



## NEWS

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Television documentary programme on the compilation series starts taking shape



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Singer/songwriter Wainwright III on his new album and his favourite topic - his family



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How can an up-and-coming artist thrive without signing to a label?

# A Tinie matter of approval

WARNER RECEIVES FIRST BIG DECISION ON PARLOPHONE LABEL GROUP BUYOUT THIS MONTH

## LABELS

BY PAUL WILLIAMS

Warner will learn later this month whether its takeover of Parlophone Label Group (PLG) has won early European regulatory approval or will be subject to a more detailed investigation.

The European Commission has initially until May 15 to decide if it will clear at this first stage the £487m deal to acquire the record company home of Coldplay, David Guetta, Tinie Tempah (pictured) and a wealth of classic recordings and artists. If the EC believes possible remedies are needed before it can approve the deal these will have to be submitted by Warner by midnight this coming Monday (May 6).

While the body usually gives itself 25 working days to consider a first-stage review after a deal is submitted, it also has the option of extending this by 10 working days to 35 working days to allow it more time to weigh up any



suggested remedies or if an EU member state has requested to handle the case. This would take the deadline up to May 30.

If the EC does not approve at this stage, the deal would then be subject to a more rigorous second-stage investigation, lasting up to 90 further working days and with the option of an

extension to 105 working days.

One organisation Warner will not face opposition from to the deal is European independent trade body IMPALA, which immediately described the takeover when it was announced in February as being a positive step in "tackling the duopolisation of the music

market". IMPALA was one of the main opponents to Universal's \$1.9bn (£1.2bn) purchase of EMI, which won EC regulatory approval last year but only after Universal agreed to make a series of divestments, including selling what now comprises PLG.

As a way of overcoming any potential opposition from the independent community, Warner reached an agreement through IMPALA to allow indie players the chance to "buy, license or distribute" some of PLG's assets.

In a memo to staff last week Warner Music Group CEO Steve Cooper noted his company had already received antitrust approvals for the deal in the US and Brazil and remained "on track to close the transaction around the middle of the year".

Although the more trickier European regulatory hurdle has yet to be negotiated, he revealed Warner was already pressing on with plans for integrating the two companies, including making a commitment to invest

in Parlophone's A&R and launching a new classical brand to house EMI and Virgin's acquired roster in the genre.

"These are transformational initiatives and the resources required to support them will be significant," Cooper said. "We believe that, in combining WMG and PLG, there are potential annual synergies of around \$70m (£45m)... In addition to our continuing work on our own cost structure, we see this total coming from a wide variety of areas, including the integration of our systems, logistics, office buildings, supply chain and distribution channels as well as the integration of support and shared service functions in those territories where duplication will exist."

As part of its acquisition of PLG, it was reported last week Warner was looking to secure \$820m in loans. The money would also be used for general corporate purposes and was being arranged by Credit Suisse.

# Sandé's thrill at beating Beatles

Emeli Sandé has told *Music Week* of her delight at outdoing The Beatles after achieving the longest Top 10 run with a debut album of all time.

The Virgin Records artist last Sunday claimed a record set by the Fab Four 49 years ago when *Our Version Of Events* spent its 63rd consecutive week inside the Official UK Top 10. That is one more week than The Beatles' *Please Please Me* managed,

giving it the longest uninterrupted Top 10 run for a debut album in history.

Speaking from the US, where she is undergoing promotion for the album, Sandé revealed just what it meant to her to accomplish a record held for so long by The Beatles.

"I'm so pleased. It's something I never expected to happen," she said. "The fact so many people connected to it and

kept the album in the Top 10 is remarkable. To even be spoken of in the same sentence as The Beatles is thrilling."

Our *Version Of Events'* record-breaking Top 10 run is in sharp contrast to the fairly modest expectations Sandé had for the album when it was released in the UK in February last year.

"My ambition at the beginning was I really hoped I

could get in the top five. To break this record is just beyond anything," she said.

The Top 10 chart feat has come at a very good time for Sandé in the States where she last week landed in the top half of the *Billboard Hot 100* for the first time as *Next To Me* climbed 57-46. It followed the song being covered the week before on *Glee*, helping cumulative US sales of the original to move above half a



million units, according to the Official Charts Company.

See full analysis and Virgin Records interview: Pages 10-13

## NEWS

## EDITORIAL

## Almost time to stop holding the 'Phone



THE FUTURE SHAPE of Parlophone (or Parlophone Label Group, depending how forward-looking you're being) was made somewhat clearer this week, with Warner Music Group CEO Stephen Cooper's blueprint for the former Beatles label (nope, that bit still doesn't sound right) leaking to *Music Week*.

The good news above all else is that the label will not be callously folded into Atlantic or Warner Bros., but stand proud as one of WMG's frontline operations.

That's good news for both those keen to see such a historic brand making more dents in the annals in the coming years, and also for the staff currently working at PLG, without some of whom, Parlophone just won't be Parlophone.

(*Music Week* hears that PLG towers in Wright's Lane are 20-odd staff shorter this week, after the troupe moving over to Universal's Virgin Records made their short trip on Monday.)

Cooper acknowledged this fact - albeit in the corporate speak in which he must be restricted - in his note to staff, telling them: "The WMG and PLG catalogues are highly complementary.

"By bringing them together, we will unite many of music's crown jewels under one roof and that will open up countless creative and

**"There were signs amongst Stephen Cooper's corporate tongue twister that lay-offs will come - but Parlophone's future operation is now safe"**

commercial possibilities. This transaction will be a catalyst to refreshing our global catalogue strategy and we will be devoting considerable resources to connecting fans everywhere with this incredible body of work."

However, there were signs amongst the tongue-twisting that lay-offs may come on both sides of the WMG/PLG divide. Cooper indicated that £45.3m in proposed cost-savings couldn't just be covered by integrating systems and dropping the odd superfluous consultant, although he made clear his intention to keep the snipping as painless as possible.

"We are moving to make decisions... to retain the strongest team possible from the wealth of talent that exists within both companies," he said. "We will continue to keep you informed of important milestones and will be as open, transparent and accessible as possible throughout the process."

Those currently working at what was once (still is?) called Virgin Classics and EMI Classics received something of a mixed message morale-wise. Warner's new classical brand, which it appears will integrate both acquired labels, is an exciting entry into a world so dominated by Universal's Decca and Deutsche Grammophon. But quite how many expert staff will be drafted over from EMI remains to be seen. Fingers crossed for them.

Whatever happens, as our front page today attests, big news is nearly upon us. Having successfully brought IMPALA on board, Warner has knocked out one of the noisiest opponents that Universal faced when buying EMI in the first place.

Its own £487m buyout of Parlophone now cleared in the less-scrutinious territories of the US and Brazil, Cooper and co will be hoping that the coming weeks remain as event-free as possible.

Tim Ingham,  
Editor

# Trueman joins KLS from Co-Op

KOBALT LABEL SERVICES HIRES MARKETING EXEC

## PERSONNEL

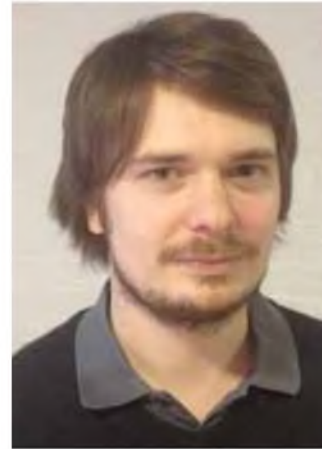
■ BY TIM INGHAM

Paul Trueman has been appointed to the position of VP international marketing of Kobalt Label Services (KLS).

Based in London, Trueman will oversee marketing and promotion campaigns for KLS releases internationally including the development of marketing strategies and plans. In addition, he will co-ordinate KLS releases with all KLS' international distribution, media and digital partners.

Trueman comes to Kobalt from Universal Music Group International's Co-operative Music division - recently sold to [PIAS] - where he was an international marketing manager.

At Co-Op, he set up and ran successful marketing campaigns across the world for over 100 albums per year including



projects for such artists as Mumford & Sons, Two Door Cinema Club, Fleet Foxes, Bloc Party, Interpol, Phoenix and Garbage, among many others.

In addition, Trueman managed the activities of label managers through affiliates and licensees worldwide. Prior to Co-operative Music he was label and marketing manager for Bella Union Records.

Kobalt Label Services MD Paul Hitchman said of the

appointment: "I am very pleased to welcome Paul to Kobalt Label Services, where he joins our growing global team.

"Paul's experience of managing successful international campaigns for both established and developing artists and coordinating marketing campaigns with multiple partners worldwide will be invaluable to us."

Paul Trueman said: "I am thrilled to be joining Kobalt at such an exciting time, and to be working with a diversity of repertoire including upcoming releases by Pet Shop Boys, Travis, Maya Jane Coles and Little Boots."

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

The company is expected to announce more label services deal in the coming weeks.

# Believe inks Kartel deal

Independent digital distributor Believe Digital has formed a strategic alliance with UK-based international label services outfit Kartel.

The partnership hopes to combine Believe's digital distribution with Kartel's independent, management-focused services to offer independent labels and artists a route to global market for both physical and digital formats.

"After working with them for the last few years and seeing the excellent services they offer first hand, I highly recommend Kartel," said Believe Digital's head of new sales and business, Lee Morrison (pictured). "They offer a great route to the physical market for digital clients."

Kartel founder and owner Charles Kirby-Welch added: "We



are delighted to be developing our relationship with Believe and offering our combined services to labels and artists. The team at

Believe are incredibly passionate about music and have consistently delivered us first class results across digital platforms the world over."

Believe UK is the digital home to the likes of Future Classic, Hospital, Black Butter, 3U Records, Brownswood, Soundway, Earache and Southern Fried. Believe Recordings has developed artists including Bastille, James Vincent McMorrow and Public Service Broadcasting.

Kartel's physical distribution network is comprised of the leading independent physical distributors in the US, UK, Germany, France, Benelux, Nordics, Southern & Eastern Europe, Australasia, Japan, SE Asia, South America, Mexico & Canada.

LIVE MUSIC IS NOW ONLINE - BUT TV CAN NARRATE, SAYS NOW! DOCUMENTARY MAKER

# Nostalgia is the key for music on TV

## MEDIA

■ BY TOM PAKINKIS

There's still a good market for music television – but the demographic is older and the approach has to move away from programming that focuses on live performance.

That's according to Reef TV, the production company behind an ITV documentary looking at the history of Now! That's What I Call Music on the compilation series' 30th anniversary.

Talking to *Music Week*, executive producer Ben Weston outlined the programme, *The Story Of Now*, which is due to be broadcast on ITV this summer, with a bank holiday, mid-evening slot expected.

The documentary will feature a number of interviews from both artists and executives including Pete Waterman and MMF chief executive Jon Webster. Sir Richard Branson, Steve Levine, Dermot O'Leary and Dom Joly are also involved in the show.

"It will have a chronological narrative to it," Weston explained.



From left to right: Jon Webster, Pete Waterman, Richard Branson and Steve Levine will all feature in the new Now! documentary

"It's as much about the way we experience music and why we buy music in this form.

"Nostalgia is the big thing on television," he added, suggesting documentary as a genre which can still help music programming draw strong audiences on traditional television broadcast, despite a major shift to internet and on-demand TV in recent years. "Television is still important," he argued. "But we're in a time of enormous change in music consumption.

"We're at a point where

**"People are more interested in watching TV programmes where music has a higher purpose than a straight-forward performance"**

BEN WESTON, REEF TV

people are more interested in watching programmes that have narrative content and music within them – where music has a higher purpose than a straight-forward performance.

"With the exception of something like *Later...* with Jools Holland, which does a very good job for that audience, we're

not living in a time where performance brands are particularly high. I think the skill is to make really compelling television to tell a story in which music sits.

Weston also suggested that, while many younger music fans have moved online, there is still an older generation to which

music documentary programming can still appeal. "If you ask ITV, the demographic for this programme is actually a little bit older than one might think," he said.

"Although I think this is a unique [case]. For those who own the early Now! albums, their children now own them as well so it's gone through the generational cycle.

"In the case of Now!, we've genuinely got a good [project] because it really does have a very broad reach in terms of age."

## Laurie wins TV boost for new album campaign

Hugh Laurie will make a high-profile musical return to UK TV screens this week, on the eve of the release of his new album.

Hugh Laurie: *Copper Bottom Blues* will air on ITV this Sunday (May 5) at 10pm, and promote the release of his new blues covers album, *Didn't It Rain*, the next day (May 6).

In the TV show, he will make a musical pilgrimage across America to delve into the story of the country's blues music.

*Didn't It Rain* is the follow-up to the actor-turned-musician's Warner-issued double-gold-selling debut LP, *Let Them Talk*. It will include covers of songs dating back to early blues pioneers W.C. Handy (*St Louis Blues*) and Jelly Roll Morton (*I Hate A Man Like You*) to more recent artists such as Dr. John (*Wild Honey*) and Alan Price of *The Animals* (*Changes*).



During the TV show, Laurie is shown gigging his way across America from the Eastern seaboard of New York to the West Coast of LA playing a concert in homage to his music hero aboard the very same ship.

Conrad Withey, president of Warner Music Entertainment told *Music Week*: "When I originally pitched the

opportunity to Hugh I presented him with a vision for a project that covered an album, a documentary film and a live show. I think that was crucial. Hugh had already been approached and always turned offers down, but he liked the bigger vision. We were inspired by the Buena Vista Social Club and ensured that at every stage

the visual presentation of the music was just as important as the audio. Securing key broadcast partners upfront, for example ITV in the UK and PBS in the US, was critical to allowing people to engage with Hugh's musical journey as well as creating an event around the release itself.

"We've kept that as our

mission for the second album but with the goal of making every element even more engaging."

He added: "We've helped Hugh to develop a loyal fanbase for his music, in the UK *Let Them Talk* sold more than 200,000 copies and we're hoping to build on that success. *Didn't It Rain* feels like a more mainstream album musically and we have more time with Hugh for promotion now that he is no longer filming *House*.

"We've still got to reach the people who don't know about Hugh's music but we've also got to move the needle on for those who bought the first album. The good news is that Hugh has delivered an amazing second album, another enjoyable and interesting film and he's got more time to promote and tour the record through the year."

## NEWS

## NEWS IN BRIEF

■ **DONE & DUSTED:** The televised annual live music pop show previously known as T4 On The Beach will be revived this year by its producers on ITV2. Done & Dusty will take place on Saturday, August 31 from 11am to 7pm. Three hours of music will be shown live on ITV2 from 3pm – 6pm, while there will also be a highlights repeat show. More than 30 artists have signed up to perform.

■ **AEG:** The £26 billion Jackson family lawsuit against AEG Live has gone live as the late singer's concert promoters are accused of allegedly causing wrongful death during the preparations for his 2009 This Is It tour. Opening on April 29, the case has been brought to trial later than planned after initially being scheduled to start on April 2.

■ **GOOGLE:** Senior figures from Google and The Trichordist website are to debate the issue of ad-funded piracy at a MusicTank event at the University of Westminster on May 28. Titled Follow The Money: Can The Business Of Ad-Funded Piracy Be Throttled?, the panel will feature writer for The Trichordist David Lowery (Cracker/Camper Van Beethoven) and Google's UK policy manager Theo Bertram in discussion.

■ **PET SHOP BOYS:** The band have revealed that they will release new studio album *Electric* through their own new label venture in association with Kobalt Label Services. The duo's new label, called x2, will see LP *Electric* as its first release (via KLS) on July 15.

■ **SAOTY:** The longlist for the Scottish Album of the Year Award has been revealed with Official UK chart-toppers Calvin Harris amongst the twenty nominees. See MusicWeek.com for the full list.

■ **BOARDS OF CANADA:** The electronic music duo will release their first album in eight years, *Tomorrow's Harvest*, on June 10 in Europe via Warp Records.

■ **141A MANAGMENT:** Jessie J is to pay her former manager Raymond Stevenson a reported £1m to end a long-running dispute over entitlement to earnings. Stevenson – who runs management agency 141a – found the singer her first record deal at Gut Records and then reportedly helped buy out her contract when the label went bust.

## CHARITY WELCOMES NEW FACES, LAST SILVER CLEF TICKETS ON SALE

# Music execs encouraged to join Nordoff Robbins

Tickets are selling fast for the O2 Silver Clef Awards, which take place on Friday, June 28 – but the charity doesn't want involvement from industry execs to stop at its annual event.

The Awards honour artists from across the music industry, whilst raising much-needed funds for the charity's vital work transforming the lives of vulnerable people through music.

In 2012, winners and attendees included Kylie Minogue, Andrew Lloyd Webber, Jessie J, Peter Kay, Emeli Sandé, Conor Maynard, Laura Wright, the Manic Street Preachers, Fatboy Slim and Michael Bublé. Most importantly, a six-figure fee was raised for the music therapy charity, largely via an auction, with historic items donated by the music industry sold off to the highest bidder.

The star item in 2012 was a Hofner bass guitar signed by Sir Paul McCartney which raised a whopping £40,000. Guests are also treated to a three-course lunch each year.

"The event wouldn't happen if it wasn't for support from people in the music industry – it's hard for us to describe the difference it makes," Jo Carter, Nordoff Robbins' director of fundraising told *Music Week*.

"We don't get any government funding. We raise all our money ourselves and if we don't raise what we need, the centre wouldn't be able to do the things it does. The help we get is amazing."

A team of senior music industry execs sit on the Silver Clefs committee, ensuring the industry maximises the fundraising opportunity that the Silver Clefs and other events provide by granting access to artists and covetable music memorabilia. *Music Week* met the committee last month at the ME Hotel in Central London.

"The Silver Clefs aren't just



[Left to Right] Rachel Walker (Nordoff Robbins), Sefton Woodhouse (EMI), Claire Haffenden (Universal), Jackie Hyde (Sony), Brian Berg and Jo Carter (NR)

aimed at record companies and their immediate associates," Jackie Hyde, committee member and senior director of artist and company relations at Sony Music, told *Music Week*. "There is such a variety and spectrum of companies that come or are associated as our guests at Sony, and the wider that spectrum becomes, the more other people can reach out and get involved in this fantastic charity."

Added Claire Haffenden, director of events and artist relations at Universal: "We welcome new companies to the lunch – they are more than welcome than ever. We encourage people within the industry to invite partners from outside music to spread the word of Nordoff Robbins. Those of us on the committee get the opportunity to go to where the work is done and see how the magic is created there."

One award that's already been announced for this year's event is the American Express Innovation Award, which will be picked up by singer, songwriter and producer Labrinth.

Nordoff Robbins' Carter told *Music Week* that the charity would welcome interest from more industry execs looking to get involved in a fundraising or committee capacity.

Dreamboats & Petticoats creator and former Universal Music Enterprises president Brian Berg commented: "I joined the industry in 1975 and I went to the very first Silver Clefs.

"Since then it's grown into something quite amazing. It's a charity that really shows us how lucky we really are."

Vice president of artist relations and event management at EMI Music, Sefton Woodhouse, added: "The Silver Clefs are a very special day, but it's just special being involved in this charity. There is real correlation in the room with people who work with music and

Nordoff Robbins.

"When you look at all the other different types of award shows it's either about the artist or label – and this is the first thing you go to and it's completely about the music and charity. This is the other side of music. It kind of reminds you of the power of what this industry can do."

■ **Tickets for the O2 Silver Clef Awards at the London Hilton, Park Lane on Friday 28 June are on sale now. To book your place or for more information email [rachel.walker@nordoff-robbins.org.uk](mailto:rachel.walker@nordoff-robbins.org.uk) or call her on 020 7428 9908.**

## THE SILVER CLEFS COMMITTEE 2013

**Steve Homer** – Senior VP UK Music, Live Nation

**Jackie Hyde** – Senior Director, Artist and Company Relations, Sony Music

**Brian Berg** – Company Director and Consultant

**Claire Haffenden** – Director of Events and Artists Relations, Universal Music

**Sefton Woodhouse** – Vice President Artist Relations & Event Management, EMI Music

**Emma Banks** – Senior Agent, CAA

**Chris Edmonds** – Chairman of Ticketmaster UK and EVP of international strategic partnerships

**Stuart Galbraith** – CEO, Kilimanjaro

**Charlie Lycett** – Owner, Lucid Group

**Jason Morais** – Senior Director Artists Relations, Warner Music

**David Munns** – NR Chairman **Joe Munns** – MD, Polydor

**Neil Warnock** – CEO, The Agency Group

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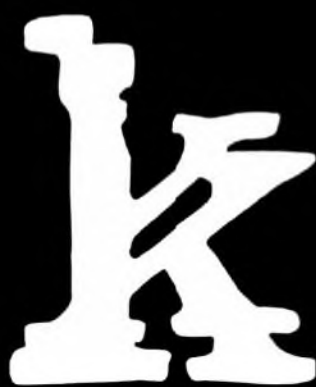
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# MusicWeek The Playlist

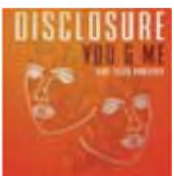
10 tracks you need to hear...



**THE FAMILY RAIN**  
Pushing It (Virgin EMI)  
(from ep, June 17)  
Contact: Ash Collins, Virgin EMI  
ash.collins@umusic.com



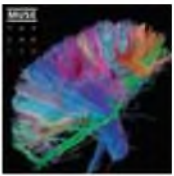
**CHASE & STATUS**  
Lost & Not Found (MTA)  
(single, available now)  
Contact: Lauren Hales, Virgin EMI  
lauren.hales@umusic.com



**DISCLOSURE**  
You & Me (PMR)  
(single, June 3)  
Contact: Beth Drake, Toast  
beth@toastpress.com



**QUEENS OF THE STONE AGE**  
My God Is The Sun (Matador)  
(single, available now)  
Contact: Stuart Davie, Matador Records  
stuart@matadorrecords.com



**MUSE**  
Panic Station (Warner Bros)  
(single, June 3)  
Contact: Murray Chalmers  
murray@murraychalmers.com



**BRING ME THE HORIZON**  
Go To Hell, For Heaven's Sake  
(RCA)  
(single, June 10)  
Contact: Fun Cheung, Sony Music  
fun.cheung@sonymusic.com



**PEACE**  
Lovesick (Columbia)  
(single, June 17)  
Contact: Beth Drake, Toast  
beth@toastpress.com



**LANA DEL REY**  
Young And Beautiful  
(Interscope)  
(from album, out now)  
Contact: William Luff, Purple  
william@purplepr.com



**DRENGE**  
Necromance Is Dead  
(Infectious)  
(free download, available now)  
Contact: Keong Woo, Family  
keongwoo@familytd.co.uk



**PORTUGAL. THE MAN**  
Purple Yellow Red & Blue  
(Atlantic)  
(single, June 3)  
Contact: Alex Darling, Atlantic  
alex.darling@atlanticrecords.co.uk

# DATA DIGEST

## BREAKOUT



**AIN'T NO LOVE**  
Ain't No Love are a four-piece electro hip-hop group from Toronto. Made up of rappers 1990 and Beanz, vocalist Saidah and producer Liam Clarke their sound has been described as "body moving music with an attitude". After showcasing at SXSW they'll make their London debut at the next Breakout event at Camden's Barfly on May 14. *Get on the guest list at musicweek.com/breakout*



**The latest most popular Shazam new release chart:**  
1 **DAFT PUNK**  
Get Lucky  
2 **CHRIS MALINCHAK**  
So Good To Me  
3 **PASSENGER**  
Let Her Go  
4 **NAUGHTY BOY**  
La La La  
5 **WRETCH 32**  
Blackout

## GIG OF THE WEEK



**Who:** Angel Haze  
**Where:** Scala, Kings Cross, London  
**When:** May 7  
**Why:** The female rapper returns to London for her second UK gig with support from Liverpool singer-songwriter Jetta.

# SALES STATISTICS



**CHART WEEK 17** Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	3,350,210	996,563	272,645	1,269,208
<b>PREVIOUS WEEK</b>	3,281,678	1,083,297	260,591	1,343,888
<b>% CHANGE</b>	+2.1%	-8.0%	+4.6%	-5.6%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	58,639,224	22,402,260	5,532,647	27,934,907
<b>PREVIOUS YEAR</b>	57,097,151	23,257,316	5,386,482	28,643,798
<b>% CHANGE</b>	+2.7%	-3.7%	+2.7%	-2.5%

# APPOINTMENT TO VIEW



**THE MAKING OF ELTON JOHN: MADMAN ACROSS THE WATER**  
Friday, May 3 - BBC4, 9pm - 10pm  
The story of the singer's formative years. As well as interviews with Elton John himself, the programme also features memories from colleagues and collaborators including lyricist Bernie Taupin and Leon Russell.

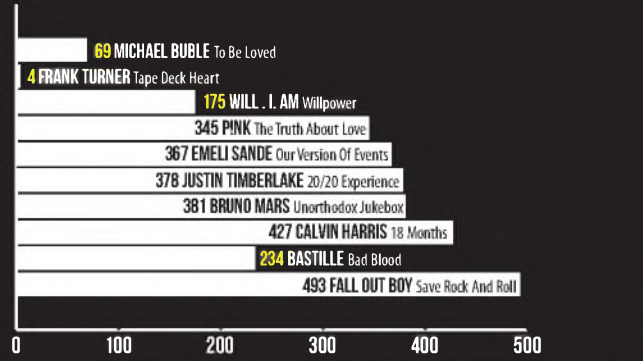
**LATER WITH JOOLS HOLLAND**  
Friday, May 3 - BBC2, 11.05pm - 12.10am  
The show features performances from the likes of Vampire Weekend, Yeah Yeah Yeahs, Dido and Seaside Steve. Birmingham soul singer Jacob Banks makes his TV debut and former Animals singer Eric Burdon is interviewed.

**THE VOICE UK**  
Saturday, May 4 - BBC1, 8.05pm - 9.25pm  
The final round of blind auditions. Jessie J, William, Tom Jones and Danny O'Donoghue pick the last of their 12 contestants.

# PIRATES' BAY

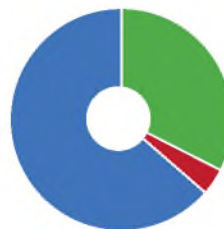


# NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON APRIL 29 2013



# SOCIAL SCIENCE: RECORD STORE DAY

ImpactSocial analysed over 26,000 user comments about Record Store Day between March 29 and April 29 for Music Week across Facebook, Twitter, YouTube, Instagram and news sites such as guardian.co.uk and bbc.co.uk/news. Facebook and Twitter dominated the conversation with 95% of all mentions. Record stores didn't miss the opportunity to promote special events, but with special track releases and shopper chat combining to take over 50% of the topics being discussed, this year's event really was about the music and the fans. Organisers might be pleased to see chat about the impact on vinyl sales in the mix. At 3% this might initially seem low, but it's unusual to see commercial messages like these being shared via social channels.

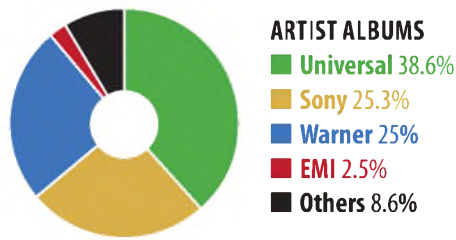
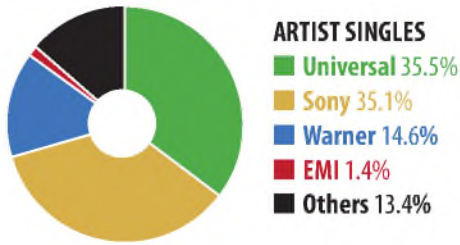


For daily news visit [musicweek.com](http://musicweek.com)

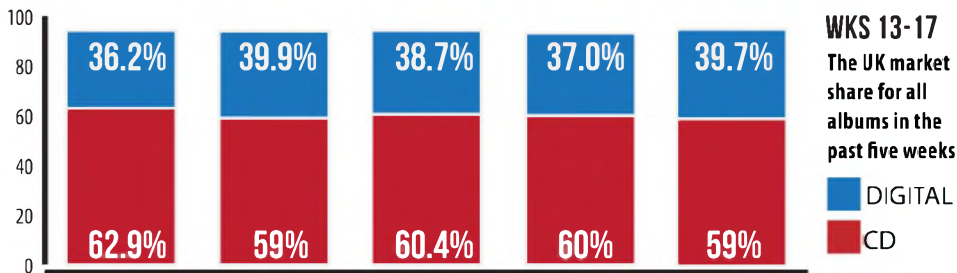
## MARKET SHARES BY CORPORATE GROUP



CHART WEEK 17



## DIGITAL vs PHYSICAL



## TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending April 29

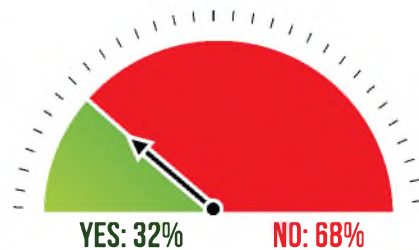
- 01 Emeli Sandé breaks Beatles' chart record *Sunday, April 28*
- 02 goNORTH reveals 2013 showcase list *Tuesday, April 23*
- 03 Olly Murs amongst 10 first-time acts to receive RIAA digital award in March *Monday, April 22*
- 04 John Lennon Educational Tour Bus coming to UK and Europe *Monday, April 22*
- 05 Calvin Harris breaks new chart record with 8 Top 10 singles from one album *Tuesday, April 23*

## MUSIC WEEK POLL

This week we asked...

Will iTunes still be dominating digital music in another 10 years?

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, French singer Manu Chao reveals how his 1998 solo album



*Clandestino* "saved his life" after his band Mano Negra broke up.

Inside, the winners of the fifth annual *Songlines* Music Awards are announced. Beninose singer-songwriter Angélique Kidjo is Best Artist, musical collective Lo'Jo are Best Group and fusion band Dub Colossus win best Cross-Cultural Collaboration with the album *Dub Me Tender Vol 1+2*. Zimbabwean six-piece Mokoomba are ones to watch with the Newcomer Award.

Elsewhere, "Spain's original Gypsy king" Peret talks rumba catalan, Franco's regime and Eurovision. A special festival guide rounds up the "top festivals in the UK and beyond," featuring "Woodstock for the mind" Hay Festival and the "intimate celebration of Gaelic music" that is Heboelfest.

In the reviews pages, Bombino's "fabulous" album *Nomad* gets four stars out of five from Nigel Williamson. Nige Tassell is equally as impressed by the "energy and modernity" of Zoom - the first album in four years from Rachid Taha. The Algerian singer is back with "swagger," he says.



## THE MAGIC NUMBERS

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

**68,936**

Vinyl records were sold in the UK in the week of Record Store Day 2013 - a rise of 86.5% from last year. Album sales were also up 60% YoY, while single sales rose 20%

**£45.3m**

Cost-savings planned for Parlophone after the label was acquired by Warner Music Group in February. Cost synergies will include the integration of the two companies' systems, logistics, office buildings, supply chain and distribution channels said company CEO Stephen Cooper

**22%**

Revenue increase for Amazon in Q1 2013 as the e-tailer reports a total of \$16.07 billion for the quarter ending March 31. However, profits declined 37% to \$82 million from \$130 million year-on-year

**20.6m**

Compilations sold in Britain in 2012 - up from 19.2m the year before. Sales are also up 11.8% for the first three months of 2013 according to data from the Official Charts Company

**8**

Years since the arrival of Xbox 360 and Microsoft is to finally reveal a new and improved version on May 21

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



**@Annikakaka** Demand for JLS tour tickets has trebled since they announced the split... even now they know exactly how to work the market. Silly Girls Aloud (*Annika Walsh, We7*) *Wednesday, April 24*



**@rob\_fitpatrick** "It was the worst time of my life, and I've watched people die." @Gary\_Bainbridge goes to see #JLSlive (via @davidrsmth) (*Rob Fitzpatrick, Spotify*) *Thursday, April 25*



**@sharonhanley** Overheard in the ladies loos at the Oliviers - 'Well let's face it, polo is such a bitchy world isn't it? It's not the same anymore' #spew (*Sharon Hanley, BBC Radio*) *Monday, April 29*



**@gordonsmart** "@neil\_mccormick: JLS split. A nation shrugs." Neil McCormick, spokesman for the nation. (*Gordon Smart, The Sun*) *Wednesday, April 24*



**@AnnaDerbyshire** @Mr\_Grimshaw Remind me how we ended up in a drag bar. (*Anna Derbyshire, Sony*) *Thursday, April 25*



**@SimonCowell** I wish I had invented twitter. And Facebook. And you tube. (*Simon Cowell*) *Monday, April 29*



**@chrismuso** Jill Scott is still my soundtrack today.. Making my way through all the albums.. Resisting the urge to sing along on the quiet coach lol (*Chris Dyer, Believe Digital*) *Thursday, April 25*



**@Mr\_Grimshaw** @AnnaDerbyshire hahahahaha!!!! That tequila... I've never wanted to vomit so hard (*Aiden Grimshaw*) *Thursday, April 25*



**@andydaniell** The 2 most impressive hype campaigns in recent memory are easily the Daft Punk & Boards Of Canada ones. Very different but both amazing. (*Andy Daniell, Defected Records*) *Monday, April 29*



**@leethommo** Daft Punk. No.1 single. Tune Of The Year so far. Radio 2 A list. Radio 1 B list. Get your head round that, if you can, 'cos I bloody can't. (*Lee Thompson, BT Vision*) *Thursday, April 25*



**@jamieosman** Anyone want to share a hotel at Download? I don't bite and I've gotten over the whole sleep murder thing. (*Jamie Osman, Red Light Management*) *Friday, April 26*



**@Eve\_Barlow** I'm going to be in a room with BEYONCE in five hours. So stoked I might do a vom. #BEYONDAY (*Eve Barlow, NME*) *Monday, April 29*

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# DATA DIGEST

## PICTURE OF THE WEEK



### AROUND THE GLOBE

**April 25, Abbey Road, London:**

Universal's sync, commercial partnerships and TV production team, Globe, hosted a night for partners such as BBH, Ogilvy and Mediacom last week – where Frank Turner, Professor Green and the dazzling duo Rizzle Kicks played live

## THE TASTEMAKERS

Today's opinion formers predict tomorrow's headline acts



**ADAM LIBONATTI-ROCHE** 7BITARCADE

**Duveaux • Seal of Approval** (Independent)

Clean your skanking shoes off and don your best top hat, as Duveaux are here to make your body move and slide like it never has before. Entertaining on the record and brilliant in a live environment. If riffs were currency Duveaux would be millionaires.



**JONATHAN TANNERS** PIGEONS&PLANES

**Romans • Act 1** (Independent)

Blend hints of Prince's eclecticism, a dash of Bowie's spectacle, a touch of Freud, and arena-sized ambitions and you might begin to sense what ROMANS is -- and what he could become. Imagination and immediately accessible song craft suggest a talent brimming with things to say and ways to say them.



**UNA MULLALLY** THE IRISH TIMES / MUSIC ON THE EDGE

**Kool Thing • TV Tower** (Mad Dog & Love Records)

Amazing music is about getting lost in sounds, descending into a space so captivating that it surrounds you, noises creating their own ecosystem of emotion, transcending where you are at a point in time. That's the dimension Kool Thing inhabits, a dark parallel environment where the possibilities of escape truly dwell.



**PAUL SEXTON** SUNDAY TIMES

**Paper Aeroplanes • Little Letters** (Navigator)

This Welsh duo have developed an intuitive sonic chemistry that reaches a new level of catchy sophistication on this third album together. Strong melodies are confidently supported by Howells' crystalline vocals, Llewellyn's limber guitars and their evocative lyrics, all helped on their way by sun-kissed harmonies.



## SIGNS O' THE TIMES



**Chris Braide** (pictured), British singer, Ivor Novello-winning songwriter and producer has signed an exclusive, worldwide co-publishing deal with **BMG Chrysalis US**. Currently based in LA, Braide has composed songs for chart-topping artists such as David Guetta, Sia, Lana Del Rey, Christina Aguilera, Paloma Faith and Yuna. In May, Bonnie Tyler will perform Braide's song Believe In Me at this year's Eurovision Song Contest in Sweden. The show will be broadcasted live, with an average of 120 million viewers.

Following her signing to Mercury Records in the UK, Australian rapper **Iggy Azalea** has inked a deal with **Island Def Jam** for the US. The artists latest single Work has garnered over 6 million views on YouTube. Her major label debut LP is due for release later this year.

**Nova** has signed a long-term deal with **Johnny Hates Jazz's label Interaction Music** to a global services deal. The agreement covers manufacturing, marketing, global physical and digital distribution across the world.

## SYNC STORY

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



- **Artist** Naughty Boy featuring Emeli Sandé
  - **Track** Wonder
  - **Composer** Hugo Chegwin, Harry Craze, Shahid Khan, Emeli Sandé
  - **Publisher** EMI Music Publishing/Sony ATV
  - **Client** Shop Direct
  - **Brand** Littlewoods
  - **Campaign** Littlewoods Beach to Bar
  - **Usage** UK & Eire - All forms of TV, cinema, internet (client and agency websites, social networking sites and industry PR sites - streaming in context only). TV & Cinema for 6 weeks / Internet 6 months from April 18
  - **Key execs** James Cooper (senior Sync & Marketing Manager, Sony/ATV Music Publishing | EMI Music Publishing), Mike Dowuona (managing director, Crush London), Andrew Roscoe (head of brand, sponsorship and celebrity, Shop Direct)
- Littlewood's Beach to Bar commercial is airing on UK TV now and stars Myleene Klass as its 'face'. The ad features the track Wonder by Naughty Boy featuring Emeli Sande, played throughout.



**James Cooper** (pictured), senior sync & marketing manager at publisher Sony/ATV/EMI said: "Wonder by Naughty Boy is one of those songs that you know is perfect for sync from the moment you hear it. It has the right mix of positive lyrics, catchy top-line hook and upbeat contemporary production along with

fantastic vocals by Emeli Sande. The song's theme works brilliantly in the commercial, conveying the sense of fun and excitement that summer brings."

Mike Dowuona of Crush London added: "The track was already a great fit in its original form but once the first cut was sent across we knew that we could achieve so much more than a simple copy and paste with the track. We approached Naughty Boy who re edited the original track to the visuals creating a truly cohesive piece of media that married perfectly from lyric to arrangement."



## ON THE RADAR AMPLIFY DOT

Aged 14, Amplify Dot took part in a rap battle on stage at one of Missy Elliott's UK gigs, prompting the famed American rapper to declare the aspiring performer, real name Ashley Charles, "One day you're going to be big!"

In the ten years since, the young female rapper has been lauded by Ms Dynamite, Wretch 32, Kano, MistaJam, Westwood and Zane Lowe and has a major label record deal.

Speaking to *Music Week* about why she opted to sign to Virgin, Charles said: "I've never put myself or my music in an urban box. I would have hated to be at a label

that saw it that way and get the urban A&R and push that sort of angle. I want my music to be accessible to wide range of audiences and it was important for me that Virgin didn't look at it as a niche sound."

The artist also known as Dotty said she championed how the company made her labelmates Professor Green and Emeli Sande commercial successes. "For me Virgin was using their initiative, they weren't following anyone else's lead. They had seen something in me, and since then they've always asked me what I like, what I wanted for the album and have given me

complete creative control".

Prior to her record deal, Charles managed and released her own content – she says that now being signed with a major has taken weight off her shoulders and allowed her to focus solely on her music: "It's been a real challenge. I'm a control freak. When you're your own investor, manager and all - it's hard relinquish that. I feel like I am in good hands though."

The rapper's debut album (pre-ceeded in part by her first Virgin release, single Kurt Cobain) is expected to arrive the end of 2013, and she revealed of the material: "It's completely new – the produc-



tion, writing and subject matter: it is venturing into new territory which I'm really excited about."

Her debut effort purposefully isn't a feature-heavy affair. "Sometimes you enter that dangerous space where your album can mean less about you," she acknowledges. "I just want to establish myself as a brand new artist."

### ESSENTIAL INFO

#### RELEASES

**April 29 Single:** Kurt Cobain  
**Summer 2013 Single 2** TBC  
**Late 2013 Album** TBC  
**LABEL** Virgin Records  
 Alex Sayers, product manager  
**MANAGEMENT** Darius Malik Music -  
 dariusmalikmusic@gmail.com  
**LIVE**  
 May 8 Barfly - Camden, London

Charles is embarking on a summer festival tour including stints at Wireless and Glastonbury. "There were so many artists I saw and heard for the first time at festivals and then gone on to see them grow. Hopefully I can be one of those artists that people discover at a festival."

## HE SAID / SHE SAID



“We are clearly a company that fights piracy on the internet. I don't think I could've said that five years ago, when we were still a young company.”

Google's president of southern and eastern Europe, the Middle East and Africa Carlo D'Asaro Biondo tells the International Confederation of Authors and Composers Societies conference in Bratislava how the search giant has changed.

## TAKE A BOW TEAM MICHAEL BUBLÉ



### THE LOWDOWN

Album: *To Be Loved*  
 Highest chart position: No.1

**Label:** Warner Bros.

**National press:**  
 Andy Prevezer

**Chairman:**  
 Christian Tattersfield

**Online press:**  
 Heather Swaine

**General manager:**  
 Jeremy Marsh

**National radio:**  
 Jane Arthy

**Manager:** Bruce Allen,  
 Bruce Allen Talent

**Regional radio:**  
 Laura Henderson

**International Marketing:**  
 Dion Singer

**TV:** Tom Dark

**UK Marketing:**  
 Nadine Parker

## MUST-SEE MUSIC TICKETING INFORMATION

### HITWISE

Primary Ticketing Chart

POS	PREV	EVENT
1	NEW	JLS
2	20	Capital Summertime Ball
3	3	Pink
4	19	Beyoncé
5	9	V Festival
6	1	One Direction
7	4	Mumford and Sons
8	NEW	The Script
9	NEW	barry gibb tour
10	10	Fleetwood Mac
11	11	Michael Bublé
12	NEW	Wet Wet Wet
13	NEW	T4 on the Beach
14	15	Bruce Springsteen
15	NEW	Bruno Mars
16	6	Meatloaf
17	8	Kings of Leon
18	14	Bastille
19	5	Caro Emerald
20	NEW	The Eagles

### LATEST SECONDARY TICKETING PRICES



**MUMFORD & SONS**  
 Queen Elizabeth Olympic Park,  
 London, July 6

**FACE VALUE** £57.50

**SEATWAVE** £69.50 - £548.00

**VIAGOGO** £68.99 - £567.05

**STUBHUB** £80.50 - £193.20



**BRUCE SPRINGSTEEN AND THE E STREET BAND**  
 Wembley Stadium, London,  
 June 15

**FACE VALUE** £55.75 - £68.75

**SEATWAVE** £80.00 - £1098.00

**VIAGOGO** £85.00 - £1135.23

**STUBHUB** £92.00 - £1306.40

## HALL & NOTES

### THE BEST LIVE VENUES IN THE UK



**Capacity**  
 400

### THE THEKLA, BRISTOL

The Grove East Mud Dock,  
 Bristol BS1 4RB  
 t 0117 929 3301  
 w theklabristol.co.uk  
**Bands contact**  
 promo@theklabristol.co.uk

### Coming up

03/05: Katey Brooks  
 04/05: Lazy Habits  
 07/05: Unkown Mortal Orchestra  
 08/05: The Pigeon Detectives  
 10/05: The StringerBessant Band  
 10/05: Julie Doiron  
 16/05: The Phoenix Foundation

# BUSINESS ANALYSIS EMELI SANDÉ

## EDITORIAL

### Sandé soars above legends



Emeli Sandé performs a cover of Imagine on her album's extended version, but even in her wildest dreams she could never have envisaged beating a chart record set by John Lennon's old band nearly half a century ago.

Our Version Of Events' achievement in establishing the longest, uninterrupted run in the UK Top 10 for a debut album is nothing short of remarkable, especially considering the previous record created by The Beatles happened way back in June 1964 when Alec Douglas-Home was Prime Minister.

However, its lengthy stay among each week's top sellers also highlights a widening gap between the most successful titles and the rest of the chart market during a period when demand for albums has fallen sharply in the UK. At the same time as this

**"Sandé's record-breaking Top 10 stay is testament to a carefully-plotted campaign ensuring interest in the album has never dropped away"**

overall drop, though, a very select few titles are still managing to reach equivalent retail levels comparable to what the biggest albums sold when the market was a lot healthier. Adele's 21 is the obvious example, while Sandé's own album is now heading towards 2 million UK sales and the likes of Bruno Mars' debut are significantly above 1.5 million.

With far fewer sales now needed to get into the weekly Top 75 it has meant the elite albums are enjoying extended chart residencies that sometimes last over a year. In a few examples albums are locked for months in the Top 10, a reflection of those with enduring, wide appeal succeeding in a market where the average unit sales now required to make the Top 10 are around a third lower than what they were a decade ago.

These circumstances have helped Sandé secure her much-deserved place in the record books, while Ed Sheeran's + debut spent its first 32 weeks in the Top 10 on its way to 1.7 million UK sales and Jessie J's Who You Are opened with a 16-week Top 10 stay and occupied its first 89 weeks inside the Top 75.

At the other extreme are ever increasing numbers of fan-based albums that are sometimes delivering the acts in question career chart peaks as their followers buy in the same quantities they always did but the overall market is a lot smaller. However, these same albums then plummet the following week or disappear altogether because hardly anyone else wants them.

Coupled with these market trends, Sandé's record-breaking Top 10 stay is very clearly testament to a carefully-plotted campaign that has ensured interest in the album has never dropped away since its release 14 months ago. While it came with some luck with the Olympics happening to be in London for the first time since 1948, the other elements that have kept Our Version Of Events alive are down to great planning by her management company Decisive and record label Virgin and them not letting up for one moment.

Of course, without Sandé's amazing songs, artistry and appeal in the first place none of this success would have resulted, but all those still need the support of expert handling to ensure their potential is fully realised.

**Paul Williams,  
Head of Business Analysis**

# EMELI SURPASSES FAB FOUR RECORD



The UK singer/songwriter's all-conquering album has now beaten The Beatles' chart record – and it's showing few signs of stopping its charge

## SALES

■ BY PAUL WILLIAMS

Emeli Sandé's *Our Version Of Events* appears in no great hurry to leave the Top 10 after breaking a chart endurance record for a debut album set by The Beatles almost half a century ago.

The Virgin release last Sunday eased 3-5 on the Official artists albums chart to give it a 63rd consecutive week inside the UK Top 10. As a result it surpassed the record of 62 back-to-back appearances in the Top 10 for a debut album set by the Fab Four's introductory *Please Please Me* way back in June 1964.

Beating any record achieved by The Beatles, especially one they held on to for nearly 50 years, is clearly remarkable. But what *Our Version Of Events* has managed by spending so long in the Top 10 without ever dropping out is arguably a far greater feat than what John, Paul, George and Ringo managed once you take into account the much higher sales now needed for chart success compared to 50 years ago and the fiercer competition each week for Top 10 places.

Certainly, the marketing and promotional plot for Sandé's album by her management Decisive and Virgin Records has matched anything that The Beatles' label Parlophone and manager Brian Epstein created for *Please Please Me* as it took in not only the usual fare of concerts, singles and TV appearances, but most thrillingly of all also included performances at both the Olympics opening and

## EXECUTIVE SUMMARY

- Emeli Sandé album spends its 63rd consecutive week in the Top 10, a record for a debut album
- Record-breaking feat includes seven separate runs at No 1 with sales reaching 1.8 million
- Album's highest weekly sales were 177,696, set in Christmas week
- Biggest weekly percentage sales gain followed release of deluxe edition
- Previous record holders The Beatles achieved 62nd back-to-back week in Top 10 in June 1964 with *Please Please Me*

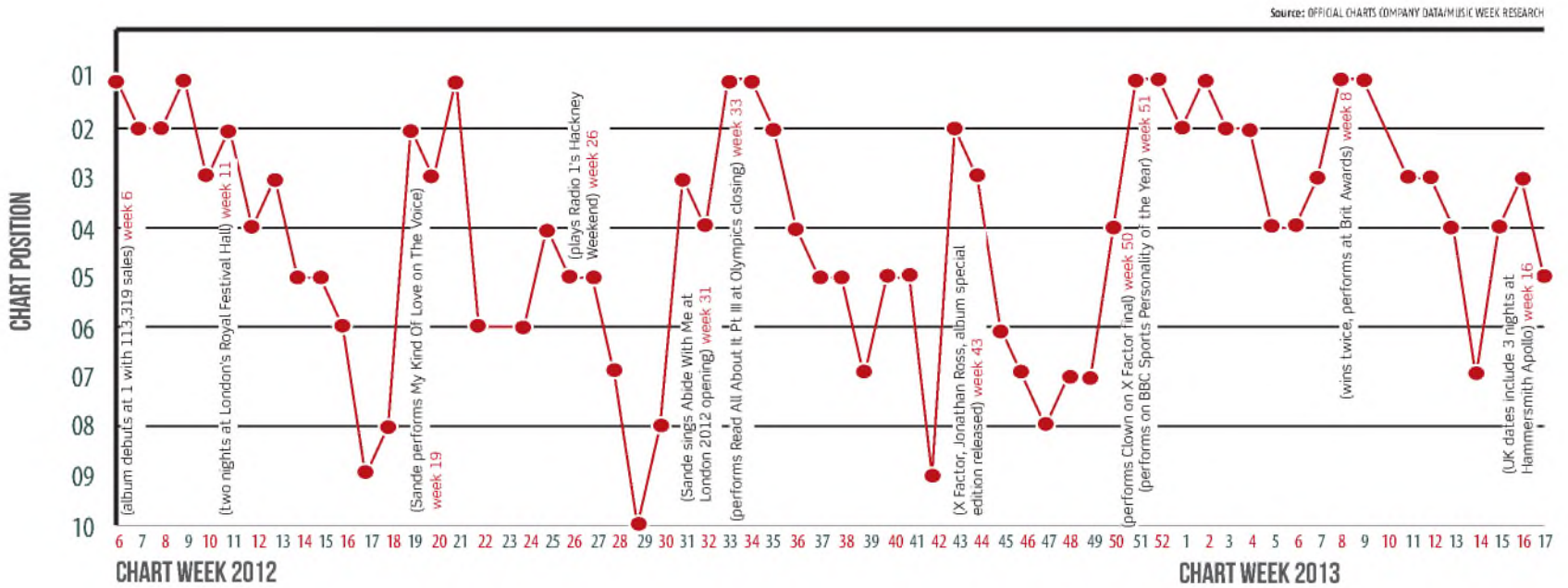
closing ceremonies.

The album itself was released on February 13 last year in the UK and, partially helped by her having already secured the Brits Critics' Choice award, flew into the chart at No 1 with 113,319 copies sold.

*Our Version* was also immediately supported by the single *Next To Me*, which entered the singles chart at No 2 the same week as the album debuted. Although the album dropped to 2 the following week as the Brits lifted Adele's 21 back to No 1, Sandé's album returned to the top seven days later. It would do so again another five times.

Around this time she played a couple of nights at London's Royal Festival Hall, further boosting sales of the album, while it enjoyed its then biggest week-on-week spike a few weeks later after she performed *My Kind Of Love* on May 6 on the

## OUR VERSION OF EVENTS' RECORD-BREAKING TOP 10 RUN



results show of BBC One's *The Voice*. Demand rose by 78.6% to send it back up 8-2 on the chart.

The factors behind the album's retail performance over the following three months were not particularly out of the ordinary, with sales helped along by some more live UK dates, including playing Radio 1's Hackney Weekend on June 23, the T In The Park festival in Kinross, Scotland, on July 8 and the sales and airplay success of fourth single *My Kind Of Love*. However, what then followed proved to be the magic ingredient that lifted the album from being a very successful one into a phenomenon.

Within the space of 16 days she appeared at two Olympic ceremonies, the only artist to perform at both the opening and closing events at London 2012. It had an incredible impact on her profile and therefore the album's commercial showing with *Our Version Of Events* seeing its weekly sales rise 41.6% after she sang *Abide With Me* at Danny Boyle's opening extravaganza. Just over a fortnight later her stop-the-show rendition of *Read All About Pt III* at the Olympic Park farewell on August 12 sent sales accelerating 238.0% and the album back to No 1. The track itself, never intended to be issued as a single, become a big sales hit, further fuelling yet more demand for the album.

Although weekly copies sold of the album dropped off after that, interest was enough to keep

it securely in the Top 10 ahead of a round of promotion and marketing that included the release of a deluxe edition. This came out on October 22 after a weekend when she had performed on both Jonathan Ross's ITV1 chat show and the X Factor results show (the latter with Labrinth) and as a consequence sales of *Our Version Of Events* lifted 251.7% week-on-week to rise 9-2 on the chart.

That same week Sandé also found herself at the top of the singles chart as the Syco-issued *Beneath Your Beautiful* with Labrinth stormed 85-1. On the same chart *Wonder*, a single with her producer and co-writer Naughty Boy, debuted at 10 and *Read All About It* remained in the Top 30, giving the campaign three simultaneous active hits on which to sell the album.

By the time Sandé was back on *The X Factor*, performing *Clown* on the grand final on December 9, UK sales of the album had surpassed 1 million copies and it returned to No 1 in Christmas week with its highest weekly tally yet – 177,696 units – after she performed *Read All About It Pt III* on BBC TV's *Sports Personality of the Year*.

The Beeb's annual celebration of the past year's sporting achievement never normally has musical guests, but the episode in which Sandé appeared was an extra special one as it covered Team GB's hugely-successful Olympics on home soil.

Her BBC *Sports Personality* slot was typical of

the UK TV appearances the Virgin artist has made over the course of the album's campaign. The list is fairly short, but those that have happened have been special, ranging from the regular big shows such as *The X Factor*, Graham Norton and Jonathan Ross to genuine one-offs such as the Olympics and *Sports Personality*.

By the end of January UK sales were above 1.5 million as momentum was kept going by the track *Clown*, which she performed alongside *Next To Me* to close this year's Brit Awards at London's O2 arena. Her appearance and performance at the Brits, where she also won two awards, were followed by more UK dates, including three nights in April at London's Hammersmith Apollo.

Then the album received another big promotional boost in March when Sandé starred in a TV ad for the O2 Tracks digital music service as *Our Version* moved ever closer to the 63-week crossing line to beat The Beatles' Top 10 run.

Now it has claimed the record itself, the question will be how many more weeks it can stay there. Although much of Sandé's attention right now is on breaking the album in the States, promotional activity is far from drying up in the UK with the upcoming schedule including *T In The Park* (July 12), *The Wireless Festival* (July 13) and *V Festival* (August 18/19) by which time domestic sales should be around the 2 million mark.

## THE BEATLES' RECORD - FOUR ALBUMS TOPPED CHART FOR NEAR TWO-YEAR RUN

The Beatles achieved their own record-breaking Top 10 run with a debut album in a rare moment during the mid-Sixties when they were not No 1.

Between May 1963 when their first album *Please Please Me* climbed to No 1 and January 1965 when the group's fourth album *Beatles For Sale* fell from the top spot, the Fab Four topped the chart in all but a dozen weeks.

It was in this brief interlude, ruled entirely by The Rolling Stones' self-titled first Decca LP, that *Please Please Me* achieved its 62nd consecutive and final week in the Top 10 in the issue of *Music Week* predecessor *Record Retailer* dated June 4 1964. The group's second Parlophone album *With The Beatles* sat at No 2, while other acts joining them

in the Top 10 included The Shadows, Dave Clark Five and Dusty Springfield.

At the time of *Please Please Me*'s UK release in March 1963 the albums sector was fairly tiny in comparison to the singles chart and was also overshadowed by the market for EPs, especially for pop releases. There were not that many titles being released and the chart as published in *Record Retailer* showed few changes each week. This is illustrated by only around 25 different albums breaking into the Top 10 during the first nine months of *Please Please Me*'s record-breaking assault. As many albums entered the Top 10 over just the first 11 weeks of *Our Version Of Events*' now superior run.

The Top 10 runs of the two albums are also very different with an uninterrupted 30 of The Beatles album's 62 weeks there spent at No 1, while Sandé's debut has had a rollercoaster ride, subject to seven different runs at the top and 10 weeks in all and on a few occasions coming extremely close to dropping out of the Top 10 altogether. In one week in July last year it survived by just a few hundred sales, dropping to No 10 before then bouncing back to 8.

Sandé's Top 10 run just missed out on beginning with a Beatle alongside her. In the same week *Our Version Of Events* entered at No 1 in February 2012, Paul McCartney's *Hearmusic* set *Kisses On The Bottom* fell 3-12 so they never quite shared Top 10 billing.

## PROFILE GLYN AIKINS

## VIRGIN'S TERRITORY

How an A&R style steeped in the past is paying dividends for Emeli Sandé's very modern label



## LABELS

BY PAUL WILLIAMS

Motor town was famous for its artists, songwriters and producers lending a hand to each other's records. It is a philosophy Glyn Aikins appears to have put at the heart of Virgin Records.

Through encouragement and spotting every opportunity, the A&R director has ensured the acts on his tightly-focused roster are not only concentrating on developing their own careers but, where appropriate, will support their colleagues, too.

It has meant, for example, Emeli Sandé being given profile boosts by guesting on singles by fellow Virgin signings Naughty Boy and Professor Green ahead of the release of her first album. Similarly, Naughty Boy's forthcoming first album has been led off by a single featuring Sandé – Wonder – and will feature Virgin's next big priority Ella Eyre.

"I don't think it's a new idea, but what I've tried to do is foster the kind of thing between artists if you guys want to work together you can," says Aikins. "It's one of those things you want to encourage, that family environment.

"You guys work together if it makes sense. I always want to present the opportunities for that: one helps the other. They all know each other and they all get on famously well."

**ABOVE**  
We are family:  
[Left to right]  
Ella Eyre, Glyn  
Aikins, Emeli  
Sandé and  
Naughty Boy

**"Emeli conveys such emotion. Only the greatest singers in the world don't need to rely on vocal acrobatics"**

GLYN AIKINS, VIRGIN RECORDS

This approach played a key part in helping to transform Sandé from a shy medical student with a gift for songwriting and a brilliant voice into an artist behind 2012's biggest-selling album and surely meaningful global success now around the corner. In fact, her guest appearance on Naughty Boy's track *Never Be Your Woman*, which also featured Wiley, was how Aikins came across Sandé in the first place and led to him signing her.

He recalls: "I didn't really think who the singer was so we did a singles deal for that song and then I went, 'Who's the singer?' Naughty Boy told me she was Emeli Sandé from Scotland and was a medical student. It was only on the video shoot I met her and another guy I worked with had told me about her and her music. After meeting her I heard her music and I'm like, 'Hang on a minute. This is actually quite good.'"

Around this time Sandé had signed a publishing deal with Stellar Songs, a joint venture between Stargate managers Tim Blacksmith and Danny D and EMI Music Publishing, and Aikins was getting glowing reports about her songwriting.

"The thing for me was it wasn't just what she was saying [with her lyrics], her voice, the way she would sing the songs she had actually lived through the experience and at 23 years old you couldn't have possibly lived through that, but she sang them with such conviction and conveyed such emotion it's of the sort you don't really hear too often," he says.

"I would go so far to say only the greatest vocalists in the world have that quality in their voice where they don't rely on vocal acrobatics. They sing the song and not only do you hear what they are saying, you feel it, too."

Aikins initially heard about five songs, including *Clown* and *Daddy*. He told Sandé that he was blown away by both her songwriting and vocal performance. Other music companies appeared interested, but according to Aikins were more focused on Sandé as a songwriter rather than developing her into an artist in her own right.

"How many times have we heard the story: great songwriter wants to become an artist and some people say, 'You're just a songwriter. You should do that because you're very good at it.'"

Sandé's shyness, which she spoke of at this year's Brit Awards as she won best album, was an obvious obstacle to stardom, but nothing Aikins did not believe could be overcome. "I just thought things like shyness and performance, those things can be improved with time," he says. "The more you do it

## EMELI'S NEXT ALBUM: 'WE'RE ALREADY THINKING ABOUT IT'

Emeli Sandé is to use part of her busy schedule trying to break the US to start to seriously focus on making the follow-up to *Our Version Of Events*.

"We've already started thinking about it," Glyn Aikins reveals about the huge challenge of creating a successor to what was the biggest-selling album in the UK last year with nearly 1.4 million copies sold by the end of December, according to the Official Charts Company.

A big part of her schedule this year is committed to the US where her album has been made a priority by Universal chairman and CEO Lucian Grainge and the newly-assembled team of Sandé's US label Capitol under chairman/CEO Steve Barnett.

"Since Steve Barnett has taken over at Capitol it's brought some real focus and order and Universal love Emeli and they want it to be successful there," he says. "It's moving in the right

direction. Her profile is building in the right way and they are feeling very confident they are going to have a successful campaign over there and while she's there we'll just book a studio somewhere for her to sit down and get her thoughts out."

There is clearly no hurry to make another record, especially with *Our Version Of Events* still locked in the UK Top 10 for what is a record-breaking run for a debut album and its commercial potential yet to be realised across the Atlantic. However, Aikins suggests album number two could potentially arrive sometime in 2014.

"She's got to take some time to organise her thoughts and start writing songs for her next record," he says. "It may happen quickly. It may take some time, but I think she would want another album to come out perhaps next year. She's very diligent and has a very solid work ethic. She's very serious about what she does, which is a joy."

the better you get at it. The thing you can't buy is the talent and she was outrageously talented."

Another challenge for Aikins was that Sandé's musical output covered lots of different styles – "probably a hangover from her work as a songwriter being able to write different ways with different people" – so it was a case of trying to shape a record that fitted her persona.

"Luckily, she had a great working relationship with Naughty Boy. They just have an understanding and produce some really great quality work and it's just about me being able to develop that," he says.

As with her guest vocal on Never Be Your Woman, her appearance on Professor Green's chart-topping *Read All About It* was a significant move forward in raising awareness in the immediate aftermath of her own first single *Heaven* and the subsequent release of album debut *Our Version Of Events*, which to date has sold 1.8 million copies in the UK, according to the Official Charts Company.

Given what she achieved last year, Sandé is the obvious big star of Virgin's roster, but it also has gems in Professor Green, who is now working on what will become his third album, *Naughty Boy* who is about to unleash his own album and Ella Eyre who will follow a chart-topping guest appearance on Rudimental's *Waiting All Night*

with her own first single. These releases will happen under the ownership of Universal with Virgin the one key part of EMI's UK operation that did not have to be sold off to satisfy EC regulators.

"All so far so good," is Aikins' conclusions about life under UMG as he looks forward to a more settled working existence – and more resources – after years of uncertainty.

"EMI has been such an embattled company for the last however many years that everybody is almost battle-hardened," he says.

"People resolved that the only thing they could do was keep their jobs and keep going until someone told you to stop. In the face of all that we've done a fantastic job in breaking new artists, doing what we're supposed to do."

He praises new Virgin Records president Ted Cockle as being "no nonsense" and a problem solver and hopes finally there will be a few more resources available after years of belt tightening under the previous EMI regime. "This is the biggest record company and it's clear there is more money and more resources," he says. "The philosophy we take into that system is you break the things you sign and that was the thing at EMI. You didn't sign loads and what we signed we did our darndest to break and it's been successful that way."

## NAUGHTY BOY ALBUM: 'IT'S BRILLIANT'

Naughty Boy (pictured below) played a starring role in Emeli Sandé's rise to stardom as co-writer and producer of more than half the tracks on her multi-platinum debut *Our Version Of Events*. Now he is about to be fully unleashed as an artist in his own right.

His first album *Hotel Cabana* will be released on Virgin later this year and is the culmination of what A&R director Glyn Aikins says started off as a singles deal with him and gradually turned into an albums project: "Hotel Cabana is what he called his studio down in Ealing Film Studios.

"Each of the songs is about an event or an experience that has happened in this hotel. It's really clever and it's really brilliant.

"The first single was released last year called *Wonder*, which featured Emeli, and the next single we're going to radio with now is called *La La La*. It features Sam Smith of Disclosure fame and the album also features Professor Green, Tinie Tempah, Emeli, of course, Wretch 32 and a new artist I'm working with called Ella Eyre."



Eyre is Aikins and Virgin's next big priority having discovered her after hearing one of her records "by accident".

"It was one of the producers who had worked with Emeli, a chap called Chris Loco who I knew and I called him up and said, 'Can you hear what I'm listening to in the background?' and he's like, 'How did you get that?' I said, 'Don't worry where I got that from. Why don't you tell me about this young lady?' I heard a few more songs and there was a bit of a battle to sign her, funnily enough it came down to between Virgin and Parlophone."

Aikins says he paired her up with Rudimental last September to write, resulting in her touring with them and being the guest vocalist on their chart-topping Asylum single *Waiting All Night*, while a first EP in her own right – *The Lion, The Bitch And The Wardrobe* – will appear in June. "What is potentially lined up to be Naughty Boy's third single will feature Ella, too," says Aikins in another example of Virgin acts collaborating with each other.

"Between Rudimental, this EP and the potential Naughty Boy single we'll start to see her in people's mind in the right way before we step out the door with her solo record."

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## THE BIG INTERVIEW LOUDON WAINWRIGHT III

## DYING TO IMPRESS

Loudon Wainwright III knows full well that he doesn't grant the public regard of Dylan, Young or Springsteen. After four decades spent describing his family's anguish and farce in song, his music has often being unjustly pigeonholed in a reductive 'comedy' bracket. But with Wainwright's latest (last?) album dealing solely and boldly with the serious matters of death and legacy, he's made his best case yet to join the greats in your affections...



## TALENT

BY TIM INGHAM

I am sat two feet from my hero, watching him decay.

To the untrained eye, Loudon Wainwright III doesn't appear in terrible fettle for a 66-year-old who's spent withering chunks of his life on the road. He's statuesque, sharp-witted and impressively animated, proffering throaty guffaws as he gently sips at his English tea.

But more acute observation squeegees clear the erosion: the pallid hues forming under his eyes, the alabaster flecks in his greyed eyebrows, the semi-tremble as dainty porcelain travels from table to lip.

These examinations do not arrive without despondency, nor invitation: Wainwright has beckoned them in song, eye-wateringly personal to the literal last. His newest LP, the excellent *Older Than My Old Man Now*, ponders death and deterioration as its central theme; the title a reference to the singer's surprise at living longer than his father, the erudite former editor of *Lfe Magazine*, who died at 63.

Having often toyed with mortality on his 22 studio albums, now Wainwright's gone the whole

**ABOVE**  
**Older Than My Old Man Now:** Loudon Wainwright III is currently on tour in the UK, and plays London's Royal Festival Hall on Friday, May 3. Visit LW3.com for more dates

hog: "Something's out to get me", he croons on the LP's final cut, and he doesn't mean the taxman.

On *My Meds*, he name-checks the parade of preservative prescription drugs that tumble down his gullet each day. On a let's-patch-things-up-before-it's-too-late lament, he sings with/to his son Rufus: "It's sad but it's true and I have to say, that the days that we die aren't that far away."

And on *Somebody Else*, he flippantly informs us how many of his peers – some similarly ravaged by attempts at living up to the 'next Bob Dylan' tag in a bygone era – are now finding new homes, six feet under ("I was so relieved it was he who was dead... just a guilty survivor, could have been me instead.")

"Mortality occupies my mind on a day-to-day basis," Wainwright admits as the sun peeps through a cloud-level London hotel bar window onto his linen cream blazer, debatably complemented by a pair of jogging bottoms. "I'm in reasonable health, but it's coming. It always was, but you know when you start to really feel it.

"With this record, I didn't want to bum people out, but eventually it becomes a comfort to think about [death], it's natural. If you think about everyone who's died, some great people have gone.

That's very reassuring." Cue his speciality; a ruinous splodge of ebullient absurdity, delivered with a jolly chuckle: "I'm looking forward to it immensely!"

If the world that Wainwright seems bound to leave was fair, these kinda-vaedictory images would ricochet sorrow around the public's sub-conscious. You'd find Loudon gleefully strumming in our collective Hall of Fame; just past Springsteen, turn right at Dylan – two doors down from Young.

That's because his best songs – and there are many bests – rival anyone's for confessional honesty, close-to-the-bone wit and the examination of our nepotistic capacity to both hate and forgive.

Oh, and death. To be fair, he's always been bloody good at death.

First paid by the music industry in 1968, young Wainwright had less existential concerns. He did a grand job illuminating on the lure of the booze (*Drinking Song*), the fragility of fledgling affection (*New Paint*), inter-spousal envy (*Saw Your Name In The Paper*) and his white-collar tearaway adolescence (*School Days*); all high points amongst a whiny, wry output that occasionally slipped into swell-headed showboating.

"On my first two records, there's a keening, high,



strangled quality to my voice, which was dramatic and riveted the listener but which I've never found particularly pleasant to listen to," he says.

"There's always been that element of theatre in all my songs. I want to shock people a little bit, so that I can engage with them. My music is not meant to soothe, although it can be comforting."

During Wainwright's early years on Atlantic Records, two intertwined yet distinct personalities emerged: the thoughtful patrimonial observer and the caustic jester, wiggling his tongue and flicking his leg, hoping to catch the waitress's eye.

This uncomfortable pairing were destined to collide, creating a dichotic mesh that would both enthral his audience and gradually sandblast his family ties.

"To this day, I'm still two people: the guy who has my career and this other guy waiting around for the sound-check to start," he acknowledges. "I don't do particularly well as the second guy - but then I wouldn't write the songs I write if I wasn't him, the guy who tries to be a husband or a father.

"My own father used to say to me, and I thought it was bullshit: 'Your work is going to become the most important thing to you.' It's no good for your home life, but it's true. My identity is wrapped up within this role."

Growing out of his precocious twenties served Wainwright's music well: his finest songs arrived when fears of legacy loomed, and destructive inadequacy sullied his self-satisfaction. His painful, unmitigated chronicling of his divorce(s) and distant, patchy relationships with his offspring make for some of the most emotionally devastating work in his or any canon.

His honesty in both cases, lifted by the nimble lyrical twists of a highly-skilled humourist, is regularly breathtaking. Not content with microscopically analysing his pain, Wainwright impulsively turns his lens on the causes, simultaneously grinning and sobbing as he goes.

Sample Five Years Old (1987), a melodically joyous, lyrically tender explanation to his estranged daughter Martha of why he isn't present at her birthday party; or Your Mother & I (1986), his

**"My family life is a great topic for me to write about. I love them and hate them; they piss me off and I'm hung up about them - just like everybody else"**

LOUDON WAINWRIGHT III

optimism-shattering exposition to another daughter on why her parents can no longer co-habitate. The Picture (1992) is a wonderful, redemptive paean to a protective sister's love - unconditional despite her brother's clear failings.

"For me to write about my family life, my personal life, my kids, my sister, my wives - it's a great topic," he says.

"These are the people who are foremost in my mind and I think about them passionately. I love them and hate them; they piss me off and I'm hung up about them - just like everybody else is.

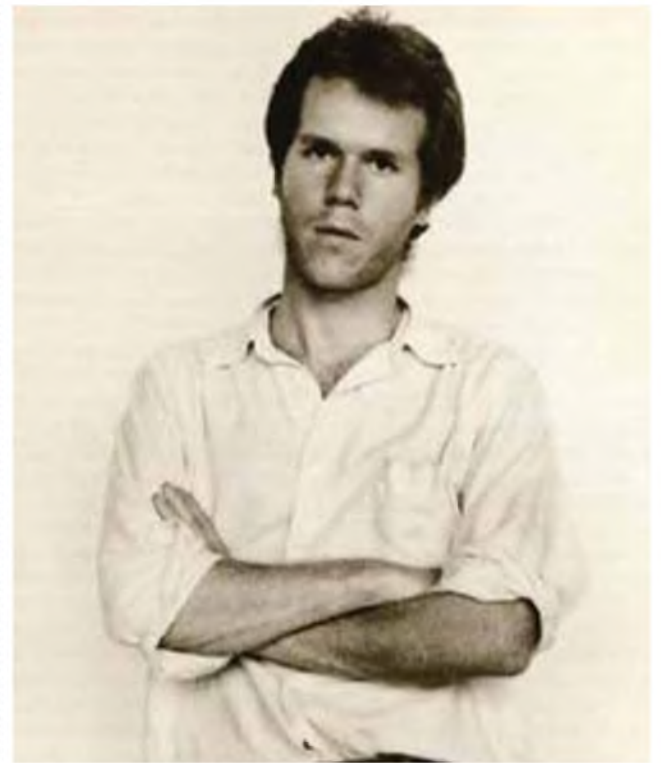
"I don't think of it as exposing myself, like some guy in a raincoat. If you're writing about a shitty marriage or a shitty relationship with your kids, you know that the listener has got the same things going on too."

On paper - that is, on this paper - Wainwright's authentic, literal approach to dynastic storytelling can occasionally make him a tough sell.

His work is not only riddled with neuroses and unflinching self-scrutiny, but brazen nods to his selfish and hurtful deeds. He reminds us that as fascinating a topic as unhappy love is, it doesn't just occur; the residue of bad decisions and polluted chemistry cements its foundations.

Or to put it less cryptically, Loudon hasn't always been a super-nice guy. I'm pretty certain that he's the only artist who has ever earned a rare 'A' rating from esteemed rock critic Robert Christgau while simultaneously (and deservedly) garnering a description as 'a bit of a dick'.

If the future obituary that so pre-occupies Wainwright's mind stretches to his most wretched personal actions, it would certainly cover the day he abandoned his young family - his folk singer wife, Kate McGarrigle, and young son Rufus - in search of fame, wealth and big city excitement. (Rufus later



**ABOVE**  
**Hair-raising honesty:** Wainwright's facial hair experimentation has occasionally known few limits; (right) posing for the cover of his self-titled debut LP in 1970

documented watching his bearded dad depart in his own stunning Dinner At Eight: "Long ago... in the drifting white snow... you left me.")

In Loudon's music, the arrival of his first kids, Rufus and Martha, appears to nark and petrify him, while marriage to McGarrigle is beset by two-way carnage. Rather than channelling simple guilt or baleful regret in either case, he retreats into the complicated cracks of his family tree; crippling you with poignant observation, then sweetening the shock with a chuckle. There is little-to-no self-censorship, but there's hardly any self-pity, either.

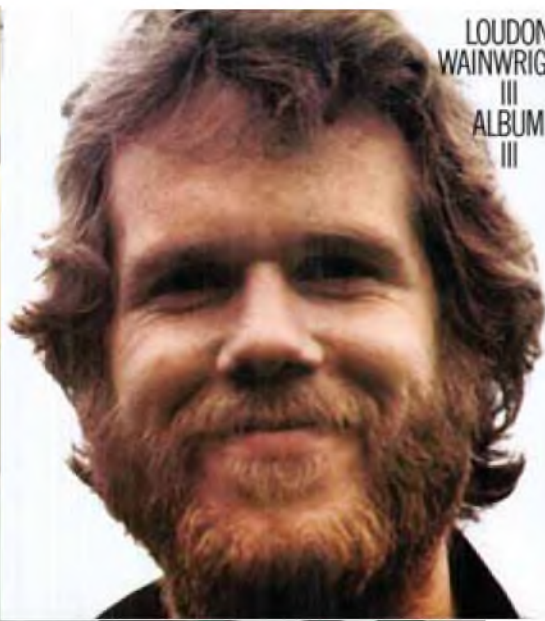
So we get One Man Guy (1985), a powerful ode to shaky post-marriage independence, but also a conflicted admission of his own emotional stinginess. ("Sure it's kind of lonely, yes it's sort of sick/Being your own one and only is a selfish, dirty trick.") Our Own War (1997) is a rear-view mirror dissection of a relationship gone cold, delicate harmonies from Shawn Colvin failing to hide Wainwright's cauterised recognition that even the raging battles of marital conflict were preferable to frozen-hearted apathy.

By making no pretence to be a perfect gent (further evidence: he once wrote 'nice guys are a dime a dozen - you know what a dime is worth'), Wainwright achieves a unique effect: he becomes a flawed but believable witness in the soap opera of his rollercoaster life. You don't have to like him to trust him; the sincerity of his versions of domestic travails mean they sink deep into your emotional receptors. And after a while, against all odds, you begin to root for him.

That's never truer than when he lays bare the suffering from his unresolved, troublesome relationship with his father. Dealing with the innate selfishness of parental expiration on History (1992), he angrily asks his departed dad: "Why would you leave your wallet behind, your glasses, your wristwatch and ring?"

Wainwright admits: "I know I'm not a great guy, but I can be some of the time. I like to be liked, along with everybody else, but it seems it would be too much of an effort for me to present somebody who's always amiable.

# THE BIG INTERVIEW LOUDON WAINWRIGHT III



**ABOVE**  
**Hollywood Hopeful:** Wainwright studied drama as a youngster. As well as appearing in *M\*A\*S\*H*, he played the bit-part of a doctor in Judd Apatow's *Knocked Up*; (right) his first LP on Columbia Records, 1972's *Album III*

"I guess some people want to do that - and there are financial reasons why, of course. To that degree, I do my best to present myself as somebody who's at least kind of likeable, so that I can earn a living."

Well, everybody likes a comedian, and Wainwright's a fine one. Now and again, he allows the lyrical scales to tip towards playing fully for laughs. On *Older Than My Old Man Now*, that role is fulfilled by *I Remember Sex*; a vaudeville exploration of the ultimate silliness of life's physical titillations, alongside none other than Dame Edna Everage. His past punchlines are even more farcically fun, especially on *The Acid Song* and (oh, yes) *I Wish I Was A Lesbian*.

Wainwright can also count on some superior musicianship to add to his charms, from the deep, intelligible timbre of his adult voice to his skilful finger-picking and his personalised alpha-folk sound. His supporting cast has included virtuosos such as Richard Thompson, Van Dyke Parks and Joe Henry, who all patently realise what many don't: that after decades of kicking the dirt outside of the Celebrated Songwriting Legends circle, Wainwright is long overdue an invite.

Few indications that the artist has been robbed of this deserved lionisation can gazump the opening entry of his Wikipedia page, the summit of which reads: *LW3 redirects here. For the film, see Lethal Weapon 3.* At least it makes note of some of his highest-profile cheerleaders. Acclaimed comedy moviemaker Judd Apatow - unsurprisingly deft at

enlacing his light movies with pockets of emotional heft - is a huge fan, commissioning Wainwright to score the music for his breakthrough 2007 film, *Knocked Up*. Likewise, John Peel was very fond of Wainwright, inviting him into Radio 1 for a string of studio sessions.

Then there's the singer's 2010 Grammy for Best Traditional Folk Album, an accolade which Wainwright concedes is sure to brighten the first sentence of his obit. Sadly, it wasn't granted for his masterful familial passion plays, but rather his meticulous biography-in-melody of swashbucklin' early-20th-Century banjo plucker Charlie Poole. ("I don't think of myself as a traditional folk guy, but I'll take it," says Wainwright of the prize. "I mean, if it had been in the polka category, I'd have taken it.")

Elsewhere, covers of his work have come from seminal artists such as Johnny Cash, Elvis Costello and Big Star, as well as modern guitar-wielders Frank Turner and Bombay Bicycle Club. Yet Wainwright acknowledges that next to Bob Dylan, Neil Young or even his closest contemporary, the late Warren Zevon - also an expert at jagged-edged musical autobiography - his public regard remains in need of a reviving boost.

"I'm the least known of all those people you mention, and that pisses me off - it annoys the hell out of me," he admits, modestly qualifying: "I really do feel like I've got some good songs in the locker."

Amongst those songs, you'll find *My Biggest Fan* (2005), in which Wainwright smartly describes,

with a typical dose of self-awareness, a morbidly obese acolyte who attends every Loudon show - yet who still counts Dylan and Young as his two favoured troubadours. Soldiering through these letdowns of acclaim, Wainwright continues to allow his craft to consume him. There is no entourage or fancy label-funded carriage as he schleps into the UK one more time this month for a run of shows, commencing in glamorous Basingstoke.

"I don't mind the touring, but getting my ass there is an increasingly brutal slog," he says. "Most of the time I'm alone, just dragging myself and that guitar through airports and train stations. You begin to feel like Willy Loman."

"But I'm not going to grouse. The pay-off is you get to do the show. How much longer can I do it? I really don't know. I like to think I've got a few more good songs in me, maybe another record."

Wainwright's distracting mortal stopwatch begins ticking again. Those of us who deem him king of the confessional couplet will be fervently hoping that all this talk of demise is mere folly, and that another sterling album will drop down the spout long before the skinny chap with the scythe comes a'knocking.

For when Wainwright stands on a stage exploring his misdemeanours, his wonky mortality and even wonkier morality, he challenges us to get the joke: to gaze hard at our own self-portrait, and to smile at its flakes and foibles as much as its gloss.

He sings intimate truths we daren't say, about decisions we daren't make, about people we daren't upset. His act isn't the tears of a clown - it's the laughter of life's uncompromising eyewitness.

Yes, okay, he's a bit of a dick. But he's an absolute inspiration with it.

## LOUDON'S SUPER SKUNK: CLIVE'S OPPORTUNISTIC SIDE



Loudon Wainwright III hasn't racked up many big hits during his 45-year career. In fact, he's only really had one: the frivolous 1972 novelty song *Dead Skunk* - at No.13, his only single to

have ever charted on the Billboard Hot 100 in the US. The track was the first song on Wainwright's third LP, simplistically titled *Album III*, and therefore his first on Columbia Records.

Despite his blossoming songwriting becoming increasingly personal and powerful at this time, Wainwright felt the gentle hand of industry pressure in the wake of his semi-smash.

"I remember when that record came out and did well, I made another album for Columbia and they said: 'Where's the funny animal song?'," he says. "I told them, 'I've got a really good song, called *The Swimming Song*, but there are no animals in it.' 'No, no: I'm afraid we're going to need a funny animal.'"

And the executive behind such market-conscious demands?

"Ha ha! That would be one Clive Davis."

## SOMETHING FOR NOTHING: 'I WAS PISSED OFF, ARGUING WITH KIDS I KNOW'

There weren't many who dared tackle the onslaught of online piracy after rock giants Metallica sued file-sharing site Napster in 2000 - but Wainwright had a good go. On *Something For Nothing* (2003), he chides those who believe "it's okay to steal, 'cos it's so nice to share".

"Today [file-sharing] is like air conditioning - it's everywhere," he says. "I was pissed off. I got into an argument with some young people who were kids

of friends of mine; university-educated, bright people. They seemed to have this incredibly *laissez-faire* attitude about it. I thought: 'We're talking about my work here!'"

Wainwright is aware that despite a chequered personal history, his enduring career represents a useful lesson for young artists wondering just how unnaturally pleasant they

will have to be in order to 'make it'.

"When you're starting out, there is a lot of pressure to have a record on the radio," he says. "You've got to get past that. There are records of mine that I don't like to hear; you fuck things up along the way. But I'm happy I've been able to do pretty much what I wanted without a lot of compromising or funny haircuts, and made a living out of it."

He adds: "I think Martin Amis said that when you're writing, you have to believe you're the best. That was an astute observation. You may know deep down in your heart that Bob Dylan is out there, but you have to think you're better. It's a way of psyching yourself up to keep trying. It's also why there are so many pathetic people in the music business. They all think they're fucking geniuses!"





**FEATURE** DIY ARTIST SERVICES

# ARTISTS ARE DOIN' IT FOR THEMSELVES

Key figures from the world of digital DIY artist services offer up some top tips for going it alone



## ARTISTS/MANAGEMENT

BY TOM PAKINKIS

**Y**ou're a young artist with a growing fanbase thanks to tireless gigging and a kick-ass EP that you managed to get recorded to a good standard. Your prospects are high, your social media stats are on the up and industry tastemakers are starting to remember your name.

Or perhaps you're a new manager that has struck gold early, spotting a truly exciting outfit before any of the A&R bigwigs.

In either case, you don't want to sign a full-scale label deal just yet. You've heard that artists have never been more empowered, that quality can go viral overnight, that indies and majors alike will be frothing at the mouth if you arrive with a strong fanbase ready and waiting.

But wait, while this might be the decade of DIY, it takes more than a bog standard YouTube Channel to become the next solo sensation.

There are more digital options than ever when it comes to distributing and marketing your music or communicating directly with fans. Better yet, absolutely everyone has access to a myriad of tools and services. But that also means there's more competition than ever.

So how do you stand out from the crowd, get your music out there and, most importantly, get paid for it? We've hacked the brains behind some of the leading digital artist services companies in the UK to bring you some insider tips for success.

### 1 "Integrate a strong visual aspect and break some rules with YouTube"



In addition to its global partnerships with independent music companies, [PIAS] Artist and Label Services provides full marketing and project management services to select individual artists. One example is Manchester band, NO CEREMONY///. Managed by Pixies and Dead Can Dance manager Richard Jones, [PIAS] supports the hotly-tipped trio with the creation and execution of a full marketing, sales and distribution campaign drawing on additional services such as the dedicated [PIAS] YouTube team as well as sync and brand opportunities. Says Adrian Pope, MD of [PIAS] Artist & Label Services: "Amongst the numerous things that are great about No Ceremony is the way in which they've infused visuals into all that they do – from live to the videos that accompany all the tracks from their album. With such a strong identity and their own creative tenacity, we're making their YouTube channel key – it's creatively flexible, has global reach and can really engage, envelop and involve the fans in the whole atmosphere of the band."

Pope advises acts to: "Integrate a strong visual

**ABOVE**  
DIY success: Absolute Marketing & Distribution took Moya (left) from a few hundred fans to over 3,000 on Facebook and more than 1 million Vevo views. Meanwhile Bwani Junction (top right) and Public Service Broadcasting are both distributed by Believe

aspect to your campaign - embrace the flexibility of YouTube as a platform to break some of the rules. Focus on one or two strong ideas and encourage fans to engage with the experience".

### 2 "Sync can be genuinely career-changing for an emerging artist"



Independent music publisher Sentric is currently home to over 45,000 songwriters worldwide, ranging from artists who have just written their first ever song to million sellers and

everyone in between. While it offers direct publishing services, international performance and mechanical royalty administration alongside neighbouring rights collection, it also provides synchronisation services – pushing for catalogue to be used on TV, adverts, movies and video games worldwide. Director of music services Simon Pursehouse outlines the power of sync:

"Sync, when utilised properly, can genuinely be career changing for an emerging artist, but if no work is done around the placement then it's potentially a significant opportunity lost.

"Landing a sync in this competitive market is hard work and requires plenty of patience. The best approach is to work with someone whose primary

# FEATURE DIY ARTIST SERVICES

job is to talk to music supervisors/production companies/broadcasters and who has spent years getting those relationships in place.

"A sync agent is great but a publisher is even better as there's a lot more to publishing than just sync. Those are the gatekeepers to getting your material synced, as music supervisors would rather talk to a handful of trusted sources who represent many artists instead of reaching out to thousands of individual artists themselves. If/when you do that illusive placement deal, be sure to get everything in place so those who are watching the TV show, movie or advert can easily find the track."

3

**"YouTube is the single most important marketing tool for artists in 2013"**



Essential Music and Marketing offers a range of bespoke services from digital and physical distribution packages for labels through to full project management, marketing and sales for

artists. When it comes to YouTube, digital marketing manager Ali Tant and digital distribution manager Richard Leach are excited by the power of the platform in 2013:

"As a tool for streaming revenue and a hub for artists to promote themselves, there is nothing else quite like it. Once artists and managers have set up their account and signed up to Google Ad Sense, or linked their account to their distributor's partnership account, monetising their content, there are a whole heap of tools to help utilise their account effectively.

"YouTube's new One design offers an easy way for artists to brand their account and promote a message, whether it be an ad for an album or simply a strong image. Links to websites and social channels can and should be added to the banner.

"Artists can set up playlists and choose the content they want to promote on the front page of their channel or linking in videos from not just their account but other accounts. Another very important tool is external links within annotations, allowing direct buy buttons into the video playback.

"These tools are simply touching upon the very tip of the iceberg. YouTube have recently tailored their playbook guides for specific industries and the YouTube Playbook Guide for Music is a must read for artists and managers at any level."

4

**"Unsigned artists have a vast (and often confusing) range of marketing tools available to them"**



Absolute Marketing & Distribution has been offering label services for the past 15 years. Its suite of services including administration, digital and physical distribution, sales, marketing and promotion can be utilised on an

individual level as well. The company has seen success in helping artists both large and small, providing a tailored package giving acts exactly what they need without taking away control. Head of digital Adam Cardew provides a couple of tips on how to put your best foot forward when it comes to digital marketing:

"Unsigned artists have a vast (and often confusing) range of marketing tools available to them - yet only a finite amount of resources to channel their activities.

"The first thing any artist coming through Absolute receives is a digital health check of their online presence. It is crucial for everyone involved to know where their strengths are online, which areas need to be improved and what marketing options are available to them before starting to plan the campaign.

"Rather than spreading activities thinly across many channels, it's essential to pick 2-3 key channels and focus activities on engaging those fans effectively.

5

**"It's not necessary to sign up to every new social network"**



Believe Digital has distributed thousands of new releases to online stores worldwide as well as providing trade marketing services and online marketing support including social media strategy and much more.

New Media and communications manager Hannah Donovan says that talking to fans directly is crucial for any act - but that doesn't mean that bands have to be

part of every new network touted as the next Facebook or Twitter.

"Bands need to make it as easy as possible for their fans to find and interact with them in a space where they feel comfortable. It is not necessary to sign up to every new social networking site - find the ones you like and that you'll use naturally.

"Your focus shouldn't be on the number of 'Likes' but on how engaged your audience is as that is where the real value is. Artists need to take the time to talk to and thank their fans themselves. Genuine interaction is key in building a core social following."

6

**"Technology has created a global playing field"**



Independent IP and Fintage House teamed up to create FUGA - a new online platform for rights-holders - at Midem this year. The platform covers global distribution of master recordings, promotion and revenue collection in what the companies call real-time digital music business management. Martijn Tjho (*l/f*), CEO of Independent IP, the creators of the FUGA platform, says it's easier than ever to go global - if the product is right.

"Technology has created a global playing field. If your music has global potential, it will materialise when you allow organic growth. When you upload your music on YouTube, make sure you allow views from around the globe as well as sharing options and access on all platforms. Don't limit your audience when there is demand. Make sure you can deliver.

"This is the most simple and low cost thing you can do. Launching a global awareness campaign requires resources. If you don't have these, focus your efforts on creating a good base close to where you are and build from there."

Niels Teves (*right*), co-CEO of Fintage House, adds: "Using a platform like FUGA means your music can get anywhere in the world in a fast and reliable manner. Management should work with specialists in creating very targeted promotions and PR campaigns for artists in order to raise their opportunities on this platform. Through the information currently available from various different social media sources, this is a very viable option. It's all about using the data that is available in a smart way - that's the way to play the game."

7

**"Beware of hidden costs"**



Zimbalam is a digital music distributor for independent artists, providing routes to major digital stores and streaming services worldwide. It offers acts 90% of their royalties from sales, a non-

## THINKING AHEAD: 4 QUESTIONS TO ASK BEFORE DIVING INTO DIY DISTRIBUTION

Kobalt Label Services' (KLS) AWAL division offers digital distribution on a bespoke level while also providing artist solutions for marketing, sync, data and promotion. Here, KLS managing director Paul Hitchman offers four key questions for emerging artists to keep in mind before signing on the dotted line with a partner for digital distribution:

- **Percentage deal or one-off fee?** Whilst a one-off fee may seem like better value than a percentage deal, the artist needs to work out how many downloads they must sell to actually be better off. Also bear in mind recurring annual fees to be able to make a proper comparison.
- **If the service is exclusive how long is the term of the deal?** If an artist gets a label deal, can they pull their recordings out of the deal with the aggregator at short notice?
- **Is the service they are working with incentivised to maximise sales of their releases or does their incentive stop when they have delivered the tracks to the stores?**
- **Is there someone they can talk to at the service to discuss strategy, retail promotional opportunities, pricing etc?**



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The graphic features a central teal rectangle with white text, surrounded by a white, hand-drawn frame with decorative flourishes. The background is a vibrant blue with various colorful elements: a rainbow, a CD, a butterfly, a flower, a musical note, and a stylized landscape with green hills and a pink flower.



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**Empowering artists to engage with fans and monetise their music through digital platforms.**

exclusive contract and the ability to keep their rights. Zimbalam's UK manager Chris Dyer says that it's important to understand your digital distribution deal and make sure it's right for you: "There are lots of companies around offering digital distribution services for unsigned acts. My advice to those artists making a decision on which one to use is to be careful of hidden costs like annual fees and unnecessary registration charges, and to make sure that they deliver the music to the stores and streaming services that you want to be on.

"We only charge one flat fee per release of £19.99 for a single and £29.99 for an album, we don't charge anything else upfront to keep an artists content live on stores for the life of a release. We listened to our artists and developed the 10% with no annual fee model from direct feedback."

8

**"At the end of the day, it all comes down to the talent"**



Founded in February this year, Saari Ltd specialises in digital strategy, digital marketing campaigns and digital products. It focuses on artists and managers as well as small to medium-sized music companies.

Founder Nikke Osterback has six years of digital music experience having

## CASE STUDY: HOW DIY BOOSTED MACKLEMORE AND RYAN LEWIS WORLDWIDE

Last year Warner Music UK launched Warner Music Artist and Label Services (WMALS) providing a suite of global marketing and distribution services for independent labels and artists, building on its Alternative Distribution Alliance (ADA). MD of ADA and Warner Music Artist and Label Services Dan Chalmers had this to say about their latest No.1 international project:



"Macklemore and Ryan Lewis are a great example of how artists can independently release music with the right infrastructure and support behind them. It is worth noting that this is not a blueprint for all acts - record labels provide very valuable guidance in the A&R process and throughout artists careers, but the DIY approach can yield fantastic results given the right conditions.

"Macklemore and Ryan Lewis came to us with an incredible album, and as always it all starts with really great music. Once we had the deal with their manager Zach

Quillen in place we were able to put our international structure into action.

"We've specifically designed WMALS and ADA to provide independent artists with the strategic global marketing, promotion and distribution capabilities of a major label to support the release of their music. We were able to deliver Thrift Shop to the biggest radio stations around the world and provide cohesive marketing and PR support, as well as easily distribute the track in a number of territories.

"The results speak for themselves - Macklemore and Ryan Lewis' popularity has exploded, not just in the UK but across the globe, and I look forward to continuing our partnership with Zach as we focus on building upon this success. We are especially excited about working their new track Can't Hold Us, which is already getting a great response from fans."

worked at both Atlantic and Island Records, working across a wide roster of UK and international artists. Regardless of the DIY package you put together, he says that talent and team synergy lie at the core of success.

"Data-to-information and your fanbase: if you are talented you don't need anything but that connection

to make a living. If you simply connect with your fans and serve the fanbase, there will be ways to make money. Where music companies come into play is when you want to make it big and scale globally.

"Digital marketing as a whole is a massive topic in itself but at the core that's what it is all about: taking care of fans is the artist's pension.



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## FEATURE ABSOLUTE RADIO'S RUSS WILLIAMS

## 'I NEVER THOUGHT I'D LAST 20 YEARS'

He's spent two decades presenting on the same station - even if its name has changed. Russ Williams looks back on his career in radio, and discusses Absolute's future prospects

## MEDIA

BY PAUL WILLIAMS

Russ Williams is one of music radio's great survivors. In a sector where culling presenters is almost considered an art form, he has endured the wrath of Richard Park, been unceremoniously ousted from Virgin Radio breakfast by Chris Evans' sudden appointment and then seen his place of work almost ripped apart by a bitter court battle between the TFI Friday star and the station's then owners.

Somehow through all this, a succession of takeovers and the eventual transformation of Virgin into Absolute Radio he has remained the main constant at its One Golden Square building in central London - both he and the station have this week marked 20 years on air.

At the very least the lengthy tenure is a testament to his levels of endurance, but Williams - who has presented weekday mid-mornings at the station since 1998 - is also one of the most highly-respected music radio broadcasters in the UK and a much-cherished part of Absolute Radio.

Such is the station's regard for him, it has turned over a number of hours of air time to celebrate his two decades as one of its presenters, including a retrospective interview with Absolute breakfast DJ Christian O'Connell.

"In my wildest dreams I didn't think I'd last 20 years," Williams tells *Music Week* in a chat shortly after coming off air. "I've tried to do an honest, good job to the best of my ability."

Virgin Radio had not even launched when he was first approached about joining what was to become the UK's first ever national commercial radio station playing popular music. At the time he was hosting weekend breakfast at the mighty Capital FM in London and filled in for Chris Tarrant when he was on holiday. As gigs go in commercial radio he was sitting pretty, but with Tarrant seemingly permanently occupied at weekday breakfast (he lasted there another 11 years) Williams concluded his opportunities were restricted.

"There was just something, a gut feeling, that said Chris was probably going to be at Capital for a long while so the opportunities were going to be limited and I just had a feeling to go to Virgin Radio, Golden Square was going to be the right thing to do," he says. "I did not think for one moment it would turn into 20 years."

His switch from Capital to Virgin, which went on the air on April 30 1993 on medium wave nationally and later on FM in London only, also meant he had to deal with the "consternation and wrath" of Capital's powerful programme controller

**RIGHT**  
Williams:  
Presenter  
switched from  
Capital FM to  
Virgin Radio for  
its launch on  
April 30, 1993



**"The rules were different in the [mid-Nineties]. You didn't have to worry about Ofcom, within reason"**

RUSS WILLIAMS, ABSOLUTE

Richard Park who did not speak to Williams again for ages because of his decision. "He was upset I left," says the presenter. "Maybe that's because he liked me and thought I was good, I don't know."

Given the flagship slot of weekday breakfast, Williams initially found life tough going at Richard Branson's brand new radio station. Audience figures were, in the presenter's words, "not particularly fantastic at the whole station" and bosses realised something drastic had to be done. It was then he was paired with Aussie Jono Coleman at breakfast and a radio sensation was born.

"We had nearly five years of the best fun you could have and we got away with murder," Williams

says of his breakfast partnership with Jono. "The rules were different in those days. You didn't have to worry too much about Ofcom within reason. There was no email, no Twitter, no Facebook. It was faxes or letters and phone calls and it was a good radio station to be on and fast becoming a great one in terms of commercial radio."

So what could go wrong? Well, firstly Capital Radio suddenly appeared on the scene with a £87m bid for the station. Williams feared Richard Park would exact his revenge by sacking him, but Parky was ready to make peace and the pair had a civilised dinner in the Caribbean where they both happened to be holidaying, where Park set out Capital's takeover plans.

In any case the regulators put a stop to the Capital bid, only then for Williams and Coleman to be called into the office of then Virgin Radio CEO John Pearson straight after going off air one morning in 1997 to be told they had just hosted their last breakfast show.



"It was that clinical and he said, 'Chris Evans starts a week on Monday. We would like you to stay, but have a week off and think about it,'" Williams remembers. "In came the biggest media star in Britain, which Chris was. He had left Radio 1 because he didn't want to work on a Friday and I couldn't blame them for making that decision."

Williams eventually ending up doing mid-mornings, a slot he still occupies, and Jono ultimately quit to present a very successful breakfast show at rival Heart 106.2. As for Evans, Williams suggests for the first year-and-a-half all went swimmingly, a period in which the Ginger One was not only a presenter but ended up buying the entire station from Branson for £85m.

"He did a really good breakfast show," he says. "But I started to notice after about 18 months there was a funny atmosphere at times. Even though Chris owned the station, the bosses were saying 'No you can't do that and this is the reason why.'"

Evans, he remembers, was a popular boss, regularly inviting the staff to the pub and putting his credit card behind the bar, but events would take a nasty turn for the worse when he decided in 2000 to sell Virgin to Scottish Media Group (SMG) for £225m, giving him a handsome profit.

"There were tantrums," says Williams. "I remember when SMG took over. Clearly they were a very nice bunch of guys dipping their toe in the hectic media world of London from their Glasgow base with certain very gentlemanly ways of doing it."

Things between Evans – now no longer the boss – and his new paymasters got so nasty that ultimately they ended up in the High Court. "It became very messy," Williams remembers.

Evans lost the case, moved on and eventually rebuilt his radio career as Radio 2's now hugely-

successful breakfast presenter, while SMG a few years later put Virgin Radio up for sale. In 2008 it was sold to a consortium led by the Times Of India. That meant not just another set of bosses for Williams, but a change of name to Absolute Radio after the rights to the Virgin name were lost.

The brand change negatively impacted on ratings as some listeners switched off, confused where their Virgin Radio station had gone. But under a management team including COO Clive Dickens – who left to work in Sydney in March – things started turning around, helped by a strategy of expanding the brand digitally with a series of decade-focused stations ranging from Absolute Sixties to Absolute Noughties. The Eighties station alone attracted 888,000 listeners in the Q4 2012 Rajars – when Absolute reached its highest listening figures across all its platforms for 11 years and for the main station for four years.

"We'd see pockets of improvement and then you slip back a bit, but in the last year we've seen consistent growth and it takes that long," says Williams who suggests he and his colleagues are not even thinking about yet another possible ownership change at the station with the likes of Bauer linked to a takeover. "Nobody here is remotely worried about the future. They get on with their jobs, they're all professionals. Clive left with record figures and went out on a real high and I was very pleased for him because there have been some very testing times. It's great to see all that work come to fruition."

As for himself, Williams reckons he has few ambitions left in radio. Along the way at the station, he has interviewed the likes of Bon Jovi, The Rolling Stones and Roger Waters (Don Henley and Jeff Lynne he would love to quiz) and even gets to

**ABOVE**  
The way we were: (left to right) Williams promoting his show with Jono Coleman on Virgin Radio; by his modern-day mic on Absolute; with stars such as Jan Bon Jovi, Suggs, Eddie Izzard, Richard E Grant and Ulrika Jonsson

cover football after Absolute acquired Premiership rights three years back.

"I will miss this building, but I have no intention of leaving it for a while. I love working here," he says. "If I stopped tomorrow I could never be bitter. I'd think, 'My God what a great career you've had'; I've met and worked with some unbelievable people. I can honestly say there's not one person I've worked with in this building over the 20 years that I haven't got on with."

## WILLIAMS ON: HIS DRIVER'S FAMOUS CONNECTIONS

As breakfast show host, Russ Williams had a car to ferry him from home to Golden Square every morning. With the two both mad on golf, the DJ quickly built up a friendly rapport with the driver. However, it was not until three years into this arrangement that the man behind the wheel decided to drop a mighty bombshell.

As Williams recalls: "One day, out of the blue, he said to me, 'Played golf yesterday.' 'Really? How did you play?' 'Brilliant. I beat my brother - he's got his own golf course, you know,'" to which the breakfast presenter became understandably suspicious.

"I said, 'Hang on a minute, your brother has got his own golf course? You are having a laugh' and he said, 'No, no down in Hampshire and I played him down there. You might know him actually.' I said, 'Who's your brother?' 'Roger Waters of Pink Floyd' and when he got out of the car and faced me that day I noticed he was the spitting image with shorter hair."

## WILLIAMS ON: ABSOLUTE RADIO'S MUSIC CHALLENGES AND HOW IT'S BEEN 'RATHER SMART' WITH ITS PLAYLIST

Virgin Radio set out its rock credentials immediately with the first track on air when it launched in 1993 an INXS cover of Steppenwolf's Born To Be Wild.

But in the 20 years since the station – which became Absolute Radio in 2008 – has seen its modern rock-based format tested to the limit with sometimes significant fluctuations in the genres it deems to play.

"We've had different periods of that throughout the history of Golden Square," says Russ Williams. "I remember when Mark Story was programme director here we did go a lot more poppy. It could have been there wasn't a plethora of decent music around."

In more recent times the challenge facing programmers at the station has been to try to fill a playlist when hardly any hits in the modern singles chart fit its rock-based criteria.

However, the mainstream tide appears to be turning musically back towards Absolute's favour a bit, reflected by around 20% of the Official Charts Company's Top 100 singles in Q1 being rock, when it was just 3% in the same period two years ago.

This is reflected by the likes of Biffy Clyro, David Bowie, Ben Howard and The Lumineers on the playlist.

"We've had some difficult times [with repertoire], but

we've been rather smart. At the moment we have a wonderful raft of new records, probably the best we've ever had," says Williams. "You are talking about people like Kodaline, Mumford & Sons. There are some great records about."

"In the early Noughties there were great bands like Travis, but they just seemed to disappear, so what we did was to get some of these established names who hadn't had a hit for a while to do live sessions and we could then use them on the air and online to gain interest. Then we kept our fingers crossed some people would come out with some decent records."

## PEOPLE

## PERSONNEL NEW GLOBAL ROLE FOR UNIVERSAL'S LLOYD

## ■ UNIVERSAL MUSIC GROUP

UMG has appointed **HAYLEY LLOYD** to the new London-based role of vice president of Global Digital Accounts.



Lloyd, previously director of Global Digital Accounts, will report to Amanda Marks, head of Global Digital Accounts.

Lloyd joined Universal as director of Global Digital Accounts in October 2011. She was previously at Virgin Media where she worked as senior Music Partnership Manager. Prior to Virgin she spent a number of years at Orange/France Telecom, latterly managing commercial partnerships with record labels and other music companies as music relationship manager.

## ■ CAPITOL MUSIC GROUP

**NICK RAPHAEL** has been appointed UK president and **ROBBIE MCINTOSH** has been appointed executive vice



president International of Capitol Music Group.

Raphael (pictured above left), brings over his small team from London Records of VP of A&R **JO CHARRINGTON** and head of marketing **TOM PAUL**. He will report into Universal UK CEO David Joseph, whilst working in tandem with US-based chairman and CEO of the Capitol Music Group, Steve Barnett. They will be based in a new office outside Universal Kensington HQ from September. This marks the first time Capitol has had a stand-alone presence in the UK. In the US, McIntosh (pictured above right) will work closely with CMG label heads, artists and their management to ensure an "innovative and collaborative approach in creating and overseeing strategic marketing and promotion plans for



CMG acts globally." He will be relocating from London to Hollywood, California to be based at the company's iconic Capitol Tower. He previously owned and ran RMC International, a global strategy, marketing and artist management company whose clients included AC/DC, Peter Dinklage, Sade and Gossip and was also a long-time and highly valued executive at Sony Music.

## ■ ANORAK

Following the closure of the PR company after 10 years, many of its staff have gone on to new roles and ventures.

**KITTY LESTER** has launched **CHILDHOOD PR** and will continue to work with We Are FSTVL, Optimus Alive (Lisbon), The Beat Herder Festival, The Comedy Hullabaloo, Mencia's Little Noise Sessions and Bugged Out, and am excited to be working with new clients Red Bull Studios and more to be announced.

**LAURA MARTIN** will work with Foals, Metronomy, Rainy Milo, Red

Bull Studios, Oya festival, Pitchfork festival, Optimus Alive and Bugged Out Weekender under the company name of **REAL LIFE PR**.

Senior publicist **AOIFE KITT** joins **SIX07 PRESS** with her roster of clients:



Mount Kimbie, Charlotte Church, !!!, Ultraista, CLOSE, Daniel Johnston, Sweet Baboo, Scuba, Cali, Teleman, as well as Amsterdam's PITCH Festival. At Six07 she'll be taking over the campaigns for Gabriella Cilmi, Public Service Broadcasting, Eliza & The Bear, Rockarchive and Thumpers. And working alongside the existing roster including Stornoway, Lucy Rose, The 1975.

**LUCY ALLEN** has joined **LISTEN UP** to head up its event press department and will continue to work with Outlook Festival, Dimensions Festival, MIDI Festival, Illuminations and Mala In Cuba.

**JULIAN ZUNIGA** has joined **HOUSE OF 27** as digital account manager. He worked on Anorak's first non-music client Black Eyewear as well as managing digital campaigns for Pitchfork Festival Paris, Stereolab and New Young Pony Club. His current clients include George Maple, !!!, Charlotte Church and PITCH Festival.

## ■ HOUSE OF 27

The digital music PR company has also appointed **ANI MIJATOVIC** as digital PR assistant. Her experience includes music booking agencies and editorial publications in Germany.

House of 27's client roster includes acts such as Lana Del Rey, Patrick Wolf, San Cisco, Surfer Blood and Baby Strange

The company is also launching a new music consultancy division for luxury fashion and lifestyle brands later this Spring.

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

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#77 **ANDREW HARRISON**, CEO, RadioCentre

Andrew Harrison is CEO of RadioCentre, the trade body for commercial radio that was founded in 2006 after the merger of the Radio Advertising Bureau (RAB) and the Commercial Radio Companies Association (CRCA). He also sits on the boards of RAJAR and Digital Radio UK and is the chairman of UK Radioplayer Ltd.



RadioCentre gives UK commercial radio a voice, working with government, policy makers and regulators as well as providing a forum for industry-wide debate and discussion. Its board reflects the shape and nature of the industry from the largest to the smallest companies. It is their role to help steer the work of RadioCentre to ensure the organisation represents the breadth and diversity commercial radio.

Harrison's remit spans revenue generation (through the work of the RAB), digital radio, regulation and government relations.

In recent years RadioCentre have lobbied successfully to provide stations with more freedom in how and where they produce content, deregulation of commercial messages, tighter rules on the prominence of commercial brands on the BBC, and the removal of local media ownership rules.

Harrison's previous roles including marketing director positions across the UK and international for companies including Procter & Gamble, Coca Cola and Nestlé. He was voted Marketer of the Year in the 2003 Marketing Society Awards.

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

**SARAH HASWELL**, Content Acquisition Coordinator, SoundCloud

"I was set on pursuing a career in music when I finished university. My first role came about thanks to a music publication that posted my CV on their website for a week. Industry maven Robert Horsfall reached out and kindly offered me my first internship at Sound Advice.

"At Sound Advice I met an abundance of industry professionals including Music Ally's Paul Brindley and Karim Fanous - who allowed me to help them out one day a week - Steve Melhuish from the Music Business School and David Riley and Sam McGregor from Good Lizard Media, who I also began interning for.

"For several months I stretched myself between three internships and a part-time job, but the connections I made meant that I was attending fantastic networking events. After applying for a role at SoundCloud I set out to meet the team at one of these events.

"The encounter must have tipped the scales, because one week later I was ready to start a new job on the content team for the world's largest community of music and audio creators."



## TOP TIP

Potential employers are likely to be searching for you online, so keep your LinkedIn up to date. Remember that your public social channels such as Twitter are an extension of your own personal brand, so make sure that they represent your skills and personality.



## 26 SINGLES AND ALBUMS

Daft Punk earn their first ever Official UK No 1 single with Get Lucky



NOW INCLUDES  
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# CHARTS FOCUS



## 28 UK AIRPLAY & STREAMING

Justin Timberlake's *Mirrors* tops the radio airplay chart for the fifth week running

## 30 EU AIRPLAY & GLOBAL SALES

*To Be Loved* by Michael Buble has got off to a bright start internationally

## 32 COMPILATIONS & INDIES

*Can't Hold Us* by Macklemore & Ryan Lewis sits at the summit of the Indie Singles Top 20



## 33 CLUB

26-year-old Chris Malinchak's track *So Good To Me* is his first Club Chart No 1

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Alan Jones crunches the crucial numbers from the Official UK Charts

## 38 KEY RELEASES & PRODUCT

Jagwar Ma's debut album *Howlin* is Album of the Week ahead of its June release

CHARTS UK SINGLES WEEK 17



For all charts and credits queries email isabelle.nesmon@intentionmedia.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

Main chart table with columns: RANK, LAST WK, WKS ON CHRT, ARTIST / TITLE / LABEL, CATALOGUE NUMBER, and DETAILED INFO. Includes entries 1-75.

Summary section containing 'This Week's New Entries', 'Sales Increase', 'Highest Climber', and 'Key' with corresponding artist and song names.

Official Charts Company 2013.

# CHARTS UK ALBUMS WEEK 17



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

## THE OFFICIAL UK ALBUMS CHART

THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR)	SALES INCREASE
1	1	2	<b>MICHAEL BUBLE</b> To Be Loved <i>Reprise 935249447 (ARV)</i> ●	39	41	29	<b>DAVID BOWIE</b> Best Of Bowie <i>EMI 5398212 (E)</i> 1★2★	SALES INCREASE ↑
2	New		<b>FRANK TURNER</b> Tape Deck Heart <i>Xtra Mile/Polydor 3729591 (ARV)</i>	40	43	90	<b>FLEETWOOD MAC</b> The Very Best Of <i>WSM 8122/36352 (Absolute)</i> 4★2★	SALES INCREASE ↑
3	New		<b>WILL.I.AM</b> #WILLpower! <i>Interscope 2793522 (ARV)</i>	41	52	85	<b>ED SHEERAN</b> + <i>Asylum 5219861652 (ARV)</i> 5★1★	SALES INCREASE ↑
4	4	32	<b>PINK</b> The Truth About Love <i>RCA 8925452422 (ARV)</i>	42	No-entry		<b>ROD STEWART</b> The Best Of...The Great American Songbook <i>J&amp;R 8959/84502 (ARV)</i>	
5	3	63	<b>EMELI SANDE</b> Our Version Of Events <i>Virgin 5099945376725 (E)</i> 6★	43	27	151	<b>MICHAEL BUBLE</b> Crazy Love <i>Reprise 9362196277 (ARV)</i> B★4★	
6	5	6	<b>JUSTIN TIMBERLAKE</b> The 20/20 Experience <i>RCA 88765179501 (ARV)</i>	44	61	6	<b>HURTS</b> Exile <i>Melior/Labe/Ep: 88755133522 (ARV)</i>	SALES INCREASE ↑
7	7	20	<b>BRUNO MARS</b> Unorthodox Jukebox <i>Atlantic 7567976171 (ARV)</i> ●	45	63	72	<b>DAVID GUETTA</b> Nothing But The Beat <i>Polydore 3732312 (E)</i> 1★	SALES INCREASE ↑
8	13	26	<b>CALVIN HARRIS</b> 18 Months <i>Columbia/Fly Eye 88697859231 (ARV)</i> 2★	46	45	118	<b>ADELE</b> 21 <i>XL/CSD 20 (PIAS/ARV)</i> 16★10★	
9	8	8	<b>BASTILLE</b> Bad Blood <i>Virgin 88755179501 (E)</i> ●	47	47	8	<b>DIDO</b> Girl Who Got Away <i>RCA 88755112522 (ARV)</i>	
10	2	2	<b>FALL OUT BOY</b> Save Rock And Roll <i>Def Jam 3735211 (ARV)</i>	48	59	74	<b>PINK</b> Greatest Hits So Far!!! <i>Lufa: 88697807232 (ARV)</i>	SALES INCREASE ↑
11	16	8	<b>STEREOPHONICS</b> Graffiti On The Train <i>Stylus SF/LUSCD3 (E)</i> ●	49	50	29	<b>FLEETWOOD MAC</b> Rumours <i>Rhino 939921/3152 (ARV)</i> 11★	
12	10	4	<b>IMAGINE DRAGONS</b> Night Visions <i>Interscope 3722121 (ARV)</i>	50	44	46	<b>ALT-J</b> An Awesome Wave <i>Infectious INFECT131CD (PIAS/ARV)</i> ●	
13	6	3	<b>PARAMORE</b> Paramore <i>Fueled By Ramen/Atlantic 7567869012 (ARV)</i> ●	51	55	49	<b>FUN.</b> Some Nights <i>Fueled By Ramen/Atlantic 756786268 (ARV)</i> 1★	
14	New		<b>PHOENIX</b> Bankrupt <i>Glossator/Atlantic 2561616117 (ARV)</i>	52	38	4	<b>BRING ME THE HORIZON</b> Sempiternal <i>RCA 88765120622 (ARV)</i>	
15	14	31	<b>MUMFORD &amp; SONS</b> Babel <i>Gentlemen Of The Road/Island 0892038002619 (ARV)</i> 2★	53	31	5	<b>DEPECHE MODE</b> Delta Machine <i>Columbia 88765160622 (ARV)</i>	
16	11	4	<b>MEAT LOAF</b> Bat Out Of Hell <i>Ep: 1530112 (ARV)</i> 7★	54	48	48	<b>PALOMA FAITH</b> Fall To Grace <i>RCA 88691955512 (ARV)</i> 2★	
17	17	28	<b>THE LUMINEERS</b> The Lumineers <i>Decca 372589 (ARV)</i>	55	51	110	<b>BRUNO MARS</b> Doo-Wops & Hoedown <i>Elektra 756788301 (ARV)</i> 5★2★	
18	19	76	<b>BEN HOWARD</b> Every Kingdom <i>Island 0602524958255 (ARV)</i> 1★	56	49	59	<b>BON JOVI</b> Greatest Hits <i>Mercury 3729825 (ARV)</i> 2★1★	
19	18	24	<b>ONE DIRECTION</b> Take Me Home <i>Syco 88725139612 (ARV)</i> 2★	57	69	168	<b>MUMFORD &amp; SONS</b> Sign No More <i>Gentlemen Of The Road/Island 2722538 (ARV)</i> 4★1★	SALES INCREASE ↑
20	23	33	<b>THE SCRIPT</b> 3 <i>Ep: Phoenice 88725115122 (ARV)</i>	58	No-entry		<b>BEYONCE</b> 4 <i>Columbia/Parlova 3 Ent. 88597908242 (ARV)</i>	
21	25	29	<b>ELLIE GOULDING</b> Halcyon <i>Polydor 3714211 (ARV)</i>	59	New		<b>JOHNNY CASH</b> The Rebel <i>Musi. Digital 250403 (Delta/SonyDADC)</i>	
22	15	7	<b>DAVID BOWIE</b> The Next Day <i>RCA 88755151851 (ARV)</i>	60	46	5	<b>ERIC CLAPTON</b> Old Sock <i>Polydor 3733098 (ARV)</i>	
23	66	2	<b>DAFT PUNK</b> Discovery <i>Virgin 0721381960629 (E)</i> 1★	61	60	7	<b>BON JOVI</b> What About Now <i>Mercury 3729825 (ARV)</i>	
24	20	27	<b>TAYLOR SWIFT</b> Red <i>Mercury/Big Machine 3711314 (ARV)</i> 1★	62	29	3	<b>JAMES BLAKE</b> Overgrown <i>Atlas ATLAS101D (ARV)</i>	
25	71	2	<b>PASSENGER</b> All The Little Lights <i>Nettwerk 00309562 (Essential/SEM)</i>	63	39	2	<b>KACEY MUSGRAVES</b> Same Trailer Different Park <i>Mercury 3711096 (ARV)</i>	
26	22	16	<b>MOTION PICTURE CAST RECORDING</b> Les Miserables <i>Polydor 3721585 (ARV)</i>	64	72	24	<b>THE ROLLING STONES</b> Grrr! <i>Polydor 3710816 (ARV)</i>	SALES INCREASE ↑
27	24	28	<b>JAKE BUGG</b> Jake Bugg <i>Mercury 0602537128278 (ARV)</i> 1★	65	No-entry		<b>CELINE DION</b> My Love: Essential Collection <i>Sony 88697411422 (ARV)</i>	
28	21	23	<b>RIHANNA</b> Unapologetic <i>Def Jam 3722074 (ARV)</i> 1★	66	57	9	<b>MICHAEL BALL</b> Both Sides Now <i>USM Media USMTV006 (GEM)</i> ●	
29	12	46	<b>CARO EMERALD</b> Deleted Scenes From The Cutting Room Floor <i>Dramatic/Giant Mono 8717092004107 (ASA/ARV)</i> 1★1★	67	New		<b>WHITESNAKE</b> Made In Japan <i>Frontiers FRODVD598 (PH)</i>	
30	26	8	<b>LAURA MVULA</b> Sing To The Moon <i>RCA 88765121752 (ARV)</i>	68	75	65	<b>LANA DEL REY</b> Born To Die <i>Polydor/Strange 218/091 (ARV)</i> 1★	SALES INCREASE ↑
31	42	10	<b>MACLEMORE &amp; RYAN LEWIS</b> The Heist <i>Macklemore 0754152229 (ADA/ARV)</i>	69	67	82	<b>PALOMA FAITH</b> Do You Want The Truth Or Something Beautiful <i>Ep: 88597915552 (ARV)</i> 2★	
32	28	22	<b>OLLY MURS</b> Right Place Right Time <i>Ep: Syco 8872516352 (ARV)</i> 2★	70	68	23	<b>LITTLE MIX</b> DNA <i>Syco 88691938112 (ARV)</i>	
33	New		<b>ROB ZOMBIE</b> Venomous Rat Regeneration Vendor <i>Zodiac Swan 3727759 (ARV)</i>	71	54	3	<b>OMD</b> English Electric <i>100 Petewick 100/026 (RDM/ARV)</i>	
34	New		<b>SNOOP LION</b> Reincarnated <i>Bethune 5 and System 8876548492 (ARV)</i>	72	New		<b>THE NEIGHBOURHOOD</b> I Love You <i>Columbia (ARV)</i>	
35	35	75	<b>ONE DIRECTION</b> Up All Night <i>Syco 88697843642 (ARV)</i> 2★	73	30	2	<b>STEVE EARLE &amp; THE DUKES &amp; DUCHESS</b> The Low Highway <i>New West NW5073 (ACA/ARV)</i>	
36	9	2	<b>YEAH YEAH YEAHS</b> Mosquito <i>Polydor 3729307 (ARV)</i>	74	32	2	<b>KID CUDI</b> Indicud <i>Island 0602537355675 (ARV)</i>	
37	37	11	<b>FOALS</b> Holy Fire <i>Warner Brothers 256452224 (ARV)</i> ●	75	53	3	<b>STONE SOUR</b> House Of Gold & Bones - Pt 2 <i>Rough Trade RR76236 (ARV)</i>	
38	36	13	<b>BIFFY CLYRO</b> Opposites <i>14th Floor 2564654693 (ARV)</i> ●					

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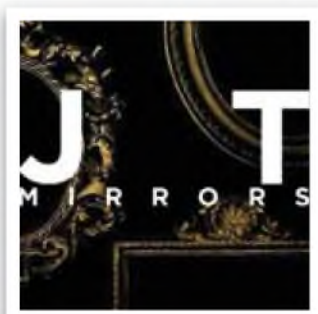
<ul style="list-style-type: none"> <li>Adelle 46</li> <li>Alt-J 50</li> <li>Ball, Michael 66</li> <li>Bastille 9</li> <li>Beyonce 58</li> <li>Biffy Clyro 38</li> <li>Blake, James 62</li> <li>Bon Jovi 56</li> <li>Bon Jovi 61</li> <li>Bowie, David 22</li> <li>Bowie, David 39</li> <li>Bring Me The Horizon 52</li> <li>Buble, Michael 1</li> </ul>	<ul style="list-style-type: none"> <li>Buble, Michael 43</li> <li>Cain, Johnny 39</li> <li>Clapton, Eric 50</li> <li>Daft Punk 23</li> <li>Depeche Mode 53</li> <li>Dido 47</li> <li>Dion, Celine 55</li> <li>Earle, Steve &amp; The Dukes &amp; Duchesses 73</li> <li>Emerald, Caro 29</li> <li>Fall Out Boy 10</li> <li>Fleetwood Mac 40</li> </ul>	<ul style="list-style-type: none"> <li>Fleetwood Mac 49</li> <li>Foals 37</li> <li>Fun. 51</li> <li>Goulding, Ellie 21</li> <li>Guetta, David 45</li> <li>Harris, Calvin 8</li> <li>Howard, Ben 18</li> <li>Hurts 44</li> <li>Imagine Dragons 12</li> <li>Kid Cudi 74</li> <li>Laura Mvula 30</li> <li>Little Mix 70</li> <li>Lumineers, The 17</li> </ul>	<ul style="list-style-type: none"> <li>Macklemore &amp; Ryan Lewis 31</li> <li>Mars, Bruno 55</li> <li>Mars, Bruno 57</li> <li>Meat Loaf 16</li> <li>Motion Picture Cast Recording 26</li> <li>Mumford &amp; Sons 15</li> <li>Mumford &amp; Sons 57</li> <li>Murs, Ollie 32</li> <li>Musgraves, Kacey 63</li> <li>Neighbourhood, The 72</li> <li>Omd 71</li> </ul>	<ul style="list-style-type: none"> <li>One Direction 19</li> <li>One Direction 35</li> <li>Paloma Faith 54</li> <li>Paloma Faith 69</li> <li>Passenger 25</li> <li>Pink 14</li> <li>Pink 4</li> <li>Pink 48</li> <li>Ray, Lana Del 58</li> <li>Rihanna 28</li> <li>Rob Zombie 33</li> <li>Rolling Stones, The 54</li> </ul>	<ul style="list-style-type: none"> <li>Sandaz, Sam 5</li> <li>Serpent, The 20</li> <li>Sheeran, Ed 41</li> <li>Snoop Lion 34</li> <li>Stonesophonics 11</li> <li>Stewart, Rod 42</li> <li>Stone Sour 75</li> <li>Swift, Taylor 24</li> <li>Timberlake, Justin 6</li> <li>Turner, Frank 2</li> <li>Whitesnake 67</li> <li>Will.I.Am 3</li> <li>Yeah Yeah Yeahs 56</li> </ul>	<ul style="list-style-type: none"> <li>Key</li> <li>★ Platinum (300,000)</li> <li>● Gold (100,000)</li> <li>● Silver (60,000)</li> <li>★ im European sales</li> </ul>	<ul style="list-style-type: none"> <li>BPI Awards</li> <li>Albums</li> <li>Paramore, Paramore (silver)</li> </ul>
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# CHARTS STREAMING WEEK 17

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Official Streaming Chart



## OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	28	DAFT PUNK FT PHARRELL WILLIAMS Get Lucky Columbia
2	1	BASTILLE Pompeii Virgin
3	2	IMAGINE DRAGONS Radioactive Interscope
4	3	JUSTIN TIMBERLAKE Mirrors RCA
5	4	PINK FT NATE RUESS Just Give Me A Reason RCA
6	9	CALVIN HARRIS/ELLIE GOULDING I Need Your Love Columbia
7	7	NELLY Hey Porsche Republic Records
8	15	MACKLEMORE/RYAN LEWIS/DALTON Can't Hold Us Macklemore
9	26	RUDIMENTAL FT ELLA EYRE Waiting All Night Asylum
10	5	MACKLEMORE/RYAN LEWIS/WANZ Thrift Shop Macklemore
11	6	SATURDAYS FT SEAN PAUL What About Us Polydor
12	10	LUMINEERS Ho Hey Decca
13	8	BRUNO MARS When I Was Your Man Atlantic
14	34	WILL I AM FT JUSTIN BIEBER Thatpower Interscope
15	12	DISCLOSURE FT ALUNAGEORGE White Noise Island/Pmr
16	13	AVICII VS NICKY ROMERO I Could Be The One Postiva/Virgin
17	16	PITBULL FT CHRISTINA AGUILERA Feel This Moment Mr 305/Polo Grounds
18	14	BRIDGIT MENDLER Ready Or Not Hollywood
19	19	WILL I AM FT BRITNEY SPEARS Scream & Shout Interscope
20	27	IGGY AZALEA Work Mercury
21	33	IMAGINE DRAGONS It's Time Interscope
22	42	PSY Gentleman Republic Records
23	41	ALUNAGEORGE Attracting Flies Island
24	21	CALVIN HARRIS FT TINIE TEMPAH Drinking From The Bottle Columbia
25	17	BRUNO MARS Locked Out Of Heaven Atlantic
26	32	PARAMORE Still Into You Atlantic/Fueled By Ramen
27	18	JUSTIN TIMBERLAKE FT JAY Z Suit & Tie RCA
28	31	FALL OUT BOY My Songs Know What You Did In The Dark Def Jam
29	11	1975 Chocolate Dirty Hit
30	20	BASTILLE Flaws Virgin
31	24	SWEDISH HOUSE MAFIA/MARTIN Don't You Worry Child Virgin
32	36	IMAGINE DRAGONS On Top Of The World Interscope
33	22	BASTILLE Things We Lost In The Fire Virgin
34	30	RIHANNA Diamonds Def Jam
35	29	MICHAEL BUBLE It's A Beautiful Day Reprise
36	25	BASTILLE Bad Blood Virgin
37	23	ONE DIRECTION One Way Or Another (Teenage Kicks) Syco Music
38	37	SCRIPT If You Could See Me Now Epic/Phonogenic
39	40	CALVIN HARRIS/FLORENCE WELCH Sweet Nothing Columbia
40	38	HAIM Falling Polydor
41	51	CHRIS BROWN Fine China RCA
42	43	BEN HOWARD Keep Your Head Up Island
43	35	EVELI SANDE Clown Virgin
44	45	SCRIPT FT WILL I AM Hall Of Fame Epic/Phonogenic
45	39	MUMFORD & SONS I Will Wait Gentlemen Of The Road/Island
46	44	BEN HOWARD Only Love Island
47	49	IMAGINE DRAGONS Demons Interscope
48	NEW	FALL OUT BOY The Phoenix Def Jam
49	59	RUDIMENTAL FT JOHN NEWMAN Feel The Love Asylum/Black Butter
50	48	FOALS My Number Warner Bros
51	54	CHRISTINA PERRI A Thousand Years Atlantic
52	88	CHARLIE BROWN On My Way All Around The World
53	52	LABRINTH FT EMELI SANDE Beneath Your Beautiful Syco Music
54	NEW	PASSENGER Let Her Go Nettwerk
55	55	JAMES ARTHUR Impossible Syco Music
56	53	KODALINE High Hopes E-Unique/Isis
57	60	OF MONSTERS & MEN Little Talks Republic Records
58	50	BASTILLE Overjoyed Virgin
59	61	BASTILLE Laura Palmer Virgin
60	67	ALT-J Breezeblocks Infectious Music
61	82	RUDIMENTAL/NEWMAN/CLARE Not Giving In Asylum
62	58	BASTILLE Icarus Virgin
63	NEW	FRANK TURNER Recovery Xtra Mile
64	62	PINK Try RCA
65	63	DAVID GUETTA FT SIA Titanium Parlophone
66	46	WILEY FT CHIP Reload One More Tune/Warner Bros
67	79	FLORENCE & THE MACHINE Spectrum Island
68	70	DISCLOSURE FT SAM SMITH Latch Island/Pmr
69	83	IMAGINE DRAGONS Tiptoe Interscope
70	75	JAY-Z & KANYE WEST N****S In Paris Roc-A-Fella
71	84	RIHANNA FT CALVIN HARRIS We Found Love Def Jam
72	72	FUN FT JANELLE MONAE We Are Young Atlantic/Fueled By Ramen
73	RE	FOALS Late Night Warner Bros
74	NEW	VAMPIRE WEEKEND Diane Young XI Recordings
75	64	BASTILLE These Streets Virgin



CLIMBER: RUDIMENTAL



CLIMBER : ALUNAGEORGE



CLIMBER: CHRIS BROWN



NEW: FALL OUT BOY



NEW: FRANK TURNER

# CHARTS EU AIRPLAY WEEK 16



PAN-EUROPEAN		
POS	ARTIST/ALBUM/LABEL	
1	<b>PINK FEAT. RUESS, NATE</b> Just Give Me A Reason <b>SME</b>	
2	<b>TIMBERLAKE, JUSTIN</b> Mirrors <b>SME</b>	
3	<b>RIHANNA FEAT. EKKO, MIKKY</b> Stay <b>UNI</b>	
4	<b>MARS, BRUNO</b> When I Was Your Man <b>WEA</b>	
5	<b>LUMINEERS, THE</b> Ho Hey <b>UNI</b>	
6	<b>MACKLEMORE &amp; RYAN LEWIS FEAT. WANZ</b> Thrift Shop <b>WEA</b>	
7	<b>PASSENGER</b> Let Her Go <b>SME</b>	
8	<b>SWIFT, TAYLOR</b> I Knew You Were Trouble <b>UNI</b>	
9	<b>MARS, BRUNO</b> Locked Out Of Heaven <b>WEA</b>	
10	<b>MACKLEMORE &amp; RYAN LEWIS</b> Can't Hold Us <b>WEA</b>	

Italy: Jutty Ranx

DENMARK		
POS	ARTIST/ALBUM/LABEL	
1	<b>PANAMAH</b> Boern Af Natten <b>UNI</b>	
2	<b>PASSENGER</b> Let Her Go <b>SME</b>	
3	<b>LANGER, MAD</b> s Elephant <b>SME</b>	
4	<b>SUNDEMO, FRIDA</b> Indigo <b>EMI</b>	
5	<b>QUADRON</b> Hey Love <b>SME</b>	
6	<b>TIMBERLAKE, JUSTIN</b> Mirrors <b>SME</b>	
7	<b>MARS, BRUNO</b> When I Was Your Man <b>WEA</b>	
8	<b>BURHAN G</b> Din For Evigt <b>CPH</b>	
9	<b>BASTILLE</b> Pompeii <b>UNI</b>	
10	<b>MAROON 5</b> Daylight <b>UNI</b>	

Netherlands: Lumineers

FRANCE		
POS	ARTIST/ALBUM/LABEL	
1	<b>MACKLEMORE &amp; RYAN LEWIS</b> Can't Hold Us <b>WEA</b>	
2	<b>RIHANNA FEAT. GUETTA, DAVID</b> Right Now <b>UNI</b>	
3	<b>MAITRE GIMS</b> J'me Tire <b>SME</b>	
4	<b>GUETTA, DAVID FEAT. NE-YO &amp; AKON</b> Play Hard <b>CAP</b>	
5	<b>RIHANNA FEAT. EKKO, MIKKY</b> Stay <b>UNI</b>	
6	<b>MACKLEMORE &amp; RYAN LEWIS FEAT. WANZ</b> Thrift Shop <b>WEA</b>	
7	<b>ZAHO</b> Tourner La Page <b>CAP</b>	
8	<b>PINK</b> Just Give Me A Reason <b>SME</b>	
9	<b>DAFT PUNK FEAT. WILLIAMS, PHARRELL</b> Get Lucky <b>SME</b>	
10	<b>HARRIS, CALVIN FEAT. WELCH, FLORENCE</b> Sweet Nothing <b>SME</b>	

Norway: Eva & The Heartmaker

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

Spain: Pink

IRELAND		
POS	ARTIST/ALBUM/LABEL	
1	<b>PINK FEAT. RUESS, NATE</b> Just Give Me A Reason <b>SME</b>	
2	<b>TIMBERLAKE, JUSTIN</b> Mirrors <b>SME</b>	
3	<b>BASTILLE</b> Pompeii <b>UNI</b>	
4	<b>KODALINE</b> High Hopes <b>SME</b>	
5	<b>PASSENGER</b> Let Her Go <b>NET</b>	
6	<b>MARS, BRUNO</b> When I Was Your Man <b>WEA</b>	
7	<b>HARRIS, CALVIN FEAT. GOULDING, ELLIE</b> I Need Your Love <b>SME</b>	
8	<b>LUMINEERS, THE</b> Ho Hey <b>UNI</b>	
9	<b>SWIFT, TAYLOR</b> 22 <b>UNI</b>	
10	<b>BUBLE, MICHAEL</b> It's A Beautiful Day <b>WEA</b>	

Sweden: Zara Larsson

ITALY		
POS	ARTIST/ALBUM/LABEL	
1	<b>JUTTY RANX</b> I See You <b>SYA</b>	
2	<b>BASTILLE</b> Pompeii <b>EMI</b>	
3	<b>JOVANOTTI</b> Ti Porto Via Con Me <b>UNI</b>	
4	<b>BUBLE, MICHAEL</b> It's A Beautiful Day <b>WMI</b>	
5	<b>GAZZE', MAX</b> Sotto Casa <b>EMI</b>	
6	<b>CREMONINI, CESARE</b> La Nuova Stella Di Broadway <b>UNI</b>	
7	<b>OLA</b> I'm In Love <b>DIY</b>	
8	<b>EMERALD, CARO</b> Tangled Up <b>TIM</b>	
9	<b>DAFT PUNK FEAT. WILLIAMS, PHARRELL</b> Get Lucky <b>SME</b>	
10	<b>THICKE, ROBIN FEAT. T.I. &amp; PHARRELL</b> Blurred Lines <b>UNI</b>	

NETHERLANDS		
POS	ARTIST/ALBUM/LABEL	
1	<b>LUMINEERS, THE</b> Ho Hey <b>UNI</b>	
2	<b>SIMONS, MATT</b> With You <b>SME</b>	
3	<b>RIHANNA FEAT. EKKO, MIKKY</b> Stay <b>UNI</b>	
4	<b>THICKE, ROBIN FEAT. T.I. &amp; PHARRELL</b> Blurred Lines <b>UNI</b>	
5	<b>KLANKARUSSELL</b> Sonnentanz <b>UNI</b>	
6	<b>PINK FEAT. RUESS, NATE</b> Just Give Me A Reason <b>SME</b>	
7	<b>CLARK, ALAIN</b> Back In My World <b>88A</b>	
8	<b>MACKLEMORE &amp; RYAN LEWIS FEAT. WANZ</b> Thrift Shop <b>WEA</b>	
9	<b>MARS, BRUNO</b> When I Was Your Man <b>WEA</b>	
10	<b>EMERALD, CARO</b> Tangled Up <b>GRA</b>	

NORWAY		
POS	ARTIST/ALBUM/LABEL	
1	<b>EVA &amp; THE HEARTMAKER</b> Joanna <b>SME</b>	
2	<b>RAVN, MARION</b> The Minute <b>SME</b>	
3	<b>MARS, BRUNO</b> When I Was Your Man <b>WMN</b>	
4	<b>PINK FEAT. RUESS, NATE</b> Just Give Me A Reason <b>SME</b>	
5	<b>BIGBANG</b> The Oslo Bowl <b>WMN</b>	
6	<b>FUN.</b> Some Nights <b>WMN</b>	
7	<b>SWIFT, TAYLOR</b> I Knew You Were Trouble <b>UNI</b>	
8	<b>PASSENGER</b> Let Her Go <b>SME</b>	
9	<b>SCRIPT, THE FEAT. WILL.I.AM</b> Hall Of Fame <b>SME</b>	
10	<b>RIHANNA</b> Diamonds <b>UNI</b>	

SPAIN		
POS	ARTIST/ALBUM/LABEL	
1	<b>PINK</b> Try <b>SME</b>	
2	<b>MALU CON PABLO ALBORAN</b> Vuelvo A Verte <b>SME</b>	
3	<b>MARS, BRUNO</b> Locked Out Of Heaven <b>WMG</b>	
4	<b>PITBULL FEAT. AGUILERA, CHRISTINA</b> Feel This Moment <b>SME</b>	
5	<b>LUMINEERS, THE</b> Ho Hey <b>UNI</b>	
6	<b>WILL.I.AM FEAT. SPEARS, BRITNEY</b> Scream & Shout <b>UNI</b>	
7	<b>OF MONSTERS AND MEN</b> Little Talks <b>UNI</b>	
8	<b>EFFECTO PASILLO</b> No Importa Que Llueva <b>DAR</b>	
9	<b>RIHANNA</b> Diamonds <b>UNI</b>	
10	<b>SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN</b> Don't You Worry Child <b>EMI</b>	

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

## GLOBAL SALES ANALYSIS

BY ALAN JONES

No.1 in the UK for the last two weeks, **Michael Buble's** latest album, *To Be Loved*, has also got off to a bright start internationally. It enters at No.1 in Australia, Austria, Flanders, Hungary, Ireland, The Netherlands, New Zealand, and Switzerland, at No.2 in Denmark, Finland and Germany, at No.3 in Spain, at No.4 in France, at No.6 in Croatia and at No.10 in Wallonia.

Of the countries in which it has thus far charted, the only ones in which it has fallen short of the Top 10 are Taiwan (11) and The Czech Republic (13). The Canadian

crooner is denied the chance to debut at number one in his homeland and the US until later this week - the album came out in North America eight days later than in most of Europe. Early projections suggest it will top both charts with ease.

Both the US and Canadian charts are ruled by **Fall Out Boy** this week, with their fifth album *Save Rock And Roll*. Their first No.1 album in both countries, it fails to top the list anywhere else, and secures Top 10 berths only in Australia (2), New Zealand (2),



Ireland (4), Japan (9) and Austria (10). It debuts outside the Top 10 in a further 10 territories.

**Depeche Mode's** 13th album, *Delta Machine*, was No.1 in a dozen countries last month - and after four weeks on sale it remains a chart

fixture in many, although it is down to its last crown, remaining at No.1 in Estonia while slipping 1-2 in The Czech Republic.

It is also in the Top 10 in Wallonia (3-2), Poland (3-3), Switzerland (2-3), Hungary (4-4), Germany (2-4), Croatia (4-5), Flanders (2-5), France (4-6), Austria (5-8), Sweden (6-10), Denmark (5-10), Portugal (4-10) and Spain (4-10).

Brighton singer/songwriter **Mike Rosenberg aka Passenger** released his latest album, *All The Little Lights* last Autumn - and it finally scraped into the Top 75 domestically last week, as interest grew in current single *Let Her Go*.

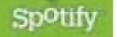
The single has been a major hit

overseas, and *All The Little Lights* is capitalising, ranking at No.3 in Australia, No.6 in Germany, No.7 in Austria, Ireland and Switzerland, No.13 in New Zealand, No.15 in Denmark, No.21 in The Netherlands, No.24 in Flanders and No.56 in Sweden.

Finally, **Oily Murs'** third album *Right Place Right Time* has made the chart in more than a dozen countries since last November and now adds three more.

With the single *Troublemaker* also Top 20 in both countries, the album debuts at No.17 in Canada and No.19 in America, and also makes its first foray in Spain, where it enters at No.94.

# CHARTS SPOTIFY WEEK 17



## GLOBAL

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

## NETHERLANDS

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
2	DAFT PUNK Get Lucky
3	MAJOR LAZER Watch Out For This [Bumaye]
4	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
5	THE OPPOSITES Sukkel Voor De Liefde
6	T.I. Blurred Lines
7	JUSTIN TIMBERLAKE Mirrors
8	ROBIN THICKE Blurred Lines
9	P!NK Just Give Me A Reason
10	PITBULL Feel This Moment

## EUROPE

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

## NORWAY

POS	ARTIST/ ALBUM
1	PASSENGER Let Her Go
2	ZARA LARSSON Uncover
3	P!NK Just Give Me A Reason
4	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
5	ADELÉN Bombo
6	ASTRID SMEPLASS Shattered
7	IMAGINE DRAGONS Radioactive
8	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
9	WILL.I.AM #thatPOWER
10	DAFT PUNK Get Lucky

## AUSTRIA

POS	ARTIST/ ALBUM
1	DAFT PUNK Get Lucky
2	PASSENGER Let Her Go
3	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
4	JUSTIN TIMBERLAKE Mirrors
5	CALVIN HARRIS I Need Your Love
6	FLUME Holdin On
7	AVICII VS NICKY ROMERO I Could Be The One
8	THE LUMINEERS Ho Hey
9	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
10	BASTILLE Pompeii



## SPAIN

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
2	PITBULL Feel This Moment
3	HENRY MENDEZ Mi Reina
4	WILL.I.AM Scream & Shout
5	MELENDI Tu Jardín Con Enanitos
6	THE SCRIPT Hall of Fame
7	BRUNO MARS Locked Out Of Heaven
8	THE LUMINEERS Ho Hey
9	P!NK Try
10	JAMES ARTHUR Impossible

## FRANCE

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



## SWEDEN

POS	ARTIST/ ALBUM
1	P!NK Just Give Me A Reason
2	HÅKAN HELLSTRÖM Det Kommer Aldrig Va Over För Mig
3	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
4	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
5	PASSENGER Let Her Go
6	DAFT PUNK Get Lucky
7	ZARA LARSSON Uncover
8	ROBIN STJERNBERG You
9	AKI När Solen Går Ner
10	WILL.I.AM #thatPOWER

## GERMANY

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
2	IMAGINE DRAGONS Radioactive
3	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
4	PASSENGER Let Her Go
5	CALVIN HARRIS I Need Your Love
6	JUSTIN TIMBERLAKE Mirrors
7	WILL.I.AM Scream & Shout
8	P!NK Just Give Me A Reason
9	DAFT PUNK Get Lucky
10	JAMES ARTHUR Impossible



## UNITED STATES

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

# CHARTS INDIES/COMPILATIONS WEEK 17



## COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- |    |     |                        |   |
|----|-----|------------------------|---|
| 1  | 1   | VARIOUS                | Now That's What I Call Music 84 / EMI TV/UMTV (E)           |
| 2  | 2   | VARIOUS                | The Trevor Nelson Collection / Sony RCA (ARV)               |
| 3  | NEW | VARIOUS                | Carnaby Street / UMTV/EMI TV (ARV)                          |
| 4  | 4   | VARIOUS                | Floorfillers - Club Anthems / AATW/UMTV (ARV)               |
| 5  | 3   | VARIOUS                | Seriously 90S / UMTV/EMI TV (ARV)                           |
| 6  | 5   | VARIOUS                | Addicted To Bass 2013 / MoS (ARV)                           |
| 7  | NEW | VARIOUS                | The Very Best Tv Ad Songs / Sony (ARV)                      |
| 8  | NEW | VARIOUS                | Pop Muzik / UMTV/EMI TV (ARV)                               |
| 9  | 17  | VARIOUS                | Running Trax - Marathon Edition / MoS (ARV)                 |
| 10 | 6   | VARIOUS                | Pop Party 11 / Sony/UMTV (ARV)                              |
| 11 | RE  | VARIOUS                | Bbc Radio 1'S Live Lounge 2012 / Sony/UMTV/Rhino (ARV)      |
| 12 | 9   | OST                    | Pitch Perfect / Island (ARV)                                |
| 13 | 8   | ORIGINAL TV SOUNDTRACK | The Music Of Nashville - Season 1 / Big Machine/Decca (ARV) |
| 14 | RE  | VARIOUS                | The Best Of Bbc Radio 1'S Live Lounge / Sony/UMTV (ARV)     |
| 15 | 7   | VARIOUS                | Cream Club Anthems 2013 / New State                         |
| 16 | 10  | VARIOUS                | Anthems 90S / MoS (ARV)                                     |
| 17 | 11  | VARIOUS                | Brit Awards 2013 / UMTV (ARV)                               |
| 18 | 12  | VARIOUS                | 100 Hits - 80S Classics / 100 Hits (SDU)                    |
| 19 | NEW | VARIOUS                | Defected Presents Mk In The House / In The House (ADA/ARV)  |
| 20 | 14  | VARIOUS                | R&B - The Collection / Rhino (ARV)                          |

## INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Macklemore

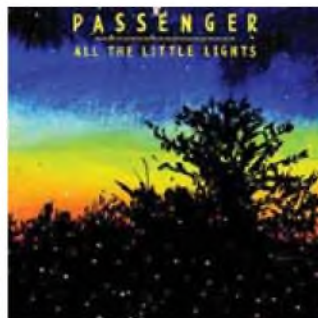
- |    |     |  |   |
|----|-----|--|---|
| 1  | 2   | MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON | Can't Hold Us / Macklemore (ADA/ARV)                                |
| 2  | 1   | DUKE DUMONT FEAT. A*M*E & MNEK           | Need U (100%) / MoS/Blase Bcys Club (ARV)                           |
| 3  | 7   | PASSENGER                                | Let Her Go / Nettwerk (Essential/GEM)                               |
| 4  | 3   | MACKLEMORE FEAT. RYAN LEWIS & WANZ       | Thrift Shop / Macklemore (AGA/ARV)                                  |
| 5  | 4   | THE 1975                                 | Chocolate / Dirty Hit (ARV)   |
| 6  | 5   | MAT ZO & PORTER ROBINSON                 | Easy / MoS/Arjuna Beats (ARV)                                       |
| 7  | 6   | JAKWOB FEAT. MAIDAY                      | Fade / Boom Ting (PIAS/ARV)   |
| 8  | NEW | BLUE                                     | Hurt Lovers / Bluebird (Absolute Arvato)                            |
| 9  | NEW | LETHAL BIZZLE FEAT. WILEY                | They Got It Wrong / Stay Dench (Absolute Arvato)                    |
| 10 | 16  | VAMPIRE WEEKEND                          | Diane Young / XL (PIAS/ARV)   |
| 11 | NEW | STEREOPHONICS                            | Graffiti On The Train / Stylus/Ignition (E)                         |
| 12 | 10  | ADELE                                    | Skyfall / XL (PIAS/ARV)   |
| 13 | 11  | BAAUER                                   | Harlem Shake / Mad Decent (CARGO)                                   |
| 14 | 12  | CARO EMERALD                             | Tangled Up / Dramatica/Grand Mono (ADA/ARV)                         |
| 15 | 15  | BINGO PLAYERS FEAT. FAR EAST MOVEMENT    | Get Up (Rattle) / MoS (ARV)   |
| 16 | 9   | PJ & DUNCAN                              | Let's Get Ready To Rhumble / Edseu/Phoenix Music Int. (The Orchard) |
| 17 | 17  | FERN KINNEY                              | Together We Are Beautiful / Malaco (nova arvato)                    |
| 18 | 20  | DROIDEKA                                 | Get Hyper / Droideka  |
| 19 | RE  | STEREOPHONICS                            | Indian Summer / Stylus/Ignition (E)                                 |
| 20 | 18  | DJ FRESH                                 | Gold Dust / MoS (ARV)   |



Duke Dumont indie Singles (2)



Major Lazer indie Singles Breakers (2)



Passenger indie Albums (2)



Martin Smith indie Albums Breakers (2)



Junip indie Albums Breakers (3)

## INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Sleeping With Sirens

- |    |     |  |  |
|----|-----|--|--|
| 1  | NEW | SLEEPING WITH SIRENS                       | Low / Rise (Rise)  |
| 2  | 4   | MAJOR LAZER FEAT. BUSY SIGNAL              | Watch Out For This (Bumaye) / Because (Because)                    |
| 3  | 9   | MACKLEMORE & RYAN LEWIS FEAT. MARY LAMBERT | Same Love / Macklemore (Macklemore)                                |
| 4  | NEW | TOM PLAYER                                 | Time For Change / 2Nx (2Nx)  |
| 5  | 7   | PERFECT TWO                                | Perfect Two / Perfect Two (Perfect Two)                            |
| 6  | 11  | GORGON CITY FEAT. YASMIN REAL              | Black Butter (Black Butter)  |
| 7  | NEW | TOM STAAR/STYLE OF EYE                     | After Dark / Wall (Spinnin)  |
| 8  | 10  | DJ SNAKE FEAT. ALESIA                      | Bird Machine / Mad Decent (Mad Decent)                             |
| 9  | NEW | FRANKIE COCOZZA                            | Embrace / Lang Island (Lang Island)                                |
| 10 | 6   | ZINC FEAT. SASHA KEABLE                    | Only For Tonight / Rinse (Rinse)                                   |
| 11 | 18  | JULIO BASHMORE                             | Au Seve / Broadwalk (Broadwalk)                                    |
| 12 | 15  | AWOLNATION                                 | Sail / Red Bull (Red Bull)   |
| 13 | NEW | BREACH                                     | Jack / Dirtybird (Dirtybird)                                       |
| 14 | NEW | UP ALL NIGHT TO GET LUCKY                  | Get Lucky / Devoted (Devoted Music)                                |
| 15 | 8   | JENN BOSTIC                                | Not Yet / Jenn Bostic (Jenn Bostic Music)                          |
| 16 | NEW | FACE TO FACE                               | Blurred Lines / TMS (Tms)  |
| 17 | NEW | ARIJIT SINGH                               | Tum Hi Ho / Super Cassettes (Super Cassettes)                      |
| 18 | RE  | LENNON & MAISY STELLA                      | Call Your Girlfriend / Lennon & Masy Stella (Lennon & Masy Stella) |
| 19 | 2   | HEARTLAND                                  | Loved Her First / Lafton Creek (Lafton Creek)                      |
| 20 | 20  | JAZ DHAMI                                  | Meh Punjabi Boli Ah / Sanchez (Sanchez)                            |

## INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Kurt Vile

- |    |     |                            |   |
|----|-----|----------------------------|---|
| 1  | 2   | KURT VILE                  | Wakin On A Pretty Daze / Matador (XI Beggars)                 |
| 2  | NEW | MARTIN SMITH               | God's Great Dance Floor Step 01 / Integrity (Integrity Music) |
| 3  | NEW | JUNIP                      | Junip / City Slang (City Slang)                               |
| 4  | NEW | DEAD CAN DANCE             | In Concert / PIAS (PIAS)                                      |
| 5  | NEW | ANDREW BAYER               | If It Were You We'd Never Leave / Arjunabeats (Arjunabeats)   |
| 6  | NEW | AMORPHIS                   | Circle / Nuclear Blast (Nuclear Blast)                        |
| 7  | NEW | SWEET BABOO                | Ships / Moshi Moshi (Moshi Moshi)                             |
| 8  | 3   | FOSSIL COLLECTIVE          | Tell Where I Lie / Dirty Hit (Dirty Hit)                      |
| 9  | 8   | NIGHT BEDS                 | Country Sleep / Dead Oceans (Dead Oceans)                     |
| 10 | 15  | LPO/PARRY                  | The 50 Greatest Pieces Of Classical / XS (XS)                 |
| 11 | 14  | PHOSPHORESCENT             | Muchacho / Dead Oceans (Dead Oceans)                          |
| 12 | 13  | THE LEISURE SOCIETY        | Alone Aboard The Ark / Full Time Hobby (Full Time Hobby)      |
| 13 | 7   | JENN BOSTIC                | Jealous / Jenn Bostic (Jenn Bostic Music)                     |
| 14 | 6   | UNCLE ACID & THE DEADBEATS | Mind Control / Rise Above (Rise Above)                        |
| 15 | NEW | LOW                        | The Invisible Way / Sub Pop (Sub Pop)                         |
| 16 | NEW | BELLA HARDY                | Battleplan / Noe (Noe)  |
| 17 | 12  | HAXAN CLOAK                | Excavation / Tri Angle (Tri Angle)                            |
| 18 | 10  | PARQUET COURTS             | Light Up Gold / What's Your Rupture (What's Your Rupture)     |
| 19 | 9   | CHARLES BRADLEY            | Victim Of Love / Daptone (Daptone)                            |
| 20 | 16  | THE BESNARD LAKES          | Until In Excess Imperceptible Ufo / Jax Jaguwar (Jax Jaguwar) |

## INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Stereophonics

- |    |     |                                     |   |
|----|-----|-------------------------------------|---|
| 1  | 2   | STEREOPHONICS                       | Graffiti On The Train / Stylus (E)  |
| 2  | 12  | PASSENGER                           | All The Little Lights / Nettwerk (Essential/GEM)                            |
| 3  | 1   | CARO EMERALD                        | Deleted Scenes From The Cutting Room Floor / Dramatica/Grand Mono (ADA/ARV) |
| 4  | 6   | MACKLEMORE & RYAN LEWIS             | The Heist / Macklemore (AGA/ARV)  |
| 5  | 8   | ADELE                               | 21 / XL (PIAS/ARV)  |
| 6  | 7   | ALT-J                               | An Awesome Wave / Infectious (PIAS/ARV)                                     |
| 7  | NEW | JOHNNY CASH                         | The Rebel / Music Digital (Delta/SonyDADC)                                  |
| 8  | 10  | MICHAEL BALL                        | Both Sides Now / USM Media (GEM)  |
| 9  | NEW | WHITESNAKE                          | Made In Japan / Frontiers (PH)  |
| 10 | 9   | OMD                                 | English Electric / 100 Percent (ROM/ARV)                                    |
| 11 | 3   | STEVE EARLE & THE DUKES & DUCHESSES | The Low Highway / New West (ADA/ARV)  |
| 12 | 4   | MAJOR LAZER                         | Free The Universe / Because (ADA/ARV)                                       |
| 13 | 15  | BONOBO                              | The North Borders / Nirja Tune (PIAS/ARV)                                   |
| 14 | RE  | DAUGHTER                            | If You Leave / 4AD (PIAS/ARV)   |
| 15 | 14  | KURT VILE                           | Wakin On A Pretty Daze / Matador (PIAS/ARV)                                 |
| 16 | 20  | SIMPLY RED                          | Greatest Hits 25 / Simplyred.com (ADA/ARV)                                  |
| 17 | 16  | THE STROKES                         | Comedown Machine / Rough Trade (PIAS/ARV)                                   |
| 18 | 5   | IRON & WINE                         | Ghost On Ghost / 4AD (PIAS/ARV)   |
| 19 | 18  | EVA CASSIDY                         | The Best Of Eva Cassidy / Blix Street (ADA/ARV)                             |
| 20 | RE  | JOHN GRANT                          | Pale Green Ghosts / Bella Union (ROM/ARV)                                   |





# CHARTS iTUNESSINGLES WEEK 17

BELGIUM	
POS	ARTIST/ ALBUM
22/04/2013 - 28/04/2013	
1	DAFT PUNK Get Lucky
2	ROBIN THICKE Blurred Lines
3	R.LEWIS, MACKLEMORE Can't Hold Us
4	KLANGKARUSSELL Sonnentanz
5	MAJOR LAZER Watch Out For This...
6	PSY Gentleman
7	ALEX HEPBURN Under
8	P!NK Just Give Me A Reason
9	JAMES ARTHUR Impossible
10	TOM ODELL Another Love

DENMARK	
POS	ARTIST/ ALBUM
16/04/2013 - 21/04/2013	
1	DAFT PUNK Get Lucky
2	PASSENGER Let Her Go
3	PSY Gentleman
4	PANAMAH Børn Af Natten
5	ROBIN THICKE Blurred Lines
6	P!NK Just Give Me A Reason
7	PHARFAR La' Mig Rulle Dig
8	NEPHEW Gå Med Dig feat. Marie Key
9	RIHANNA Stay feat. Mikky Ekko
10	BURHAN G Din For Evigt

FRANCE	
POS	ARTIST/ ALBUM
22/04/2013 - 28/04/2013	
1	DAFT PUNK Get Lucky
2	ROBIN THICKE Blurred Lines
3	MAÎTRE GIMS J'me Tire
4	R.LEWIS, MACKLEMORE Can't Hold Us
5	ALEX HEPBURN Under
6	P!NK Just Give Me a Reason
7	THE LUMINEERS Ho Hey
8	BRUNO MARS Locked Out of Heaven
9	R.LEWIS, MACKLEMORE Thrift Shop
10	BRUNO MARS When I Was Your Man

GERMANY	
POS	ARTIST/ ALBUM
19/04/2013 - 25/04/2013	
1	PASSENGER Let Her Go
2	R.LEWIS, MACKLEMORE Can't Hold Us
3	P!NK Just Give Me A Reason
4	IMAGINE DRAGONS Radioactive
5	DAFT PUNK Get Lucky
6	CALVIN HARRIS I Need Your Love
7	PITBULL Feel This Moment
8	JUSTIN TIMBERLAKE Mirrors
9	CAPITAL CITIES Safe and Sound
10	JAMES ARTHUR Impossible

ITALY	
POS	ARTIST/ ALBUM
18/04/2013 - 24/04/2013	
1	DAFT PUNK Get Lucky
2	P!NK Just Give Me A Reason
3	BASTILLE Pompeii
4	ROBIN THICKE Blurred Lines
5	RYAN, MACKLEMORE Thrift Shop
6	OLA I'm in Love
7	GUE' PEQUENO Rose Nere
8	WANKELMUT,EMMA.. My Head Is A...
9	MARCO MENGONI L'essenziale
10	MAX GAZZÈ Sotto Casa



NETHERLANDS	
POS	ARTIST/ ALBUM
19/04/2013 - 25/04/2013	
1	VARIOUS ARTISTS Koningslied
2	DAFT PUNK Get Lucky
3	ROBIN THICKE Blurred Lines
4	RTL BOULEVARD UNITED Koningin...
5	R.LEWIS, MACKLEMORE Can't Hold Us
6	KLANGKARUSSELL Sonnentanz
7	ARMIN VAN BUUREN This Is What It...
8	P!NK Just Give Me A Reason
9	MAJOR LAZER Watch Out For This...
10	R.LEWIS, MACKLEMORE Thrift Shop

SPAIN	
POS	ARTIST/ ALBUM
22/04/2013 - 28/04/2013	
1	JAMES ARTHUR Impossible
2	PITBULL Feel This Moment
3	DAFT PUNK Get Lucky
4	RIHANNA Diamonds
5	RIHANNA Stay feat. Mikky Ekko
6	PAULA ROJO Solo Tú
7	THE SCRIPT Hall Of Fame feat. will.i.am
8	WILL.I.AM Scream & Shout
9	MACKLEMORE & R.LEWIS Thrift Shop
10	P!NK Just Give Me A Reason

SWEDEN	
POS	ARTIST/ ALBUM
18/04/2013 - 22/04/2013	
1	DAFT PUNK Get Lucky
2	P!NK Just Give Me A Reason
3	PSY Gentleman
4	R.LEWIS, MACKLEMORE Thrift Shop
5	ROBIN STJERNBERG You
6	ZARA LARSSON Uncover
7	DANNY SAUCEDO Todo Al Mundo...
8	PASSENGER Let Her Go
9	WILL.I.AM Scream & Shout
10	BRUNO MARS When I Was Your Man

SWITZERLAND	
POS	ARTIST/ ALBUM
19/04/2013 - 25/04/2013	
1	DAFT PUNK Get Lucky
2	P!NK Just Give Me A Reason
3	PASSENGER Let Her Go
4	ALEX HEPBURN Under
5	PSY Gentleman
6	R.LEWIS, MACKLEMORE Can't Hold Us
7	RYAN LEWIS, MACKLEMORE Thrift Shop
8	JUSTIN TIMBERLAKE Mirrors
9	ROBIN THICKE Blurred Lines
10	RIHANNA Stay feat. Mikky Ekko

UNITED KINGDOM	
POS	ARTIST/ ALBUM
21/04/2013 - 27/04/2013	
1	DAFT PUNK Get Lucky
2	RUDIMENTAL Waiting All Night
3	WILL.I.AM #thatPOWER
4	R.LEWIS, MACKLEMORE Can't Hold Us
5	CALVIN HARRIS I Need Your Love
6	DUKE DUMONT Need U (100%)
7	P!NK Just Give Me A Reason
8	NELLY Hey Porsche
9	PITBULL Feel This Moment
10	PASSENGER Let Her Go

# CHARTS iTUNES ALBUMS WEEK 17



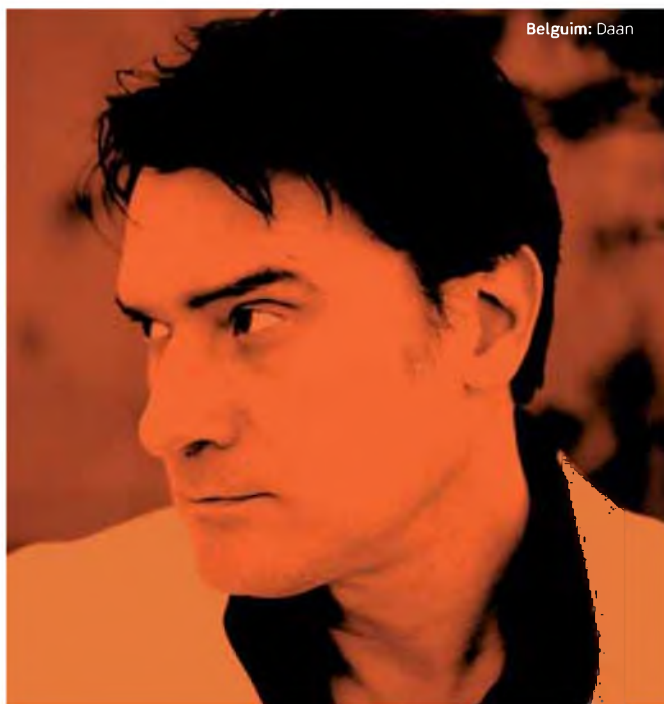
BELGIUM	
POS	ARTIST/ ALBUM
22/04/2013 - 28/04/2013	
1	DAAN Le Franc Belge
2	OZARK HENRY Stay Gold
3	VARIOUS MNM Big Hits 2013, Vol. 1
4	NATALIA Overdrive
5	WITHIN TEMPTATION The Q-music...
6	DAFT PUNK Random Access...[Pre Order]
7	VARIOUS De Maxx - Long Player 26...
8	PUGGY To Win the World (iTunes Version)
9	VARIOUS ARTISTS I Love Retro 2
10	IAM Arts Martiens

DENMARK	
POS	ARTIST/ ALBUM
16/04/2013 - 21/04/2013	
1	VOLBEAT Outlaw Gentlemen & Shady...
2	MICHAEL BUBLÉ To Be Loved
3	JUSTIN BIEBER Believe
4	MARIE KEY De Her Dage
5	DAFT PUNK Random Access...[Pre Order]
6	VARIOUS ARTISTS More Music 7
7	PULS 1
8	JAMES BLAKE Overgrown
9	JUSTIN TIMBER... The 20/20 Experience
10	MAJOR LAZER Free the Universe

FRANCE	
POS	ARTIST/ ALBUM
22/04/2013 - 28/04/2013	
1	IAM Arts Martiens
2	PHOENIX Bankrupt!
3	DAFT PUNK Random Access...[Pre Order]
4	WILL.I.AM #willpower
5	PINK The Truth About Love
6	BRUNO MARS Unorthodox Jukebox
7	ALEX HEPBURN Together Alone
8	LANA DEL REY Born To Die
9	LOU DOILLON Places
10	RYAN LEWIS, MACKLEMORE The Heist

GERMANY	
POS	ARTIST/ ALBUM
19/04/2013 - 25/04/2013	
1	WILL.I.AM #willpower
2	SNOOP LION Reincarnated
3	GENTLEMAN New Day Dawn
4	RYAN LEWIS, MACKLEMORE The Heist
5	CHRISTINA STÜRMER Ich Hör Auf Mein...
6	IMAGINE DRAGONS Night Visions
7	PRINZ PI Kompass Ohne Norden
8	PINK The Truth About Love
9	FLER Blaues Blut
10	SAM Wir EP

ITALY	
POS	ARTIST/ ALBUM
18/04/2013 - 24/04/2013	
1	DAFT PUNK Random Access...[Pre Order]
2	MICHAEL BUBLÉ To Be Loved
3	JOVANOTTI Backup 1987-2012
4	FEDEZ Sig. Brainwash - L'arte Di...
5	PINK The Truth About Love
6	SALMO Midnite
7	EMMA Schiena
8	NEK Filippo Neviani
9	BRUNO MARS Unorthodox Jukebox
10	MODÀ Gioia



Belgium: Daan



Denmark: Volbeat



Germany: Will.i.am

NETHERLANDS	
POS	ARTIST/ ALBUM
19/04/2013 - 25/04/2013	
1	VARIOUS ARTISTS 538 Hitzone 65
2	VARIOUS 538 Dance Smash 2013-01
3	MICHAEL BUBLÉ To Be Loved
4	BEYONCÉ I Am... Sasha Fierce
5	ANDRÉ HAZES Alle 40 Goed
6	PINK The Truth About Love
7	VARIOUS ARTISTS Back To the 80's
8	DAFT PUNK Random Access...[Pre Order]
9	RACoon The Singles Collection
10	KENSINGTON Vultures

SPAIN	
POS	ARTIST/ ALBUM
22/04/2013 - 28/04/2013	
1	MANEL Atletes, Baixin De L'escenari
2	MICHAEL BUBLÉ To Be Loved
3	PABLO ALBORÁN Tanto
4	NINO BRAVO N1NO
5	FUEL FANDANGO Trece Lunas
6	CARLOS VIVES Corazón Profundo
7	PAULA ROJO Érase un Sueño
8	PINK The Truth About Love
9	COQUE MALLA Mujeres
10	ABBA Todo Ab

SWEDEN	
POS	ARTIST/ ALBUM
18/04/2013 - 22/04/2013	
1	HÅKAN HELLSTRÖM Det kommer ...
2	DAFT PUNK Random Access...[Pre Order]
3	VARIOUS ARTISTS Absolute Music 72
4	MICHAEL BUBLÉ To Be Loved
5	BLACK SABBATH 13 (Deluxe Version)
6	PETTER Bärjan På Allt
7	RODRIGUEZ Searching For Sugar Man
8	PINK The Truth About Love (Deluxe)
9	VARIOUS ARTISTS Absolute Workout
10	MISS LI Wolves

SWITZERLAND	
POS	ARTIST/ ALBUM
19/04/2013 - 25/04/2013	
1	ALEX HEPBURN Together Alone
2	IAM Arts Martiens
3	DAFT PUNK Random Access...[Pre Order]
4	SNOOP LION Reincarnated
5	LINDSEY STIRLING Lindsey Stirling
6	GENTLEMAN New Day Dawn
7	LUCA HÄNNI Living the Dream
8	WILL.I.AM #willpower
9	DJ BOBO Somebody Dance With...
10	PASSENGER All the Little Lights

UNITED KINGDOM	
POS	ARTIST/ ALBUM
21/04/2013 - 27/04/2013	
1	WILL.I.AM #Willpower
2	VARIOUS Now That's What I Call...! 84
3	MICHAEL BUBLÉ To Be Loved
4	FRANK TURNER Tape Deck Heart
5	CALVIN HARRIS 18 Months
6	FALL OUT BOY Save Rock And Roll
7	BASTILLE Bad Blood
8	IMAGINE DRAGONS Night Visions
9	PINK The Truth About Love
10	EMELI SANDÉ Our Version Of Events

# CHARTS ANALYSIS WEEK 17



## 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



- DISCLOSURE FEAT. ELIZA DOOLITTLE *You & Me* Island
- MICHAEL MOLLOY & ALEX EVANS *Rise & Fall* Sunday Best
- MISHA B *Here's To Everything (Ooh La La)* Relentless
- BOMFUNK MC'S *Freestyler* Incredible
- OLLY MURS *Army Of Two* Epic
- MY CHEMICAL ROMANCE *Teenagers* Warner Bros
- RUDIMENTAL FEAT. JOHN NEWMAN & ALEX CLARE *Not Giving In* Asylum
- WYCLEF JEAN *Perfect Gentleman* Columbia
- DAFT PUNK *Around The World* Virgin
- AREA 11 FEAT. BECKII CRUEL *Shi No Barado* Yogscast Studios
- DR DRE FEAT. EMINEM *Forget About Dre* Interscope
- ED SHEERAN *Lego House* Asylum

### UK ARTIST ALBUMS CHART

- RUDIMENTAL *Home* Asylum
- BO BRUCE *Before I Sleep* Mercury
- BLUE ROULETTE *Blueworld*
- DEEP PURPLE *Now What* Ear Music
- SEASICK STEVE *Hubcap* Music Fiction
- PIGEON DETECTIVES *We Met At Sea* Cooking Vinyl
- NEON NEON *Praxis* Makes Perfect Lex
- EAGLES *The Complete Greatest Hits* Rhino
- IGGY & THE STOOGES *Ready To Die* Fat Possum
- JESSIE J *Who You Are* Lava/Republic
- BEYONCE *I Am Sasha Fierce* Columbia
- WOLF PEOPLE *Fain Jagjaguwar*
- PHOENIX FOUNDATION *Fandango* Memphis Industries
- NEIL DIAMOND *The Very Best Of* Columbia
- ARETHA FRANKLIN *The Very Best Of* Rhino/Sony
- DAUGHTER *If You Leave* 4AD
- ELVIS PRESLEY *Viva Elvis - The Album* Sony

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 a number three debut last week after less than 48 hours on sale, *Get Lucky* surged to the top of the singles chart last Sunday, and - with Tuesday's midweek sales flash showing it still selling more than twice as many copies as anything else - will remain there again this weekend. The introductory single from Daft Punk's upcoming album, *Random Access Memories*, and their first number one, it sold 155,215 copies last week which is not only the highest-ever weekly tally for the masked marauders - beating the 58,827 copies that *One More Time* sold on its debut at number two in 2000 - but also the highest weekly sale for any single thus far in 2013.

The latest hits from Rudimental and will.i.am eased down a notch in face of Daft Punk's onslaught. Rudimental's *Waiting All Night* (feat. Ella Eyre) fell 1-2 (79,615 sales), and will.i.am's *#thatpower* (feat. Justin Bieber) drifted 2-3 (50,148 sales).

*I Need Your Love* (feat. Ellie Goulding), the record eighth Top



MIDWEEK NO.1

Daft Punk ft. Pharrell Williams: *Get Lucky*

10 hit from Calvin Harris' album *18 Months*, jumped 7-4 (43,971 sales), while the album itself surged 13-8 (9,192 sales), ending a 10 week absence from the Top 10.

Macklemore & Ryan Lewis scored their second top five hit, with *Can't Hold Us* (feat. Ray Dalton) climbing for the sixth straight week. The track - which first saw UK sales as long ago as September 2011 - has really picked up since becoming the official second single from Macklemore & Ryan Lewis'

album *The Heist*, progressing 187-53-46-38-33-12-5. It sold 43,912 copies last week, to increase its career tally to 111,557. *The Heist* made the Top 40 of the album chart for the first time this week, jumping 42-31 (3,310 sales).

With the current (seventh) season of *Britain's Got Talent* in full flow, it's almost a year since last year's final, which was won by Pudsey, the dancing dog, and his owner, Ashleigh. Three acts who participated in the final have had

Top 75 hits thus far - Irish singer/songwriter Ryan O'Shaughnessy who reached number 31 with *No Name* last August; boy band *The Mend*, number 67 with *Where Were You* last month; and fourth placed *Loveable Rogues*, whose debut single *What A Night* entered at number nine (26,423 sales). In other Simon Cowell TV talent show news, *The X Factor* 2011 winners *Little Mix* scored their fifth Top 20 single, as *How Ya Doin'* (feat. Missy Elliott) jumps 23-16 (17,283 sales), while *Amelia Lily*, who finished third in the same season, scored her third Top 40 hit, with *Party Over* debuting at number 40 (7,235 sales).

Rounding out this week's Top 10: *Need U* (100%) dipped 4-6 (34,347 sales) for *Duke Dumont* feat. A\*M\*E, *Just Give Me A Reason* eased 5-7 (34,209 sales) for *Pink* feat. Nate Ruess, *Hey Porsche* reversed 6-3 (29,412 sales) for *Nelly* and *Feel This Moment* dropped 8-10 (26,104 sales) for *Pitbull* feat. Christina Aguilera.

Overall singles sales were up 2.09% week-on-week at 3,350,210 - 0.62% above same week 2012 sales of 3,329,685.

## ALBUMS

■ BY ALAN JONES

After scoring number one hits with singles *Feel The Love* and *Waiting All Night*, London drum & bass group Rudimental are set to top the album chart this Sunday, with debut offering *Home*. The album is set to dethrone Michael Buble's *To Be Loved*, which extended its stay atop the artist album chart to two weeks last weekend after attracting a further 46,018 buyers.

The biggest challenge to Buble's superiority came not from will.i.am, as might have been expected, but from Hampshire singer/songwriter Frank Turner, whose fifth album *Tape Deck Heart*, debuted at number two on sales of 21,949 copies. It is Turner's top-charting title, beating immediate predecessor *England Keep My Bones*, which debuted and peaked at number 12 (11,780 sales) in June 2011. Turner's profile was significantly raised by his televised performance at the Olympic Games opening ceremony, and more recently he sold out a six



MIDWEEK NO.1

Rudimental: *Home*

date mini UK tour which concluded at London's Forum last Thursday (25th).

Will.i.am has had 10 Top 10 singles without his Black Eyed Peas bandmates but his solo albums have performed comparatively weakly - with two failing to make the Top 200, and even 2007's *Songs About Girls* only reached number 68. With three singles currently in the Top 75 - including Britney Spears collaboration *Scream & Shout*, which has sold 731,170 copies - new album *#willpower* debuted at

number three (20,464 sales).

Our *Version Of Events* fell 3-5 (14,347 sales) for *Emeli Sande* but has now been in the Top 10 for 63 weeks consecutively - a record for a debut album. The previous record-holders, *The Beatles*, spent 62 straight weeks in the Top 10 at a stretch with *Please Please Me* but once it departed from the top tier - which it did by falling 10-11-12-13-14-15 - it never returned.

French band *Phoenix* have had little chart success in the UK hitherto but their fifth album,

*Bankrupt!*, debuted on Sunday at number 14 (6,335 sales) to provide them with their Top 40 debut.

Albums in the Top 10, not mentioned above: *Pink*'s *The Truth About Love* held at number four (15,620 sales), *Justin Timberlake*'s *The 20/20 Experience* dipped 5-6 (11,781 sales), *Bruno Mars*' *Unorthodox Jukebox* remained at number seven (9,516 sales), *Bastille*'s *Bad Blood* drifted 8-9 (8,859 sales) and *Fall Out Boy*'s *Save Rock And Roll* slumped 2-10 (8,630 sales).

Now *That's What I Call Music!* 84 spent its fifth straight week atop the compilation chart, selling a further 32,164 copies. With sales to date of 490,324, it is 1.65% ahead of same stage sales of 482,350 for 2012 equivalent *Now!* 81.

Overall album sales were down 5.56% week-on-week at 1,269,209 - 14.64% below same week 2012 sales of 1,486,846, and their lowest level for 923 weeks. The last time they were lower was in sales week ending 19 August 1995 (chart dated 26 August 1995) when just 1,214,941 albums were sold.

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CONVENTION  
FRIDAY 17TH MAY

SATURDAY 18TH MAY

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## ART COUNCIL ENGLAND'S ALAN DAVEY LAUNCHES MOMENTUM MUSIC FUND

## BILLY BRAGG, KORDA MARSHALL, SEYMOUR STEIN, DAMIAN HARRIS IN CONVERSATION

PLUS 'THE FUTURE OF MUSIC RETAIL' AND 'WHERE D2F FITS IN' | WHERE WE'RE AT KEYNOTE FEATURING MERLIN'S CHARLES CALDAS | FOCUS ON DATA & DISCOVERY EVERYTHING EVERYTHING IN CONVERSATION | + MORE

PLUS KEYNOTE SESSION ON NEW ARTIST DEALS WITH CASE STUDIES ON NICK CAVE, MADNESS AND DEAF HAVANA | FOCUS ON MUSIC MARKETING | THE ART OF MUSIC VIDEO CONVERSATION | + MORE

PLUS JOHN ROBB'S POP QUESTION TIME THE ART OF A&R | HEROES AND VILLAINS FOCUS ON DIY PANELS AND WORKSHOPS | YEARLY MUSIC CONFERENCE AWARDS\* | + MORE

FESTIVAL

THE 1975 A TRIBE CALLED RED A\*M\*A WALLACE ADAM BUSHELL GROUP THE ADELINES AIN'T NO LOVE ALARM BELLS ALIMENT ALLAH-LAS ANDREYA TRIANA ANUSHKA ARCANÉ ROOTS ARCHIPEL ARLISSA ARROWS OF LOVE AUFANGANG BABE BALTHAZAR BASTILLE BEACH FOSSILS BEAR'S DEN BEATAUCUE BEATRICE DILLON AND RUPERT CLERVAUX BIG DEAL BIG WAVE RIDERS BILLY BRAGG BIPOLAR SUNSHINE BIRD BIRKWIN JERSEY BLACKEYE BLAUDZUN BLEK BLUE HAWAII BO BRUCE BOATS BOMBAY SHOW PIG BREAKAGE BRODKA BROOKE CANDY BROTHER AND BONES C JOYNES CAIRO PYTHIAN CAITLIN PARK CATFISH AND THE BOTTLEMEN [CHAMPAGNE] CHARLIE BOYER & THE VOYEURS CHARLIE STRAIGHT CHASING GRACE CHEATAHS CHILDHOOD CHINA RATS CHLOE HOWL CHRIS COHEN CHRIS LETCHER CHRISTINE AND THE QUEENS CHVRCHES CLEAN BANDIT CLOUD BOAT COACH STATION REUNION CONCRETE KNIVES COUSINS CRYSTAL FIGHTERS CUB SCOUTS CURRENT SWELL CUT RIBBONS D E N A DAMERELS DAN CROLL DANCING YEARS DANIEL DRUMZ DARKSTAR DAVID RAM JAM RODIGAN MBE DEAD BOY DEAN MCPHEE DEAP VALLY DEEP SEA ARCADE DEL BARBER DENA DIANA DINGUS KHAN DINOSAUR PILE-UP DRENGE DROP OUT VENUS DUNE EAGULLS EAMON MCGRATH EAT MORE CAKE EAUX ECHO AND THE EMPRESS ED HARCOURT ELISAPIE ELIZA AND THE BEAR ELLA EYRE EMBERS ENCHANTED HUNTERS ENDIAN ETTA BOND X RAF RILEY EVELINN TROUBLE EVERYTHING EVERYTHING\* EWERT AND THE TWO DRAGONS EYE EMMA JEDI FARAO FATHERSON FAYE FEAR OF MEN FEATHERS FENSTER FILOFISCHE STILTE FIMBER BRAVO FINDLAY FIST CITY FLETCHER FOAM LAKE FRANK TOPE GAVIN JAMES GIRLS IN HAWAII GIRLS NAMES GLASS ANIMALS GLITCHES GOLDEN FABLE GREAT CYNICS GUARDS HACKTIVIST HALLS HIGHASAKITE HJALTALIN HKI19 HOLY ESQUE HONEYBLOOD HONNINGBARNA HOUNDMOUTH HOW TO DRESS WELL HOWLROUND HUMANS HUNGRY KIDS OF HUNGARY HUSKY RESCUE IAMI IAN HELLIWELL IGGY AZALEA IN THE VALLEY BELOW INDIANA INDIANS INSTRUMENTI IS TROPICAL ITCH IYES JACCO GARDNER JACKIE ONASSIS JACKMASTER JACKO HOOPER JAGWAR MA JAKE HART JAKE ISAAC JC SATAN JENNY HVAL JEREMY LOOPS JOE BANFI JOHN NEWMAN JOSELF SALVET JOSH RECORD KAMP! KHUSHI KID KARATE KID WAVE KIMBERLY ANNE KING KRULE KINNIE THE EXPLORER KINS KLAXONS KNYTRO KODALINE KWABS LAB COAST LAURA ST JUDE LAUREN AQUILINA LAWRENCE ARABIA LEWIS WATSON L'HEREU ESCAMPA LITTLE GREEN CARS LONDON GRAMMAR LORD HURON LOSTALONE LOWELL LUKE SITAL-SINGH LULS LULU JAMES MAC DEMARCO MADE IN JAPAN MALI MARIKA HACKMAN MARK E MARMOZETS MARQUES TOLIVER MARTIN ROSSITER MARY EPWORTH MAUSI MAZES MEL PARSONS MELODY'S ECHO CHAMBER MERCHANDISE MIKAL CRONIN MIKE DIGNAM MIKIL PANE MILO GREENE MISTY MILLER MØ MODDI MO KENNEY MOKO MONOPHONA MONSTER ISLAND MOXIE MT MURDER BY DEATH MURMANSK MUST MUTINY ON THE BOUNTY MYKKI BLANCO NADINE SHAH NATTY NEIGHBOURHOOD YOUTH NICK MULVEY NIGHT ENGINE NINA NESBITT NO NO CEREMONY/// ODDISEE OF RUST AND BONE OFEI ON AN ON ONLY REAL OQUADRO OS NELSONS OWLE OYAMA PALM READER PARLOUR PARQUET COURTS PETER KERNEL PHANTOM PHOSPHORESCENT PICTORIAL CANDI PINKUNOIZU PLASTER POPE POPSTRANGERS PRATA VETRA PYRAMID RAINER RAINY MILO RDGLDRN REBEKKA KARIJORD RED RIVER DIALECT REDHINO ROOSEVELT ROYAL CANOE RUEN BROTHERS RYAN KEEN SAINT RAYMOND SAN ZHI SARAH MACDOUGALL SATURDAY SUN SAY YES DOG SCRUFIZZER SEAN MCGOWAN SEAN NICHOLAS SAVAGE SEASFIRE SEGA BODEGA SEWARD SHARKS SHUYLER JANSEN SID BATHAM SINEAD HARNETT SISTERS SIX60 SKATERS SKIP&DIE SNAKADAKTAL SOAK SONS AND LOVERS SOPHIE SOUL SISTER DANCE REVOLUTION SPECTRES SPENCER STEVIE NEALE STORY BOOKS STRAW BEAR SUPERFOOD SUSANNE SUNDFØR SWEET BABOO SWIM DEEP SYMPHONIC PICTURES SYRON TALL SHIPS TEILTE TELEMANN TEMPLES THE BALCONIES THE BLACK HEART REBELLION THE BLACKOUT THE DANCERS THE DUNWELLS THE EIGHTIES MATCHBOX B-LINE DISASTER THE ELWINS THE FAMILY CHEESE THE FAMILY RAIN THE GRISWOLDS THE HEATWAVE WITH LADY CHANN THE HOUNDS BELOW THE KOMS THE MOTH & THE FLAME THE NATURALS THE ORWELLS THE OTHER TRIBE THE PENELOPES THE PHYSICS HOUSE BAND THE RUMOUR SAID FIRE THE SKINTS THE STRUTS THE STRYPES THE TEMPERANCE MOVEMENT THE TROUBLE WITH TEMPLETON THE UPSKIRTS THE VEILS THE WYTCHEs THREE TRAPPED TIGERS THUMPERS TITLE FIGHT TO KILL A KING TODDLA T SOUND TOM ODELL TOM PRIOR TOMORROW'S WORLD TORUS TOURIST TOWNS TRES.B TREVINO TRIBES TRIPWIRES TROUMACA UNKNOWN MORTAL ORCHESTRA UNNO VELCRO HOOKS VELOCIRAPTOR VELVET TWO STRIPES VENUM SOUND WALL WASHINGTON IRVING WE WERE EVERGREEN WHIRR WHITE FENCE WOLF ALICE WOODS WOUNDS YADI YOUAN YOUNG FATHERS YOUNG KATO YOUNG\* HUSBAND YOUNG RIVAL YOUR FAVORITE ENEMIES ZA! ZERVAS AND PEPPER

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# essential

## music & marketing



### Meat Puppets

The legendary Meat Puppets release their new album *Rat Farm* on Megaforce Records. The album features the indelible Kirkwood brothers, Cris and Curt. Spin summed up the hypnotic power by saying "the interplay of Curt's drowsy vocals and freaky guitar can still induce vertiginous spells." **Out now**



### The Pigeon Detectives

After selling over 500,000 records in the UK, The Pigeon Detectives release their 4th album *We Met At Sea* through Cooking Vinyl on the 29th April. For this album the band have siphoned their rip-roar on-stage energy into their most honest, immediate album yet. **Out 29/04**



### Diana Vickers

One of the most unique talents to come from X-Factor Diana Vickers is back with a brand new single on So Recordings. 'Cinderella' is a stylish return, a feel good pop anthem co-written by Diana, Miranda Cooper (Sugababes, Girls Aloud), Simen Erikstud and Simone Erikstud. **Pre-order now**



### Animal Kingdom

'The Looking Away' is the new album from Londoners Animal Kingdom on Mom + Pop. Produced by David Kosten (Bat For Lashes, Everything Everything) the album includes the single 'Strange Attractor'. "...this is lovely stuff that deserves far more attention" \*\*\*\***Q** **Out now**



### Alison Moyet

On May 6th Cooking Vinyl are proud the present 'the minutes', a new album by world-renowned musical icon Alison Moyet, who has achieved sales of more than 20 million, both as a solo artist and half of influential duo Yazoo. Produced by Guy Sigsworth (Björk, Robyn, Madonna) **Out 06/05**

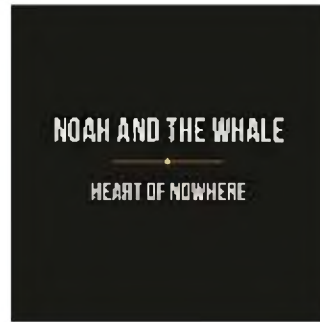


### The Uncluded

In 2007 indie rapper and producer Aesop Rock wrote a fan email to musician Kimya Dawson. After they collaborated on both Aesop's Rhymesayers debut 'Skeleton' and Kimya's 'Thunder Thighs' album, they decided to continue making music as a group and The Uncluded was born. **Out 06/05**

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# PRODUCT KEY RELEASES



▶ NOAH & THE WHALE Heart Of Nowhere 06.05



▶ GABRIELLE APLIN English Rain 13.05

## MAY 6

### SINGLES

- **ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE** This Is What It Feels Like (Armada/Positiva/Virgin)
- **ATLAS GENIUS** Symptoms (Warner Bros)
- **BENGA & KANO** Forefather (Columbia)
- **CHASING GRACE** Dinner Will Be Served EP (Island)
- **THE COURTEENERS** Van Der Graaff (V2/Cooperative)
- **DEKYS** I'm Always Going To Love You (Bmg Highs)
- **GABRIELLE APLIN** Panic Cord (Parlophone)
- **HOT NATURED** Reverse Skydiving (Hot Creations/Fit/Warner)
- **JAI MCDOWALL** Got To Let Go (White Label)
- **NAUGHTY BOY** La La La (feat. Sam Smith) (Virgin)

- **NOAH & THE WHALE** There Will Come A Time (Emi)
- **PIXIE CARNATION** Young And Free (Warner)
- **PRIMAL SCREAM** It's Alright, It's Ok (1st International)
- **DOT ROTTEN** Free (Emi)
- **WE USED TO MAKE THINGS** We're All Fucked Up (Murmur)

### ALBUMS

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

- **RILO KILEY** Rkives (Little Record Com.)
- **DOT ROTTEN** Voices In My Head (Mercury)
- **JOE SATRIANI** Unstoppable Momentum (Epic)
- **SAVAGES** Silence Yourself (Matador)
- **SANDIE SHAW** The Very Best Of Sandie Shaw: Long Live Love (Emi)
- **STILL CORNERS** Strange Pleasures (Sub Pop)
- **STREETLIGHT MANIFESTO** The Hands That Thieve (Victory)
- **TRACER** El Pistolero (Mascot)
- **VALERIE JUNE** Pushin' Against A Stone (Sunday Best)
- **ARMIN VAN BUUREN** Intense (Virgin)
- **WE ARE LOUD WHISPERS** Suchness (Hardly Art)

## MAY 13

### SINGLES

- **AMPLIFY DOT** I'm Good (Virgin Records)
- **BLITZ KIDS** On My Own (Red Bull)
- **CHRIS BROWN** Fine China (Rca)
- **BURNS** Limitless (Deconstruction/Columbia)
- **DIRTY PROJECTORS** The Socialites EP (Domino)
- **FRYARS** On Your Own (679)
- **FUN.** All Alone (Fueled By Ramen/Atlantic)
- **HALF MOON RUN** Call Me In The Afternoon (Island)
- **MIDDLE CLASS RUT** Aunt Betty (Bright Antenna)
- **MINT ROYALE** Gtfu (Warner)
- **NEIL HALSTEAD** Spin The Bottle (Sonic Cathedral)

- **PJ MORTON** New Orleans (Island)
- **RUBY LUX** The World Goes Quiet (Luxury-b)
- **SHE & HIM** Never Wanted Your Love (Double 6/Domino)
- **STOOSHE** Slip (Future Cut/Q work/Warner Brothers)
- **SUB FOCUS** Endorphins (Emi)
- **JESSIE WARE** Imagine It Was Us (Island/Pmi)
- **WRETCH 32 FEAT. SHAKKA** Blackout (Mass/Levels)

### ALBUMS

- **ATLAS GENIUS** When It Was Now (Warner Bros)
- **THE BOY LEAST LIKELY TO** The Great Perhaps (Absolute)
- **ESCAPE THE FATE** Ungrateful (Eleven Seven)
- **FOUR TET** Rounds (Domino)
- **GABRIELLE APLIN** English Rain (Parlophone)
- **INSTITUTE** Distort Yourself (Absolute)
- **STACEY JACKSON** Live It Up (381g)
- **MARK LANEGAN & DUKE GARWOOD** Black Pudding (Heavenly/Cooperative)

▶ **STOESHE** London With The Lights On 27.05▶ **ANDREW STOCKDALE** Keep Moving 10.06▶ **BLACK SABBATH** 13 10.06▶ **THE VIEW** Seven Year Setlist 17.06▶ **TOM ODELL** Long Way Down 24.06

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

- **PURE X** Crawling Up The Stairs

(Merok/Acephale)

- **REM** Green - 25th Anniversary (Rhino)
- **SAM AMIDON** Bright Sunny South (Warner)
- **SHE & HIM** Volume 3 (Double 6/Domino)
- **MARQUES TOLIVER** Land Of Canaan (Bella Union)
- **VAMPIRE WEEKEND** Modern Vampires Of The City (X)
- **WAMPIRE** Curiosity (Polyvinyl)
- **THE WONDER YEARS** The Greatest Generation (Hopeless)

## MAY 20

### SINGLES

- **JAKE BUGG** Country Song (Em)
- **DAYTONA LIGHTS** Old Fashioned Love (Hubris)
- **JOSH GROBAN** I Believe (When I Fall In Love It Will Be Forever) (Reprise/143)
- **MYKKI BLANCO** Betty Rubble: The Initiation (Uno NYC/Mykki Music)
- **NAUGHTY BOY FEAT. SAM SMITH** La La La (Virgin)
- **NICK CAVE & THE BAD SEEDS** Mermaids (Bad Seed)
- **PARAMORE** Still Into You (Fueled By Ramen/Antastic)
- **RAFFERTIE** Build Me Up EP (Nirja Lane)
- **KAREN RUIJMY** Whisper (Karus)
- **RUSS CHIMES** Turn Me Out (Deconstruction/Columbia)
- **SAN CISCO** Fred Astaire (Columbia)

### ALBUMS

- **AMELIA LILY** Be A Fighter (Xenon 227/Rca)
- **CHARLIE BOYER & THE VOYEURS** Clarietta (Heavenly)
- **CLUB 8** Above The City (Labrador)
- **JAMIE CULLUM** Momentum (Island)
- **DAFT PUNK** Random Access Memories (Columbia)
- **PAT METHENY** Tap: John Zorn's Book Of Angels, Vol. 20 (Nonesuch)
- **MIDDLE CLASS RUT** Pick Up Your Head (Bright Antennas)
- **THE NATIONAL** Trouble Will Find Me (AAG)
- **RICH GANG** Rich Gang (Island)
- **JAY SEAN** Neon (Island)
- **SHINY TOY GUNS III** (Eleven Seven)

- **TEXAS** The Conversation (Pias)
- **TRIBES** Wish To Scream (Island)

## MAY 27

### SINGLES

- **ALICE IN CHAINS** Stone (Virgin)
- **ELECTRIC GUEST** This Head I Hold (Warner Brothers/Because)
- **FALL OUT BOY** The Phoenix (Def Jam)
- **LAURA MARLING** Master Hunter (Virgin)
- **MUSE** Panic Station (Warner)
- **OMD** Dresden (100 Percent)
- **TAFFY** Tumbling/Bays Don't Cry (Club AC3)
- **THE WEEKS** Brother In The Night (Columbia)

### ALBUMS

- **ALICE IN CHAINS** The Devil Put Dinosaurs Here (Virgin)
- **BRAZOS** Saltwater (Dead Oceans)
- **CRYSTAL FIGHTERS** Cave Rave (Zirkulo)
- **THE DREAM IV** Play (Def Jam)
- **DRUMSOUND & BASSLINE SMITH** Wall Of Sound (New State)
- **ELECTRIC GUEST** Mondo (Because)
- **EVILE** Skull (Earache)
- **FLETCHER** Upon Ayr (Dramatica)
- **JOHN FOGERTY** Wrote A Song For Everyone (Columbia)
- **GRAHAM KENDRICK** Duets (Integrity)
- **LAURA MARLING** Once I Was An Eagle (Virgin)

- **MIKA VAINIO** Kilo (Blastfirst/petite)

- **KAREN RUIJMY** Come With Me (Karus)
- **STOESHE** London With The Lights On (Future Cut/Quork/Warner Brothers)

## JUNE 3

### SINGLES

- **AFROJACK FT. CHRIS BROWN** As Your Friend (Island/Nal)
- **BASTILLE** Laura Palmer (Virgin)
- **DON DIABLO FT. ALEK CLARE AND KELIS** Give It Up (Sony)
- **GAZ COOMBS PRESENTS...** One Of These Days/Break The Silence (Hot Fruit Records)
- **THE GOOD NATURED** Skeleton (Regali/Parlophone)
- **PORTUGAL. THE MAN** Purple, Yellow, Red And Blue (Atlantic)
- **RANDOM IMPULSE** Best Party Ever (Warner)
- **TWO DOOR CINEMA CLUB** Handshake (Kitsune/Cooperative)
- **UNION J** Carry You (Sony)

### ALBUMS

- **BASTILLE** Bad Blood (Virgin)
- **BIG DEAL** June Gloom (Mute)
- **DISCLOSURE** Settle (Island)
- **EVE** Lip Lock (Eleven Seven)
- **JON HOPKINS** Immunity (Double Six)
- **IAMAMIWHOAMI** Bounty (To Whom It May Concern/Coop)

- **JAMES SKELLY & THE INTENDERS** Love Undercover (Skeleton Key Records)

- **MILES KANE** Don't Forget Who You Are (Columbia)
- **MAYORS OF MIYAZAKI** Holy Cop (We Be)
- **PORTUGAL. THE MAN** Evil Friends (Atlantic)
- **KELLY ROWLAND** Talk A Good Game (Motown/Island)
- **SPECTRALS** Sob Story (Nichta)

## JUNE 10

### SINGLES

- **ARASH FEAT SEAN PAUL** She Makes Me Go (Universal)
- **BON JOVI** What About Now (Lost Highway)
- **DEPECHE MODE** Soothe My Soul (Columbia)
- **KODALINE** Love Like This (B-Jnique/Rca)
- **AVRIL LAVIGNE** Here's To Never Growing Up (Rca)
- **PEACE** Lovesick (Columbia)
- **WILEY FEAT. ANGEL & TINCHY STRYDER** Lights On (Warner)

### ALBUMS

- **ANDREW STOCKDALE** Keep Moving (Island)
- **BEADY EYE** Be (Columbia)
- **BLACK SABBATH** 13 (Vertigo)
- **CLOSE** Getting Closer (Simple)
- **CSS** Planta (Sqa Music)
- **GOD GOD DOLLS** Magnetic (Warner Brothers)
- **GUSTAVO SANTAOLALLA** The Last Of Us (Sony)

- **JIMMY EAT WORLD** Damage (Rca)
- **KODALINE** In A Perfect World (B-Jnique/Rca)
- **SOPHIE GARNER** Genes (Too Big Music)
- **BRUCE SPRINGSTEEN** Collection: 1973 - 2012 (Columbia)
- **TEGAN AND SARA** I Was A Fool (Warner Brothers)
- **TUNNG** Turbines (Full Time Hobby)
- **KT TUNSTALL** Invisible Empire/Crescent Moon (Relentless/Virgin)

## JUNE 17

### SINGLES

- **C2C** Down The Road (Em)
- **DAWES** From The Right Angle (Mercury)

- **JASON DERULO** The Other Side (Warner Brothers)
- **THE FAMILY RAIN** Pushing It (Em)
- **JOHN LEGEND** Who Do We Think We Are (Sony Rca)

- **LISSIE** Shameless (Columbia)
- **MIKILL PANE** Chairman Of The Bored (Mercury)
- **PARACHUTE YOUTH** Can't Get Better Than This (Sweat It Out)
- **TAFFY** Lixivate (Club AC3)

### ALBUMS

- **AUSTRALIA** Olympia (Domino)
- **DIAMOND PLATE** Pulse (Earache)
- **RUBY LUX** The World Goes Quiet (Luxury 6)
- **POLLY SCATTERGOOD** Arrows (Mute)
- **SIGUR ROS** Kveikur (X)
- **THE VIEW** Seven Year Setlist (Cooking Vinyl)
- **THE WEEKS** Dear Bo Jackson (Columbia)

## JUNE 24

### SINGLES

- **BO BRUCE** Alive (Em)
- **ED DREWETT** Undefeated (Baer Music)
- **JOHN NEWMAN** Love Me Again (Island)
- **TAYLOR SWIFT FEAT. ED SHEERAN** Everything Has Changed (Mercury)

### ALBUMS

- **INDIA ARIE** Songversion (Em)
- **BOMB THE BASS** In The Sun (O'Solo)
- **J COLE** Born Sinner (Columbia/Roc-A-Fella)
- **DEAP VALLY** Sistrionix (Island)
- **JOHN LEGEND** Love In The Future (Sony Rca)
- **LLOYD COLE** Standards (Tapete Records)
- **TOM ODELL** Long Way Down (Columbia)

## JULY 1

### SINGLES

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

### ALBUMS

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

## JULY 8

### SINGLES

- **THE STRYPES** Hometown Girls (Mercury)

### ALBUMS

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

## JULY 15

### SINGLES

- **FRANK OCEAN** Sweet Life (Def Jam)

## JULY 22

### SINGLES

- **NOAH & THE WHALE** All Through The Night (Em)
- **SAN CISCO** Awkward (Columbia)

## JULY 29

### SINGLES

- **BASTILLE** Things We Lost In The Fire (Virgin)

### ALBUMS

- **SWIM DEEP** Where The Heaven Are We (Rca)
- **SWISS LIPS** Swiss Lips (Epic)
- **YOUNGBLOOD HAWKE** Wake Up (Island)

## AUGUST 5

### SINGLES

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

### ALBUMS

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

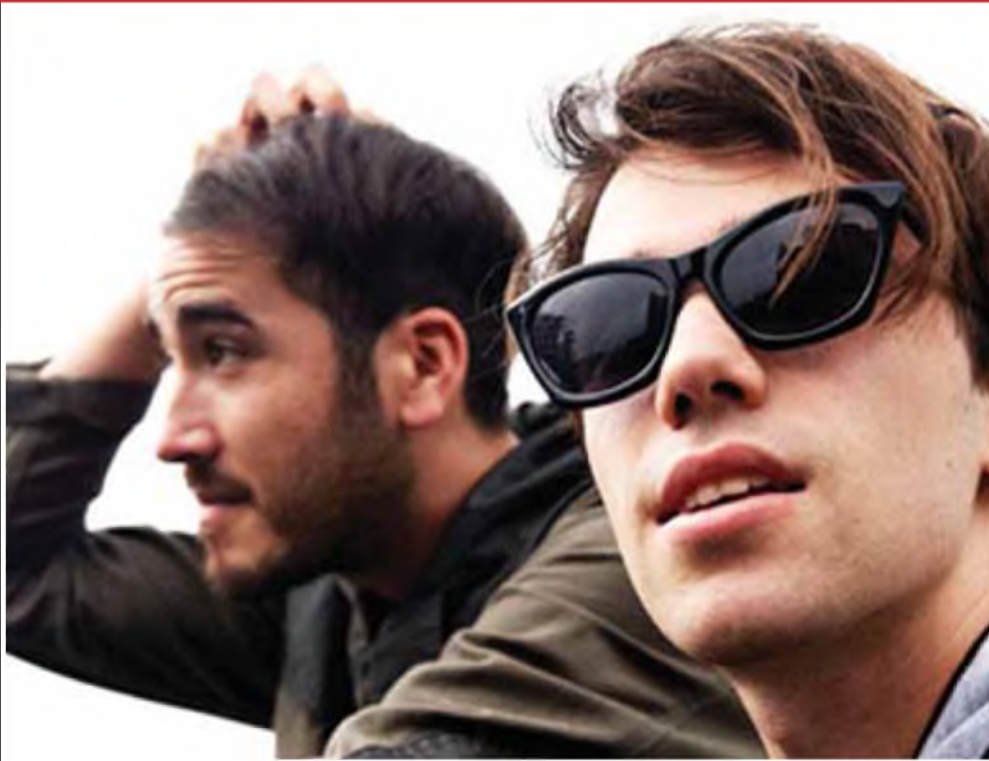
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A more extensive release schedule is available at [www.musicweek.com](http://www.musicweek.com) located in the charts section

# PRODUCT RECOMMENDED

## ALBUM OF THE WEEK



### JAGWAR MA

#### Howlin

(Marathon Artists)



June 10

Jagwar Ma, the Sydney-based duo of Jono Ma and Gabriel Winterfield, have seen their international fanbase quickly grow in 2013 which was undoubtedly boosted by their recent European tour support slot with Foals and the xx in their native Australia.

In the run up to the independent release of their debut album *Howlin* in June, the duo will bring their set to headline shows in the UK in May followed by a summer of festivals across Europe, Australia and Japan, including *The Great Escape*, *London Calling*, *Field Day* and *Glastonbury*.

New single *Man I Need* serves as a taster of the LP and is available to stream on SoundCloud now. It is described by team JM as "basking in technicolor, garage-fuelled beat-psychedelia and anthemic, festival hooks before transcending into a euphoric groove-laden coda and an invitation to 'exercise your chemistry'".

*The Fader* said JM are "like DFA Records, Matthew Dear and Tame Impala rolled into one cannoli" and *Q* declared of their material "The summer starts here".

## TRACK OF THE WEEK



### BRING ME THE HORIZON

#### Go To Hell, For Heaven's Sake



(RCA)

June 10

Despite their album leaking a month before release, British rock band Bring Me The Horizon stormed the Official UK album chart, peaking at No 3 with new LP *Sempiternal*. The group's major label debut also had international success, charting at No.1 in Australia and No.11 in the US, reflecting the growing momentum behind the band who have been widely credited with spearheading a resurgence in British metal.

New single, *Go To Hell, For Heaven's Sake* has been posted online and will be released in June.

The band are currently on a low-key UK tour which culminates at London's *Koko* on May 7.

The group recently signed an exclusive worldwide publishing agreement with BMG Chrysalis UK.

## INCOMING ALBUMS

### DISCLOSURE *Settle*

(PMR Records)



*Settle*, the debut LP from brother duo Disclosure, has been preceded by single *You & Me* (featuring

Eliza Doolittle) which follows silver-certified chart hits *Latch* (featuring Sam Smith) and *White Noise* (featuring AlunaGeorge).

*Disclosure* - made up of Guy and Howard Lawrence - built buzz previously through releasing a series of singles, EPs, and remix work.

Over the years they have been earmarked on many tastemaker 'ones to watch' lists and 2012 saw their mainstream chart breakthrough with *Latch* peaking at No 11 in October.

On the live front, *Disclosure* saw their March UK tour sell out completely which led them to a run of sold out North American dates and back into Europe to close the month.

JUNE 3

### THE D.O.T. *Diary*

(Cooking Vinyl)



*The D.O.T.* - consisting of former *Streets* mastermind Mike Skinner and Rob Harvey, lead singer of

Leeds-based dance rock outfit *The Music* - will be releasing their new single *Blood, Sweat & Tears* on June 17, following their new album *Diary* on May 6.

*Diary* comes after the release of single *How We All Lie* and *The D.O.T.*'s debut LP *And That* which came out in October 2012.

The new record has been described as having "a mix of soulful electronic blues and dance with Rob's vocals soaring stronger than ever and Mike's beats driving the songs home."

There is a special 'bundle' album package available from *The D.O.T.*'s website that includes a CD copy of the album, a branded diary and gig tickets to the duo's May tour.

MAY 6

### HUGH LAURIE *Didn't It Rain*

(Warner Music Entertainment)



After the success of debut blues-inspired album *Let Them Talk*, Hugh Laurie will release follow up LP,

Joe Henry-produced *Didn't It Rain*.

The new record includes songs dating back to early pioneers W.C. Handy (*St Louis Blues*) and Jelly Roll Morton (*I Hate A Man Like You*) to more recent artists such as Dr John (*Wild Honey*) and Alan Price of *The Animals* (*Changes*).

The album also features vocals from Guatemalan singer-songwriter Gaby Moreno and soul singer Jean McClain and Grammy-winning blues artist Taj Mahal.

*Didn't It Rain* will be released on CD, deluxe edition book CD with additional content, vinyl, and digital including an iTunes exclusive package.

Laurie will embark on a UK tour in June which takes in a night at London's Hammersmith Apollo.

MAY 6

## STAFF PICK: MO QAZALBASH, WORK EXPERIENCE



### LITTLE BOOTS *Nocturnes*

(On Repeat Records)

Releasing four singles prior to the outing of her sophomore album *Nocturnes*, it's apparent that Little Boots has sonically matured with the new record compared

to her previous effort.

Offering ten tracks, the album arrives on May 5 after three years of recording. Although Little Boots may not have the vocal pyrotechnics to deliver a strong nu-disco and synth-pop vocal performance, less is occasionally more.

The Tim Goldsworthy-produced *Motorway* is a stand-out track and other upbeat cuts cite writing credits from the likes of Ariel Rechtshaid, Magnus Lidehäll, Pascal Gabriel and Rick Nowels. *Broken Record* stays true to the eighties synth-pop influence and Little

Boots continues to capture those fast-paced melodies and witty lyrics as the album progresses.

Noticeably she's worked with fewer people on *Nocturnes* compared to debut album *Hands*. To an extent there are areas of *Nocturnes* where the

record falls flat with songs like *Crescendo* and *All For You*, often the momentum of the album is lost and slows down. This probably incorporates the fact the album had been recorded whilst on the road.

Track *Confusion* owes its roots to the disc jockey Little Boots has become whilst touring across Europe and gives strong production and well-planned arrangement on the track.

However, Little Boots' artistry must be credited with having co-written the entire record. She should be championed as a good storyteller and songwriter.

MAY 5



## NEW REISSUES / CATALOGUE ALBUMS

**KINGS OF LEON - The Collection Box** (Hand Me Down 93883702792)

The Followill brothers Caleb, Nathan and Jared and their cousin Matthew - collectively Kings

Of Leon - have produced some of the most exhilarating, high-octane rock of the last decade, with a catalogue of five Top 3 albums generating sales in the UK alone in excess of 6 million, while spinning off a string of memorable hits. Their catalogue continues to sell well, so it's a little surprising to see the release of The Collection Box, an inexpensive and undeniably handy custom collectible, that assembles the albums - Youth And Young Manhood (2003), Ana Shake Heartbreak (2004), Because Of The Times (2007), Only By The Night (2008) and Come Around Sundown (2010) - in a sturdy and handsome box that also houses the DVD of their 2009 concert recording Live At The O2, London, England. Only By The Night, arguably the band's best album and certainly the biggest-

seller, houses the megahits Sex On Fire and Use Somebody, alongside similarly accessible and irresistible fare. This set will typically sell for £20-£25.

**FRANCOISE HARDY - Midnight Blues - Paris - London 1968-72**

(Ace International (DCHD 1356))



Back in the day, Francoise Hardy was one of the best and most enigmatic of a crop of French yé-yé singers, and the only one to achieve any real degree of success in Britain, landing a trio of Top 40 hits in 1964/65. Although enduringly popular in France, she was never able to repeat her UK success. After the yé-yé era passed, Hardy flip-flopped between Britain and France forging a new musical identity. Twenty-four of her English language recordings from the period 1968-1972 make up this absorbing compilation which was curated by Bob Stanley, who also provides extensive illustrated liner notes in the Ace tradition. Hardy's

charming accent and slightly detached air lend charm to proceedings, and she includes a few better known songs, among them a fine version of Leonard Cohen's Suzanne, British folkie Beverley Martin's Ocean and Randy Newman's fabulous I Think It's Gonna Rain Today.

**KRIS KRISTOFFERSON - For The Good Times - The Best Of**

(Salvo SALVOMDCD 34)



Kris Kristofferson established himself as a fine songwriter - at the age of 34 he was signed to Monument as a recording artist in 1970. During his 12-year tenure with the label he generated the most compelling and successful recordings of his career, 38 of which are now telescoped into this double-disc selection, which is accompanied by a fully-illustrated 24-page booklet. The title track of the album was a surprise hit for Perry Como but Kristofferson's own version has the depth and pathos

you would imagine, easily besting Como's. Kristofferson also does a good job of his most famous song Me & Bobby McGhee - though most would aver that his former girlfriend Janis Joplin comprehensively owns the song. Kristofferson's thoughtful lyricism and engaging tunes shine throughout, with Sunday Mornin' Comin' Down, Lovin' Her Was Easier and Nobody Wins - which attracted a Sinatra cover - among the highlights. Also included are duets with former wife Rita Coolidge, Jimmy Webb song Highwayman, on which Kristofferson is accompanied by Waylon Jennings, Willie Nelson and Johnny Cash.

**SHALAMAR - Friends**

(Big Break CDBBRXD 020C)



Initially a bogus studio group assembled by US TV Soul Train producer Don Cornelius to cash in on the craze for dance medleys, Shalamar developed quickly and slickly into one of the best pop/dance/R&B acts of their time,

and hit their peak in 1982 with the release of Friends, an uplifting collection of grooves and melodies featuring their classic Jody Watley, Howard Hewett, Jeffrey Daniel lineup. A Top Of The Pops of first single A Night To Remember helped that single reach number five, and by year-end they had reached number seven with I Can Make You Feel Good, number five with There It Is and number 12 with Friends. All four songs, and a strong supporting cast, make up the Friends album which was itself their biggest LP, spending 72 weeks in the chart and peaking at number six. Initially on the Solar label, it hasn't exactly been hard to find over the years, with subsequent reissues on Sequel (1996), Castle (2002) and Sanctuary (2006) all adding value - but the definitive version is the deluxe edition due imminently on Big Break. Housed in a triptych digipack with a lavish 24-page booklet, it is presented as a 2CD set. The first features the original album superbly remastered, while the second adds a dozen alternative 12-inch mixes, single mixes and a megamix.

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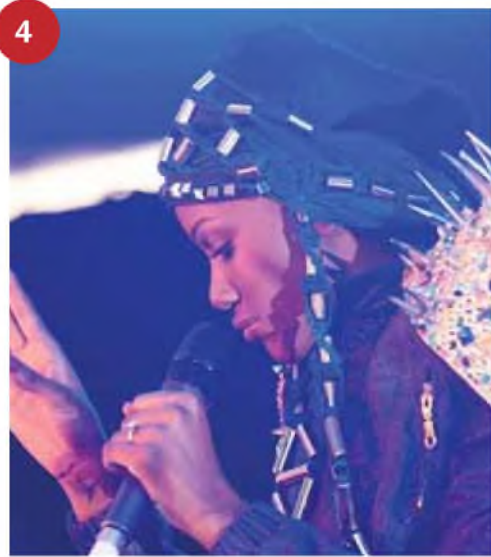
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Been snapped with the Bay City Rollers on your iPhone? Got photographic proof of your promotions chief slaying the karaoke machine? Swimming the Bristol Channel for charity and want the industry to rally round? Tell us all about it. And we'll tell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

► **A DAY TO REMEMBER**

Sony Music's RCA Day took place at Kensington Roof Gardens last Friday, providing a useful opportunity to check out the talent the label is bringing through this year. Alongside the majestic (1) Laura Mvula, (2) RCA president Colin Barlow introduced the likes of (3) Everything Everything, (4) Lulu James, (5) Mo, (6) Kim Cesarion and (7) an anonymous girl band - still unnamed as they were apparently only signed that morning, 15 minutes before the show started...



## KEY SONGS IN THE LIFE OF Patrick Ross



Head of Digital Marketing, UK AWAL & Kobal Label Services

**What's the first record you remember buying?**

The Soundtrack to Grease. I got my parents old turntable and bought this at a garage sale. I started slicking my hair back and named our neighbourhood group of friends "The T-Birds".

**Which song was (or would be) the 'first dance' at your wedding?**

Ben Folds - The Luckiest. An emotional one for my wife and I, a strange little love song that we fell in love to.

**Which track would you like played at your funeral?**

Queen - Another One Bites The Dust. I have a weird sense of humour, and hope it would bring a chuckle in my absence.



**What's your karaoke speciality?**

Warren G - Regulate. It was a clear black night, a clear white moon, Warren G was on the streets, trying to consume.

**What was the best artist meeting of your life?**

Doseone or Sage Francis. Indie hip-hop legends, meeting the men whose rhymes inspired me.

**Recommend a track Music Week readers may not have heard**

The Transpersonals - Asinine. They're an outstanding band from Bristol, with rather zeitgeist lyrical content enveloped in a modern interpretation of 1960s psychedelia.

**What's your favourite single/track of all time?**

Pink Floyd - Childhood's End. A lesser-known Floyd song, but one that always seemed to capture the epitome of their nostalgic nature.

## ARCHIVE

### MUSIC WEEK May 10 2003

Industry players are predicting increased use of the £9.99 chart CD as music retailers face a battle to stave off wavering consumer confidence on the High Street. HMV Group CEO **Alan Giles** says "there's a fair amount of uncertainty in the retail sector"...Hotly tipped **XL Recordings** signing **Dizzee Rascal** has fallen victim to a team of bootleggers. Although the artist has yet to complete work on his first album, CDs masquerading as his debut have appeared at a number of markets across London. The material on the CD is identical to that on the rapper's showreel which was used to secure a deal earlier this year, leading XL to suspect the bootlegs are the result of a leak from a rival record company...**EMI** is the first major label to put the majority of its catalogue online. Discussing accusations that it's been a long time coming, **Jay Samit**, EMI Recorded Music senior vice president new media said: "It always takes longer to build a legitimate business than to figure out how to steal something. We have been working day and night for four years."



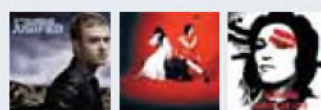
### SINGLES TOP 5 10.05.03

POS	ARTIST	SINGLE
1	<b>TOMCRAFT</b>	Loneliness
2	<b>CRAIG DAVID FEAT. STING</b>	Rise & Fall
3	<b>RONAN KEATING</b>	The Long Goodbye
4	<b>BUSTED</b>	You Said No
5	<b>KELLY ROWLAND</b>	Can't Nobody



### ALBUMS TOP 5 10.05.03

POS	ARTIST	ALBUM
1	<b>JUSTIN TIMBERLAKE</b>	Justified
2	<b>THE WHITE STRIPES</b>	Elephant
3	<b>MADONNA</b>	American Life
4	<b>BUSTED</b>	Busted
5	<b>DAVID SNEDDON</b>	Seven Years - Ten Weeks

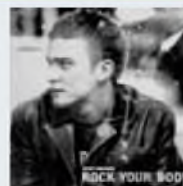


### NEW RELEASES RECOMMENDED 10.05.03



#### **THE DANDY WARHOLS** Welcome To The Monkeyhouse

**JUSTIN TIMBERLAKE** Rock Your Body  
Album of the Week is Welcome To The Monkeyhouse by The Dandy Warhols. The Portland four-piece "deliver their best collection to date" with a "pleasing set in which it is hard to find any dud tracks." Single of the Week is Justin Timberlake's Rock Your Body. The "seamless disco-funk grower" is the third offering from the singer's Justified album. An A-listing at Radio One helped propel the track into the airplay Top 20 last week.



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**▲ OPPORTUNITY KNOX**

Amongst the industry fizz being poured out this week were a fair few sparkly glasses at Sony HQ, where Cambridge rock band Mallory Knox signed to Craig Jennings' Search & Destroy label. [L-R back row]: Richard Connell (general manager, Sony Music), Katherine Parrot (senior product manager Sony Central). [L-R, front row]: lawyer Tony Morris, Don Jenkins (Raw Power), Dave Rawling, Stuart Gili-Ross, James Gillet, Sam Douglas, Joe Savins, Mikey Chapman, Craig Jennings (Raw Power), Chris Dempsey (Sony Marketing)



**◀ LAB LOVE**

Labrith recently joined in a Nordoff Robbins music therapy class - joining Alex, Imen and Adelaide, who all suffer from autism or severe learning difficulties, on the piano. "I thought 'I've never met these kids, yet I feel at ease' and that's because I know music, and they know music," he said. "Music is my way of communicating. And I saw that with these children, they were able to get something across to the teachers and to me without speaking." Labrith will receive the Innovation Award at this year's O2 Silver Clef Awards in aid of Nordoff Robbins on Friday, June 28 in London.

## FABLED LABELS

### LEGACY RECORDS

Key Artists: Michael Jackson, Celine Dion, Bruce Springsteen

Legacy Recordings was founded in 1990 by CBS Records (renamed Sony Music in 1991) under the leadership of Jerry Shulman, Richard Bauer, Gary Pacheco and Amy Herot.

The label was launched to handle reissues of recordings from the catalogues of Columbia Records, Epic Records and associated labels.

Artists on the Legacy roster include Michael Jackson, Barbara Streisand, Celine Dion, AC/DC, George Michael, Elvis Presley, Simon & Garfunkel, Johnny Cash, The Clash, The Stone Roses, Miles Davis, Billy Joel, Barry Manilow and Jeff Buckley.

Notable releases include the 2012 Michael Jackson Bad 25 anniversary edition reissue, Kelly Clarkson's Greatest Hits: Chapter One, Destiny's Child Love Songs as well as Whitney Houston's I Will Always Love You: The Best of Whitney Houston.

Legacy Recordings (UK) is today part of the Commercial Music Group at Sony Music Entertainment UK, responsible for Sony Music catalogue releases and multi artist compilations.

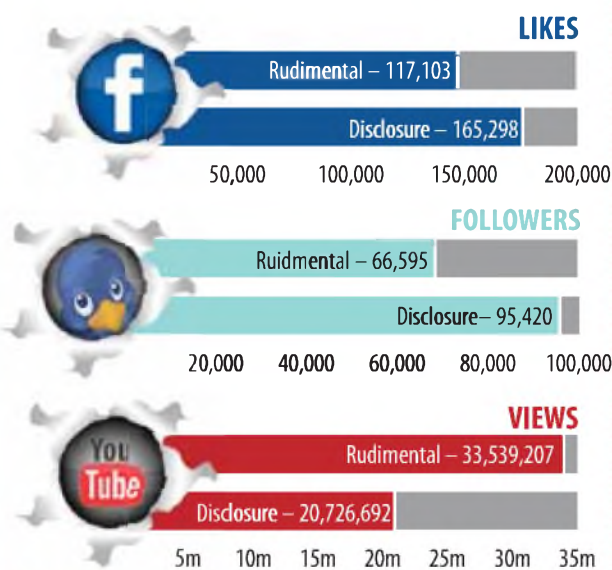
The division now handles the archives of RCA, J Records, Windham Hill, RCA, Arista, LaFace, Jive, Buddah Records, Philadelphia International Records, as well as Sony BMG Nashville. It also handles the catalogue of recordings produced by Phil Spector.

Recent releases have come from the catalogues of Jimi Hendrix, Tate Stevens, Shuggie Otis, Paul Anka, Buddy Guy, Brad Paisley, Mad Season and Jamiroquai.

**Did You Know?** There are more than 200 artists listed on the Legacy Records catalogue.



## SOCIAL STANDING Official fan pages go head-to-head



**RUDIMENTAL VS DISCLOSURE**

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*"We're up all night till the sun / We're up all night to get some"*

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