I. &amp; PHARRELL</b> Blurred Lines <b>UNI</b>
4	<b>MARS, BRUNO</b> Treasure <b>WMI</b>
5	<b>PEZZALI, MAX</b> L'universo Tranne Noi <b>WMI</b>
6	<b>BUBLE, MICHAEL</b> It's A Beautiful Day <b>WMI</b>
7	<b>EMPIRE OF THE SUN</b> Alive <b>EMI</b>
8	<b>BRITTI, ALEX</b> Baciarmi (E Portami A Ballare) <b>ITP</b>
9	<b>TIMBERLAKE, JUSTIN</b> Mirrors <b>SME</b>
10	<b>WANKELMUT &amp; EMMA LOUISE</b> My Head Is A Jungle <b>EGO</b>

NETHERLANDS	
POS	ARTIST/ALBUM/LABEL
1	<b>THICKE, ROBIN FEAT. T.I. &amp; PHARRELL</b> Blurred Lines <b>UNI</b>
2	<b>LUMINEERS, THE</b> Ho Hey <b>UNI</b>
3	<b>DAFT PUNK FEAT. WILLIAMS, PHARRELL</b> Get Lucky <b>SME</b>
4	<b>BUBLE, MICHAEL</b> It's A Beautiful Day <b>WEA</b>
5	<b>VAN BUUREN, ARMIN FEAT. TREVOR GUTHRIE</b> This Is What It Feels Like <b>ARM</b>
6	<b>NEWMAN, JOHN</b> Love Me Again <b>UNI</b>
7	<b>SANDE, EMELI</b> Read All About It (Pt III) <b>UNI</b>
8	<b>RIHANNA FEAT. EKKO, MIKKY</b> Stay <b>UNI</b>
9	<b>PITBULL FEAT. AGUILERA, CHRISTINA</b> Feel This Moment <b>SME</b>
10	<b>TRAIN</b> Mermaid <b>SME</b>

NORWAY	
POS	ARTIST/ALBUM/LABEL
1	<b>PASSENGER</b> Let Her Go <b>SME</b>
2	<b>TIMBERLAKE, JUSTIN</b> Mirrors <b>SME</b>
3	<b>PINK FEAT. RUESS, NATE</b> Just Give Me A Reason <b>SME</b>
4	<b>DAFT PUNK FEAT. WILLIAMS, PHARRELL</b> Get Lucky <b>SME</b>
5	<b>RIHANNA FEAT. EKKO, MIKKY</b> Stay <b>UNI</b>
6	<b>LARSSON, ZARA</b> Uncover <b>SME</b>
7	<b>MARS, BRUNO</b> When I Was Your Man <b>WMN</b>
8	<b>BUBLE, MICHAEL</b> It's A Beautiful Day <b>WMN</b>
9	<b>TRULS</b> Out Of Yourself <b>EMI</b>
10	<b>RAVN, MARION</b> The Minute <b>SME</b>

SPAIN	
POS	ARTIST/ALBUM/LABEL
1	<b>PINK</b> Try <b>SME</b>
2	<b>MELENDI</b> Tu Jardin Con Enanitos <b>WMG</b>
3	<b>ARTHUR, JAMES</b> Impossible <b>SME</b>
4	<b>LUMINEERS, THE</b> Ho Hey <b>UNI</b>
5	<b>ALBORAN, PABLO</b> Quiin <b>EMI</b>
6	<b>MALU CON PABLO ALBORAN</b> Vuelvo A Verte <b>SME</b>
7	<b>OF MONSTERS AND MEN</b> Little Talks <b>UNI</b>
8	<b>JESSE &amp; JOY</b> Corre <b>WMG</b>
9	<b>RIHANNA FEAT. EKKO, MIKKY</b> Stay <b>UNI</b>
10	<b>MARS, BRUNO</b> Locked Out Of Heaven <b>WMG</b>

SWEDEN	
POS	ARTIST/ALBUM/LABEL
1	<b>PINK FEAT. RUESS, NATE</b> Just Give Me A Reason <b>SME</b>
2	<b>LUMINEERS, THE</b> Ho Hey <b>UNI</b>
3	<b>PASSENGER</b> Let Her Go <b>SME</b>
4	<b>MARS, BRUNO</b> When I Was Your Man <b>WEA</b>
5	<b>DE FOREST, EMMELIE</b> Only Teardrops <b>SME</b>
6	<b>LARSSON, ZARA</b> Uncover <b>UNI</b>
7	<b>TIMBERLAKE, JUSTIN</b> Mirrors <b>SME</b>
8	<b>MANDO DIAO</b> Strovtag I Hembygden <b>SME</b>
9	<b>STJERNBERG, ROBIN</b> You <b>LHT</b>
10	<b>DAFT PUNK FEAT. WILLIAMS, PHARRELL</b> Get Lucky <b>SME</b>

**GLOBAL SALES ANALYSIS**

■ BY ALAN JONES

The biggest smash of 2013, **Daft Punk's** *Random Access Memories* opened its account in spectacular style a fortnight ago, debuting at number one in 22 territories. Maintaining such a blistering pace is a challenge - and one that the album manages fairly well, remaining at number one in a dozen countries - Australia, Canada, Denmark, Flanders, France, Ireland, Mexico, New Zealand, Norway, Portugal, The USA and Wallonia. It dips 1-2 in Finland, Italy and Switzerland, 1-3 in Austria, Hungary and Iceland,

1-4 in Germany and Spain, 1-7 in The Czech Republic and 1-16 in Taiwan. It also makes a dramatic departure from the Top 50 in Croatia, after debuting at number seven last week. It climbs only in South Korea (8-5) but debuts belatedly in Brazil (number 22), leaving only South Africa holding out against it among the countries where weekly charts are compiled.

While nothing came near to matching *Random Access Memories'* massive opening last week, veteran rock act **Alice In Chains** had the most widely-



appreciated new release, *The Devil Put The Dinosaurs Here*. Debuting in 17 countries, it fared best in the band's native USA. It was number two in Canada and made the Top 20 in Norway (number six), Australia (number 10), Switzerland (number 11), New Zealand

(number 12), Austria (number 13), Poland (number 13) and Denmark (number 14).

Among British acts, trip hop veteran **Tricky's** 10th album *False Idols* was the most frequently charted title but - as in the UK, where it debuted at number 66 last week - it failed to come near the high chart perches some of his previous albums have occupied. It fared best in Switzerland (number 30).

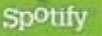
**Laura Marling** also makes a splash with her fourth album *Once I Was An Eagle* becoming her highest charting album in the USA, beating by 50 places the number 99 debut/peak scaled by its predecessor, *A Creature I Don't*

*Know* in 2011. *Once I Was An Eagle* also debuts in Ireland (number three), Australia (number 12), The Netherlands (number 14), Norway (number 37) and Flanders (number 40).

**Little Mix's** gradual colonisation of the world's charts continues, with *DNA* making a spectacular number four debut in both The USA and Canada although it no longer ranks among the Top 50 titles anywhere else.

Finally, **Jamie Cullum's** sixth album *Momentum* debuts in Flanders (number 19), Australia (number 34) and Croatia (number 47), having made the grade in 14 other countries a week ago.

# CHARTS SPOTIFY WEEK 23



## GLOBAL

POS	ARTIST/ ALBUM
1	<b>MACKLEMORE &amp; RYAN LEWIS</b> Can't Hold Us - feat. Ray Dalton
2	<b>DAFT PUNK</b> Get Lucky - Radio Edit
3	<b>PINK</b> Just Give Me a Reason
4	<b>MACKLEMORE &amp; RYAN LEWIS</b> Thrift Shop - feat. Wanz
5	<b>IMAGINE DRAGONS</b> Radioactive
6	<b>PASSENGER</b> Let Her Go
7	<b>CALVIN HARRIS</b> I Need Your Love
8	<b>JUSTIN TIMBERLAKE</b> Mirrors
9	<b>DAFT PUNK</b> Get Lucky
10	<b>T.I.</b> Blurred Lines
11	<b>BASTILLE</b> Pompeii
12	<b>BRUNO MARS</b> When I Was Your Man
13	<b>PITBULL</b> Feel This Moment
14	<b>WILL.I.AM</b> #thatPOWER
15	<b>DAFT PUNK</b> Give Life Back to Music
16	<b>DAFT PUNK</b> Instant Crush
17	<b>DAFT PUNK</b> Lose Yourself to Dance
18	<b>LANA DEL REY</b> Young And Beautiful
19	<b>SELENA GOMEZ</b> Come & Get It
20	<b>T.I.</b> Blurred Lines

## EUROPE

POS	ARTIST/ ALBUM
1	<b>MACKLEMORE &amp; RYAN LEWIS</b> Can't Hold Us - feat. Ray Dalton
2	<b>DAFT PUNK</b> Get Lucky - Radio Edit
3	<b>PASSENGER</b> Let Her Go
4	<b>CALVIN HARRIS</b> I Need Your Love
5	<b>MACKLEMORE &amp; RYAN LEWIS</b> Thrift Shop - feat. Wanz
6	<b>PINK</b> Just Give Me a Reason
7	<b>IMAGINE DRAGONS</b> Radioactive
8	<b>T.I.</b> Blurred Lines
9	<b>BASTILLE</b> Pompeii
10	<b>JUSTIN TIMBERLAKE</b> Mirrors
11	<b>DAFT PUNK</b> Get Lucky
12	<b>PITBULL</b> Feel This Moment
13	<b>BRUNO MARS</b> When I Was Your Man
14	<b>WILL.I.AM</b> #thatPOWER
15	<b>EMMELIE DE FOREST</b> Only Teardrops
16	<b>AVICII</b> I Could Be The One [Avicii vs Nicky Romero] - Nicktim - Radio Edit
17	<b>DAFT PUNK</b> Give Life Back to Music
18	<b>JAMES ARTHUR</b> Impossible
19	<b>T.I.</b> Blurred Lines
20	<b>PSY</b> Gentleman

## AUSTRIA

POS	ARTIST/ ALBUM
1	<b>DAFT PUNK</b> Get Lucky - Radio Edit
2	<b>MACKLEMORE &amp; RYAN LEWIS</b> Can't Hold Us - feat. Ray Dalton
3	<b>PASSENGER</b> Let Her Go
4	<b>BASTILLE</b> Pompeii
5	<b>LANA DEL REY</b> Young And Beautiful
6	<b>IMAGINE DRAGONS</b> Radioactive
7	<b>T.I.</b> Blurred Lines
8	<b>RUDIMENTAL</b> Waiting All Night - feat. Ella Eyre
9	<b>DAFT PUNK</b> Get Lucky
10	<b>CALVIN HARRIS</b> I Need Your Love



## FRANCE

POS	ARTIST/ ALBUM
1	<b>DAFT PUNK</b> Get Lucky - Radio Edit
2	<b>MACKLEMORE &amp; RYAN LEWIS</b> Can't Hold Us - feat. Ray Dalton
3	<b>DAFT PUNK</b> Get Lucky
4	<b>DAFT PUNK</b> Instant Crush
5	<b>MAITRE GIMS</b> Bella
6	<b>DAFT PUNK</b> Give Life Back to Music
7	<b>DAFT PUNK</b> Lose Yourself to Dance
8	<b>MAITRE GIMS</b> J'me tire
9	<b>MACKLEMORE &amp; RYAN LEWIS</b> Thrift Shop - feat. Wanz
10	<b>T.I.</b> Blurred Lines



## GERMANY

POS	ARTIST/ ALBUM
1	<b>MACKLEMORE &amp; RYAN LEWIS</b> Can't Hold Us - feat. Ray Dalton
2	<b>IMAGINE DRAGONS</b> Radioactive
3	<b>DAFT PUNK</b> Get Lucky - Radio Edit
4	<b>CAPITAL CITIES</b> Safe And Sound
5	<b>CALVIN HARRIS</b> I Need Your Love
6	<b>T.I.</b> Blurred Lines
7	<b>MACKLEMORE &amp; RYAN LEWIS</b> Thrift Shop - feat. Wanz
8	<b>JAMES ARTHUR</b> Impossible
9	<b>SPORTFREUNDE STILLER</b> Applaus, Applaus - Single Version
10	<b>DAFT PUNK</b> Get Lucky



## NETHERLANDS

POS	ARTIST/ ALBUM
1	<b>MACKLEMORE &amp; RYAN LEWIS</b> Can't Hold Us - feat. Ray Dalton
2	<b>DAFT PUNK</b> Get Lucky - Radio Edit
3	<b>ARMIN VAN BUUREN</b> This Is What It Feels Like
4	<b>MR. PROBZ</b> Waves
5	<b>NIELSON &amp; MISS MONTREAL</b> Hoe
6	<b>MAJOR LAZER</b> Watch Out For This [Bumaye] [feat. Busy Signal,...]
7	<b>T.I.</b> Blurred Lines
8	<b>EMELI SANDE</b> Read All About It, Pt. III
9	<b>PITBULL</b> Feel This Moment
10	<b>MACKLEMORE &amp; RYAN LEWIS</b> Thrift Shop - feat. Wanz

## NORWAY

POS	ARTIST/ ALBUM
1	<b>DJ BROILER</b> Vannski
2	<b>ENVY</b> Am I Wrong
3	<b>PASSENGER</b> Let Her Go
4	<b>DAFT PUNK</b> Get Lucky - Radio Edit
5	<b>MACKLEMORE &amp; RYAN LEWIS</b> Can't Hold Us - feat. Ray Dalton
6	<b>PINK</b> Just Give Me a Reason
7	<b>ZARA LARSSON</b> Uncover
8	<b>ASK EMBLA</b> Fathers Eyes
9	<b>ASTRID SMEPLASS</b> Shattered
10	<b>ADELEN</b> Bombo

## SPAIN

POS	ARTIST/ ALBUM
1	<b>JUAN MAGAN</b> Mal De Amores
2	<b>DAFT PUNK</b> Get Lucky - Radio Edit
3	<b>MACKLEMORE &amp; RYAN LEWIS</b> Thrift Shop - feat. Wanz
4	<b>PASSENGER</b> Let Her Go
5	<b>JAMES ARTHUR</b> Impossible
6	<b>MACKLEMORE &amp; RYAN LEWIS</b> Can't Hold Us - feat. Ray Dalton
7	<b>MELENDI</b> Tu jardín con enanitos
8	<b>PITBULL</b> Feel This Moment
9	<b>PINK</b> Just Give Me a Reason
10	<b>BRUNO MARS</b> When I Was Your Man

## SWEDEN

POS	ARTIST/ ALBUM
1	<b>MACKLEMORE &amp; RYAN LEWIS</b> Can't Hold Us - feat. Ray Dalton
2	<b>CALVIN HARRIS</b> I Need Your Love
3	<b>DAFT PUNK</b> Get Lucky - Radio Edit
4	<b>MEDINA</b> Miss Decibel
5	<b>PINK</b> Just Give Me a Reason
6	<b>EMMELIE DE FOREST</b> Only Teardrops
7	<b>MACKLEMORE &amp; RYAN LEWIS</b> Thrift Shop - feat. Wanz
8	<b>KIM CESARION</b> Undressed
9	<b>BASTILLE</b> Pompeii
10	<b>HÅKAN HELLSTROM</b> Det kommer aldrig va över for mig

## UNITED STATES

POS	ARTIST/ ALBUM
1	<b>MACKLEMORE &amp; RYAN LEWIS</b> Can't Hold Us - feat. Ray Dalton
2	<b>IMAGINE DRAGONS</b> Radioactive
3	<b>DAFT PUNK</b> Get Lucky - Radio Edit
4	<b>DAFT PUNK</b> Get Lucky
5	<b>JUSTIN TIMBERLAKE</b> Mirrors
6	<b>MACKLEMORE &amp; RYAN LEWIS</b> Thrift Shop - feat. Wanz
7	<b>SELENA GOMEZ</b> Come & Get It
8	<b>PINK</b> Just Give Me a Reason
9	<b>ICONA POP</b> I Love It - feat. Charli XCX [Original Version]
10	<b>LANA DEL REY</b> Young And Beautiful



# CHARTS INDIES/COMPILATIONS WEEK 23



## COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 1 **VARIOUS** Now That's What I Call 30 Years / *Sony Cg/Virgin EMI (ARV)*
- 2 **NEW** **VARIOUS** Eddie Stobart - Trucking Songs / *Sony Music CG (ARV)*
- 3 **NEW** **VARIOUS** Marbella Sessions 2013 / *MoS (ARV)*
- 4 3 **VARIOUS** Now That's What I Call Music 84 / *EMI TV/UMTV (EMI)*
- 5 2 **VARIOUS** Voices - Simply The Best / *Sony RCA (ARV)*
- 6 6 **VARIOUS** The Sound Of Deep House / *MoS (ARV)*
- 7 4 **VARIOUS** Euphoric Clubland / *AATW/UMTV (ARV)*
- 8 9 **VARIOUS** Edm - Electronic Dance Music / *Sony CG/UMTV (ARV)*
- 9 **NEW** **VARIOUS** 90S Groove - Vol 2 / *MoS/Sony Music CG (SDU)*
- 10 5 **VARIOUS** Dreamboats & Petticoats - At The Hop / *UMTV (ARV)*
- 11 **NEW** **VARIOUS** The Old Grey Whistle Test - The Anthems / *Rhino (ARV)*
- 12 7 **OST** The Great Gatsby / *Interscope (ARV)*
- 13 13 **ORIGINAL TV...** The Music Of Nashville - Season 1 Vol 2 / *Big Machine/Decca (ARV)*
- 14 12 **VARIOUS** The Trevor Nelson Collection / *Sony CG (ARV)*
- 15 14 **VARIOUS** The Mix / *MoS (ARV)*
- 16 10 **VARIOUS** Pacha Ibiza 40 Years - 1973-2013 / *New State*
- 17 15 **VARIOUS** Pop Party 11 / *Sony CG/UMTV (ARV)*
- 18 11 **VARIOUS** American Heartland / *Sony CG (ARV)*
- 19 17 **ORIGINAL TV...** The Music Of Nashville - Season 1 Vol 1 / *Big Machine/Decca (ARV)*
- 20 20 **VARIOUS** Anthems 90S / *MoS (ARV)*

## INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Passenger

- 1 1 **PASSENGER** Let Her Go / *Nettwerk (Essential/GEM)*
- 2 2 **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** Can't Hold Us / *Macklemore (ADA/ARV)*
- 3 3 **CHRIS MALINCHAK** So Good To Me / *MoS (ARV)*
- 4 6 **DUKE DUMONT FEAT. A\*M\*E & MNEK** Need U (100%) / *MoS/Blase Bcys Club (ARV)*
- 5 4 **WRETCH 32 FEAT. SHAKKA** Blackout / *MoS/Levels (Fuga)*
- 6 5 **MACKLEMORE FEAT. RYAN LEWIS & WANZ** Thrift Shop / *Macklemore (ADA/ARV)*
- 7 **NEW** **KEITH LEMON** I Wanna Go On You / *Keith Lemon*
- 8 7 **THE 1975** Chocolate / *Dirty Hit (ARV)*
- 9 **NEW** **LOREEN HARRIS** I Love It (I Don't Care) / *Music In Our Hands*
- 10 **CARO EMERALD** Liquid Lunch / *Dramatica/Grand Mono (ACA/ARV)*
- 11 **RE** **EVA CASSIDY** Songbird / *Blix Street (ACA/ARV)*
- 12 **NEW** **STORM QUEEN** Look Right Through / *In The House (ADA/ARV)*
- 13 **RE** **STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S** Show Me Love / *Data (ARV)*
- 14 15 **KILL IT KID** Run / *One Little Indian (Second Wind)*
- 15 9 **ADELE** Skyfall / *XL (PIAS/ARV)*
- 16 7 **BINGO PLAYERS FEAT. FAR EAST MOVEMENT** Get Up (Rattle) / *MoS (ARV)*
- 17 **NEW** **THE ANCHOR COMMUNITY BAND** See Yourself / *Greyspride (ACT/U)*
- 18 8 **STEREOPHONICS** Graffiti On The Train / *Stylus/Ignition (EMI)*
- 19 **RE** **GORGON CITY FEAT. YASMIN** Real / *Black Butter (Black Butter)*
- 20 12 **TEXAS** The Conversation / *PIAS (PIAS/ARV)*

## INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Queens Of The Stone Age

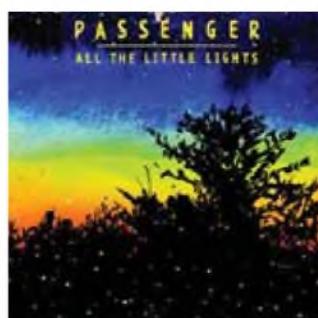
- 1 **NEW** **QUEENS OF THE STONE AGE** Like Clockwork / *Matador (PIAS/ARV)*
- 2 1 **PASSENGER** All The Little Lights / *Nettwerk (Essential/GEM)*
- 3 2 **CARO EMERALD** The Shocking Miss Emerald / *Dramatica/Grand Mono (ACA/ARV)*
- 4 4 **STEREOPHONICS** Graffiti On The Train / *Stylus (EMI)*
- 5 3 **TEXAS** The Conversation / *PIAS (PIAS/ARV)*
- 6 7 **VAMPIRE WEEKEND** Modern Vampires Of The City / *XL (PIAS/ARV)*
- 7 **NEW** **QTY & COLOUR** The Hurry And The Harm / *Dine Alone (Essential/GEM)*
- 8 **MACKLEMORE & RYAN LEWIS** The Heist / *Macklemore (ACA/ARV)*
- 9 5 **THE NATIONAL** Trouble Will Find Me / *4AD (PIAS/ARV)*
- 10 **NEW** **SLEEPING WITH SIRENS** Feel / *Rise (ADA/ARV)*
- 11 **NEW** **CAMERA OBSCURA** Desire Lines / *AD (PIAS/ARV)*
- 12 9 **JOHNNY CASH** The Rebel / *Music Digital (Delta/Sony/DADC)*
- 13 **NEW** **MUTATION** Error 500 / *Round (Townsend/Arvato)*
- 14 14 **CARO EMERALD** Deleted Scenes From The Cutting Room Floor / *Dramatica/Grand Mono (ACA/ARV)*
- 15 **NEW** **THE WHO** Live At The Isle Of Wight Festival 1970 / *Sava (GEM)*
- 16 **NEW** **JON HOPKINS** Immunity / *Domino (PIAS/ARV)*
- 17 15 **ALISON MOYET** The Minutes / *Cooking Vinyl (Essential/GEM)*
- 18 13 **ADELE** 21 / *XL (PIAS/ARV)*
- 19 10 **ALT-J** An Awesome Wave / *Infectious (PIAS/ARV)*
- 20 **NEW** **THE LEE THOMPSON SKA ORCHESTRA** The Benevolence Of Sister Mary... / *Axe Attack (Absolute/ARV)*



Macklemore Indie Singles (2)



Kill It Kid Indie Singles Breakers (3)



Passenger Indie Albums (2)



Jon Hopkins Indie Albums Breakers (2)



The Lee Thompson Ska Orchestra Indie Albums Breakers (3)

## INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Keith Lemon

- 1 **NEW** **KEITH LEMON** I Wanna Go On You / *Keith Lemon (Keith Lemon)*
- 2 4 **LOREEN HARRIS** I Love It (I Don't Care) / *Music In Our Hands (Music In Our Hands)*
- 3 2 **KILL IT KID** Run / *One Little Indian (One Little Indian)*
- 4 **NEW** **THE ANCHOR COMMUNITY BAND** See Yourself / *Greyspride (Anchor Trust)*
- 5 13 **GORGON CITY FEAT. YASMIN** Real / *Black Butter (Black Butter)*
- 6 **NEW** **JUNIOR TURNER** Say Goodbye / *Emubands (Emubands)*
- 7 5 **CRYSTAL FIGHTERS** You & I / *Zirkulo (Zirkulo)*
- 8 **NEW** **STEPHANIE TREO** I Love It / *Fit Hits (Fit Hits)*
- 9 17 **MAYA JANE COLES** What They Say / *Real Tone (Real Tone)*
- 10 7 **MACKLEMORE & RYAN LEWIS FEAT. MARY LAMBERT** Same Love / *Macklemore (Macklemore)*
- 11 **NEW** **VINCE KIDD** You & Me / *Vince Kidd (Vince Kidd)*
- 12 **RE** **MIGUEL CAMPBELL** Something Special / *Hot Creations (Hot Creations)*
- 13 **NEW** **VINCE KIDD** The Zoo / *Vince Kidd (Vince Kidd)*
- 14 **RE** **LONDON GRAMMAR** Metal & Dust / *Metal & Dust (Metal & Dust)*
- 15 11 **AWOLNATION** Sail / *Red Bull (Red Bull)*
- 16 10 **TANGERINE KITTY** Dumb Ways To Die / *Tangerine Kitty (Tangerine Kitty)*
- 17 **NEW** **SUN TAN** Everybody's Free (To Wear Sunscreen) / *Essential Media Group (Essential Media Group)*
- 18 3 **SAINT RAYMOND** Fall At Your Feet / *Never Fade (Never Fade)*
- 19 16 **PERFECT TWO** Perfect Two / *Perfect Two (Perfect Two)*
- 20 6 **KRADDY** Android Porn / *Glitch Mob Unlimited (Glitch Mob Unlimited)*

## INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Mutation

- 1 **NEW** **MUTATION** Error 500 / *Round (Round)*
- 2 **NEW** **JON HOPKINS** Immunity / *Domino (Domino)*
- 3 **NEW** **THE LEE THOMPSON SKA ORCHESTRA** The Benevolence Of Sister Mary... / *Axe Attack (Axe Attack)*
- 4 **NEW** **JAMES SKELLY & THE INTENDERS** Love Undercover / *Cooking Vinyl (Cooking Vinyl)*
- 5 **NEW** **ELIZA CARTHY** Wayward Daughter / *Topic (Topic)*
- 6 1 **MOUNT KIMBIE** Cold Spring Fault Less Youth / *Warp (Warp)*
- 7 2 **CRYSTAL FIGHTERS** Cave Rave / *Zirkulo (Zirkulo)*
- 8 5 **VALERIE JUNE** Pushin' Against A Stone / *Sunday Best (Sunday Best)*
- 9 9 **LPO/PARRY** The 50 Greatest Pieces Of Classical / *XS (XS)*
- 10 **NEW** **BRUCE SOORD WITH JONAS RENKSE** Wisdom Of Crowds / *KScope (Snapper Music)*
- 11 **NEW** **HOUNDMOUTH** From The Hills Below The City / *Rough Trade (XI Beggars)*
- 12 **RE** **KILL IT KID** Feet Fall Heavy / *One Little Indian (One Little Indian)*
- 13 3 **MICHAEL GIACCHINO** Star Trek - Into Darkness - Ost / *Varese Sarabande (Colosseum)*
- 14 14 **SHE & HIM** Volume 3 / *Double 6/Domino (Domino)*
- 15 **NEW** **THE MAINE** Forever Halloween / *Rude (Rudenetworks Snc)*
- 16 **NEW** **MARK LANEGAN & DUKE GARWOOD** Black Pudding / *Heavenly/V2 (Universal Music)*
- 17 18 **KURT VILE** Wakin On A Pretty Daze / *Matador (XI Beggars)*
- 18 13 **DILLINGER ESCAPE PLAN** One Of Us Is The Killer / *Party Smasher (Bmg Rights)*
- 19 16 **PIERCE THE VEIL** Collide With The Sky / *Fearless (Fearless)*
- 20 **NEW** **CHARLIE BOYER & THE VOYEURS** Clarietta / *Heavenly (Universal Music)*

# CHARTS CLUB WEEK 23

Club charts are available on MusicWeek.com every Friday

## UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	24	2	EMPIRE OF THE SUN <i>Alive / Virgin</i>
2	4	5	PEKING DUK <i>The Way You Are / 3 Beat</i>
3	8	4	SEBASTIAN INGROSSO & TOMMY TRASH FEAT. JOHN MARTIN <i>Reload / Positiva/Virgin</i>
4	13	3	IGGY AZALEA <i>Bounce / Mercury</i>
5	9	3	WATCH THE DUCK <i>Poppin' Off / Relentless</i>
6	7	1	SEAMUS HAJI VS JUNKDNA & OLIC <i>Aurora Lights / Big Love</i>
7	11	3	MARTIN SOLVEIG & THE CATARACS FT KYLE <i>Hey Now / Relentless</i>
8	14	4	WILEY FEAT. ANGEL & TINCHY STRYDER <i>Lights On / Warner Brothers/One More Tune</i>
9	29	2	KATY B <i>What Love Is Made Of / Columbia/Rinse</i>
10	NEW		RIHANNA FEAT. DAVID GUETTA <i>Right Now / Def Jam/Virgin</i>
11	12	5	MARKUS BINAPFL FEAT. BRIGHI <i>Human / Warmland</i>
12	1	8	MARK KNIGHT FEAT. SWAY <i>Alright / 3 Beat</i>
13	15	3	GORGON CITY FEAT. CLEAN BANDIT <i>Intentions / Black Butter</i>
14	23	2	ULTRABEAT <i>Pretty Green Eyes 2013 / AATW</i>
15	2	7	INFINITY INK <i>Infinity Pm / FFRR/Warner Brothers</i>
16	16	6	DIDO <i>End Of Night / RCA</i>
17	5	5	NERVO <i>Hold On / Positiva/Virgin</i>
18	33	3	ANDY CALDWELL FEAT. ANGELA MCCLUSKEY <i>We Are The Future / Nettrax</i>
19	19	7	FERRY CORSTEN <i>Rock Your Body Rock / Flashover</i>
20	25	2	BOHANNON <i>Light Up The World - Live In Harmony / H'N'A</i>
21	35	3	DOM V & LTH <i>Groot / Chillbeat</i>
22	17	8	DAVID GUETTA FEAT. NE-YO & AKON <i>Play Hard / Parlophone</i>
23	39	2	PORTLANDS <i>You Want Me /OUNCE</i>
24	32	15	ANDAIN <i>What It's Like / Black Hole</i>
25	3	6	STYLE OF EYE FEAT. TOM STAAR <i>After Dark / Wals/Spinnin</i>
26	37	3	SHEENS <i>Hey You / Ego</i>
27	36	2	KAMALIYA <i>I?M Alive / AATW</i>
28	NEW		MARC TALEIN FEAT. HAIDARA <i>Lights On / Rollacasta</i>
29	NEW		BREACH <i>Jack / Dirtybird/Atlantic</i>
30	26	9	ARMIN VAN BUUREN FEAT. TREVOR... <i>This Is What It Feels Like / Positiva/Virgin</i>
31	NEW		LE YOUTH <i>Cool / Sign Of The Times/Sony</i>
32	27	8	HOT NATURED FEAT. ANABEL ENGLUND <i>Reverse Skydiving / FFRR/Hot Creations/Warner</i>
33	NEW		ROBIN THICKE FEAT. T.I. & PHARRELL <i>Blurred Lines / Interscope</i>
34	31	2	DON DIABLO FT ALEX CLARE AND KELIS <i>Give It All / Columbia</i>
35	6	7	CHICANE & FERRY CORSTEN FEAT. CHRISTIAN BURNS <i>One Thousand Suns / Enzo</i>
36	NEW		JONO FERNANDEZ & PAULS PARIS FEAT. AMBA SHEPHERD <i>Let It Out / One Love</i>
37	NEW		MILK & SUGAR <i>Tell Me Why / Milk &amp; Sugar</i>
38	28	12	CAHILL AND KIMBERLEY LOCKE <i>Feel The Love / 3 Beat</i>
39	38	6	NAUGHTY BOY FEAT. SAM SMITH <i>La La La / Virgin</i>
40	NEW		THE WANTED <i>Walks Like Rihanna / Global Talent/Island</i>

## COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	14	2	THE WANTED <i>Walks Like Rihanna / Global Talent/Island</i>
2	8	3	EMPIRE OF THE SUN <i>Alive / Virgin</i>
3	11	2	IGGY AZALEA <i>Bounce / Mercury</i>
4	17	2	PEKING DUK <i>The Way You Are / 3 Beat</i>
5	10	6	FUSE ODG <i>Antenna / 3 Beat/AATW</i>
6	9	3	SEBASTIAN INGROSSO & TOMMY TRASH FEAT. JOHN... <i>Reload / Positiva/Virgin</i>
7	1	4	THE SATURDAYS <i>Gentleman / Po'ydor</i>
8	18	2	MARTIN SOLVEIG & THE CATARACS FT KYLE <i>Hey Now / Relentless</i>
9	6	4	GALI <i>I'm Alive / Ryal</i>
10	24	2	KATY B <i>What Love Is Made Of / Columbia/Rinse</i>
11	19	3	WATCH THE DUCK <i>Poppin' Off / Relentless</i>
12	NEW		RIHANNA FEAT. DAVID GUETTA <i>Right Now / Def Jam/Virgin</i>
13	16	2	MARK OWEN <i>Stars / Po'ydor</i>
14	20	2	ULTRABEAT <i>Pretty Green Eyes 2013 / AATW</i>
15	30	2	DIZZEE RASCAL FEAT. ROBBIE WILLIAMS <i>Goin' Crazy / Island/Dirtee Stank</i>
16	12	4	WILEY FEAT. ANGEL & TINCHY STRYDER <i>Lights On / Warner Brothers/One More Tune</i>
17	4	7	LITTLE MIX FEAT. MISSY ELLIOTT <i>How Ya Doin' / Syco</i>
18	23	2	ANTTIX <i>Tornado / The Famous Company</i>
19	21	3	AGNETHA FALTSKOG <i>When You Really Loved Someone / Po'ydor</i>
20	13	3	OCCHI <i>Get Down Low / White Label</i>
21	2	5	ROLL DEEP <i>All Or Nothing / Relentless/RCA</i>
22	5	4	A*M*E <i>Heartless / Epic</i>
23	3	4	MARK KNIGHT FEAT. SWAY <i>Alright / 3 Beat</i>
24	15	7	DAVID GUETTA FEAT. NE-YO & AKON <i>Play Hard / Parlophone</i>
25	NEW		SILVERLAND VS BAILEY <i>Hang Up / Ryal</i>
26	NEW		RUTH LORENZO <i>The Night / White Label</i>
27	NEW		PET SHOP BOYS <i>Axis / X2</i>
28	NEW		ADAM KATZ <i>Stars / Central Station</i>
29	NEW		LAWSON FEAT. B.O.B. <i>Brokenhearted / Po'ydor</i>
30	22	5	NERVO <i>Hold On / Positiva/Virgin</i>



UPFRONT

Empire of The Sun



The Wanted

COMMERCIAL POP



URBAN

Mariah

# Empire Of The Sun grab No.1 spot on Upfront as Mariah rules Urban

## ANALYSIS

BY ALAN JONES

Australian duo Empire Of The Sun hit the ground running with their 2008 debut album *Walking On A Dream*, which spawned two number one hits on the Upfront club chart in the form of the title track and *We Are The People*. They have been on hiatus more or less ever since - although band member Nick Littlemore is also 50% of P'Nau - but are set to release second album *Ice On The*

*Dune* next week. From it, first single *Alive* surges 24-1 on the Upfront chart. Registering just 3.10% more support from DJs than Peking Duk's *The Way You Are* - which closes 4-2 - *Alive* is a joyous electropop confection prepped for dancefloor consumption by David Guetta, M4Sonic, Mat Zo and Zedd.

The Wanted have had a shorter wait for their third Commercial Pop No.1 with their catchy new single, which celebrates a girl who can't sing and can't dance but *Walks Like*

Rihanna. Narrowly preventing *Alive* from adding the Commercial Pop crown to its Upfront title, *Walks Like Rihanna* is in mixes by 7th Heaven and Denim Colla and M-X, and follows The Wanted's 2011 No.1s, *Glad You Came* and *Lightning*. On its way down from its sales chart peak of No. 24, *#Beautiful* jumps 2-1 on the Urban chart for Mariah Carey & Miguel. Carey last topped the chart last September, when *Triumphant (Get 'Em)* delivered her first number one since 2003.

## URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	2	3	MARIAH CAREY FEAT. MIGUEL <i>Beautiful / Island Def Jam MG/Universal</i>
2	4	3	IGGY AZALEA <i>Bounce / Mercury</i>
3	11	3	ROBIN THICKE FEAT. T.I. & PHARRELL <i>Blurred Lines / Interscope</i>
4	7	5	WILEY FEAT. ANGEL & TINCHY STRYDER <i>Lights On / Warner Brothers/One More Tune</i>
5	3	9	FUSE ODG FEAT. WYCLEF JEAN <i>Antenna / 3 Beat</i>
6	1	1	SILVERLAND VS BAILEY <i>Hang Up / Ryal</i>
7	10	3	RIHANNA FEAT. DAVID GUETTA <i>Right Now / Def Jam/Virgin</i>
8	5	9	STYLO G <i>Soundbwoy / 3 Beat/AATW</i>
9	8	7	LL COOL J FEAT. SNOOP DOGG & FATMAN SCOOP <i>We Came To Party / 429/Universal</i>
10	9	2	MARK KNIGHT FEAT. SWAY <i>Alright / 3 Beat</i>
11	12	2	JENNIFER LOPEZ FEAT. PITBULL <i>Live It Up / Capitol</i>
12	13	8	A.M.SNIPER <i>It's Big (The Kettle On My Wrist) / 3Fifty7</i>
13	29	4	JOHN LEGEND FEAT. RICK ROSS <i>Who Do We Think We Are / Sony RCA</i>
14	14	5	NAUGHTY BOY FEAT. SAM SMITH <i>La La La / Virgin</i>
15	20	12	NELLY <i>Hey Porsche / Republic/Island</i>
16	24	9	CHRIS BROWN <i>Fine China / RCA</i>
17	22	12	RIHANNA <i>Pour It Up / Def Jam</i>
18	19	6	WATCH THE DUCK <i>Poppin' Off / Relentless</i>
19	28	4	SHOLA AMA <i>Boyfriend / Milk Artists</i>
20	23	6	SNEAKBO <i>Ring A Ling / Play Hard</i>
21	15	8	LITTLE MIX FEAT. MISSY ELLIOTT <i>How Ya Doin' / Syco</i>
22	6	5	NABIHA <i>Never Played The Bass / Disco Wax</i>
23	25	18	DRAKE <i>Started From The Bottom / Cash Money/Republic</i>
24	NEW		DIZZEE RASCAL FEAT. ROBBIE WILLIAMS <i>Goin' Crazy / Island/Dirtee Stank</i>
25	NEW		DJ FRESH V DIPLO FT DOMINIQUE YOUNG UNIQUE <i>Earthquake / MoS</i>
26	18	2	J-SOL FEAT. DURRTY GOODZ <i>Treat Her Like A Lady / Up-Tempo</i>
27	NEW		SNOOP LION FEAT. CHRIS BROWN & BUSTA... <i>Remedy / Bethane Sound System/RCA</i>
28	17	3	JAMTECH FEAT. BOUNTY KILLER <i>Dedicated / White Label</i>
29	16	2	NU STARR II FEAT. SNEAKBO <i>Open Heavens / Atrc/japa/Erra</i>
30	26	8	NICKI MINAJ & LIL' WAYNE <i>High School / Cash Money/Republic</i>

## COOL CUTS TOP 20

POS	ARTIST / TRACK
1	ALEX METRIC V JACQUES LU CONT FT MALIN <i>Safe With You</i>
2	AXWELL FEAT. MAGNUS CARLSON <i>Centre Of The Universe</i>
3	DJ FRESH V DIPLO FT DOMINIQUE YOUNG UNIQUE <i>Earthquake</i>
4	LONDON GRAMMAR VS HENRIK SCHWARZ <i>Wasting My Young Years</i>
5	EMPIRE OF THE SUN <i>Alive</i>
6	THE OTHER TRIBE <i>Your Kisses</i>
7	TIESTO FT KYLER ENGLAND <i>Take Me</i>
8	ICONA POP FEAT. CHARLI XCX <i>I Love It</i>
9	JOHN NEWMAN <i>Love Me Again</i>
10	KRAAK & SMAAK <i>The Future Is Yours</i>
11	MAYA JANE COLES FT KARIN PARK <i>Everything</i>
12	HAVANNA FT TYGA <i>Just Like Magic</i>
13	DR MEAKER FT ROMAIN SMITH <i>Don't Think It's Love</i>
14	FEDERICO SCAVO <i>Funky Nassau</i>
15	MISS KITTIN <i>What To Wear</i>
16	DRUMS OF DEATH FT YASMIN TRUE
17	MIGHTYFOOLS <i>Footrocker</i>
18	STAYGOLD FT STYLE OF EYE AND POW <i>Wallpaper</i>
19	DADA LIFE <i>Boing Clash Boom</i>
20	HARDWELL & DYRO FT BRIGHT LIGHTS <i>Never Say Goodbye</i>



Listen to the Cool Cuts with Andi Durrant every Friday night from midnight across the Capital FM Network [www.capitalfm.com/andi](http://www.capitalfm.com/andi)

© Music Week. Compiled by DJ feedback and data collected from the following stores, online sites and distributors: BMR Records, CD Pool, Know How, Planica, Pure Groove, Trax (London), Eastern Bloc (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Bradford), Crain (Leeds), Global Groove (Stoke), Catapult (Cardiff), Hard To Find (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Bradford) Xanua (Middlesbrough) Bassdivision (Belfast), 3beat, Jono, Unique & Dynamic.

# CHARTS iTUNESSINGLES WEEK 23

BELGIUM 	
POS	ARTIST/ALBUM
03/06/2013 - 09/06/2013	
1	ROBIN THICKE Blurred Lines
2	STROMAE Formidable
3	STROMAE Papaoutai
4	MACKLEMORE & RYAN LEWIS Can't Hold Us
5	DAFT PUNK Get Lucky
6	BASTILLE Pompeii
7	MAAIKE OUBOTER Dat Ik Je Mis
8	MAÎTRE GIMS J'me Tire
9	MILK INC. Sweet Child O' Mine
10	BAKERMAT Vandaag

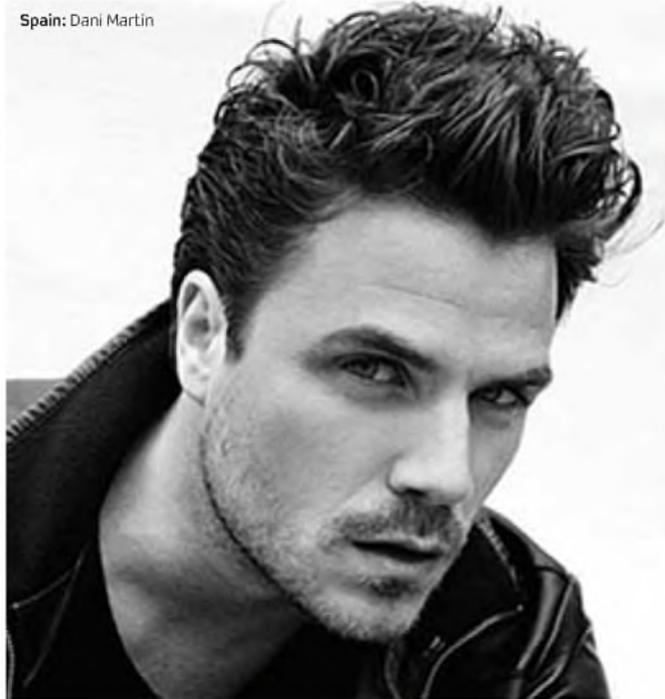
DENMARK 	
POS	ARTIST/ALBUM
27/05/2013 - 02/06/2013	
1	DAFT PUNK Get Lucky
2	ROBIN THICKE Blurred Lines
3	P!NK Just Give Me A Reason
4	EMMELIE DE FOREST Only Teardrops
5	MACKLEMORE & RYAN LEWIS Can't Hold Us
6	PASSENGER Let Her Go
7	PHARFAR La' Mig Rulle Dig
8	PANAMAH Børn Af Natten
9	NEPHEW Gå Med Dig (feat. Marie Key)
10	NIK & JAY Ocean of You (feat. Søren Huss)

FRANCE 	
POS	ARTIST/ALBUM
03/06/2013 - 09/06/2013	
1	ROBIN THICKE Blurred Lines
2	DAFT PUNK Get Lucky
3	STROMAE Formidable
4	MAÎTRE GIMS Bella
5	MAJOR LAZER Watch Out For This
6	ALEX HEPBURN Under
7	MACKLEMORE & RYAN LEWIS Can't Hold Us
8	MAÎTRE GIMS J'me Tire
9	PASSENGER Let Her Go
10	JAMES ARTHUR Impossible

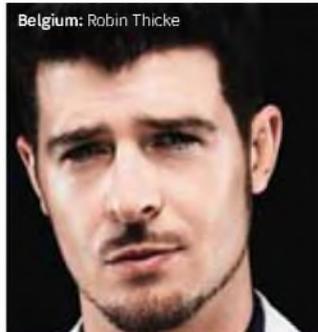
GERMANY 	
POS	ARTIST/ALBUM
31/05/2013 - 06/06/2013	
1	ROBIN THICKE Blurred Lines
2	DAFT PUNK Get Lucky
3	CAPITAL CITIES Safe and Sound
4	PRINCE KAY ONE V.I.P.
5	IMAGINE DRAGONS Radioactive
6	WIZ KHALIFA, 2 CHAINZ We Own It
7	SPORTFREUNDE STILLER Applaus, Applaus
8	MACKLEMORE & RYAN LEWIS Can't Hold Us
9	JAMES ARTHUR Impossible
10	PSY Gentleman

ITALY 	
POS	ARTIST/ALBUM
30/05/2013 - 05/06/2013	
1	DAFT PUNK Get Lucky
2	ROBIN THICKE Blurred Lines
3	ICONA POP I Love It (feat. Charli XCX)
4	P!NK Just Give Me A Reason
5	DAVID GUETTA Play Hard
6	OLA I'm In Love
7	MORENO Che Confusione
8	BASTILLE Pompeii
9	CLAUDIO BAGLIONI Dieci Dita
10	EMMA Amami

Spain: Dani Martín



Belgium: Robin Thicke



UK: Naughty Boy



Italy: Icona Pop



NETHERLANDS 	
POS	ARTIST/ALBUM
31/05/2013 - 06/06/2013	
1	MAAIKE OUBOTER Dat Ik Je Mis
2	ROBIN THICKE Blurred Lines
3	DAFT PUNK Get Lucky
4	NIELSON, MISS MONTREAL Hoe
5	EMELI SANDÉ Read All About It, Pt. III
6	ARMIN VAN BUUREN This Is What It Feels Like
7	MACKLEMORE & RYAN LEWIS Can't Hold Us
8	MR. PROBZ Waves
9	MICHAEL PRINS Close To You
10	CHRIS MALINCHAK So Good To Me

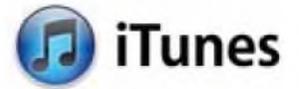
SPAIN 	
POS	ARTIST/ALBUM
03/06/2013 - 09/06/2013	
1	DANI MARTÍN Cero
2	LOVE OF LESBIAN Fantastic Shine
3	DAFT PUNK Get Lucky
4	PASSENGER Let Her Go
5	MIKA Live Your Life
6	JAMES ARTHUR Impossible
7	P!NK Just Give Me A Reason
8	RIHANNA Stay
9	THE LUMINEERS Ho Hey
10	JUAN MAGAN Mal De Amores

SWEDEN 	
POS	ARTIST/ALBUM
29/05/2013 - 04/06/2013	
1	EMMELIE DE FOREST Only Teardrops
2	STIFTELSEN En Annan Värld
3	P!NK Just Give Me A Reason
4	MACKLEMORE & RYAN LEWIS Can't Hold Us
5	KIM CESARION Undressed
6	CALVIN HARRIS I Need Your Love
7	ROBIN THICKE Blurred Lines
8	MILEY CYRUS We Can't Stop
9	DAFT PUNK Get Lucky
10	MARGARET BERGER I Feed You My Love

SWITZERLAND 	
POS	ARTIST/ALBUM
31/05/2013 - 06/06/2013	
1	ROBIN THICKE Blurred Lines
2	DAFT PUNK Get Lucky
3	DAVID GUETTA Play Hard
4	WIZ KHALIFA, 2 CHAINZ We Own It
5	MACKLEMORE & RYAN LEWIS Can't Hold Us
6	P!NK Just Give Me A Reason
7	IMAGINE DRAGONS Radioactive
8	WAX Rosana
9	PSY Gentleman
10	PASSENGER Let Her Go

UNITED KINGDOM 	
POS	ARTIST/ALBUM
02/06/2013 - 08/06/2013	
1	ROBIN THICKE Blurred Lines
2	NAUGHTY BOY La La La (feat. Sam Smith)
3	PASSENGER Let Her Go
4	OLLY MURS Dear Darlin'
5	DAFT PUNK Get Lucky (feat. Pharrell Williams)
6	JESSIE J Wild (feat. Big Sean & Dizzee Rascal)
7	UNION J Carry You
8	FUSE ODG Antenna
9	MACKLEMORE & RYAN LEWIS Can't Hold Us
10	RUDIMENTAL Waiting All Night

# CHARTS iTUNES ALBUMS WEEK 23



## BELGIUM

POS ARTIST/ ALBUM

03/06/2013 - 09/06/2013

- 1 VA Maximum Hit Music 2013-2
- 2 DAFT PUNK Random Access Memories
- 3 VA Gunther D - De Ultieme BotsAutoMix
- 4 QUEENS OF THE STONE AGE ... Like Clockwork
- 5 JENIFER Ma Déclaration
- 6 VA Party Top 100
- 7 DISCLOSURE Settle
- 8 VA The Great Gatsby
- 9 OZARK HENRY Stay Gold
- 10 VA Defected Presents the Opening Party Ibiza 2013

## DENMARK

POS ARTIST/ ALBUM

27/05/2013 - 02/06/2013

- 1 DAFT PUNK Random Access Memories
- 2 VARIOUS ARTISTS Dance Chart 36
- 3 VARIOUS ARTISTS Running Hits 3
- 4 NOAH NOAH
- 5 THE NATIONAL Trouble Will Find Me
- 6 PINK The Truth About Love
- 7 VARIOUS ARTISTS More Music 7
- 8 JOHN FOGERTY Wrote a Song For Everyone
- 9 MARIE KEY De Her Dage
- 10 VARIOUS ARTISTS The Great Gatsby

## FRANCE

POS ARTIST/ ALBUM

03/06/2013 - 09/06/2013

- 1 DAFT PUNK Random Access Memories
- 2 JENIFER Ma Déclaration
- 3 MAÎTRE GIMS Subliminal
- 4 LACRIM Né Pour Mourir
- 5 BRUNO MARS Unorthodox Jukebox
- 6 ROBIN THICKE Blurred Lines
- 7 VARIOUS ARTISTS NRJ Hit List 2013
- 8 FAUVE BLIZZARD
- 9 QUEENS OF THE STONE AGE ... Like Clockwork
- 10 VARIOUS ARTISTS The Great Gatsby

## GERMANY

POS ARTIST/ ALBUM

31/05/2013 - 06/06/2013

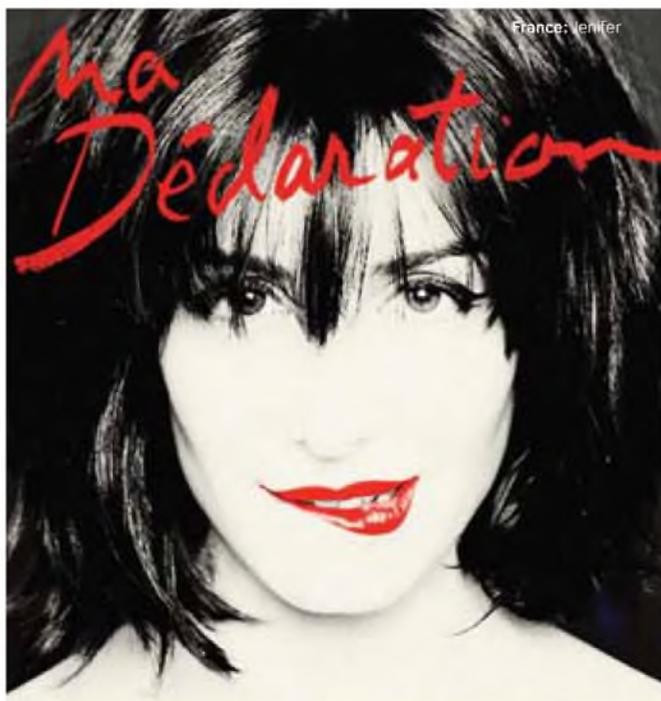
- 1 XAVIER NAIDOO Bei Meiner Seele
- 2 DAFT PUNK Random Access Memories
- 3 SPORTFREUNDE STILLER New York, Rio...
- 4 QUEENS OF THE STONE AGE ... Like Clockwork
- 5 VA Fast & Furious 6
- 6 MAXIM Staub
- 7 VA The Great Gatsby
- 8 TIM BENDZKO Am Seidenen Faden
- 9 VA Urban Dance, Vol. 5
- 10 KID INK Almost Home - EP

## ITALY

POS ARTIST/ ALBUM

30/05/2013 - 05/06/2013

- 1 GUE' PEQUENO Bravo Ragazzo
- 2 MORENO Stecca
- 3 MAX PEZZALI Max 20
- 4 DAFT PUNK Random Access Memories
- 5 GEMITAIZ L'unico Compromesso
- 6 FEDEZ Sig. Brainwash - L'arte Di Accontentare
- 7 JOVANOTTI Backup 1987-2012
- 8 GRETA Solo Rumore - EP
- 9 VA Dance Powerhits, Vol. 2 - 2013
- 10 MARCO MENGONI #PRONTOACORRERE



## NETHERLANDS

POS ARTIST/ ALBUM

31/05/2013 - 06/06/2013

- 1 DAFT PUNK Random Access Memories
- 2 ANOUK Sad Singalong Songs
- 3 ARMIN VAN BUUREN Intense
- 4 QUEENS OF THE STONE AGE ... Like Clockwork
- 5 VA 538 Hitzone 65
- 6 VA 538 Dance Smash 2013-02
- 7 EMELI SANDÉ Our Version Of Events
- 8 GREAT MINDS Great Minds [Pre Order]
- 9 GUUS MEEUWIS Het Kan Hier Zo Mooi Zijn
- 10 CARO EMERALD The Shocking Miss Emerald

## SPAIN

POS ARTIST/ ALBUM

03/06/2013 - 09/06/2013

- 1 DAFT PUNK Random Access Memories
- 2 PABLO ALBORÁN Tanto
- 3 RODRIGUEZ Searching For Sugar Man
- 4 VA Los Nº1 De Cadena 100
- 5 PINK The Truth About Love
- 6 ALEJANDRO SANZ La Música No Se Toca
- 7 MUSE The 2nd Law
- 8 VA Máxima FM, Vol. 14
- 9 VA Miambiza Hits 2013
- 10 VA I Love Summer

## SWEDEN

POS ARTIST/ ALBUM

29/05/2013 - 04/06/2013

- 1 OSKAR LINNROS Klappar Och Slag
- 2 DAFT PUNK Random Access Memories
- 3 ANTON EWALD A - EP
- 4 QUEENS OF THE STONE AGE ... Like Clockwork
- 5 VA RIX FM Festival 2013
- 6 AGNETHA FÄLTSKOG A
- 7 VA NRJ Hits 2013, Vol. 1
- 8 JOHN FOGERTY Wrote A Song For Everyone
- 9 HÅKAN HELLSTRÖM Det Kommer Aldrig...
- 10 VA Eurovision Song Contest - Malmö 2013

## SWITZERLAND

POS ARTIST/ ALBUM

31/05/2013 - 06/06/2013

- 1 XAVIER NAIDOO Bei Meiner Seele
- 2 DAFT PUNK Random Access Memories
- 3 BEATRICE EGLI Glücksgefühle
- 4 QUEENS OF THE STONE AGE ... Like Clockwork
- 5 VARIOUS ARTISTS Fast & Furious 6
- 6 BASCHI Endstation. Glück.
- 7 ZAZ Recto Verso
- 8 KNACKEBOUL Picasso
- 9 VARIOUS ARTISTS The Great Gatsby
- 10 SPORTFREUNDE STILLER New York, Rio...

## UNITED KINGDOM

POS ARTIST/ ALBUM

02/06/2013 - 08/06/2013

- 1 DISCLOSURE Settle
- 2 VA Marbella Sessions 2013 - MOS
- 3 DAFT PUNK Random Access Memories
- 4 PASSENGER All The Little Lights
- 5 QUEENS OF THE STONE AGE ... Like Clockwork
- 6 VA Now That's What I Call 30 Years
- 7 VA Now That's What I Call Music! 84
- 8 VA The Sound of Deep House - MoS
- 9 BASTILLE Bad Blood
- 10 OLLY MURS Right Place Right Time

# CHARTS ANALYSIS WEEK 23



## 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



- WILEY FEAT. ANGEL Lights On One More Tune/Warner Bros
- VENUS PALERMO I Love It (I Don't Care) Taucher
- DEPECHE MODE Soothe My Soul Columbia
- MIKE WARD When I Was Your Man UMTV
- WILEY Lights On Warner Bros
- EMELI SANDE Read All About It Pt 3 Virgin
- DAFT PUNK One More Time Virgin
- EAGLES Hotel California Elektra
- TAYLOR SWIFT I Knew You Were Trouble Mercury
- TI FEAT. RIHANNA Live Your Life Atlantic
- SAM AND THE WOMP Bom Bom One More Tune/Stiff
- RIHANNA Diamonds Def Jam

### UK ARTIST ALBUMS CHART



- BEADY EYE Be Columbia
- BLACK SABBATH 13 Vertigo
- BOARDS OF CANADA Tomorrow's Harvest Warp
- KT TUNSTALL Invisible Empire/Crescent Moon Virgin
- STATUS QUO Bula Quo - OST Fourth Chord
- MARK OWEN The Art of Doing Nothing Polydor
- JIMMY EAT WORLD Damage RCA
- BRUCE SPRINGSTEEN The Essential Sony
- GOO GOO DOLLS Magnetic Warner Bros
- THE BAND PRYR Pioneer Decca
- JAGWA MA Howlin Marathon Artists
- CHILDREN OF BODOM Halo Of Blood Nuclear Blast
- ZZ TOP The Complete Studio Albums 1970-1990 Rhino
- THESE NEW PURITANS Field Of Reeds Infectious

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

After storming to number one with the highest sale of the year last week, Robin Thicke's *Blurred Lines* (feat. T.I. and Pharrell) upped the ante on Sunday, scorching to a second week tally of 198,856 to set another 2013 record, while raising its overall sales to 391,222. It is certain to score a third week at the top, with Tuesday's sales flashes showing it selling a further 62,643 copies - more than the next two songs combined.

Sunday's chart was the eighth in a row in which the number one single sold more than 100,000 - a sequence that has raised the average sales for a number one from 78,259 in the first 15 weeks of 2013 to 103,101



in the first 23. At the same stage last year, the average sale for a number one was 89,928. The last time the same stage average for a number one was higher was back in 2002, when it was a mighty

191,994 - primarily because of massive debut singles from Pop Idol winner Will Young and runner-up Gareth Gates. The whole year average for 2002 was 144,297.

Continuing to sell exceptionally well, Naughty Boy's *La La La* remained at number two on Sunday, with a further 100,827 sales raising its three week tally to 351,407.

And Daft Punk made it a static top trio with *Get Lucky* remaining in third place, selling a further 69,846 copies to raise its cumulative tally to 869,431 after just 51 days.

Passenger's *Let Her Go* was also unmoved, at number four (62,718 sales).

Union J finished fourth on *The X Factor* last year, and dashed to a number six debut (49,784 sales) with their first single, *Carry You*.

Overall singles sales were down 2.22% week-on-week at 3,523,669 - 1.92% below same week 2012 sales of 3,592,678.

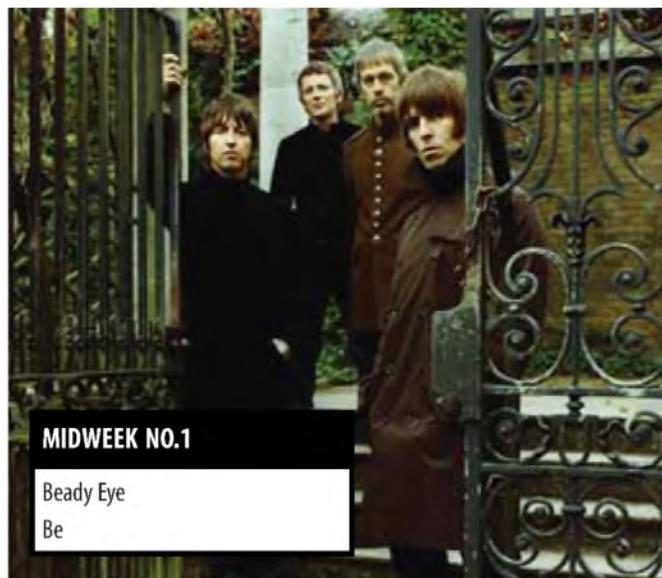
## ALBUMS

BY ALAN JONES

The B Team arrive in force on the midweek chart flashes, with an all-new top three comprising Beady Eye, Black Sabbath and Boards Of Canada. With the latter act some distance behind, the battle for chart honours this Sunday will be between Liam Gallagher's *Beady Eye* chasing their second number one album with *Be*, and Ozzy Osbourne's reconvened Black Sabbath also trying to get a second number one with *13* - some 43 years after *Paranoid* became their first. By close of business on Monday, *Beady Eye* were in the lead, with 6.78% more sales than Black Sabbath.

Last Sunday, Daft Punk's two week reign atop the album chart was ended by another dance duo - Disclosure, whose very first album *Settle* opened in pole position on sales of 44,633 copies.

The success of *Settle* comes on the back of three major hit singles. Introductory hit *Latch* (feat. Sam Smith) reached number 11 last November, followed by *White Noise* (feat. AlunaGeorge) reached number two in February, and *You & Me* (feat. Eliza Doolittle) got to number 10 last month. *Disclosure* has already sold more than 900,000 singles, a total which includes several low level releases but is largely made up of totals of 377,902 for *White Noise*, 362,605 for *Latch* and 114,096 for *You & Me*.



Denied their first number one, California rockers *Queens Of The Stone Age* nevertheless achieved their highest chart placing with sixth studio album *...Like Clockwork* opening at number two on sales of 37,532 copies. It thus topped the number four debut/peak positions of their third and fourth albums *Songs For The Deaf* and *Lullabies To Paralyze*. *Deaf* attracted 31,778 buyers and *Lullabies* 53,270 on their first week on sales - and the band's most recent album, *Era Vulgaris*, which was released six years ago this week, sold 30,483 copies when debuting at number seven in 2007.

Daft Punk's *Random Access Memories* remained at number one in 12 countries but suffered a 1-3 dip on its third week on release here. It sold a further 28,182 copies last week to raise its to-date tally to 246,142 - enough

for it to climb 9-6 on the 2013 artist album rankings.

Miles Kane's second solo album, *Don't Forget Who You Are* debuted at number eight (11,697 sales) improving on the chart placing but not the sales of his first, *Colour Of The Trap*, which debuted/peaked at number 11 in 2011, on first week sales of 12,416. Kane is also a member of 'supergroup' *The Last Shadow Puppets* whose only album, *The Age Of The Understatement*, reached number one in 2008, and was also previously a member of *The Rascals*, whose only album, *Rascalize*, reached number 100 a mere nine weeks later.

Olly Murs' third album *Right Place Right Time* climbed for the fourth time in a row, reaching the Top 10 for the first time in 13 weeks, rising 13-9 (11,022 sales) as its third single, *Dear Darlin'* reached a new peak, improving 6-

5 (52,150 sales).

Elsewhere in the Top 10: Rod Stewart's *Time* fell 2-4 (23,636 sales), Passenger's *All The Little Lights* dipped 4-5 (17,686 sales), Rudimental's *Home* descended 5-6 (13,637 sales), Bastille's *Bad Blood* reversed 6-7 (11,706 sales) and Caro Emerald's *The Shocking Miss Emerald* revived 11-10 (10,691 sales).

Selling 4,813 copies *Supercollider* became the eighth Megadeth album in a row to fall short of the Top 20, debuting at number 22 to surpass the peak (but not the sales) of their most recent set, *Thir3n*, which opened and peaked at number 34 on sales of 6,361 copies in 2011.

Also new to the Top 40 were: *The Hurry And The Harm* by City & Colour (number 32, 3,569 sales), *Feel* by Sleeping With Sirens (number 36, 3,079 sales) and *Desire Lines* by Camera Obscura (number 39, 2,822 sales).

Out of the Top 10 for only the second time in its 69 week chart career, Emeli Sande's *Our Version Of Events* falls 10-12 (8,603 sales) while Adele's *21* - which ended its 71 week opening run in the Top 10 a year ago this week - is now in danger of dipping out of the Top 75 for the first time.

Now *That's What I Call 30 Years* was the number one compilation for a second time, boasting overall sales of 34,529 copies.

Overall album sales were down 3.72% week-on-week at 1,501,016 - 4.02% below same week 2012 sales of 1,563,955.

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# INDUSTRY EVENTS DATES FOR YOUR DIARY

June 13-15 Sonar Festival, Barcelona

# sonar®

## June

13-15

Sonar Festival  
MACBA and CCCB/Plaça de las Drassanes,  
Barcelona  
[sonar.es](http://sonar.es)

14-16

Download Festival  
Donington Park,  
Leicestershire  
[downloadfestival.co.uk](http://downloadfestival.co.uk)

26

Glastonbury Festival  
Worthy Farm,  
Somerset  
[glastonburyfestivals.co.uk](http://glastonburyfestivals.co.uk)

28

Nordoff Robbins O2 Silver  
Clef Awards  
Hilton, London  
[nordoff-robbins.org.uk](http://nordoff-robbins.org.uk)

## July

5

Wakelock  
Llyn Peninsula  
[wakelock.co.uk](http://wakelock.co.uk)

12

T In The Park  
Kinross-shire,  
Scotland  
[tinthepark.com](http://tinthepark.com)

18

Latitude Festival  
Henham Park,  
Suffolk  
[latitudefestival.com](http://latitudefestival.com)

19

Lovebox  
Victoria Park,  
London  
[mamacolive.com/lovebox](http://mamacolive.com/lovebox)

FORTHCOMING  
FEATURES



## Neighbouring Rights

It's a fast-growing but little understood area of royalty collection – and it's becoming ever more vital. On June 28, we'll provide an essential introduction to the world of neighbouring rights: what it is and how it can change businesses.

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

# PRODUCT KEY RELEASES



▶ ANDREW STOCKDALE Keep Moving 10.06



▶ BLACK SABBATH 13 10.06

## JUNE 10

### SINGLES

- ALUNAGEORGE Lost & Found (*Island/Tri Angle*)
- ARASH FEAT SEAN PAUL She Makes Me Go (*Universa*)

- AXWELL & SEBASTIAN INGROSSO Roar (*Em*)

- BON JOVI What About Now (*Lost Highway*)
- BRING ME THE HORIZON Go To Hell, For Heavens Sake (*Rca*)

- DEPECHE MODE Soothe My Soul (*Columbia*)

- INFINITY INK Infinity Ep (*Warner*)

- ALICIA KEYS New Day (*Rca*)

- BRIDGIT MENDLER Hurricane

- JANELLE MONAE Q.U.E.E.N. Feat. Erykah Badu (*Atlantic*)

- PAUL RUDD FEAT. SAM CALVER Wake The World Tonight (*Globetracks*)

- TRAVIS Where You Stand (*Red Telephone Box*)

- KT TUNSTALL Feel It All (*Relentless/Virgin*)

- WILEY FEAT. ANGEL & TINCHY STRYDER Lights On (*Warner Brothers/One More Tune*)

- WOODKID FEAT. ANGEL HAZE I Love You (*Island*)

### ALBUMS

- ANDREW STOCKDALE Keep Moving (*Island*)

- BEADY EYE Be (*Columbia*)

- BLACK SABBATH 13 (*Vertigo*)

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

- CLOSE Getting Closer (*IK2*)

- CSS Planta (*Sage Music*)

- DEEP PURPLE Vincent Price (*Ear Music*)

- GOO GOO DOLLS Magnetic (*Warner Brothers*)

- GUSTAVO SANTAOLALLA The Last Of Us (*Sony*)

- JAGWAR MA Howlin (*Marathon Artists*)

- JIMMY EAT WORLD Damage (*Rca*)

- LILY & MADELEINE The Weight Of The Globe (*Asthmatic Kitty*)

- THE LONELY ISLAND The Wack Album (*Republic/Island*)

- MARK OWEN The Art Of Doing Nothing (*Polydor*)

- PATTY GRIFFIN American Kid (*Columbia*)

- PEOPLE OF THE NORTH Sub Contra (*Thrill Jockey*)

- SOPHIE GARNER Genes (*Too Big Music*)

- BRUCE SPRINGSTEEN Collection: 1973 - 2012 (*Columbia*)

- TEGAN AND SARA I Was A Fool (*Warner Brothers*)

- THESE NEW PURITANS Field Of Reeds (*Infectious*)

- KT TUNSTALL Invisible Empire/Crescent Moon (*Relentless/Virgin*)

## JUNE 13

### SINGLES

- DEMI LOVATO Heart Attack (*Hollywood/Polydor*)

### ALBUMS

- AGNETHA FALTSKOG A (*Polydor*)

## JUNE 17

### SINGLES

- 3OH3 Back To Life (*Atlantic*)

- BULLET FOR MY VALENTINE P.O.W. (*Rca/20-20*)

- C2C Down The Road (*Em*)

- DAWES From The Right Angle (*Mercury*)

- JASON DERULO The Other Side (*Warner Brothers*)

- THE DIRTY RIVERS The Kid (*Deltasonic*)

- DIZZEE RASCAL FEAT. ROBBIE WILLIAMS Gain' Crazy (*Island*)

- EVERYTHING EVERYTHING Don't Try (*Rca*)

- THE FAMILY RAIN Pushing It (*Em*)

- GEORGI KAY In My Mind Ep (*Rega*)

- AVRIL LAVIGNE Here's To Never Growing Up (*Rca*)

- JOHN LEGEND Who Do We Think We Are (*Sony Rca*)

- LISSIE Shameless (*Columbia*)

- BRUNO MARS Treasure (*Atlantic*)

- NERVO Hold On (*Positiva/Virgin*)

- TOM ODELL The Another Love Ep (*Columbia*)

- PARACHUTE YOUTH Can't Get Better Than This (*Sweet It Out*)

- TAFFY Lixivate (*Club Ac30*)

- TWENTY ONE PILOTS Migraine (*Fbr/Atlantic*)

### ALBUMS

- 3OH3 Omens (*Atlantic*)

- AUSTRA Olympia (*Dominia*)

- MARCUS BONFANTI Shake The Walls (*Jigsaw*)

- J COLE Born Sinner (*Columbia/Roc Nation*)

- DIAMOND PLATE Pulse (*Earache*)

- EMPIRE OF THE SUN Ice On The Dune (*Virgin*)

- KODALINE In A Perfect World (*B-Unique/Rca*)

- MAC MILLER Watching Movies With The Sound Off (*Island/Rostrum*)

- PJ MORTON New Orleans (*Island*)

- KELLY ROWLAND Talk A Good Game (*Motown/Island*)

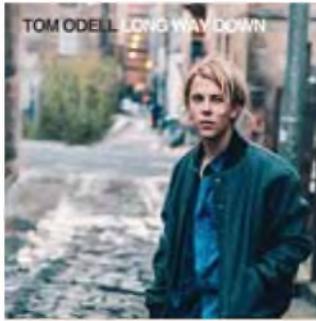
- RUBY LUX The World Goes Quiet (*Luxury-6*)

- POLLY SCATTERGOOD Arrows (*Mute*)

- SIGUR ROS Kveikur (*Xi*)

- TUNNG Turbines (*Full Time Hobby*)

- THE VIEW Seven Year Setlist (*Cooking Vinyl*)

▶ **THE VIEW** Seven Year Setlist 17.06▶ **TOM ODELL** Long Way Down 24.06▶ **GOLDHEART ASSEMBLY** Long Distance.. 01.07▶ **THE SILVER SEAS** Alaska 08.07▶ **AGNETHA FALTSKOG** A 13.06

## JUNE 24

### SINGLES

- **BIFFY CLYRO** Opposite (*14th Floor*)
- **BO BRUCE** Alive (*Emi*)
- **MARIAH CAREY FEAT. MIGUEL** Beautiful (*Island/Def Jam/Mq/Universal*)
- **EMPIRE OF THE SUN** Alive (*Virgin*)
- **MIKILL PANE** Chairman Of The Bored (*Mercury*)
- **POST WAR YEARS** Be Someone (*Rrrr*)
- **VONDEL PARK** Always Forever (*RBS*)
- **THE WANTED** Walks Like Rihanna (*Global Talent/Island*)

### ALBUMS

- **INDIA ARIE** Songversion (*Emi*)
- **BOMB THE BASS** In The Sun (*O'Salea*)
- **DEAP VALLY** Sistronix (*Island*)
- **FOREVER THE SICKEST KIDS** J.A.C.K. (*Fearless*)
- **LIGHTNING DUST** Fantasy (*Jagjaguwar*)
- **LLOYD COLE** Standards (*Tapete Records*)
- **LOVED ONES** The Merry Monarch (*Baltic Sub*)
- **THE MAGNETIC NORTH** Orkney: Symphony Of The Magnetic North (*Full Time Hobby*)
- **TOM ODELL** Long Way Down (*Columbia*)
- **RICH GANG** Rich Gang (*Island*)
- **JAY SEAN** Neon (*Island*)

## JULY 1

### SINGLES

- **MICHAEL BUBLE** Close Your Eyes (*Reprise*)
- **CHASE & STATUS** Lost & Not Found (Feat. Louis M<sup>A</sup>Tts) (*Mercury*)
- **FENECH-SOLER** Magnetic (*Warner Brothers*)
- **IGGY AZALEA** Bounce (*Mercury*)
- **K KOKE FEAT. BRIDGET KELLY** My Time (*Sony*)
- **MIGUEL** Adorn (*Rca*)
- **JOHN NEWMAN** Love Me Again (*Island*)
- **ROLL DEEP** All Or Nothing (*Relentless/Rca*)
- **THE SATURDAYS** Gentleman (*Polydar*)
- **SEBASTIAN INGROSSO & TOMMY TRASH** FEAT. JOHN MARTIN Reload (*Positiva/Virgin*)
- **CHARLENE SORAIA** Broken (*Peacefrog*)
- **LUCY SPRAGGAN** Lighthouse (*Sony*)
- **TAYLOR SWIFT FEAT. ED SHEERAN** Everything Changes (*Mercury*)
- **TEMPLES** Colours To Life (*Heavenly*)
- **LEWIS WATSON** Calling (*Warner Brothers*)

### ALBUMS

- **DUCKWORTH LEWIS METHOD** Sticky Wickets (*Divine Comedy*)

- **EDITORS** The Weight Of Your Love (*Pias*)
- **GOLDHEART ASSEMBLY** Long Distance Song Effects (*New Music Club*)
- **HALF MOON RUN** Dark Eyes (*Island*)
- **DAVID LYNCH** The Big Dream (*Sunday Best*)
- **OWEN** L'ami Du Peuple (*Polyvirgin*)
- **PANTALEIMON** The Butterfly Ate The Pearl (*Strass Girl Music*)
- **ROBERT DELONG** Just Movement (*Klana*)
- **VALENTINE** Valentine (*Integrity*)

## JULY 8

### SINGLES

- **ED DREWETT** Undefeated (*Baer Music*)
- **KATY B** What Love Is Made Of (*Columbia/Rinse*)
- **KESHA** Crazy Kids (*Kemosabe/Rca*)
- **PHOENIX** Trying To Be Cool (*Glassnote/Atlantic*)
- **PINK** True Love (*Rca*)
- **RDGLDRN** Lootia' In London (*Klana*)
- **RIHANNA FEAT. DAVID GUETTA** Right Now (*Def Jam*)
- **THE STRYPES** Hometown Girls (*Mercury*)
- **WILD SMILES** Take Me Away Ep (*Invada*)
- **KENDRICK LAMAR** Don't Kill My Vibe (*Polydar*)

### ALBUMS

- **NEW ORDER** Live At Bestival 2012 (*Sunday Best*)
- **THE SILVER SEAS** Alaska (*The Lights*)
- **SNOW GHOSTS** A Small Murmuration (*Houndstooth*)
- **THUNDERCAT** Apocalypse (*Brainfeeder*)
- **ROBIN THICKE** Blurred Lines (*Polydar*)

## JULY 15

### SINGLES

- **NOAH & THE WHALE** Lifetime (*Mercury*)
- **SELENA GOMEZ** Come & Get It (*Polydar*)

### ALBUMS

- **ALUNAGEORGE** Body Music (*Island*)
- **GAUNTLET HAIR** Stills (*Dead Oceans*)
- **MAYER HAWTHORNE** Where Does This Door Go (*Island*)
- **LUKE JAMES** Made To Love (*Def Jam*)
- **PUSHA T** My Name Is My Name (*Decca*)
- **SOUL SURVIVOR** Soul Survivor: 20Th Anniversary Edition (*Integrity*)
- **THE WEEKS** Dear Bo Jackson (*Columbia*)

## JULY 22

### SINGLES

- **NINA NESBITT** Way In The World (*Island*)
- **FRANK OCEAN** Sweet Life (*Def Jam*)
- **SAN CISCO** Awkward (*Columbia*)
- **STAYGOLD (FEAT. STYLE OF EYE AND POW)** Wallpaper (*Virgin/Emi*)
- **WILL.I.AM FEAT. MILEY CYRUS** Fall Down (*Polydar*)
- **IMAGINE DRAGONS** It's Time (*Polydar*)

### ALBUMS

- **FIGHT OR FLIGHT** A Life By Design? (*Warner*)
- **SELENA GOMEZ** Star Dances (*Polydar*)

## JULY 29

### SINGLES

- **JOSH RECORD** War (*National Anthem*)

### ALBUMS

- **AMELIA LILY** Be A Fighter (*Xenomania/Rca*)
- **SWIM DEEP** Where The Heaven Are We (*Rrrr*)
- **SWISS LIPS** Swiss Lips (*Epic*)
- **YOUNGBLOOD HAWKE** Wake Up (*Island*)

## AUGUST 5

### SINGLES

- **JAKE BUGG** Broken (*Emi*)
- **FALL OUT BOY** Alone Together (*Def Jam*)

### ALBUMS

- **JOSHUA BELL** Music For My Children: Bedtime (*Sony*)

- **PINKUNOIZU** The Drop (*Full Time Hobby*)

## AUGUST 12

### SINGLES

- **C2C** Happy (*Emi*)

## AUGUST 19

### SINGLES

- **DAWES** From A Window Seat (*Emi*)
- **LITTLE GREEN CARS** Absolute Zero (*Island/Glassnote*)
- **MIKILL PANE** Summer In The City (*Mercury*)

### ALBUMS

- **DAWES** Stories Don't End (*Emi*)

## AUGUST 26

### SINGLES

- **A3** Feel The Light (*A3 Music Works*)
- **AVICII** Wake Me Up (*Positiva/Virgin*)
- **NAUGHTY BOY** Think About It (*Virgin*)

## SEPTEMBER 2

### SINGLES

- **TRINIDAD JAMES** All Gold Everything (*Emi*)

### ALBUMS

- **JOHN LEGEND** Love In The Future (*Sony Rca*)
- **NAUGHTY BOY** Hotel Cabana (*Virgin*)

## SEPTEMBER 9

### ALBUMS

- **PORTUGAL. THE MAN** Evil Friends (*Atlantic*)

## SEPTEMBER 16

### SINGLES

- **IGGY AZALEA** Change Your Life (*Emi*)

## SEPTEMBER 22

### ALBUMS

- **IGGY AZALEA** New Classic (*Emi*)

## OCTOBER 7

### ALBUMS

- **SAN CISCO** San Cisco (*Columbia*)

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

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▶ **EDITORS** The Weight Of Your Love 01.07

# PRODUCT RECOMMENDED

## ALBUM OF THE WEEK



### ELVIS COSTELLO & THE ROOTS Wise Up Ghost (Blue Note Records)



September 16

Elvis Costello and The Roots are to release a collaborative album entitled *Wise Up Ghost* exclusively via Blue Note Records.

Questlove broke the news in January and a small number of test pressings were distributed as white labels on Record Store Day in April – he said of the record: “It’s a moody, brooding affair, [with] cathartic rhythms and dissonant lullabies. I went stark and dark on the music, Elvis went HAM on some ole Ezra Pound shit.”

The album was produced by longtime Roots associate, Steven Mandel together with Elvis Costello, and Ahmir ‘Questlove’ Thompson, with most of the sessions taking place in secret at Feliz Habitat Studios, while others were in plain sight at Costello’s Hookery Crookery Studios.

Costello has made more than 27 studio records and three live albums. In 2003, he was awarded ASCAP’s prestigious Founder’s Award. His last record was 2010’s *National Ransom*, produced by T-Bone Burnett.

The Roots’ drummer Questlove is also the musical director for *Late Night With Jimmy Fallon* where his Roots crew serve as the house band. Separately, he will release his first memoir, *Mo’ Meta Blues: The World According to Questlove*, on June 18.

Twelve-time Grammy-winning hip hop act The Roots also consists of Black Thought (MC), Kamal Gray (electronic keyboards), F. Knuckles (percussion), Captain Kirk Douglas (electronic guitar), Damon Bryson (sousaphone) and James Poyser (electronic keyboard).

## TRACK OF THE WEEK



### ELIZA DOOLITTLE Big When I Was Little (Parlophone)



July 29

Three years after breaking through with her self-titled debut album, which entered the charts at No.3 and sold over 500,000 copies, Eliza Doolittle makes her return with the release of new single *Big When I Was Little*, the lead from her second album.

The self-penned song is produced by Steve Robson (Paloma Faith) and Wayne Hector (Christina Aguilera, Nicki Minaj).

The single bundle also features a special stripped-back solo piano version of *You & Me* – the Top 10 single she wrote the lyrics for, and features on, produced by No.1 album chart act Disclosure. She recently performed with them at Field Day and is confirmed for their collaborative appearance at Glastonbury Festival too. Her own headline shows are to be announced soon.

Doolittle’s Platinum-certified debut album featured the hit singles *Skinny Genes* and *Pack Up* which peaked at No.5 during a chart run that lasted for over six months.

## INCOMING ALBUMS

### TIËSTO *Club Life, Vol.3* - Stockholm

(Musical Freedom)



International superstar DJ and producer Tiësto’s new mix album, *Club Life, Volume Three* -

Stockholm, is being released via his own record label, Musical Freedom. It follows 2012’s acclaimed *Club Life - Volume Two Miami*, which peaked at No.16 on the Billboard 200 Chart.

As with the previous *Club Life* compilations, this third instalment comprises mostly of exclusive, original Tiësto productions with guests on the record including Kyle England, DJ Punish, Mark Alston, Dyro and MOTI. It also offers a selection of exclusive Tiësto remixes of popular tracks and showcases his favourite emerging talent from his Musical Freedom label.

Tiësto will be supporting the album throughout 2013 with more than 100 dates on the *Club Life World Tour*.

JUNE 18 (DIGITAL) / JUNE 25 (CD)

### 3OH!3 *Omens*

(Photo Finish/Atlantic)



3OH!3 kick off their album campaign with the simultaneous release of lead single *Back To Life*.

The duo have been creating the new record in their native Colorado over the past year.

The new LP will exhibit the signature 3OH!3 sound: a blend of pop, culture-heavy rapping and club-friendly tunes.

3OH!3 came to prominence in 2008 with breakthrough album *WANT* which spawned two smash hits – the 3x RIAA platinum certified *Don’t Trust Me* and the RIAA platinum certified UK Top 3 single *Starstruck* (featuring Katy Perry) – and went onto sell over 6.5 million copies worldwide. The 2010 follow-up LP *Streets Of Gold* debuted in The Top 20 in the UK Official Album Chart and produced the UK Top 10 smash hit *My First Kiss* (featuring Ke\$ha).

JUNE 17

### ROBERT DELONG *Just Movement*

(Island Records / Glassnote Records)



‘One-man electro dance machine’ Robert DeLong is soon to release his debut album following

support from the likes of BBC Radio 1 (debut single added to C list) as well as continued support from 1Xtra and XFM.

Debut single *Global Concepts* was Huw Stephens’ ‘Big Thing’, following a ‘Brand New Sound’ slot on Phil and Alice, ‘Next Hype’ from Zane Lowe and 4x ‘Record Of The Week’ across XFM shows and is officially released on June 24.

DeLong’s forthcoming LP *Just Movement* has been described as ‘a dazzling collection of dance beats and pop hooks spanning the full electro spectrum’.

He will return to the UK in the middle of an extensive American and European tour to perform in the dance tent at Reading & Leeds.

JULY 1

## STAFF PICK: RHIAN JONES, STAFF WRITER



### PARAMORE

Paramore  
(Fueled By Ramen)

On first listen, Paramore’s fourth self-titled album isn’t that great – a bit poppy, vanilla and a touch too Avril Lavigne.

Their past three albums have been anything but: from rough but impressively ready debut *All We Know Is Falling* in 2005 to punk yet polished *Brand New Eyes* in 2009 – not to mention the every-song-could-be-a-single *Riot!* in 2007.

First track *Fast In My Car* shouldn’t be there. It’s nice, but definitely not worthy of kicking-off the album. Followed by first single *Now* – which sounds a bit weird until you get to the chorus – the eponymous album hasn’t started well.

Things start to look up with third track *Grow*, however, which is good and catchy, as is *Daydreaming*, which follows.

Something of a rollercoaster then

ensues with *Ain’t It Fun* impressive but Part II showing itself to be little more than a crap re-working of *Riot!*’s *Let The Flames Begin*.

Last *Hope* whips the LP back up to a dizzying quality with *Still Into You* following as an arguable peak and a clear as day opener if ever there was one.



Track 10 *Anklebiters* takes the ride back to a middle ground while *Proof* at No.12 jolts back to greatness following one of the album’s three (pointless) Interludes.

No show-stopping finish, unfortunately, with *Hate To See Your Heart Break* a 6/10 token ballad and the last two tracks stirring no strong feelings.

Overall, the LP is good enough, more than listenable throughout and boasts flashes of greatness. Although not Paramore’s best, the stakes were extremely high this time. Three perfect albums out of four ain’t bad, but I’m holding out for the fifth. **OUT NOW**

## NEW REISSUES / CATALOGUE ALBUMS

**VARIOUS - The Art Of The Songwriter - Burt Bacharach - Anyone Who Had A Heart***(Universal tba)*

Released to coincide with his new memoirs *Anyone Who Had A Heart: My Life And Music*, and released just ahead of his concert tour of the UK, this is a wonderful but slightly flawed salute to the genius of Burt Bacharach. Comprising 137 recordings across six CDs - the first four are chronologically arranged collections featuring recordings of Bacharach songs by others, the fifth anthologises Bacharach's own interpretations and the last examines jazz recordings of his songs. It is a handsomely appointed collection, which comes with an illustrated 40-page hardback book written by his official biographer Robert Greenfield. Perhaps the most interesting disc is the one that covers 1952-1962. It includes some fairly obscure examples of early Bacharach before and after he teamed up with lyricist Hal David,

and shows his nascent talent as a quirky tunesmith. It's a great shame that room wasn't found for Nat King Cole's recording of *Once In A Blue Moon*, a sprightly instrumental dating from 1952, which was the very first Bacharach song to be released. Elsewhere, familiar names and songs are legion...Dusty Springfield, Johnny Mathis, Tom Jones, Aretha Franklin, Gene Pitney and, of course, Dionne Warwick, the third wheel on the Bacharach/David wagon, who made the first and definitive recordings of so many of their songs. To make matters slightly more complicated, a simultaneously released two-CD set (5341672) - with the same cover, and the words 'The Best Of' - includes tracks not on the 6CD set (Etta James' *Waiting For Charlie To Come*, Gene Pitney's *24 Hours From Tulsa*, Cilla Black's *Alfie*, Adam Faith's *Message To Martha*, Isaac Hayes' *I'll Never Fall In Love Again* and Diana Krall's *The Look Of Love*). And nowhere on either collection can you find two huge Bacharach compositions - Patti LaBelle & Michael McDonald's *On My Own*, and *That's What Friends Are For*, either by Dionne & Friends or in its original Rod Stewart variation.

**JOSE FELICIANO - No Jive: The Very Best Of 1964-1975***(Salvo SALVOMDCD 35)*

A virtuoso guitarist, talented songwriter, and gifted vocalist, Puerto Rican-born Jose Feliciano's

genre-hopping early career is satisfyingly surveyed by this selective two-CD, 40-song anthology which covers the first decade or so of his career. Perhaps best remembered for his stunning version of *Light My Fire* - which he recasts as a slow-burning, melodic ballad devoid of the frenetic fervour of The Doors original - Feliciano also fearlessly takes on Dylan, The Rolling Stones, and even The Beatles, with a funky, soulful take on *She's A Woman* contrasting with his crisp instrumental reading of *And I Love Her*. But Feliciano is also a talented songwriter in his own right, as illustrated most powerfully by the delicately shimmering *Rain*, which has become something of a standard, his TV theme *Chico & The Man* and the popular seasonal chestnut, *Feliz Navidad*.

**LITTLE RIVER BAND - After Hours/Diamantina Cocktail***(Lemon CDLEMD 212)/Sleeper Catcher/First Under The Wire (CDLEMD 213)*

One of Australia's finest and most successful musical exports in the 1970s, The Little River Band specialised in melodic, close harmony pop. The first of these two double CD sets *houses After Hours*, a major hit for them domestically in 1976, and 1977's *Diamantina Cocktail*, which provided their entre to the American market, with the anthemic hits *Help Is On Its Way* and *Happy Anniversary*. *Sleeper Catcher* (1978) and *First Under The Wire* (1979) upped the ante. Bristling with tuneful ditties, both went platinum in America. *Sleeper Catcher* houses the suitably retro *Reminiscing* - a US number three hit, which evokes Glenn Miller musically and in its lyrics. It wasn't really typical of their style but they were clearly diversifying, and also ventured into harder rock territory with *Red-Headed Wild Flower*. *First Under The Wire* was more restrained, and more typical of the band, and generated two major hit singles, *Lonesome Loser* and *Cool Change*.

**VARIOUS - 100 Hits - Kitsch Lounge Classics***(Demon DMG 100113)*

Piled high and sold cheaply, the 100 Hits range has been a massive success for Demon, selling upwards of 4.2m units since its 2007 introduction. Currently the only company licensing EMI repertoire, Demon have issued five new five-CD compilations, all of which include significant numbers of tracks from the company. They are *100 Hits - Guitar Heroes* (DMG 100112), *100 Hits - Funk & Soul* (DMG 100111), *100 Hits - 80s Chartbusters* (DMG 100109), *100 Hits - 90s Classics* (DMG 100110), and the featured title *100 Hits - Kitsch Lounge Classics*. The title of the latter collection, is undoubtedly appropriate but it also contains tracks of genuine pedigree, including Nina Simone's *Solitaire*, Dinah Washington's *These Foolish Things* and Helen Shapiro's *Walking Back To Happiness*.

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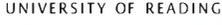
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**ROOF PARTY**

On its 40th birthday, The BPI celebrated the global success of British music with the Kensington Roof Gardens playing host to the organisation's Raise The Roof event last week. The great and the good of the music industry attended to enjoy the festivities along with Prime Minister David Cameron who took time to talk with some of the industry's leading figures. Scattered across this page you'll find some familiar faces including BPI's chairman Tony Wadsworth and CEO Geoff Taylor, Dramatico and BPI's Mike Batt, Island boss Darcus Reese, Virgin UK president Ted Cockle, PPL's Fran Nevrkla, Sony Music's Nick Gatfield, IFPI CEO Frances Moore and Warner Music's Christian Tattersfield.



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**...AND MANY MORE**

More industry execs here, raising a glass to the BPI during its Raise The Roof celebrations from both within the UK trade body and the music industry at large. Gathered on this page you'll find industry figures such as Beggars boss Martin Mills, Universal director of Business Affairs Adam Barker, IFPI CEO Frances Moore and Sony Music's Emma Pike, new Capitol Records UK president Nick Raphael and former BPI boss Peter Jamieson with the organisation's current director of events and charities Maggie Crowe.



**FROM ME TO YOU**

PPL chairman Fran Nevkila was happy to present the collection society's AGM guest speaker, broadcaster and journalist Jeremy Vine, with a signed Elvis Costello picture last week (left), while CEO Peter Leatham handed PPL Board director and SVP, Legal & Business Affairs, Polydor Records, James Radice the award for PPL's Most Played Classical Recording of 2012 for Vangelis (right).



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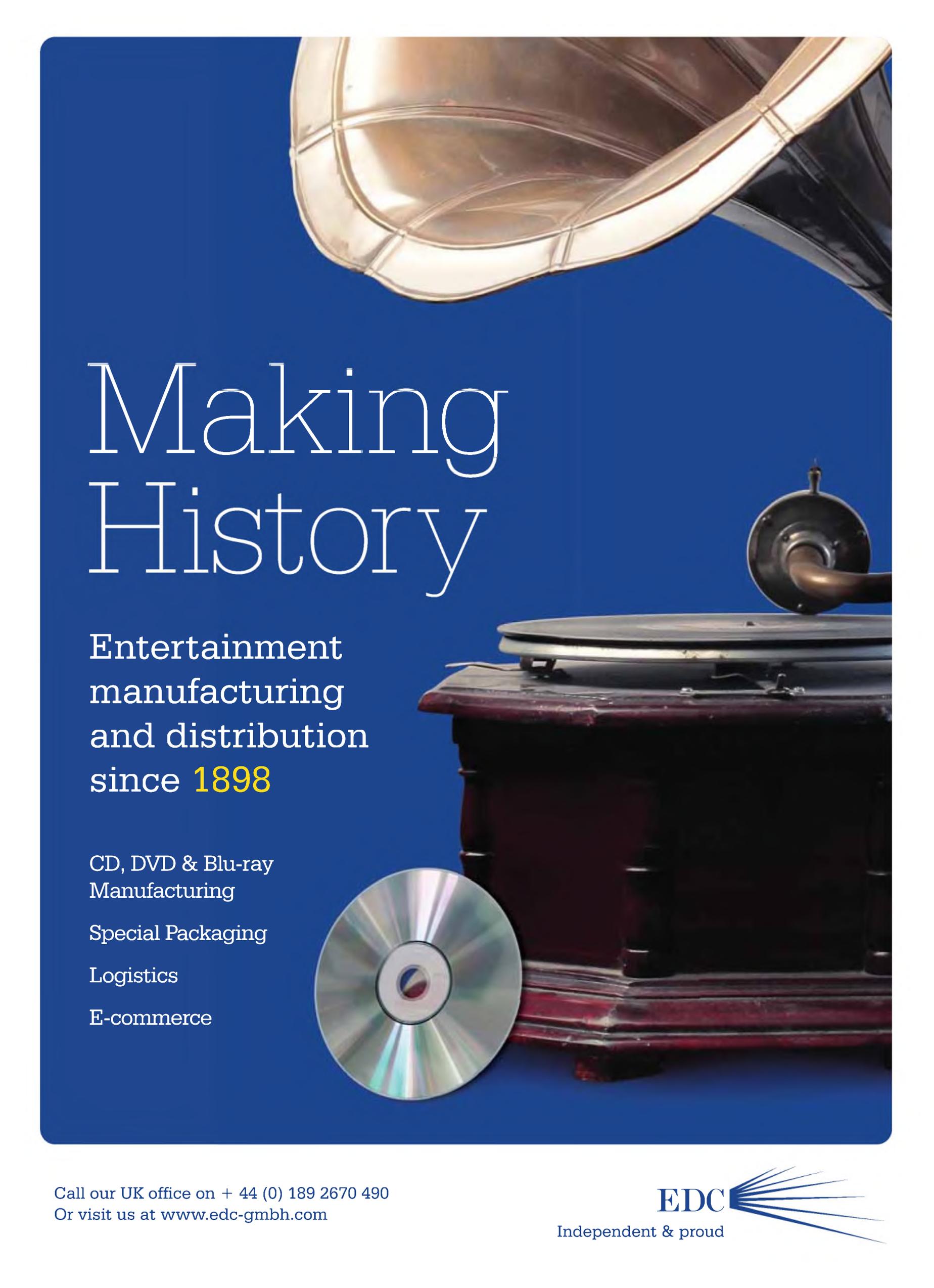


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