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GABRIELLE APLIN

english rain



The Debut Album - May 13

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GABRIELLE APLIN

english rain

'Aplin makes pan-generational acoustica look easy with her simple, romantic distillations of the human condition.'

MOJO

'Singer songwriter, YouTube phenomenon and English Rose ... in the folk tradition of Sandy Denny and Linda Thompson.'

THE DAILY TELEGRAPH

'This self-taught singer-songwriter from Bath is already one of Britain's brightest new stars'

DAILY MIRROR

'A gorgeous mix of folk pop and orchestral wonderstuff - the soundtrack to your summer.'

STYLIST

'Gabrielle Aplin is set for more than small screen superstardom'

COMPANY

'Pop rock's English Rose'

HUNGER

May 13

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British indie rock band are back, four years since their last album

Go Compare: who's king of commercials?

PRS DATA REVEALS UK PUBLISHERS RULING TV AND RADIO ADS

EMI claimed UK publishing royalties on more than a quarter of the most-played songs on TV and radio ads in 2012 - but that didn't stop its indie rivals scoring some impressive sync successes.

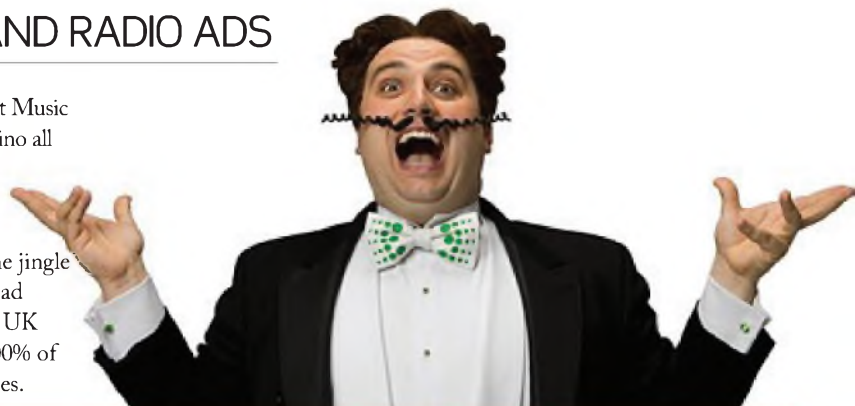
Combined with its new owner Sony/ATV, EMI claimed royalties from 15 of the Top 40

songs, according to new PRS for Music data. The most-played song of the year, George M. Cohan's *Over There* (Go Compare), was owned by Warner Chappell - but *Music Week* understands it went out of copyright on January 1, 2013.

Music Sales claimed cuts on four songs in the Top 40, while

indies Imagem, Just Isn't Music (Ninja Tune) and Domino all owned UK royalties on Top 10 songs.

Composer Keith Kenniff, who scored the jingle for Apple's iPhone 4S ad (No.28) owns his own UK rights: taking home 100% of the songwriting royalties.



PRS FOR MUSIC'S TOP 40 MOST PLAYED SONGS ACROSS UK TELEVISION AND RADIO COMMERCIALS THROUGHOUT 2012

No.	Work Title	Writer	Advert	Performed By	Publisher (UK/Final Shareholder)
1	Over There	George M. Cohan	Go Compare	N/A	Warner/Chappell
2	Y.M.C.A.	Edward Willis, Jacques Morali, Henri Belolo	Confused.com	N/A	EMI Music Publishing
3	Eliza's Aria	Elena Kats-Chernin	Lloyd's TSB	Elena Kats-Chernin (Wild Swans ballet)	Imagem (Boosey & Hawkes)
4	Spinnin'	Mike Lindsay, Corynne Elliott, Pat Marks, Jason Richards	Sky	Speech Debelle	Just Isn't Music/Domino Publishing
5	Primavera	Ludovico Einaudi	Santander	Ludovico Einaudi	Music Sales (Chester Music)
6	The Universal	Damon Albarn, Graham Coxon, Alex James, David Rowntree	British Gas	Blur	EMI Music Publishing
7	Shine	Gary Barlow, Howard Donald, Steve Robson, Jason Orange, Mark Owen	Morrisons	Take That	Sony/ATV/EMI/V2/Universal
8	Here Come The Girls	Allen Toussaint	Boots	Sugababes	Screen Gems/EMI Music Publishing
9	Rescue Me	Carl Smith, Raynard Miner	British Gas	Fontella Bass	EMI Music Publishing
10	Have Love Will Travel	Richard Berry	LV Insurance	The Sonics	Music Sales (Campbell Connelly)
11	Young Folks	Peter Moren, John Eriksson, Bjorn Yttling	Homebase	Peter, Bjorn, and John	EMI Music Publishing
12	Bring Me Sunshine	Sylvia Dee, Arthur Kent	Coca-Cola	Willie Nelson	Music Sales (Campbell Connelly)/IMN
13	Busy	Olly Murs, Martin Brammer, Adam Argyle	Marks & Spencer	Olly Murs	Imagem/PeerMusic/Universal
14	Our House	Graham Nash	B & Q	Amber State (cover of Crosby Stills & Nash)	Kobalt
15	Give a Little Love	Damian Katkhuda	Asda	The Mostar Diving Club	BMG Chrysalis
16	The Snow Prelude No 3 In C Major	Ludovico Einaudi	Nationwide	Ludovico Einaudi	Music Sales (Chester Music)
17	Welcome Home	Benjamin P Cooper	Nikon	Radical Face	Bucks Music
18	It's A Good Day	Dave Barbour, Peggy Lee	Garnier	Peggy Lee	Chelsea Music Publishing
19	Barcarolle	Jacques Offenbach, Jack Byfield	Barclays	Arr: Keith J Blainville	Chandos Music Ltd
20	Ain't No Mountain High Enough	Nickolas Ashford, Valerie Simpson	DHL	Paul Epworth ft. Vula Malinga	EMI/Jobete
21	Grace	Matthew Prime, William Young	NatWest	Will Young	Sony/ATV Music Publishing
22	(I Am Not A) Robot	Marina Diamandis	Bupa	Marina & The Diamonds	Warner/Chappell
23	You're The Best	Bill Conti, Allee Willis	Moneysupermarket.com	Joe Esposito	EMI Music Publishing
24	Love It When You Call	Daniel Sells, Kevin Jeremiah, Richard Jones, Paul Stewart	DFS	The Feeling	EMI Music Publishing
25	The Bare Necessities	Terry Gilkyson	Sainsbury's	Phil Harris and Bruce Reitherman	Warner/Chappell
26	Do It Our Way (Play)	Precious Stone, Nigel Butler, Ray Hedges	Weight Watchers	Alesha Dixon	Bucks/Sony/ATV
27	Ecstasy Of Gold	Ennio Morricone	Nike	Ennio Morricone	EMI United Partnership Ltd
28	Goldengrove	Keith Kenniff	iPhone 4s	Keith Kenniff	N/A
29	Goodbye Mr. A	Alan Sharland, Martin Skarendahl, Irwin Sparkes	Halfords	The Hoosiers	Sony/ATV Music Publishing
30	Soy Campesino	Luis Tapias Vargas	Comet	Ska Cubana	PeerMusic
31	Unchained Melody	Alex North, Hy Zaret	Talk Talk	Righteous Brothers	MPL Communications Ltd
32	Walking On Sunshine	Kimberley Rew, Christopher Garvey, Richard Martin	Halifax	Halifax Community Choir	TouchTones Music Ltd
33	I Got You (I Feel Good)	James Brown	Ecover	James Brown	Carlin Music (Lark Music Ltd)
34	Little Boxes	Malvina Reynolds	O2 Priority Moments	Jedd Holden	TRO Essex Music Ltd
35	Happy Ending	Michael Penniman	Pantene	Mika	Universal Music Publishing
36	Happy Go Lucky Me	Al Byron, Paul Evans	Sainsbury's	George Formby	EMI United Partnership Ltd
37	Mister Sandman	Pat Ballard	Wonga.com	Bobby Vee	Warner Chappell (Chappell Morris Ltd)
38	Don't Let Your Feet Touch Ground	Phillippe Deschambault, Ashley Koley	Tombola (bingo)	Ash Koley	EMI Music Publishing/Netzwerk One
39	Fairytale Of New York	Jeremy Finer, Shane MacGowan	Tesco	The Pogues and Kirsty MacColl	Universal Music Publishing
40	You Wish You Were Red	James Dose, Eva Renlund	Renault	Trailer Trash Tracys	Domino Publishing

EDITORIAL

Music streaming hops on Tube to new possibilities



SCALE. IT'S THE WORD you hear most from the long-term streaming music believers. As soon as server-based access music platforms reach a decent mass of people, all of the current creaky woes of the model will be remedied: songwriters crowing about receiving weeny royalty statements from Spotify will finally be given a chance at raking in a decent wedge, while the economic model will finally prove itself to all doubters.

The biggest current problem is that scale doesn't seem to be appearing on the horizon fast enough to make the music industry fully comfortable. Deezer and Spotify have fewer than 10 million paying subscribers worldwide between them - less than a third of the international monetised base boasted by streaming movie app Netflix. So, how would the sudden injection of a billion-plus subscribers change the game? Playing a pure numbers game, that's the delicious prospect thrown up by the rumours that YouTube is set to launch its own paywalled subs channels.

The Google-owned site likes the word 'billion': it has more than a billion unique users drawn to it every month around the world; it's already attracted far more than a billion (free) subscriptions to its channels; and six billion hours of footage are watched on the platform each and every week - 50% up on the year before, according to Google. The challenge for YouTube will be the encouragement of its partner channels to create content that its

"Whatever the path YouTube takes with its subscription model, its sheer size will surely change the streaming game forever more"

gigantic, attuned audience are willing to dig deep for. Music will surely be central to this ambition - particularly looking toward the steady growth in popularity of exclusive live streaming content.

What role Vevo will play in future is less clear: the ad-funded music video platform part-controls, hand-in-hand with rights-holders, some of the most popular current channels at YouTube's disposal - not least the official Rihanna (8m subscribers) and One Direction (6.3m subscribers) destinations. Vevo finds itself in an interesting position, both benefitting from and directly competing with YouTube in digital music content.

The Google-owned site's push into directly monetised music channels partly reverses that conundrum: can YouTube go it alone with paid-for music content without the most trusted (in industry circles, at least) online video partner? Whatever the path that YouTube takes, its sheer size promises to irrevocably change the landscape for streaming music's growth and ultimate destiny. Interesting to note that Google appears to have darted ahead of its Cupertino rival Apple in the costly Cloud-based content stake this week. (We're still waiting on iStream/iRadio.)

Strangely enough, after years of grousing about YouTube's meagre paybacks and the encouragement of 'free' consumption amongst consumers, music rights-holders have made more positive noises about ad-funding models on the site of late - as highlighted by Kobalt's new investment in a portal that claws back revenue from user-generated, licensed music content this week.

Having finally adjusted to monetising music through large-scale free fan consumption, should the industry now beware the lucrative lure of potentially off-putting subscription charges?

Tim Ingham, Editor

Team Shikari: 'Majors now more powerful than ever'

BAND'S SUPPORTERS DISCUSS FUTURE OF MARKET

LABELS

BY RHIAN JONES

Independent music labels are finding it harder than ever to compete against the "powerful majors," as business models adapt to match the changing music landscape.

That was the message from the team behind Enter Shikari, discussing the band's DIY work ethic at last week's Liverpool Sound City conference.

According to [PIAS] Recordings UK managing director Peter Thompson, that shift and the Universal merger has left independent labels struggling for market share more than ever before.

Thompson explained: "[The majors] can control more things than they ever have done and certainly as an independent record label we're finding it hard to compete against them quite regularly now.

"At the end of the day, even though I feel my system is more sympathetic to artists, and it's got a broader and longer-term vision for the artists we work with, we still find that we lose a lot of deals to the major record labels because of the money, plus the promises they make and the power that they potentially hold in the media.

"Maybe in the past they've



Left to right: Music Glue's Mark Meharry, [PIAS] MD Peter Thompson, Adam Saunders from X Ray Touring and journalist Jon Robb speak at Liverpool Sound City

tried to spread themselves too thin and engage with areas that should be left to other people.

"But they've learnt a lot over the last few years and they know what their strengths are. I certainly don't underestimate the majors."

Founder and CEO of D2C digital services company Music Glue Mark Meharry explained that the shift in focus from selling records to owning and licensing copyright means the majors still have the lion's share. He said: "It's no longer sexy and glamorous getting signed to a [major] label, they are definitely

becoming more business to business operations. Now they own a lot of copyright and can service that copyright to other business channels it's a big focus for them going forward.

"I was thinking the [majors] were going to go some time ago and I was quite wrong - they've clung on for dear life and changed their business."

Also speaking on the panel, titled 360 Degree Marxism, was booking agent Adam Saunders and Mythophonic Music Management director Ian Johnsen. It was hosted by journalist and musician Jon Robb.

'Online won't kill Radio'

The relevance of radio in a digital age was discussed on a panel at Liverpool Sound City 2013 featuring BBC Radio 2's Janice Long, Xfm's Mike Walsh and head of music at BBC Radio 6 Music Julie Cullen.

Referring to recent Nielsen statistics that suggested radio is still the primary way to discover new music for 25-45 year-olds, Cullen said: "[Radio] seems to be the beast that won't die.

"Young people still want to come and work in radio, they still see it as a relevant medium and

are still passionate about it."

Long agreed, explaining that radio still plays an important part in breaking new artists as social media expands the reach even further.

Long said: "You only have to look at figures to see that everything is generally on the up.

"It is powerful, it is exciting and radio is global. If we take an interest in giving artists a chance, we're giving them to a wide arena. The social networking works hand-in-hand, you play something and it gets tweeted

and shared - that's the PR."

Other highlights at the Liverpool Sound City conference included Virgin Records A&R manager Nick Burgess discussing artist development in 2013 with Bastille's Dan Smith.

The conversation included an insight into the signing story of Bastille during the Universal/EMI merger whilst The Wombats frontman Matthew Murphy talked about the band's global success in conversation with manager Simon Bobbet.

MUSIC INDUSTRY VETERAN QUIZZED ON STAGE AT LIVERPOOL'S SOUND CITY EVENT

Loog Oldham opens up on The Rolling Stones, Brian Epstein and successful management



Scouse proud: Former Rolling Stones manager Andrew Loog Oldham (left) interviewed by DJ and journalist Dave Haslam (right)

MANAGEMENT

■ BY RHIAN JONES

Andrew Loog Oldham is the svengali who kick-started The Rolling Stones career aged just 19, more than 50 years ago.

After managing, producing and living the rock and roll lifestyle during the band's wave of early success, he went on to release three memoirs. Loog Oldham currently hosts a programme on SiriusXM's Little Steven's Underground Garage Channel, providing daily insights into the early days of the British Invasion of America in 1963.

Here we pick out the highlights of Liverpool Sound City's closing conversation between Oldham and DJ and journalist Dave Haslam, which took place at the Epstein Theatre - named in honour of the late Beatles manager Brian Epstein.

Brian Epstein and The Beatles: "He changed their life"

"The Beatles had great belief in him - it was an incredible

marriage. We know what he went through with Decca Records, we know how he was treated. As various films and books get made about Brian I hope that everybody helps the world remember the importance of his actual contribution - which isn't what filmmakers and people will necessarily pick on.

"I hope the focus is on what [Liverpool] in the last dozen years has really started to embrace and celebrate, and not the stuff that Jude Law or whoever would turn it into. The Beatles changed Brian's life, he changed theirs and together they changed the world."

The Stones: "I wasn't managing, I was hustling"

"The Rolling Stones and I decided to get on, it was just love and attraction and the trust that went with working with people of the same age.

"I can't even use the word 'manager', there wasn't a charter. I hope the way that the record business is becoming is that nobody of the same age - or

whatever the new 19 is - is not impeded by what they witnessed or have seen when people like me sit here and say what I did or what other people have done because it really doesn't matter.

"Are you going to do what is correct for the people you are working with? That's all that it is about, to call me a manager is nice, but I was just hustling."

Mick Jagger "was thin and wasteless - the human form of a puma with a gender of its own"

"There is something to be said for an artist who the husband or the male end of couple sitting in the stall is not threatened by. There was a lot of that with Mick Jagger [in The Stones' early days] - the girlfriend or the wife was allowed to enjoy them because the man didn't perceive them as a threat.

"But you don't plan that, even The Rolling Stones go, 'Oh yeah Andrew made us the opposite.' No I didn't, I recognised there was Pat Boone and Elvis - who was the goody-two-shoes version of that - and Billy Fury and Cliff

Richard, but all you can actually do is recognise the moment as it goes by and embrace it before it slips away."

'American music became our language'

"In England there were no songs that said - and I realise this is an Elvis song - 'I want you, I need you, I love you.'

"The American music was so wonderfully basic and it became our language. At that stage the Americans were just on the silver screen where the lighting was great and the dialogue was great, the rain was great and America with its culture gave us hope and an alternative thing to embrace so we could tell the BBC with their traid jazz and their skiffle to go away."

The Brit Invasion of the US in the mid-Sixties

"The assassination of JFK had a great subtext as to why The Beatles became what they became in America. America was in a state of bereavement

following the assassination; and the youth that was around the house were going, 'Oh god when will my parents get over it.' It wasn't that personal to somebody who was just moving on from perhaps Sadie Crocker to Little Richard - then along came The Beatles and once again they changed our lives."

Drugs: "We got high to meet the industry's demand"

"We took drugs in order to fulfill that obligation to have a single every 12 weeks. Anyone can have a hit, but can they have another one and another one?"

It's the luck of the draw, Keith [Richards] turned out to be the pyramids - he's still there. I wasn't so lucky in that I had addictive tendencies, and I won't even say I paid for it, God sent me to Columbia where I learnt wholesale decorum. But I was able to deal with it and had the support of family. In my life vanity still rules and I did not wish to leave a legacy of having turned into a gargoyle and been a casualty."

NEWS

NEWS IN BRIEF

■ **BREAKOUT:** The music showcase will play host to new acts at Chalk Farm's Barfly on Tuesday, May 14, with Atlas Genius announced as a special guest. Included on the bill are electro hip hop group Ain't No Love, indie pop outfit Alfred Hall and southern Manitoba's Del Barber. They'll perform alongside Lowell, Mo Kennedy and Elisapie. www.breakout-music.com.

■ **GREAT ESCAPE:** The Brighton-based festival and industry conference sold out of one, two and three day festival tickets with two weeks to go to the event. More than 16,000 music fans are expected to descend on the coastal city on May 16-18. A pre-Great Escape Party will also be held at London's Queen Of Hoxton on May 14 from 7pm until midnight.

■ **KERRANG:** The nominations for this year's Kerrang! Awards have been revealed with Fall Out Boy, Bring Me The Horizon and Pierce The Veil among those getting nods. The ceremony will take place on Thursday, June 13 at Troxy and will be hosted by Blink 182 frontman Mark Hoppus and Anthrax guitarist Scott Ian.

■ **CRITERION:** Universal Music Publishing Group has acquired Criterion Music Corporation – the 70-year-old home of hits across pop, country, jazz and Hawaiian genres. The catalogue includes 13 No.1 country hits in total and one of the largest collections of Hawaiian and Polynesian music.

■ **PANDORA:** The internet radio platform's cap on monthly mobile streams has seen listener hours drop by 12% in April while the number of active users rose. Pandora CFO Michael Herring described the decline as an intended impact of the cap on mobile usage, which was announced in February as a response to Pandora's per-track royalty rates increasing more than 25% over the last three years.

■ **HOP FARM:** Vince Power's Hop Farm Festival has been scrapped this year due to low ticket sales. The event was due to take place in Kent on July 5-6, headlined by My Bloody Valentine and Rodriguez.

■ **BPI:** The 2013 BPI Yearbook is now available. The publication from the UK music industry trade body runs to 94 pages and is on general sale for £80 and a limited period price of £50 for *Music Week* subscribers. For details contact rob.crutchley@bpi.co.uk

EVERYBODY'S

Everybody's launches songwriting division

■ BY TIM INGHAM

Everybody's, the management firm setup by Adam Tudhope in 2006, has appointed Beth Louise Warren as its new head of songwriting.

The hiring marks the opening of the company's new songwriting and composition division – an addition to its management operation, which looks after the likes of Mumford & Sons and Keane.

Adam Tudhope (*pictured*) said: "Over the years our artists have become increasingly interested in harnessing their creative output in areas beyond their own projects.

"As Keane's day-to-day manager for the last seven years, Beth has been involved particularly in Tim Rice-Oxley of Keane's songwriting for Gwen Stefani, Kylie Minogue and others, so it was natural that she should extend her role to include



other songwriters on the Everybody's roster."

Composers that Everybody's has immediate access to include Tom Chaplin of Keane; Marcus Mumford, Ben Lovett, Winston Marshall and Ted Dwane of Mumford & Sons; Laura Marling; Willy Mason; Max McElligott of Wolf Gang and Tim Digby-Bell and Toby Leeming of Duologue.

Stranger signs global digital distribution deal

LABELS

■ BY TIM INGHAM

London-based label Stranger Records has announced a new distribution agreement with indie online specialise Believe Digital.

The new deal, which is effective immediately, will see Stranger Records distribute its releases for the world ex-UK through Believe Digital. The agreement will also see Believe Digital offering strategic support to the label in the 16 territories where they have offices.

Stranger Records are best known as the label that launched the career of Lana Del Rey in 2011, after releasing her debut single Video Games.

Since then the label has worked closely with Mercury Records on a number of projects and has made several new signings, two of which – Filthy Boy and Charlie Jones – will be the first projects released under the new Believe agreement.

Cameron Jenkins, co-founder of Stranger Records said, "From the moment we started talking to Stephen King and the team at Believe we felt reassured that they could offer us exactly the kind of ex-UK



global digital distribution service and international strategic support service that we needed. This is a very important year for us as we launch a number of key projects for the label and I am confident we are in very safe hands."

Stephen King, MD at Believe Digital said, "The guys at Stranger Records have proved that they are more than capable of finding great artists and implementing internationally successful campaigns so we are delighted that they have decided to work with us on a global level outside the UK moving forward.

"They have some great releases lined up and we are looking forward to helping them develop their digital presence around the world."

'Bump into the biggest players at IMS Ibiza'

The sixth installment of IMS in Ibiza later this month will boast some of the cream of the world's electronic music scene, with 2013's line-up including the likes of Jean Michel Jarre, Fatboy Slim and Nile Rodgers – who at last year's event announced his work with Daft Punk that's currently No.1 on the Official UK Singles Chart, a sign of the continual growth in the popularity and scale of the genre.

IMS co-founder Ben Turner is confident that the profile, engagement and impact of this year's event will capitalise on such success and more, in exploring the opportunities and challenges with those from the

top of the game, in intimate surroundings with attendees having access to some of the biggest players in the global electronic music community.

"IMS began small and, as organisers, we have managed to retain a strong level of intimacy about how we do things," said Turner. "People are very close and all around you are some of the biggest players that you wouldn't bump into in Miami perhaps. At IMS everyone is there, on display and available to talk.

He added: "Some of the larger companies are coming en-masse this year and they'll be milling around at daytime events. This is really a great format now to engage with some of the

biggest companies in our business.

"I'm proud that people really do come for the format and programme. We put a lot of time effort and money into creating the programme – content throughout day, which we believe is engaging and hugely informative. Our thing is all about trying to show how far electronic music has really come and how far it can reach as a business and as a genre of music. Delegates should be prepared for a long day inside whilst the sun is shining!"

Turner pointed to a few highlights of the line-up so far, with more to be revealed soon. Jean Michel Jarre, 'a true pioneer'

of electronic music, will be a keynote speaker, while DJ/actor Idris Elba, Bob Lefsetz ("he's going to be fascinating – people should dig out his blog of when he first went to Ibiza, it's amazing") and Shelley Finkel, who has invested millions into the scene, will also be speaking. Fatboy Slim will be honoured at the event and has now been confirmed for an interview in the main summit about his life story and history.

The Ibiza International Music Summit takes place May 22-24. To get involved with the *Music Week* IMS-circulated issue of May 24, please contact Darrell.Carter@intentmedia.co.uk 020 7226 7246.

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Prime Direct Distribution are one of the World's leading independent Distribution companies, specialising in the manufacture & sale of physical product across all formats.

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Fintage House

Established in 1986, Fintage House is now market leader in developing and implementing tailor-made, transparent and pro-active solutions for international entertainment industries.

Fintage has central offices in the Netherlands, Hungary and London with representative offices in the UK, USA, Canada, Australia, Spain, France, Italy and Japan.

Our music division specialises in the collection and management of **Music Publishing Rights** and **Neighbouring Rights** for Record Labels & Artists.

Our music clients range from iconic stars from all areas of the business to up and coming artists, singers and songwriters as well as owners of film/tv music rights.

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www.fintagehouse.com
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Ernst Jacob Bakker
Executive Vice President Neighbouring & Digital Rights

Email: ernstjacob.bakker@fintagehouse.com

Maria Forte
UK Representative

Email: maria@m40music.com

MusicWeek The Playlist

10 tracks you need to hear...



DIZZEE RASCAL
H Town (Dirtee Stank)
(single, available now)
Contact: Caroline Cabral, Purple PR
caroline.cabral@purplepr.com



CHESTER WATSON
Phantom (PIG Records)
(single, July 1)
Contact: Ash Collins, Virgin EMI
ash.collins@umusic.com



TRAVIS
Where You Stand
(Red Telephone Box / Kobalt)
(single, August 19)
Contact: Barbara Charone, MBC PR
bc@mbcpr.com



KODALINE
Love Like This (RCA Victor)
(single, June 2)
Contact: Michael Cleary, Sony Music
michael.cleary@sonymusic.com



SUB FOCUS
Endorphins (MTA/Virgin EMI)
(single, May 12)
Contact: Lauren Hales, Virgin EMI
lauren.hales@umusic.com



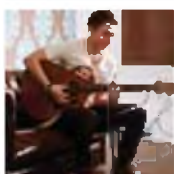
SAY LOU LOU
Julian (Deux)
(single, May 6)
Contact: William Rice, Purple
william@purplepr.com



CIRCA WAVES
Get Away (Unsigned)
(demo)
Contact: Keiran
circawaves@gmail.com



SPECTRALS
A Heartbeat Behind (Wichita)
(single, May 27)
Contact: Kate Price, Stereo Sanctity
kate@stereosanctity.co.uk



JOEL BAKER
Further Than Feelings (unsigned)
(single, May 12)
Contact: David Aghedo, Seven Talent
david@seventalent.co.uk



CRYSTAL CASTLES
Affection (Fiction)
(single, June 10)
Contact: Ruth Drake, Toast Press
ruth@toastpress.com

DATA DIGEST

BREAKOUT



STYLO G
The Jamaican-born dancehall artist has been attracting attention since releasing the "reggae-drenched masterpiece" that is his latest single Soundbwoy. Newly signed to urban/dance label 3 Beat Records, air-play has come from the likes of 1 Xtra's Twin B, Trevor Nelson, Mistajam, David Rodigan and Toddla T. Catch him at the next Breakout event at Camden's Proud on May 15. *Get on the guest list at musicweek.com/breakout*

SHAZAM TAGGED



The latest most popular Shazam new release chart:
1 **DAFT PUNK**
Get Lucky
2 **NAUGHTY BOY**
La La La
3 **PASSENGER**
Let Her Go
4 **DISCLOSURE**
You & Me
5 **WRETCH 32**
Blackout

GIG OF THE WEEK



Who: The Strypes
Where: 100 Club, West End, London
When: May 14
Why: The hotly-tipped Irish four-piece play the legendary venue after releasing debut EP Blue Collar Jane at the end of April.

SALES STATISTICS



CHART WEEK 18 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,480,127	1,087,736	323,387	1,411,123
PREVIOUS WEEK	3,350,210	996,563	272,645	1,269,208
% CHANGE	+3.9%	+8.4%	+18.6%	+11.2%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	62,119,351	23,489,996	5,856,035	29,346,030
PREVIOUS YEAR	60,601,800	24,487,491	5,675,574	30,163,065
% CHANGE	+2.5%	-4.1%	+3.2%	-2.7%

APPOINTMENT TO VIEW



THE JONATHAN ROSS SHOW

Saturday, May 11 - ITV, 9.45pm - 10.45pm
The host is joined by guests including artist and wife of the late John Lennon, Yoko Ono. Rock band Bastille provide the music.

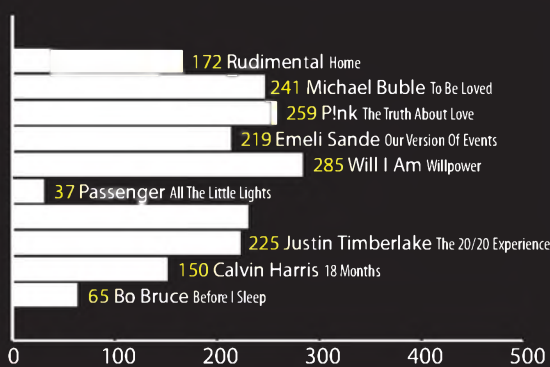
EMELI SANDÉ LIVE IN LONDON

Sunday, May 12 - BBC3, 8pm - 9pm
A performance by the singer at the Royal Albert Hall. The multi-camera concert spectacular, directed by Paul Dugdale, includes guest appearances by Labrinth and Professor Green.

EUROVISION SONG CONTEST 2013

Tuesday, May 14 - BBC3, 8pm - 10pm
Radio 1's Scott Mills and Scissor Sisters' Ana Matronic present this year's first semi-final live from Sweden's Malmo Arena. UK representative Bonnie Tyler chats about her hopes for the 57th edition of the musical competition. Catch part two on Thursday from 8pm - 10pm.

PIRATES' BAY NUMBER OF ILLEGAL FILES FOUND BY MUSO.com OF TOP 10 ALBUMS ON MAY 7 2013

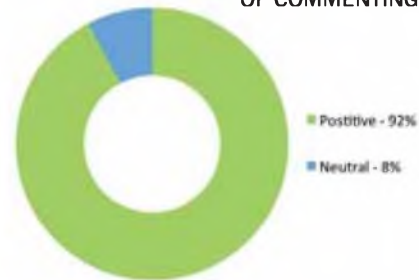


SOCIAL SCIENCE: BO BRUCE

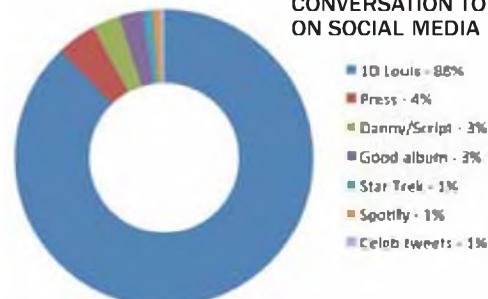
ImpactSocial analysed over 24,000 mentions of Bo Bruce over the last seven days for Music Week across Facebook, Twitter, YouTube and news websites. Twitter completely dominated the conversation with 97% of all mentions. The release of Bo's debut album Before I Sleep was met with overwhelming positivity on Twitter, supportive Tweets from Jonathan Ross, Ed Sheeran and Danny O'Donoghue helped create buzz. However, their impact on the conversation was nothing compared to One Direction's Louis Tomlinson. He encouraged his 10.3 million followers to download the album, his tweet was re-tweeted and favoured over 45,000 times and had the potential to reach over 20 million Twitter users.



OVERALL SENTIMENT OF COMMENTING



CONVERSATION TOPICS ON SOCIAL MEDIA

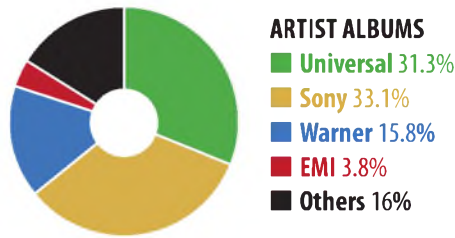
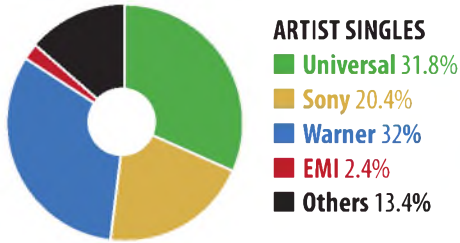


» For daily news visit musicweek.com

MARKET SHARES BY CORPORATE GROUP

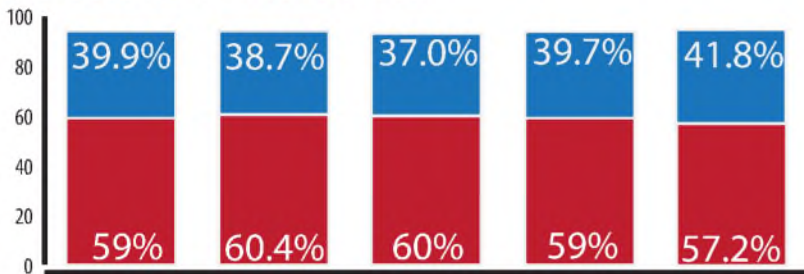
Official Charts Company

CHART WEEK 18



DIGITAL vs PHYSICAL

Official Charts Company



WKS 14-18
The UK market share for all albums in the past five weeks

DIGITAL
CD

TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending May 7

- 01** Hop Farm Festival 2013 cancelled due to poor ticket sales
Friday, May 3
- 02** Revealed: Top 20 ads for songwriters in 2012
Thursday, May 2
- 03** Kiss to launch Kisstory as one of two new digital stations
Thursday, May 2
- 04** YouTube set to launch subscription channels this week - report
Monday, May 6
- 05** Justin Bieber sued for copyright infringement
Tuesday, May 7

MUSIC WEEK POLL

This week we asked...

Do you think consumers should legally be able to resell bought digital content?

Vote at www.musicweek.com



INK SPOTS

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

On the front of this month's *Classic Rock* magazine, **Deep Purple** are marking their 45th anniversary by playing live at the Dubai jazz festival. Inside, Lee Marlow joins them to find a band dealing with "ageing, bitter rifts and the prospect of 'The End'."



Elsewhere, **Alice In Chains** reveal their disdain for music writers, religion and MTV after "finding themselves in a music industry very different from the one they left behind" in the early Nineties.

The "quiet life & sober times" of UFO bassist and self proclaimed "king of the junkies" **Pete Way** is revealed and Barney Hoskyns tells the story of *Swordfishtrombones* - the album that brought **Tom Waits** "back from the edge."

In the reviews pages, Jon Hotten awards the latest album from the newly named **Black Star Riders** (previously Thin Lizzy) seven marks out of ten. The album - titled *All Hell Breaks Loose* - is "probably the closest to a Thin Lizzy record it's possible to get without [the late] Phil [Lynott]." Emma Johnston is equally impressed with **Mudhoney's** *Vanishing Point*. Punk rock at its "snotty, hilarious best," the critic says.



THE MAGIC NUMBERS

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

6.4%

Year-on-year revenue growth for Live Nation in Q1 2013 to \$923.7m. Company-wide quarterly losses narrowed by \$6m to \$63.2m, while revenues from concerts stood at \$513.5m compared to \$448.7m in Q1 2012 - a 14.4% increase. Ticketing brought in \$325.1m, down 0.4%

1st

UK Top 10 album and biggest single since 2000 for the Nettwerk label thanks to recent releases from Brighton singer/songwriter Passenger

26%

Increase in unique visitors to Soundcloud from February to March, according to comScore statistics. The streaming site's traffic went from 8.1 million to 10.2 million, making it the eighth fastest growing site in the US

3

Month jail sentence for Grammy award-winning artist Lauryn Hill for failing to pay taxes on about \$1m (£640,000) in earnings

70%

Of UK consumers expect to buy more digital products in the future while 42% think digital products are too expensive, according to a recent survey by WorldPay

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



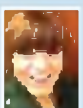
@LewJam beginning to think I am the only person on earth that doesn't get Haim (*Lewis Jamieson, Loudhailer Press*) *Thursday, May 2*



@jamieosman Seeing Passenger at 4 in the chart and having top 10 success in over 15 countries is sure fire proof that hard work and belief pays off. (*Jamie Osman, Red Light Management*) *Friday, May 3*



@BASTILLEdan Somehow our gig at Brixton Academy sold out in 8 mins or something ridiculous like that. We've added another 1 on the 16th if anyone's about (*Dan Smith, Bastille*) *Friday, May 3*



@catmacdonald I'm really disappointed. Where are all the people drinking cans of lager on the train on the way home? It's a bank holiday! Loosen your ties (*Cat Macdonald, Absolute Radio*) *Friday, May 3*



@grahampjackson So much great music at @SoundCity this weekend. I have so far particularly been impressed by @ChloeHowl and @jet-taofficial #CheckThemOut (*Graham Jackson, BASCA*) *Saturday, May 4*



@Lefsetz RT @swhite423: Well me and my dad ended up with 600 dollar tickets to the Rolling Stones...only paid 85. Hell yeah (*Bob Lefsetz*) *Saturday, May 4*



@chloemelick Who ever agreed to let me dj tonight is definitely going to regret it. (*Chloe Melick, Inside/Out*) *Saturday, May 4*



@SoundCity To *EVERYONE* involved with making #SoundCity13 happen; thank you. Thank you so, so, so much. You're all utterly amazing and cool and sexy. (*Sound City*) *Sunday, May 5*



@petepaphides It's the official Stones YouTube channel, which means that these must have been the *best* bits of the opening night. <http://bit.ly/12CZVAX> (*Pete Paphides, journalist*) *Sunday, May 5*



@tracey_thorn Haha, went to bed last night thinking, this what I'm writing is rubbish. Today, this what I'm writing seems good. (*Tracey Thorn*) *Monday, May 6*



@jamesjammcmahon Just remembering the time I got a detention for singing Do You Remember The First Time? by Pulp in Maths (*James McMahan, Kerrang!*) *Monday, May 6*



@Jadelancashire 17 days until Radio 1's Big Weekend.... not stressed out AT ALL. (*Jade Lancashire, BBC Radio 1*) *Tuesday, May 7*

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

DATA DIGEST

PHOTO CREDIT: NIGEL POWELL

PICTURE OF THE WEEK

KID(S) A
Radiohead in a rare snap of their younger selves, released to promote Anyone Can Play Guitar, a film by Jon Spira

www.acpgthemovie.com
@acpgthemovie

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



LIAM TOOTILL SB.TV

Context • 1.4 at 12 (*Push & Run*)

East Anglian wordsmith Context is a refreshing character in today's music industry with comparisons being drawn to the legendary Mike Skinner and pioneering Ghostpoet. His songs provide a social commentary for the disaffected, suburban weekend ravers, so there is no shortage of a market for his sound.



AP CHILDS ARTROCKER/RADIO FREE EUROPE

The Beards • *Got Me A Beard* (*Big Bearded Productions*)

Beards are often ridiculed - Rasputin, Rip Van Winkle and Chewbacca. While some are rock 'n' roll - Morrison, ZZ Top and err Chewbacca. Oz rockers, the Beards strike a great balance between the two and this EP raises raucous hell. The Darkness meets Vic n Bob!



UMBERTO GIANNINI SS RADIO

Johnny Hates Jazz • *Magnetized* (*Nova*)

Twenty-five years on from a global debut album and Johnny Hates Jazz are back with a belter - great melodies, distinctive Datchler vocals and lyrical content that's rich with wisdom, not just a pile of typical love songs. Magnetized is a very good album, it's been a long time coming but fans won't be disappointed.



ROB POWER MUSICRADAR

ATKHorses • *Archway Tower EP* (*Gentlemansunion*)

The lead track from ATKHorses' debut EP is a pulsing piece of hook-heavy pop, its tender vocals and sinister synths coalescing into something uniquely affecting. Impeccably produced, richly textured and utterly absorbing, this is soul food for the sonically jaded - and easily the best thing ever written about Archway.



SIGNS O' THE TIMES



Emily Barker & The Red Clay Halo

have signed a recording contract with **Linn Records**. The deal is for Europe, spanning five years for their fourth studio album *Dear River*, to be released on July 8.

The published works of songwriter, vocalist and musician Felix Riebl will be represented by independently-owned **Alberts**, for the world (excluding back catalogue for APRA territories until 2016). Recognised for his vocals and percussions with The Cat Empire, Riebl is one of the found-

ing members of the group and main songwriter alongside Harry James Angus (represented by Alberts outside of APRA territories) and Ollie McGill.

Currently playing a major role in TV epic *Game Of Thrones* **Iwan Rheon** is working on his music career too and has signed a publishing deal with **Touch Tones**. He has written music and played in bands since the age of 16 and his first two EP's, *Tongue Tied* and *Changing Times* established a loyal fan base and following on YouTube.

SYNC STORY

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



- Artist Mim Grey
- Track Oh What A Beautiful Mornin'
- Composer Richard Rodgers/Oscar Hammerstein
- Publisher Imagem Music
- Client BBh
- Campaign Weetabix - Morning In Reverse
- Usage TV and Internet commercial with 30"/60" and 90" second versions /Territory: UK
- Key execs Stephen Phillips (sync manager, Imagem Creative Services), Rupert Hollier (Imagem Creative Services), Francesca Briginshaw (music researcher, The Most Radicalist Black Sheep Music Ltd)

This advert is for the Weetabix 'On the Go' breakfast product and is based on the idea that working mums can feel like they have two mornings; one at home and one at work. The film charts the starring mother's journey from pillow to desk as she takes on the everyday challenges that befall many British working mums.



Steve Phillips, sync manager, Imagem Creative Services commented: "The agency brief was to find an uplifting, positive song to juxtapose against the troubles of the heroine unravelling before us on screen, and Oh What A Beautiful Mornin' by Rodgers & Hammerstein fits the bill lyrically and tonally."

"Imagem Creative Services provided our own cover recording to the agency, which with it's relaxed, languid style worked very well against the frantic visuals."

ON THE RADAR IGGY AZALEA

Hailing from a small town in rural Australia, in the last year up-and-coming female rapper Iggy Azalea has been linked to record deals with Interscope, Atlantic and then Mercury, which has now morphed into her UK label home of Virgin EMI (while she's with Island Def Jam in the US).

Speaking to *Music Week* about the transitional period that began almost a year ago, Azalea said there had been "a lot of growing and developing as a person.

"You can thank [Mercury execs] Semtex and Mike Smith for that. They are my friends and also two guys who have a pas-

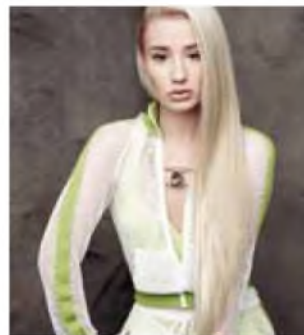
sion for music – [signing with them] seemed right."

Dedicated to the label execs that have brought her through, the artist commented on recent label changes: "I just refuse to call my label anything other than Mercury. It's like waking up next to someone you've dated for years and them telling you they've changed their name. I think it's scary. Labels, I sometimes feel, would benefit more if they could create a corporate culture and identity. It's very hard to do that when you move executives around like chess pieces".

Following three cult-classic mix-tapes, co-signs from the likes of

T.I., Dr Dre and Snoop Dogg and a tour support slot for Nas across the globe, Azalea's warm-up single *Work* peaked at No.17 on the Official UK Chart and has amassed over 8 million online video views. She associates the success of the track and connection with music consumers to the realness of the song: "I truly believe people love a good, crazy but most importantly true story. And *Work* is all of those things. It makes you feel good.

"I think we are born trying to be understood and we die trying to be understood. No matter what my job is, that will always be one of the biggest parts of being human."



This week Azalea made a surprise appearance as support for Angel Haze's headline London Scala show, and the video for her next single *Bounce* premiered on Vevo – it will be released on June 30.

Keeping things cryptic when asked about the sound of her debut full-length album, *The New*

ESSENTIAL INFO

RELEASES

Out now Single: *Work*

June 30 Single: *Bounce*

2013 TBC Album: *The New Classic*

LABEL Virgin EMI

MANAGEMENT Turn First Artists

LIVE 17/05 Brighton, The Great Escape

09/06 London, Wireless Festival

09/06 London, XOYO

29/06 Glastonbury

30/06 Great Yarmouth, Kiss Beach

13/07 Manchester, Parklife

23/08 Reading, Reading Festival

24/08 Leeds, Leeds Festival

Classic (due later this year),

Azalea said "expect nothing and be surprised".

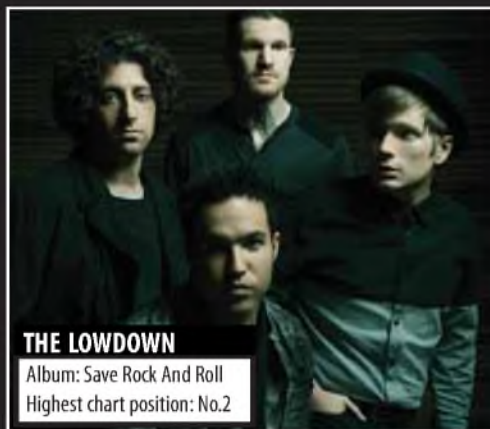
HE SAID / SHE SAID



“His maverick side will sit well with Cherry Red's committed independent stance. I have no doubt we will have a great adventure together. One thing is for certain, working with Alan McGee is never going to be boring...”

Cherry Red founder Iain McNay chats about his new 359 Music business partner - Creation Records founder Alan McGee

TAKE A BOW TEAM FALL OUT BOY



THE LOWDOWN

Album: *Save Rock And Roll*
Highest chart position: No.2

Label: EMI

General manager: Duncan Scott

MD: Clive Cawley

Manager: Bob McLynn, Crush Management

Agent: Mark Ngui, CAA

Marketing: Henry Jones

National press: Lauren Hales

Regional press: Gordon Duncan, APB

National radio: Rob Pascoe

Regional radio: Mark Rankin

Digital: Tom Peacock

TV: Helena McGeough & Rachel Dicks

MUST-SEE MUSIC TICKETING INFORMATION

HITWISE

Primary Ticketing Chart

POS	PREV	EVENT
1	15	Bruno Mars
2	18	Bastille
3	NEW	Alison Moyet
4	4	Beyonce
5	3	Pink
6	5	V Festival
7	NEW	Robbie Williams
8	NEW	Stereophonics
9	10	Fleetwood Mac
10	14	Bruce Springsteen
11	19	Caro Emerald
12	12	Wet Wet Wet
13	NEW	McFly
14	11	Michael Buble
15	7	Mumford and Sons
16	6	One Direction
17	8	The Script
18	NEW	Rod Stewart
19	NEW	Deacon Blue
20	NEW	Bon Jovi

LATEST SECONDARY TICKETING PRICES



JLS GOODBYE, THE GREATEST HITS TOUR
Liverpool Echo Arena, Dec 9

FACE VALUE £27.50 - £36.85

SEATWAVE £55.95 - £438.00

VIAGOGO £56.95 - £453.41

STUBHUB £60.96 - £522.10



MICHAEL BUBLE
The O2 Arena, London, June 30

FACE VALUE £56.75 - £650.00

SEATWAVE £98.00 - £1320.00

VIAGOGO £83.99 - £1711.88

STUBHUB £90.86 - £1587.00

HALL & NOTES

THE BEST LIVE VENUES IN THE UK



Capacity
450

THE BREWERY ARTS CENTRE

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Cumbria LA9 4HE
t 01539 725 133
w breweryarts.co.uk
Bands contact
info@breweryarts.co.uk

Coming up

11/05 The Abyssinians

23/05 Dead Belgian

24/05 Karine Polwar

25/05 Krar Collective

31/05 Stuart McCallum Band

08/06 Shooglenifty

22/06 Gretchen Peters

29/06 Blazin' Fiddles

21/06 Steve Forbert

13/07 Mike Heron and the

Trembling Bells

BUSINESS ANALYSIS SHAZAM IN Q1

EDITORIAL

A true British success story



The UK's status as a world power for repertoire is beyond question, but its standing falls sharply when it comes to who controls the main structures of the modern music industry.

Since EMI's various takeovers and ultimate break-up, none of the majors is now under British ownership, while the likes of iTunes, Amazon and YouTube are US properties, Spotify originated out of Sweden (though headquartered in London) and Deezer is a French creation.

However, in Shazam the UK can proudly boast one leading music business that was conceived and is still run from here. Since its launch in 1999 the music recognition service's growth has been phenomenal with a user base now exceeding 300 million people, while in just the first quarter of this year it was behind more than a billion tags globally. That is 80% higher than over the same period in 2012.

"We are throwing the spotlight on Shazam on a quarterly basis to analyse the tracks globally creating the biggest buzz"

Its influence does not stop there because around 8-10% of all those tags turn into purchases and it generates something like \$300m in business each year via affiliates such as iTunes. As a research tool, the service is also invaluable for labels and others because it reveals precisely which acts and tracks are commanding consumer attention at any given moment and whereabouts in the world. It is because of all that and much more we are throwing the spotlight on Shazam on a quarterly basis to analyse the tracks globally creating the biggest buzz as well as what is in demand in individual markets like the UK.

For this quarter just gone the service's stats provide yet more compelling evidence of what a global phenomenon Macklemore & Ryan Lewis's Thrift Shop has been, standing as the period's most-tagged track around the world as well as specifically in the US, UK, Germany and elsewhere.

While it is unfortunately hopeless at forecasting the winning Lottery numbers, what Shazam is the perfect vehicle for is predicting the hits of the future because what it captures is data based entirely on actual consumer behaviour. Hence Duke Dumont featuring A*M*E's I Need U (100%) was already dominating its listings in Q1 prior to coming out commercially the following quarter and instantly topping the sales chart.

The UK service's most-tagged Q1 chart predictably mirrors in large parts what was or about to be bought as downloads, but there are a good few surprises, too. Take for example Tyler James who has not exactly been stopping traffic since he launched his second attempt at stardom through The Voice. However, one of his tracks, Worry About You, was tagged more times in the quarter than the likes of Olly Murs' megahit Troublemaker, surely indicating there is some demand for him out there. Another notable component of the Q1 chart is how consumers instantly respond to a piece of music they hear as a TV soundbed. It is thanks to Shazam they can instantly identify what they are listening to and the evidence is a good number of them will then go on to make a purchase.

**Paul Williams,
Head of Business Analysis**

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

TAG'S THE WAY YOU DO IT



Shazam's numbers in the UK in Q1 of this year shed light on deep trends in terms of consumer demand

DIGITAL

■ BY PAUL WILLIAMS

Macklemore & Ryan Lewis' Thrift Shop was Shazam's most-tagged track across the world in Q1 as demand for the service grew by more than 80% year-on-year.

The first independently released Billboard Hot 100 chart-topper in more than 20 years, Thrift Shop led Shazam's global chart for the quarter as well as heading the service's countdowns in the US, UK, Germany, France and Canada.

Its position at the top of the Shazam rankings was mirrored by Thrift Shop's commercial success as it finished as Q1's top-selling track in a number of key markets, including the States, where it shifted more than 4 million units, according to Nielsen SoundScan, and the UK where the Official Charts Company reported around half a million copies sold.

EXECUTIVE SUMMARY

- Shazam's worldwide tags increased 80.9% year-on-year in Q1 to 1.17 billion
- UK service's UK tags rose annually in quarter by 81.5% to 53.9 million
- Macklemore & Lewis's Thrift Shop most-tagged track globally and headed UK listings
- Universal controlled 42 of 100 most-tagged tracks in UK, Sony 28, Warner 12, Parlophone Label Group four and there were 14 indie tracks
- Macklemore & Lewis is UK service's most-tagged act followed by Disclosure and Rihanna

As a music identification service based on identifying in-demand tracks, it was no surprise that the vast majority of Shazam's most-tagged cuts were also among the quarter's biggest sellers. These included the Universal cuts *Scream & Shout* by will.i.am featuring Britney Spears, *Stay* by Rihanna



featuring Mikky Ekko and Ho Hey by The Lumineers (issued by Dualtone in the US), which were respectively the service's second, third and fourth most-tagged tunes globally of the quarter as RCA act Pink occupied fifth position with Just Give Me A Reason featuring Nate Ruess.

Only one UK act, Sony's Calvin Harris, made it into the quarter-end worldwide Top 10 with Sweet Nothing featuring Florence Welch ranked seventh, while the Top 10 also included two cuts by Warner's Bruno Mars and hits by Universal's Swedish House Mafia and Sony-signed Pitbull.

These big hits and others helped to increase the total number of Shazam tags worldwide by 80.9% to 1.17 billion in a quarter in which the service's user base surpassed 300 million people. It added up to more than half a billion extra tags compared to the same period in 2012, an increase that would have helped to further drive the global downloads business given typically around 8-10% of tags turn into a track purchase.

The growth in demand in the UK, where Shazam is headquartered, was similarly impressive with the number of tags up annually by 81.5% to 53.92 million or around 24 million more than during the first three months of last year.

Thrift Shop was the main driver of this UK increase with demand for the track hitting a peak of more than 10,000 tags a day just after it rose to No 2 on the Official singles chart and was added to the Radio 1 A list.

The Macklemore & Lewis hit faced its biggest competition among Shazam's UK users by Rihanna's Stay, which finished at 2 on the quarter-end chart and was the only track in the period to rank in the quarterly sales, radio airplay and tagged top fives. It was the Official Charts Company's second top seller behind Thrift Shop and runner-up on Nielsen Music's radio rankings behind Bruno Mars' Locked Out Of Heaven.

Shazam's top hits of the quarter had far more in common with what people were buying than what radio stations were playing. Seventy-four of its 100 most-tagged tracks of the quarter were also among the 100 top download sellers, while it had only 59 hits in common with Nielsen's Q1 radio chart. As an example of the differences, radio favourite Locked Out Of Heaven was only the 28th most-tagged track of the quarter, its lower position

probably reflected by it having already been well-established before Q1, while it was the 17th top seller.

Five of the quarter's Top 10 sellers and most-tagged tracks were in common with Thrift Shop and Stay joined by the Virgin/Positiva cut I Could Be The One by Avicii V Nicky Romero (3 on Shazam, 9 on sales), Scream & Shout (8 on Shazam and 4 on sales) and Columbia's Calvin Harris and Tinie Tempah pairing Drinking From The Bottle (10 on both Shazam and sales).

Polydor act Ellie Goulding's Explosions created far more demand on Shazam than it managed as a sales or radio hit, ranking as the ninth most-tagged track of the quarter but only 28 at retail and 69 on the air. This may reflect its use by ITV in its Where Drama Lives trailer, while the same broadcaster also helped to drive up the number of tags for 14th Floor/Atlantic act Birdy's 2011 cut People Help The People at No.54 after it soundbedded a trail for its hugely popular series Broadchurch.

Decca act The Lumineers' place in Shazam's Top 10 for the quarter was no doubt partly propelled by the continuing use of Ho Hey in a TV ad for energy company E.ON, placing it at No 7 compared to 18 on the quarter-end sales chart and 38 on airplay.

The service's role in predicting and pushing future hits is heavily reflected in its chart for Q1, such as with Dutch dance act Bingo Players' Ministry of Sound single Get Up (Rattle), which hit its tags peak a fortnight before debuting at No 1 on the sales chart. This demand helped to place it at 4 on Shazam's quarterly chart. Another Ministry cut, Duke Dumont featuring A*M*E's Need U (100 Percent), was placed 12th for the quarter, the highest-ranked track that had not yet been commercially released. It was not available to buy until the first week of Q2 when it debuted at No 1 on the sales chart.

Completing the Top 10, Island act Disclosure's AlunaGeorge pairing White Noise was at 5, while Virgin band Bastille's Pompeii occupied sixth position.

The first three months of the year witnessed the musical return of Justin Timberlake, but his reception among Shazam users was far more casual than how radio and download buyers greeted him. Comeback RCA single Suit & Tie featuring Jay-Z was placed a fairly modest 23rd on the service's Q1

LEFT
Shazam hitmakers: Thrift Shop by Macklemore and Ryan Lewis (*far left*) was Q1's most-tagged track internationally; Explosions by Ellie Goulding (*left*) was a bigger hit on Shazam's UK chart than it was in terms of sales or airplay

rankings, perhaps reflecting its immediate blanket radio coverage and retail availability, so there was little mystery about what it was, and follow-up Mirrors was 45, while finishing as the quarter's third top download seller.

David Bowie's own comeback created even more of a fuss among the media, but not enough to place any of his new RCA tunes in Shazam's quarterly Top 100, while also completely missing out was Syco act One Direction's Comic Relief single One Way Or Another (Teenage Kicks), despite being the quarter's sixth top seller. No tune sold more copies between January and March without breaching Shazam's quarterly rankings.

Big radio hits in Q1 missing out in Shazam's Top 100 were largely already long-established cuts like Island act Robbie Williams' Candy, while a number of tracks created far bigger demand at the service than they delivered at radio or retail. These included 3 Beat/AATW release Magnetic Eyes by Matrix & Futurebound, Q1's 55th top seller and 83rd at radio but 14th on Shazam, and RCA act A\$AP Rocky whose F**kin Problems with Drake, 2 Chainz and Kendrick Lamar was the 89th biggest download but 20th most tagged.

Some cuts in Shazam's Q1 Top 100 failed to make either the equivalent sales or airplay charts. These were led by Island act Jessie Ware at 18 with 100%, while British DJ/producer Burns' Columbia-issued Lies was at 30 on the service's quarterly chart, despite only having risen as high as 32 on the weekly sales chart.

This year's Brits Critics' Choice winner, Columbia's Tom Odell, has yet to break into the retail Top 40, but he is getting some encouraging traction at Shazam with Can't Pretend at 43, while RCA's similarly-tipped Laura Mvula has also yet to have a significant one-track seller but Green Garden was Q1's 49th most-tagged track.

SHAZAM STATS Q1 2013

	Q1 2013	Q1 2012	CHANGE	
TOTAL WORLD TAGS	1,171,716,573	647,553,422	+80.9%	+
TOTAL UK TAGS	53,918,357	29,706,132	+81.5%	+

SHAZAM MOST-TAGGED TRACKS IN UK Q1 2013

POS	ARTIST	TITLE	LABEL	SALES POS	RADIO POS
1	MACKLEMORE & RYAN LEWIS FEAT. WANZ	Thrift Shop	Macklemore	1	15
2	RIHANNA FEAT. MIKKY EKKO	Stay	Def Jam	5	2
3	AVICII VS NICKY ROMERO	I Could Be The One	Positiva/Virgin	9	23
4	BINGO PLAYERS FEAT. FAR EAST MOVEMENT	Get Up (Rattle)	Ministry of Sound	16	46
5	DISCLOSURE FEAT. ALUNAGEORGE	White Noise	Island/PMR	14	34
6	BASTILLE	Pompeii	Virgin	12	29
7	THE LUMINEERS	Ho Hey	Decca	18	38
8	WILL.I.AM FEAT. BRITNEY SPEARS	Scream & Shout	Interscope	4	11
9	ELLIE GOULDING	Explosions	Polydor	28	69
10	CALIN HARRIS FEAT. TINIE TEMP AH	Drinking From The Bottle	Columbia	10	17
11	TAYLOR SWIFT	I Knew You Were Trouble	Mercury	2	7
12	DUKE DUMONT FEAT. A*M*E & MNEK	Need U (100%)	MoS/Blasé Boys Club	-	63
13	EMELI SANDE	Clown	Virgin	13	5
14	MATRIX & FUTUREBOUND FEAT. BABY BLUE	Magnetic Eyes	3 Beat/AATW	-	-
15	DISCLOSURE FEAT. SAM SMITH	Latch	Island/PMR	41	-
16	WILEY FEAT. CHIP	Reload One More Tune	Warner Bros	45	75
17	LABRINTH FEAT. EMELI SANDE	Beneath Your Beautiful	Syco	31	6
18	JESSIE WARE	110%	Island/PMR	-	-
19	50 CENT FEAT. EMINEM & ADAM LEVINE	My Life	Interscope	29	74
20	A\$AP ROCKY FEAT. SKRILLEX	Wild For The Night	ASAP Worldwide/Polo/RCA	89	-

The above shows Shazam's 20 most-tagged tracks in the UK for Q1 2013 and where they ranked in the quarter-end Top 100 sales and radio airplay charts
sources: Shazam, Official Charts Company (sales), Nielsen Music (airplay)

BUSINESS ANALYSIS SHAZAM IN Q1**BRITS ENJOY SUCCESS IN GLOBAL TAG CHART**

Calvin Harris, Ed Sheeran and Emeli Sande amongst Shazam's most-tagged internationally

DIGITAL

BY PAUL WILLIAMS

UK acts occupied a fifth of the places in Shazam's global Top 100 for Q1 with Calvin Harris represented three times.

The Sony artist's Sweet Nothing with Florence Welch was the most-tagged song worldwide by a British artist in the quarter and was ranked in seventh place overall. He was further represented by Feel So Close (70th position), and Drinking From The Bottle with Tinie Tempah (71st) with all the cuts taken from his third studio album 18 Months.

Harris also had the service's top-ranked UK cut in the States during the quarter with Sweet Nothing only out-tagged by Macklemore & Ryan Lewis's Thrift Shop and will.i.am featuring Britney Spears' Scream & Shout, while the track was also the leading British light in Canada where it was sixth overall. Feel So Close was the top UK cut in France, placed at No 6 on the quarter-end chart.

The majority of the 20 songs by UK nationals in Shazam's global Top 100 have been hits in the US, reflecting the unrivalled influence of that market on worldwide numbers. They include Olly Murs' breakthrough Stateside smash Troublemaker with Flo Rida in 13th position. The cut sold more than 700,000 downloads in the US during the quarter, according to Nielsen SoundScan, while it has enjoyed success in other leading markets, too. These include Canada where it was the 11th most-tagged song of Q1, Italy where it was 10th overall and Germany where it was placed 20th. Other big US hits for UK-signed acts registering in the quarter's worldwide tag chart included Muse's Madness at 36, fellow Warner act Ed Sheeran with The A Team at 48 and Universal's Emeli Sande's Next To Me, which last month broke into the top half of the Billboard Hot 100.

However, some British cuts that have yet to enjoy favour across the pond also registered, including singer-songwriter Passenger whose Let

RIGHT
Calvin Harris:
Scottish artist
scored the most-
tagged UK song
worldwide in
Q1 2013



Her Go has been a No 1 hit in Australia and parts of Europe, but is only now becoming a commercial success back in the UK. It ranked in 27th spot on Shazam's global Q1 chart, while was at 8 in Germany. Similarly, Manchester DJ and artist Ben Pearce has been greeted far more enthusiastically to date overseas than back home with his cut What I Might Do finishing as the leading British track and fifth most-tagged overall in Italy in Q1. In the UK it failed to make the weekly sales chart and has sold around 20,000 copies to date, according to the Official Charts Company.

Shazam's German users appeared to be particularly taken with British-sourced repertoire in the quarter with eight of the market's 20 most-tagged songs by UK-signed acts. They were led by Warner act Birdy whose People Help The People was placed at No 3. One Direction's Sony cut Live While We're Young was the only UK track to make Shazam Japan's Q1 Top 20, placed 11th on a countdown led by Universal, while Sony act Labrinth's Beneath Your Beautiful with Emeli Sande was the Australian service's UK favourite.

SHAZAM MOST-TAGGED TRACKS WORLDWIDE Q1 2013

POS ARTIST TITLE CORPORATE GROUP

1	MACKLEMORE & RYAN LEWIS FEAT. WANZ	Thrift Shop	Macklemore
2	WILL.I.AM FEAT BRITNEY SPEARS	Scream & Shout	Universal
3	RIHANNA FEAT. MIKKY EKKO	Stay	Universal
4	THE LUMINEERS	Ho Hey	Dualtone, Universal, various
5	PINK FEAT. NATE RUESS	Just Give Me A Reason	Sony
6	SWEDISH HOUSE MAFIA...	Don't You Worry Child	Universal
7	CALVIN HARRIS FEAT. FLORENCE WELCH	Sweet Nothing	Sony
8	BRUNO MARS	When I Was Your Man	Warner
9	PITBULL FEAT. CHRISTINA AGUILERA	Feel This Moment	Sony
10	BRUNO MARS	Locked Out Of Heaven	Warner
11	TAYLOR SWIFT	I Knew You Were Trouble	Big Machine, Universal
12	OF MONSTERS AND MEN	Little Talks	Universal
13	OLLY MURS FEAT. FLO RIDA	Troublemaker	Sony
14	AVICII VS NICKY ROMERO	I Could Be The One	Universal
15	JUSTIN TIMBERLAKE FEAT. JAY-Z	Suit & Tie	Sony
16	BINGO PLAYERS FEAT. FAR EAST MOVEMENT	Get Up	various
17	IMAGINE DRAGONS	It's Time	Universal
18	PINK	Try	Sony
19	LIL WAYNE FEAT. DRAKE & FUTURE	Love Me	Universal
20	MACKLEMORE & RYAN LEWIS...	Can't Hold Us	Macklemore

The above shows Shazam's 20 most-tagged tracks globally for Q1 2013
source: Shazam

SHAZAM MOST-TAGGED TRACKS IN US Q1 2013

POS ARTIST TITLE CORPORATE GROUP

1	MACKLEMORE & RYAN LEWIS FEAT. WANZ	Thrift Shop	Macklemore
2	WILL.I.AM FEAT. BRITNEY SPEARS	Scream & Shout	Universal
3	CALVIN HARRIS FEAT. FLORENCE WELCH	Sweet Nothing	Sony
4	SWEDISH HOUSE MAFIA...	Don't You Worry Child	Universal
5	THE LUMINEERS	Ho Hey	Dualtone
6	TAYLOR SWIFT	I Knew You Were Trouble	Big Machine
7	BRUNO MARS	When I Was Your Man	Warner
8	OF MONSTERS AND MEN	Little Talks	Universal
9	LIL WAYNE	Love Me	Universal
10	RIHANNA FEAT. MIKKY EKKO	Stay	Universal

SHAZAM MOST-TAGGED TRACKS IN JAPAN Q1 2013

POS ARTIST TITLE CORPORATE GROUP

1	TAYLOR SWIFT	I Knew You Were Trouble	Universal
2	SAKANACTION	Music JVC	
3	AL	Voice	Universal
4	CARLY RAE JEPSEN	Call Me Maybe	Universal
5	TWENTY ONE PILOTS	Guns For Heads	Warner

SHAZAM MOST-TAGGED TRACKS IN GERMANY Q1 2013

POS ARTIST TITLE CORPORATE GROUP

1	MACKLEMORE & RYAN LEWIS FEAT. WANZ	Thrift Shop	Macklemore
2	WILL.I.AM FEAT. BRITNEY SPEARS	Scream & Shout	Universal
3	BIRDY	People Help The People	Warner
4	EMELI SANDE	Read All About It Pt III	Universal
5	THE SCRIPT FEAT. WILL.I.AM	Hall Of Fame	Sony

SHAZAM MOST-TAGGED TRACKS IN FRANCE Q1 2013

POS ARTIST TITLE CORPORATE GROUP

1	MACKLEMORE & RYAN LEWIS FEAT. WANZ	Thrift Shop	Macklemore
2	BINGO PLAYERS FEAT. FAR EAST MOVEMENT	Get Up	Happy
3	ASAF AVIDAN & THE MOJOS	One Day/Reckoning Song	Sony
4	RIHANNA FEAT. MIKKY EKKO	Stay	Universal
5	WILL.I.AM FEAT. BRITNEY SPEARS	Scream & Shout	Universal

SHAZAM MOST-TAGGED TRACKS IN CANADA Q1 2013

POS ARTIST TITLE CORPORATE GROUP

1	MACKLEMORE & RYAN LEWIS FEAT. WANZ	Thrift Shop	Macklemore
2	WILL.I.AM FEAT. BRITNEY SPEARS	Scream & Shout	Universal
3	CALVIN HARRIS FEAT. FLORENCE WELCH	Sweet Nothing	Sony
4	SWEDISH HOUSE MAFIA...	Don't You Worry Child	Universal
5	THE LUMINEERS	Ho Hey	Universal

SHAZAM MOST-TAGGED TRACKS IN ITALY Q1 2013

POS ARTIST TITLE CORPORATE GROUP

1	LYKKE LI	Follow Rivers	Warner
2	WILL.I.AM FEAT. BRITNEY SPEARS	Scream & Shout	Universal
3	JUTTY RANX	I See You	Suryamusica
4	THE LUMINEERS	Ho Hey	
5	BEN PEARCE	What I Might Do	Ego

SHAZAM MOST-TAGGED TRACKS IN AUSTRALIA Q1 2013

POS ARTIST TITLE CORPORATE GROUP

1	MACKLEMORE & RYAN LEWIS	Same Love	Macklemore
2	LABRINTH FEAT. EMELI SANDE	Beneath Your Beautiful	Sony
3	THE LUMINEERS	Ho Hey	Inertia
4	JAMES ARTHUR	Impossible	Sony
5	PINK FEAT. NATE RUESS	Just Give Me A Reason	Sony

VIEWPOINT INGROOVES

THE NETWORK EFFECT OF DIGITAL DISTRIBUTION

Why music companies should think about more than just the obvious online outlets for their product

DIGITAL

■ BY ROBB MCDANIELS,
FOUNDER AND CEO OF INGROOVES

I get asked all the time by labels and artists, “Why do I need a distributor to reach over 600 online and mobile outlets around the world when I can just go direct to iTunes, Amazon and Spotify and cover 80-85% of the digital market?”

While it might seem like an uncomplicated way to go, the reality is that approaching the digital market this way potentially leaves A LOT more revenue on the table than just the other 15-20%. Here’s why: the network effect of digital distribution significantly increases the probability that all of your music assets will reach their maximum earnings and fan-impact potential.

Here’s how that happens...

Let’s assume that 80% of your historical sales have come from the “Big Three” (note: the actual share of the overall digital pie can be much less and is often impacted by genre, artist location and general fan demographics).

That means 20% of your current fans are enjoying your music on another retail service. If those 20 out of 100 fans each tell ten friends about your great song or album (assuming that they are telling new fans who purchase music legally), then 80% of those 200 new fans are likely to purchase your music on one of the Big Three retailers. That’s another 160 new fans that you otherwise may not have ever found!

So the irony is that the fans who discover your music on some of these “other” retailers make the overall slice of the pie for the Big Three even bigger, which may serve to further distort the overall percentage of the Big Three, making the

whole case for broad-based digital distribution even more difficult to get your arms around!

But there are other benefits too...

Some of the fans that find your music on the “other” retailers, or their friends that went and bought your latest release on one of the Big Three, will go to your show. Some will buy a T-shirt. Others will buy your back catalogue. Some will follow you on Twitter, friend you on Facebook, subscribe to your YouTube channel. ...YouTube, wait a minute!

Which country was the fan from that first uploaded a parody of “The Harlem Shake”? Which music service did they first hear the song on? Beatport? Deezer? Who knows!?!?

The fire was lit and it triggered a fan-generated tidal wave of promotion and monetization that was not controlled by the artist, label or distribution company. What a concept – you gain control over your career as an artist by relinquishing control to your fans.

Don’t dictate when or where they can enjoy your art – let them have it however, wherever and whenever they want.

Some fans like downloading, others like streaming; some subscribe, some go a la carte; some prefer their mobile device or their game console, some prefer their home entertainment system; so why limit the possibilities of the impact your music can have on the world?

Why narrow your focus at just the time when you should be broadening your horizons?

Digital distribution pays for itself and then some; and if it isn’t doing so currently for you, then something else might be the cause because the likely culprit is almost certainly not broad-based, global digital distribution.



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THE BIG INTERVIEW NATALIE JUDGE



MIND OVER MATADOR

Matador has become used to being known as the 'other one' in Beggars' UK setup - but 2013 marks something of a new dawn. The label is readying the new Queens Of The Stone Age LP and has just unleashed its UK boss's own signing, Savages

LABELS

BY TIM INGHAM

With a back catalogue that stretches across cherished alternative acts like Guided By Voices, Sonic Youth, Pavement, Yo La Tengo and Mogwai, Matador Records is one of the most iconic indie labels in the world.

The UK has played a key role in breaking and building some of the company's most recent successes such as Interpol, Cat Power and Kurt Vile, but Matador's A&R activity has largely gravitated around its US base ever since being founded in New York in 1989. This year, however, its London office has been responsible for signing a deal with one of the most exciting (and serious) new guitar acts around, Savages - whose debut album, *Silence Yourself*, is set to chart this week.

The French/English all-girl group were drawn to Matador by 29-year-old Natalie Judge, the firm's UK label manager, who joined the company in 2007. She secured the group's signature despite some very strong competition elsewhere in the industry, offering the rare assets of both artistic freedom and creative appreciation. These principles fit snugly with the philosophy of Beggars Group, which bought a 50% stake in Matador in 2002, and whose UK office Judge is based within.

"We probably wouldn't have been in a position to sign Savages were it not for Natalie's insight and determination," explains Matador co-owner Gerald Cosloy, who is based in the US. "Our intent is that *Silence Yourself*, aside from being a pretty amazing

ABOVE

Natalie Judge: The Matador UK label manager previously worked for Drowned In Sound. She joined 4AD in 2006, before making the move to Matador

moment in recent musical history, will represent the label's greater ambitions within the UK."

2013 promises to be a historic year for Matador worldwide, as it also prepares to release the sixth studio album from one of the biggest rock bands on the planet, Queens Of The Stone Age. The LP, *Like Clockwork*, features some impressive collaborations with the likes of Elton John, Trent Reznor and Arctic Monkeys' Alex Turner. Released next month, it is QOTSA's first album not brought to market in tandem with a major label.

Music Week caught up with Judge to discuss Savages, the prospects for the Queens album and her vision for Matador UK in the coming years...

How big a deal for you is the QOTSA album?

From a personal point of view, the biggest thing I'd worked on previously was Sonic Youth - those songs were such an important part of my musical upbringing. Commercially speaking, Cat Power's been our biggest seller outside of Interpol. The Queens deal is a prospect that's been hanging around ever since I started at Matador. It's the one band everyone agrees on, we all love them. Before each [previous Queens] album came out, I think the Matador bosses in the US had the same conversation: 'Could we get it?' That conversation started again this year and I sort of wrote it off, thinking there's no way it could happen. And then it did happen. And everyone went 'Oh, shit!' It's amazing.

Where does the record sit in their canon?

I know I'm paid to say this, but it's honestly a real

return to form, probably the best thing they've ever done. It's their most personal record. It's Josh [Homme's] 40th birthday in the next few weeks, and he hasn't exactly had an easy ride in the recent years. He's got two kids now, and lyrically the album is really retrospective of his life. If that makes it sound at all soppy, it's completely not. It's kind of like *Songs For The Deaf* pt.2 - it's up there. His vocals are amazing, they're right at the top of the mix. It's going to become known as a classic record.

Are you nervous about handling it? QOTSA are a bigger proposition than most Matador acts...

Of course! But I don't think they would have wanted to work with us if they didn't think we could do a good job for them, and we wouldn't take it on if we didn't think we could fulfil our side of the bargain. When we signed Interpol, they weren't No.1, no-one gave a shit. When we signed Kurt Vile, no-one knew who he was. But everyone knows who Queens are. You can't have any idea of how big this band is until you start looking into it. But that makes it really exciting. It's going to be a different experience for them as well as us. Josh has only ever been on a major. I think he's had some pretty shit experiences on majors.

Perhaps when you get to the stature of Queens, you need a major label marketing budgets less - and you require care and attention more...

That's the thing that's important for Josh specifically - he'd never had that personal experience with a label before. I'm not here to talk



shit about majors, but Josh had never had a record company experience like when [Beggars co-founder] Martin [Mills] went to see him in the studio in LA. That meant so much to him.

How much freedom does Martin give you within the Beggars Group UK setup alongside XL, Rough Trade and 4AD?

Huge amounts. There's a massive amount of trust. He still sits in the middle of the office, he doesn't have a separate room tucked away somewhere else. He has the warehouse stereo system blaring away on one side of him, and he loves it. He'd never move to another part of the office because he wants to be fully involved at all times. He's always up to speed on everything – every artist, every signing, every label. He's always there for advice, but he lets you get on with it in your own way. The four labels have their own unique way of doing things, and he's comfortable with that. He offers us all huge support.

Do you feel part of the Beggars family?

Definitely. The four labels have very defined personalities. Within that I suppose to the outside world we at Matador – in the UK, at least – always felt like the little fish, and that's because we were over here. We made no bones about it. We've only ever stuck to the stuff we really believe in. Now it feels like we're getting to where we want to be.

Savages are only your second signing in seven years, after Esben & The Witch. Why take the plunge on this act specifically after all that time?

The A&R at Matador historically always came from the States, but Savages is an absolute no-brainer. It's the band I've always been waiting for, and the guys in the US saw that. For us, it's not just about selling records, it's about having a relationship with artists and getting on with them.

There seems to be a lot of excitement over them.

First and foremost they're amazing musicians. And live, they're just mind-blowing. I'm still shocked every time I see them, and I've seen them a lot. They always knew who they were, what they wanted to be and their creative vision, how they wanted the album to sound – it's a really intoxicating thing to be around. It's easy to buy into it.

They're so passionate about what they're doing and they want everything to be perfect – I really respect that. The first gig they ever played was absolutely incredible. They practised and practised and practised behind closed doors and made sure it was absolutely as good as it could be. It's so ballsy – it's like, 'Fuck you, I'm the greatest guitarist, drummer, bass player, unbelievably excellent lead singer. The live show is insane, and the album is so true to how exciting the live show is. That's very difficult to capture on the record and they've totally

done it. The last track on the album is going to blow people away – it's very slow, really delicate and beautiful and hints at what they might do next.

“We're not a big, bad label. We're normal people. 99% of the time the artist's ideas are the best ideas”

NATALIE JUDGE, MATADOR

What do you sell yourselves on as Matador when trying to sign a band like Savages?

They became my friends before we even spoke about [a deal]. I thought they were amazing people and they knew I was the biggest fan in the world. That helped them trust us and be sure we weren't going to force them to do shit they didn't want to do. We can guide them and tell them about things that we think will be beneficial, but at the end of the day it's their decision.

I think that was probably our selling point. For a band, it must be quite nerve-racking giving away your baby [to a label]; their debut album and the way in which it's presented and received is something they'll only ever get one go at. You can't take it back. And if you don't trust the people you work with, that could easily fall apart. We're not a big bad label, we're normal people who want to hang out with them. And you know what? 99% of the time, the artist's ideas are the best ideas.

What was the first record you worked on at Matador, and what have you learnt since then?

Probably Cat Power's Jukebox (2008). It was hugely daunting but I loved it, it was a lot of fun. Beggars is amazing because there is an incredible support network around you. Even though it was just me [at Matador UK] at that point, there was a lot of good people I turned to for advice.

Learning how to be patient was a big thing. When you first start in a role like this, you're watching [fellow Beggars labels] XL or Rough Trade going to No.1, and you want it, too. You've also got to get your head around new technology, digital servicing, what's of benefit, what minute amounts of money you make from certain things – but all of that's by the by.

I'm really proud of Kurt Vile's Smoke Ring [For My Halo, 2011] because we sell more per week now than we did in week one. Keeping the faith in something like Kurt is vital, to keep on chipping away. Any other label who scanned what we did on week one of Smoke Ring would have probably just gone home – it would probably been the end of it. But we had such belief in him and such a vision of where he could be, we kept on. You don't shove it down people's throats, you have to trust that it's so good, people will come around to it.

ABOVE
Matador's maestros: [Left to right] Queens Of The Stone Age, Kurt Vile and Savages - whose debut album Silence Yourself was released this week. QOTSA's new LP, Like Clockwork, is out on June 3

QUEENS OF THEIR DESTINY

Queens Of The Stone Age's upcoming album could prove to be the biggest global release in Matador's 24-year history. *Music Week* chatted to the label's US-based president Patrick Amory and co-owner Gerard Cosloy about the LP...



How long have you wanted to work with QOTSA, and why did it happen for you this time?

GC: It's something we've talked about (amongst ourselves, anyway) since

the band's inception, and we've been ardent followers of Josh's work dating back to Kyuss. This album's completion happened to coincide with the band having fulfilled their contractual obligations to their prior label, though it wouldn't be inaccurate to say the recent global prowess of the Beggars Group made our sales pitch more credible. Also worth noting is Chris Lombardi's ongoing dialogue with Josh, which certainly predated any recent talk of doing a Queens Of The Stone Age album.

PA: Over the years we've kept a constant dialogue going with band and management to try to do something on some level, whether it was with Queens proper or the side projects. We're thrilled that we finally got there.

What do you think will be the key differences for the band moving from a major to Matador?

GC: Without disparaging another imprint I think one of the key differences is that the label's ownership (along with most senior staff) are long-standing fans of the band and would've been taking a keen interest in this album even if they had to wait to purchase it. QOTSA aren't merely one or two individuals at a record company's pet project, but something label ownership are fully invested in.

What does this deal mean for Matador's stature and ambition more generally?

GC: We've had our flirtations with the album charts in many territories, and while Matador's offices display a handful of gold records, QOTSA are far and away the most commercially successful band we've ever represented. What that means for us going forward is very dependent on what sort of job we do on behalf of Like Clockwork.

PA: Obviously this is one of the biggest acts we've ever worked with, so commercially it's a giant leap for us. But our goal is always to work with bands who change the world musically and artistically, and it's the stature and ambition of this album that really matters to us.

What objectives do you have in mind for your UK office in the coming years?

PA: With the signing of Savages and QOTSA we hope to expand Matador's profile in the UK and international market exponentially. In the US we are seen as a global label because we've been the home not just of American acts but overseas bands such as Belle and Sebastian, Mogwai and Pizzicato Five. Outside the US I think we've mainly been seen as a US company presenting US repertoire (and we haven't had rights to some of our biggest US artists such as Pavement in Europe) - so this is a major step toward global recognition.

PROFILE EDITORS

'WE'RE GOING TO MAKE YOUR HAIR STAND ON END'

Editors are back from a four-year break with their fourth album, *The Weight Of Your Love*. Having previously racked up two UK No.1 LPs, can they recapture their ardent fanbase?

TALENT

■ BY TIM INGHAM

They may be best-known in the UK for their gloom-tinged anthemic indie rock, but in Belgium, Editors' music has been embraced by all sorts. Even Simon Cowell. (Or at least the Flemish equivalent.)

Turn on the telly in Bruges on a Saturday night, and you may well see a high-trousered judge tapping his feet to a warbled TV karaoke version of one of the band's brooding, foreboding singles *Papillon* and *No Sound But The Wind* - both No.1 hits in the territory.

"We're one of those chart-topping-sung-on-X-Factor-as-big-as-it-gets bands out there, which is bonkers," explains lead singer Tom Smith to *Music Week*, with a healthy serving of incredulity.

The group's popularity in the territory is no coincidence; it's also the home to the label that has looked after them across Europe, [PIAS] Recordings. Editors' relationship with the company has become even tighter for their new album, *The Weight Of Your Love*, which has been signed to Peter Thompson's Play It Again Sam label in the UK. (The band were previously signed to Kitchenware, licensed through Sony.)

"[PIAS] have helped build Editors' business successfully to festival headliner status across a large chunk of Europe and have done an amazing job in growing the band across three albums," explains band manager Rob Whitaker from Zoot Music.

"We love the fact that the same two guys own the company as when we signed to them, that the same MD is at the helm eight years after signing the band and that the key staff in many areas are people we know and love - people with hunger, integrity and a love of great music."

TWOYL is Editors' first LP release for four years, and comes after two No.1 albums on these shores: *The End Has A Start* (2007) and the more synth-laden *In This Light And On This Evening* (2009). The initial stages of the creation of the new record were disrupted by the exit of lead guitarist and founding member Chris Urbanowicz last year, but it doesn't appear to have affected the strength of the songs, evidenced by the towering hook of lead single *A Ton Of Love* - which was this week chosen as Zane Lowe's *Hottest Record In The World* on Radio 1, and received rave reviews from fans on social media.

"In terms of fanbase growth we feel that this is a record that can appeal to a much wider audience than previous Editors records," adds Whitaker. "It feels strange to say coming on the back of two UK No.1 albums, but up until now Editors have been a really big niche band. This feels like the record that can help the band crossover into the mainstream."



ABOVE
A Ton of expectation: Editors will air their new material at Glastonbury and Reading / Leeds festivals this summer

Music Week caught up with Smith to talk about Editors' return, his ambitions for the record and his new label in the UK...

We heard a lot of talk of 'synths' and going 'out of your comfort zone' on the last album. How would you characterise this one?

For want of a better word, the last album was experimental. We didn't want to do the same thing again. Early doors, even when Chris was still in the band, we were moving back towards that rock-orientated direction.

It's quite varied. At its heart, it's a rock record, but it feels almost mature in a way - it's our fourth album, and we're all in our thirties. Before we recorded it, we were talking about American influences like REM, Arcade Fire, those straight-forward rock records - not over-complicating things; big melodies, getting the most out of the songs.

How has Chris leaving and your two new members arriving changed your sound?

Going through that was fucking tough. Chris is a mate and a founding member, but it just stopped working. Half of these songs [on the album] we'd

rehearsed with him and already [played] in recording sessions with Flood, but it wasn't happening. Three of us pushed to go in one direction and Chris didn't want to do the same thing. That was obviously terrible for a while, but then making this decision [of Urbanowicz leaving] meant having that slightly negative influence in the rehearsal room removed and getting the new guys involved. That made it feel more free and more open, suddenly it felt bigger.

Chris would like to do things a certain way and if it didn't fit into that, he wouldn't want to do it at all. Now we're open to try things with brass, strings, acoustic guitars; things we haven't really used before. We went through a tough time, so we may still be in a honeymoon period, but it's certainly fun and creative. We feel like a band again.

It might be slightly more classic or balladic than the last Editors record, but there's still an anthem at the heart of most of the tracks...

We like big songs generally. Part of the reason of going with Jacquire King as a producer was that we wanted a big rock sound; we like those big melodies, going for moments that make your hair

stand on end. We didn't want it to feel over-produced - we wanted to have a sense of soul in the records. That balance is difficult. We wanted to maintain a sense of musicality, for it to still sound like a band in a room with the guitars cranked up. Even on our last record, when things were a little bit more covered up and we were exploring new textures - being deliberately different in a way - the melodies were still of that fist-pumping ilk.

It seems to be a record that will go down well with a festival crowd, and you're playing both Glastonbury and Reading & Leeds...

I hope so! We've had some great shows at festivals. They bring their own problems too, but when they go well they're the best places in the world to be - when you've won over a field full of people.

You're working on [PIAS] Recordings / Play It Again Sam for the first time in the UK...

We've been on [PIAS] in mainland Europe since day one, pretty much. On the last record we got to know the majority of the team, but not so much Pete Thompson as we were mainly in Brussels.

We like their philosophy and their ethics and we've had a great time with them. We've had experience on majors and [PIAS]'s passion just seems to run very deep. They're a big indie, but they're still an indie and you can feel that sensibility about them. What [PIAS] meant as a record company in the UK has perhaps been a bit cloudy in the past, but now with the defined distribution and label sides, they're really telling people what they're all about now - all their records coming this year are interesting and different. Their sensibilities, ethics and tastes feel connected to us.

When Chris left - we had a leaving member clause in our contract - Sony got rid of us. They didn't even want to hear the demos for the new songs. More fool them! So we were on the market again. It was the most natural and glaringly obvious thing for us to work with [PIAS], who we already know and have a good relationship with.

Have you noticed differences at this early stage without a major in the setup?

It is still very early, but our relationship with the people at the label just runs deeper on every level. The ongoing communications and the speed with which things are discussed at [PIAS] - and the way they're discussed - are a million miles from what it was. We kind of sorted ourselves out on Sony; we didn't really feel an A&R presence, to be honest, because we signed to Kitchenware and then they licensed the record after we were already successful. We're working with people whose opinions we genuinely want to hear.

You emerged in a wave of commercially successful British rock in the early Noughties that has now died away. Do you pay much mind to the health of guitar music in the UK?

I find it a little dull if I'm being brutally honest. It's true, bands like ours who come from a similar place are finding it harder to get on the radio - most of the bands we started with are not operating at anywhere near the same level as they used to. On the one hand, that's a scary thing, but when I look at bands like Elbow who went through a tough time, I see the good bands endure - the same with Biffy



Clyro. I bore myself to tears thinking about the bigger picture. I understand why people say things like 'the return of guitar music', but then some of the bands that are talked about I just think: 'Really?' The purist in me hopes that the bands with the best songs will endure. Maybe it won't be to the same explosive levels they did - when our debut came out, any indie band with guitars and a half-decent melody were walking onto radio playlists. Things have changed now, but I'm not worrying about the bigger picture too much - I'd find myself falling asleep if I did that.

You've been away four years. Is it nice to be missed?

Yeah, I think some bands do come around too quickly. The gap between the records isn't long enough. The same bands headlining festivals one year are doing it again the year after.

Sometimes, taking time and making sure the record is a sizeable improvement on what you've done is more important than getting out quick and being scared of being forgotten about.

Four years is on the longer side of that, I admit. Five years would be really pushing it too far - then you're in Second Coming territory...

Streaming has really taken off since your last album. Does it excite you, or are you more worried by the royalty cheques that are coming through?

If I'm honest, there's an element of it that troubles me because it allows people to browse. That's not the way I like to listen to music. That bothers me. But that's not to say I don't know there's a valuable thing it's doing.

Can you give us a flavour of how popular Editors are across Europe?

In mainland Europe, apart from France, each record has been as big as the one before, really. We're big on festival bills and Belgium is exceptional. I don't

really know why that part of the world has particularly taken to our songs. A big part of that is down to [PIAS] and how they've worked the records. You hear a Muse song or a Kasabian song and you instantly know it's them, even if stylistically they've shifted a bit. I don't think people are always entirely sure what we're about, which I sort of like; we have a bit of mystery. This record feels like the album of a band that, when we were first signed, labels were imagining we might become. It makes sense to me when I think about the reasons we started Editors in the first place.

'THIS FEELS LIKE THE GROUP'S STRONGEST EVER ALBUM'



[PIAS] Recordings UK MD Peter Thompson has signed Editors' new LP to the company's Play It Again Sam label. Here, he answers *Music Week's* questions about the band's potential...

How do the songs on *The Weight Of Your Love* stack up against its predecessor?

It feels, to all who are close to the band, that they have made their strongest and most accessible album to date. Every song is strong in its own way and it sounds very much like an album where everybody is pulling in the same direction. There are two new members of the band present on this album and it feels like they've brought a fresh and exciting new energy to Tom's songwriting.

The last album was a No.1 success for the band, but seemed to fade away. What are your ambitions for *The Weight*...?

I think Papillon was a particularly strong single from the last album but it was never really followed up properly, at least not in the UK. Internationally, the album pushed the band forward considerably.

As for the new album, we are certainly blessed with a number of potential singles should UK radio be enlightened enough to support the band. It also features a beautiful ballad which the band consider to be one of the most mainstream tracks they've ever recorded. We are confident that with the right support this album has every chance of pushing the band's UK presence to new levels.

What level of marketing/promotional power are you putting behind the album and what's your aim in terms of chart/sales?

Even in their Sony days Editors were successful with their own independent promo team and we felt no desire to mess with this. We'll enhance the team with regards regional press and radio but the essence of the team will remain.

We have high ambitions for the release (how can you not have when you hear such a strong set of songs wonderfully produced) and we need to balance the UK demands with their broad and successful international appeal.

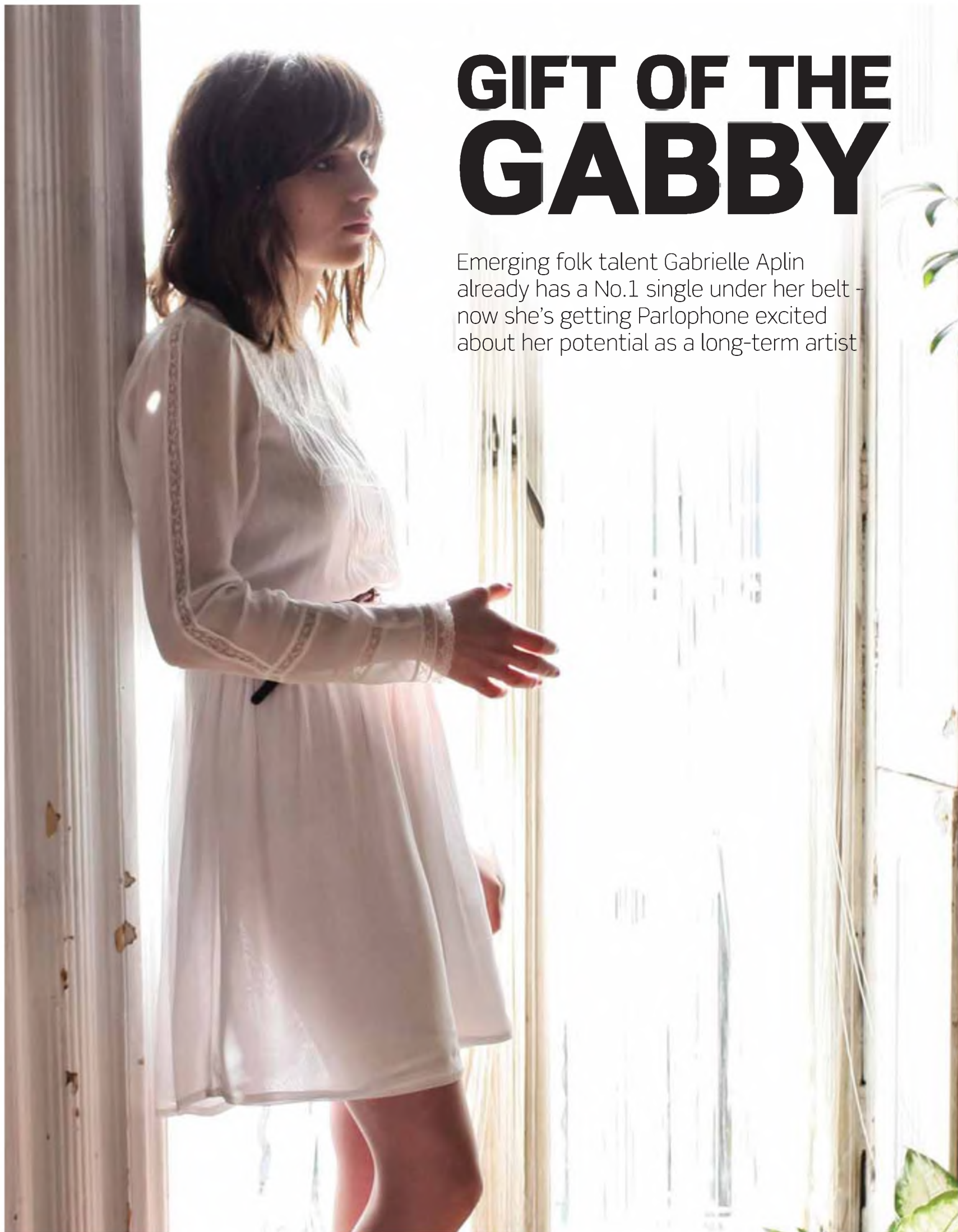
I reckon we could be seeing some pretty spectacular results right across Europe on release and hopefully all the different areas of success will accumulate and springboard the band to (even) bigger and better things - everywhere!

ABOVE
The Weight Of Your Love: The new Editors album is out on Play It Again Sam on July 1. New single A Ton Of Love is available now

PROFILE GABRIELLE APLIN

GIFT OF THE GABBY

Emerging folk talent Gabrielle Aplin already has a No.1 single under her belt - now she's getting Parlophone excited about her potential as a long-term artist



TALENT

■ BY TINA HART

Many will recognise the delicate, haunting vocals of Gabrielle Aplin from the No.1 single *Power Of Love*, the Frankie Goes To Hollywood cover specially selected for the 2012 John Lewis Christmas television advertisement sync.

The huge boost from the commercial tie-up, didn't make Team Aplin at Parlophone (who won the label war to sign her) change their already-confident, patient plans for the artist's debut album, *English Rain*.

As a teen, self-taught musician Aplin set up her own record label, *Never Fade*, to help other artists release music, as well as releasing a number of her own EPs.

English Rain, released next week (May 13), marks Aplin's first full-length offering. Her A&R troupe are very happy with how she's picking up fans across folk and pop scenes like her contemporaries before her, likening her "energy" to that of UK successes Ben Howard and Mumford and Sons. And once the domestic release of *English Rain* is out of the way, it appears that global ambitions beckon.

"So many artists today use the platforms and technology around them to get to a level before seeking a label and Gabby is no exception,"



"Gabrielle and her manager James Barnes had created a solid fanbase and released exciting EPs, with that ambition and talent we couldn't fail to get involved and take her to a wider audience"

MILES LEONARD, PRESIDENT, PARLOPHONE RECORDS

explains president of Parlophone Records Miles Leonard. "Both Gabrielle and [manager] James Barnes had created a solid fanbase live as well as releasing three really exciting EPs. With that ambition and talent we couldn't fail to get involved and take Gabrielle to a wider audience both in the UK and globally."

Adds Alex Eden-Smith, senior marketing manager at Parlophone Records: "Gabrielle has built up quite an international following over the years and is just now starting to play headline shows abroad. The response has been great so far so we want to build on this gradually, building a genuine fanbase the same way she did in the UK."

She's certainly come a long way from her spot as an unsigned artist supporting Gotye at Wilton's Music Hall just over a year ago.

Music Week chatted to Aplin to delve deeper into her story at what seems to be the tip of a musical iceberg for the young singer-songwriter...

How has the whirlwind journey since you played at Wilton's with Gotye been and what's been the highlight?

It has been really busy but good-busy. There have been lots of milestones. My sold out gig at Koko London in March was a big deal. Now I've got the album release and a few shows across Europe, Paris, Brussels, Amsterdam and Eindhoven then a few in Germany as well.

What about other international plans for you?

I did an Australian tour in February with Ed Sheeran. That was our first trip out there and it went really well and we're looking to go back out there again. It was really weird, quite a lot of people were already fans so that was really lovely.

Can you tell us a bit about what happen during the time there was a label battle to sign you?

It was just lots and lots of meetings with people from everywhere. It was a nice period of getting to know everyone and we ended up going with EMI and getting on with it. The album was pretty much done, it just needed to be recorded. It was just about whoever wanted to have the album, it was nice that so many people were saying yes to it. We didn't approach anyone, they all came running!

Tell us about *Never Fade*...

It's the label I've released everything on myself. We didn't start it like 'I'm going to set up a label, so I've got a label' it was more of a platform to release my music on.

I've still got it because when I signed my deal I kept my recordings. I help other artists who are people I know - the label is still making money back from my EPs and I can't put that back into my music now that I'm releasing on a different label so I'm using that money to fund other artists. I'm working with a girl called Hannah Grace and a guy called Saint Raymond and his EP

is coming out really soon. It's completely independent, just me and my manager working on it.

Do you think social networking was one of the biggest factors in the success of your EPs?

Social networking was probably the biggest thing for me. Some people think maybe it's a bit lame and think there are better things to do than push their music on Twitter. I just thought "Well it's never gonna happen for you then is it." Some people might think they're too cool for it but it's a really great way to discover new music so artists should make use of it. I think it's important for artists to do [social networking] themselves so they know the fans they're playing to. I think it's a courtesy thing to go on once a day and say hello to people who are buying your music.

What advice would you give to artists taking the DIY route like you did?

Making the most of all your resources, social networking is a big thing. Not being lazy with it - don't just stick up a song and expect it to go viral you have to keep working at it and post things regularly. Also doing gigs, it's really important to build up a fanbase using recordings as well as your live performance. I don't they should be out of balance, you should sound as good live as on recordings and vice versa.



ABOVE
The *Power Of Love* became a No.1 single in December 2012. Single *Panic Cord* was released this week and album *English Rain* is out on May 13.

'SHE CAN COMFORTABLY SIT IN BOTH POP AND FOLK GENRES'

Music Week speaks to Nathan Thompson and Jos Watkin, director of A&R and A&R manager, Parlophone Records - part of Team Aplin - about their pre and post album release plans, and going global with *English Rain*.

...on Aplin's business savvy

NT: Gabrielle definitely set herself apart from other artists we were encountering at the time we met her. It's a fantastic thing that she is able to give other artists a leg up through her own record label - *Never Fade* - too. She has always been a fervent user of [social media] platforms and how close they bring her to her fans - she is passionate about that. Obviously now she is able to reach a larger audience but really that's just a by-product of her success thus far.

...key factors of development

JW: Gabrielle has always had a very strong vision for the tone and shape of her debut and we've tried to facilitate this at that same pace, even with the added energy that her No.1 with *Power of Love* brought. A step up in production was something that everyone involved knew was necessary in order for her to keep growing and to improve upon the fantastic start she'd made on her own. We all felt fairly early on that Gabrielle had the spine of the record and so it was just allowing her time and encouragement to keep on writing.

...Power Of Love/John Lewis sync

NT: We really did stick to exactly the same strategy we'd already earmarked before the sync. The success of this partnership definitely laid the foundations for further collaborations and sync opportunities. The only thing that really changed was that people were able to connect the dots between *The Power of Love* and *Please Don't Say You Love Me*

...folk vs. pop audiences

JW: So far so good. We feel very strongly that Gabrielle brings an exciting new energy to the genre, as Ben Howard or Mumford have done. She's a huge fan of both Nick Drake and John Martyn and her lyrics echo these influences and display her depth of character, without losing sight of her obvious radio potential. The great thing about Gabrielle is that she can comfortably sit in either genre. The whole Parlophone team has so much faith in Gabrielle as a writer, an artist and a performer, we feel confident this will resonate with the record buying public.

PROFILE ALISON MOYET**'I HAD NO ASPIRATIONS TO BE FAMOUS. IT WAS MENTAL'**

Alison Moyet was one of the biggest female stars of the '80s, first with Yazoo and then as a solo artist. This week she releases the minutes on *Cooking Vinyl*, her first album for six years

TALENT

■ BY DAVE ROBERTS

Alison Moyet will forever be associated with '80s synth pop. In Yazoo (1981-1983) she was half of what journalist Simon Reynolds called 'the perfect fire and ice group'.

Her roots, however, are more organic than electronic. She cut her teeth as part of the Canvey Island pub rock scene, fronting the Screamin' Ab Dabs and hanging out with the Feelgoods (she was guest vocalist at Wilko Johnson's recent London shows). Her father was French, her mother was English; she was a mixed up, muddled up, shook up kid, a natural outsider, albeit one that, through a couple of twists of fate, found herself at the heart of the mainstream.

She still considers herself awkward and socially inept, to a pathological degree, but is great company, funny and interesting. You sense there have been demons and dark times, but she sure laughs a lot, is always honest and bounces from subject to subject and era to era like a born raconteur – or, more likely, the perfect drinking companion.

Later in the year she heads out on tour (dates at alisonmoyet.com) "still my favourite thing", but for now she's talking to journalists about her new album, the minutes. And, inevitably, about being one of the best voices and biggest stars in the golden age of British pop...

It seems like you were plucked from obscurity and plonked down in the middle of stardom in the blink of an eye after Vince Clarke left Depeche Mode and chose you for Yazoo. What was that like?

I was listening to music outside of the mainstream up to that point, so pop music and the charts wasn't a concern to me, it wasn't something I was familiar with. When he asked me to sing on *Only You*, after me knocking round with the Feelgoods and what have you, there was part of me that thought, Oh no, my mates are gonna take my legs off for this.

However, we were all borassic, and I thought, if nothing else I'll be able to use it as a vocal demo. I thought it would be a one-off thing, an experiment to see what he might do next, not an ongoing group. Then a week later he called up and said Mute loved it and wanted to release it as a single.

Then they said they wanted an album and all of a sudden I was famous. And it was mental, because I had no aspirations to be famous and didn't know how to be in that situation. Going from being this black sheep to getting all that attention was quite hard and quite mad. I was always odd. You didn't see women like me in that environment. I was remarkable: I don't mean 'fantastic', I mean remarkable in the true sense of the word. And everybody did remark! When you're 21, that's quite shocking.

RIGHT

That ole Devil: Moyet says that most labels in the industry she spoke to about releasing her new album wanted cover versions - but *Cooking Vinyl* was different



Most people back then became famous with a group of friends who had been in the back of the van together for a few years...

Precisely that, yes. Vince was in a very sore place. His marriage to Depeche Mode had split up and I was the grudging shag in between that and his next love. I was the rebound. He didn't really want to start a band and he was in no mood to be nurturing.

So it was a lonely place. He was also very clever at keeping himself away from interviews so I was the one exposing my soft underbelly with all of five minutes experience. I remember doing TOTP, which was effectively my first ever TV. The clapping at the start was so loud that I couldn't hear my playback, so when my first line comes on, I'm still at the back of the stage. And then, when I do get going, I realise I haven't worked out what I'm going to do with my feet. So I shuffle a bit, and then I don't know what to do with my hands. I was literally making it up as I went along.

What did you enjoy about that period?

I tell you what I loved, the fact that there were no midweeks, so the only way you'd know where you were in the chart was to listen to the countdown on Radio 1. It was so exciting.

What didn't you enjoy?

There wasn't much about the Yazoo period that I didn't enjoy. It was the solo time that got tricky for me. The Yazoo stuff was a time of firsts. The hardest thing was what you said before about not feeling like you were part of a collective. Vince and I were always two people working separately, we never found a way of communicating with each other. And we were at Mute, who were great, but they were all his contacts, not mine, so all the communication went to him. It was his label. I was very isolated.

Do you regret that there wasn't a closeness between you that might have seen the band go on and have even more success?

I do, yes, there was no bond that tied us together, but I know that I wasn't entirely responsible for that. It was widely reported that I left to go solo, but I never wanted to be a solo artist.

It happened because Vince split the band up while we had a number one album, and that started the bidding war for me. That has always been a sadness for me because I think there was a rich seam that we could have mined, creatively. But it was what it was; we weren't the right people for

each other at that time. I don't think anybody would have been right for Vince at that time.

Did much of that get discussed and fixed when you got back together for some reunion shows in 2008?

Not discussed especially, but there was a quiet acknowledgement that we were both wankers at the time, because that's what we were. And there was warmth. I'd got happy. I discovered that he was a very funny man, which I loved!

How did you feel about embarking on a solo career?

After Yazoo's success it must have been a very big deal, with great things expected...

Like I say, this bidding war broke out and it came down to being between Columbia and Virgin.

In the end Virgin offered me half a million pounds more, but I went with Columbia. And do you know why? I've got ADHD, I can't organise myself, and when I went into Virgin their boxes were everywhere and it scared me. I knew I couldn't be somewhere like that. I need to see a clear surface, and Columbia had clear surfaces.

Don't get me wrong, I'm untidy; it was the fact that I was so frightened of my own inability to organise myself and keep myself tidy, that meant I couldn't work with a company that looked just as disorganized. There would have been too much mess between us!

And then your 1984 album *Alf* took you to a new level of success and fame...

I had become agoraphobic at that point so I said yes to the first collaborators the record company made me meet, simply so I wouldn't have to meet anyone else. Thankfully, that was [renowned '80s songwriting and production team] Jolly and Swain.

What I didn't realise at the time was that album was going to be so massive, and would forever define me as an act. The problem that I had after that was that I became known as a good singer, and the problem with being known as a good singer is that you're expected to sing like that all the time, whereas sometimes you want to fuck with your voice. Nobody wanted to play about with me then. It was always very serious and I became completely misunderstood. The classic '80s image of Alison Moyet isn't really someone I recognise.

Does that mean that the record label exerted a lot of control in terms of your material and image?

Actually, no. The assumption is that you're controlled more than you are. The mistakes that I made back then I made of my own volition, through my own laziness and my reluctance to put myself out there. I blame myself and not my record company. I didn't feel controlled or shoved in a direction I didn't want to go in. I think that's always the case when you're selling records.

You get freedom until you go out of the black. And that's fine, if you want to play with the big boys and you want the big bucks, you have to give them something they can sell.

I had no problem with the fact that CBS and consequently Sony didn't like what I did. My complaint is that when I sat down and said I can't be the artist you want me to be, so please let me go, they refused. They were so scared I'd go somewhere else and have a huge result, so what they do is, they sit on you.



"The classic 1980s image of Alison Moyet isn't really someone that I recognise these days"

ALISON MOYET

And that was exacerbated by my well-discussed deal, done by a lawyer whose name I will not utter, which meant that they had me effectively for 16 albums – but they could drop me at anytime for, literally, £50. I had no rights.

So it got to the stage where they were saying you can't go into the studio until we've agreed the material, and we could never agree the material. I'd be really upset because they'd play me a song and I'd say, What really offends me about this is that not only is it a hateful song, but if you believed in this song at least I'd respect you, but you don't even believe in it! You'd never listen to this! And you're asking me to do it, and that is just offensive. It became really fractious.

Moyet did, eventually, extricate herself from the Sony contract – and she was right, falling sales did 'help'. *Alf* (1984) had been a No.1, the follow-up, *Raindancing* (1987) had been a No.2, but then *Hoodoo* (1991) stalled outside the Top 10 and *Essex* (1994) only reached No.24. She returned in 2002 on the Sanctuary label, with the acclaimed (and double BRIT/Mercury nominated) *Hometime*, which sold over 250,000 units (much to Sony's chagrin, no doubt) and was followed by *The Voice*, a collection of pretty leftfield covers that also sold well and climbed to No.7.

After that she signed to Universal imprint, W14 Music, for *The Turn*, a return to self-penned material (working alongside longtime collaborator Pete Glenister) that fell just short of Top 20 status.

A 25th anniversary greatest hits collection appeared in 2009 and there was talk of Sony re-issuing her four CBS albums – but that appears to have faltered. Which is fine, because Moyet is more concerned with the here and now. The minutes was released via *Cooking Vinyl* this week. In the sleeve notes she pointedly and amusingly thanks the label "for not wanting cover versions". (She insists "that was all that was on offer" from other record companies) So, no covers, instead an album of original material created in collaboration with Guy Sigsworth (previous credits include Bjork, Madonna, Britney Spears and Alanis Morissette).

Why is the new album called the minutes?

I was in Amsterdam, a little bit the worse for wear, as you can be in Amsterdam, and I saw this film was showing, with Brad Pitt in it, and I thought that'll be nice, bit of flesh maybe, pass the time.

Anyway, it was Terrence Malick's *The Tree of*

Life which, as you may know, is not easy going. People were getting up and walking out. But I decided to stay, I wanted to see it out, and at the end, the last five minute passage is completely redemptive. It floored me, had me in tears. And it had me thinking about how people jump too soon, be it from a relationship, or a job, or from life itself. If you just hang on, there might be this moment that makes up for it all.

We are led to believe that we are supposed to have this seamless stream of joy, and that obviously some other fucker's getting ours, because we have fucked up, we've got it wrong, we've chosen the wrong partner, we've chosen the wrong job, whatever. But the truth is that our joy comes in minutes. Your brilliant sex happens in minutes, your brilliant meal is eaten in minutes, or even just the sun coming through the trees on a spring day, it's just minutes and they're strung across bland years. It's in lower case because it's about little bits of life.

How did you get together with Guy?

I've been wanting to make an electronic album again for some time, but I wanted melody first and electronica second and I couldn't find that.

I've also been entirely put off by the modern way of making music, which involves teams of songwriters who only want to give themselves to a project for three or four days because in truth all they're doing is chasing the big single. Someone at my management company suggested me meeting with Guy, and I was so determined not to seem truculent and reticent that I agreed to go, but I thought I'd be tongue-tied and useless as always, but as it turned out I immediately connected with him.

I think it helps because we're actually both socially inept, but we have this core that's very sure of what they're doing. He just understood me. When *I Was Your Girl* was a song I wrote on guitar, he stripped away the chord structure and rebuilt it. With songs like *Changeling*, he sent me a loop, I wrote three vocal sections over it, pasted it together on *Garageband* and sent it back to him.

Was it like working with Vince in any way?

No, it was a unique experience. With Vince it was a similar process, but there was never any explanation. I would never sit down and tell him what a song meant to me – there wasn't that relationship there.

You recently smashed up all your gold discs. That seemed to freak some people out!

Yeah, but we all know they're just other people's unsold albums sprayed gold and mounted with sticky-back plastic. For the last God knows how many years they've all been in my loft. Now my kids have left home, I've downsized, do I want a house full of this shit? No! You put them on the wall to say 'I'm successful, I've made a lot of money', that's their only purpose, and I don't need that.

I guess people saw it as you saying that your past success didn't mean much to you...

No, that's not it. In fact, my product manager [at *Cooking Vinyl*] said she wouldn't get me a [commemorative] gold disc for this record and I said, No, not at all, I haven't got any anymore! It's not about disassociating from my past. I've just got to this age where I don't want to own things. Besides, I want to spend less time cleaning.

RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

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

The Inkwell opened in York, in September 2011. The name is taken from a line in Bob Dylan's Subterranean Homesick Blues. We chose a Dylan lyric because he's an artist known as much for his words as he for his music, and we sell both books and records.

The shop is dressed as an old school classroom, with blackboards, wooden desks and maps on the walls. We've tried to make the place hip, homely, and accessible to all. We sell second-hand and re-issue vinyl, specialising in psych, soundtracks, funk, hip-hop and various esoteric genres. Lots of first time customers say that it's an "interesting shop".

How is business for you today compared to when you first opened and previous years?

This is the first time I've ever done anything like this, and my first year was very much about

finding my feet, finding my niche and working out what my customers want.

Despite the depressed economy, the shop is building in the way I hoped it would over its first three years. We started selling Steepletone Record Players before Christmas 2012, and they've been a huge success. The knock-on effect of this has been that every time we sell a record player, we've created another potential customer for our records.

How can retailers combat the rise of digital downloads creating what many High Street stores consider difficult times at the moment?

Downloading is a fact of life, and, with that in mind, the shop was conceived of as being a 'post-download revolution' record store – everything we do is based on offering the customer what the online retail experience does not. The Inkwell is a specialist store,



"While records have always retained a niche market, the popularity of our record players suggests a genuine revival for vinyl records beyond the collectors' scene"

PAUL LOWMAN, THE INKWELL

choosing and presenting its products with the same creativity and care that other luxury retailers – clothes, homewares – have done for decades. Making the shop somewhere people want to be, to support, buy into and feel part of is crucial to its success, because that's a side to being a music consumer totally uncatered for by the whole download experience.

Do you participate in Record Store Day at all?

This will be the first year we've

participated and we're in the middle of getting it all sorted at the moment.

Truthfully it's difficult for a tiny one-man-band to compete with the bigger indie stores; we simply cannot plough the sort of money in that other places do. But we're having live music and DJs all day, it'll be a fun celebration of vinyl culture regardless of what RSD releases we get hold of.

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

Average trade price of new vinyl

has crept up steadily over past few years, but people's expectations of what a new record should cost have not altered. Consequently, my margins have been squeezed as I try to keep new records at a viable price. Cheaper new or reissue vinyl would be a godsend here, especially when I'm trying to compete with online retailers.

How confident are you about the future – the next year and beyond, for example?

I'm feeling really confident about the shop right now. While records have always retained a niche market, the popularity of our record players suggests to me a genuine revival in enthusiasm for vinyl records beyond the collectors' scene.

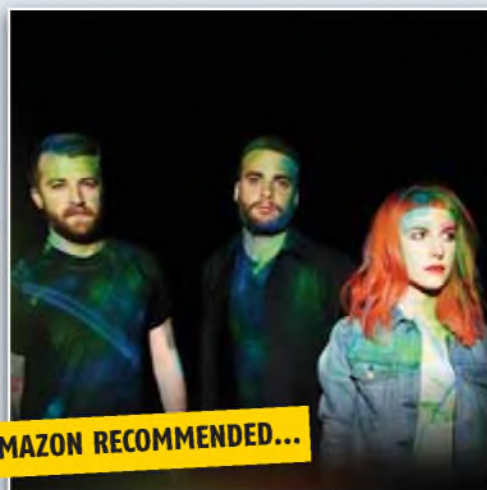
INTERNET vs HUMAN

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



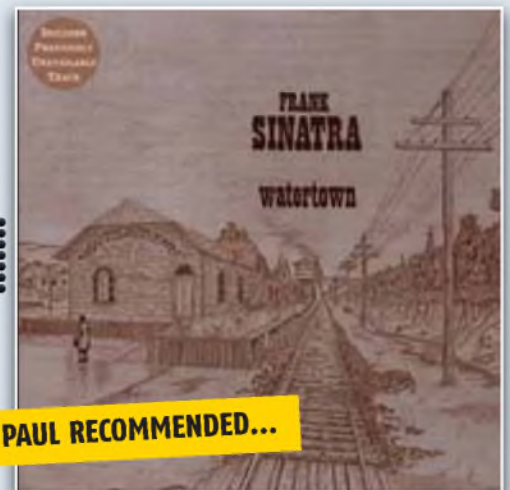
WE SAID WE LIKED...

FALL OUT BOY Save Rock And Roll



AMAZON RECOMMENDED...

PARAMORE Paramore



PAUL RECOMMENDED...

FRANK SINATRA Watertown

FEATURE LA SYNC MISSION



ON A MISSION

Independent music execs, composers and artists were given precious face time with some of Hollywood's top sync gatekeepers last week on the BPI, MPA and UKTI driven LA Sync Mission

EVENTS

■ BY TOM PAKINKIS

A clutch of independent UK label reps, publishers, composers, songwriters and music library owners learnt first hand just how diverse the world of music synchronisation could be during a trade mission to Los Angeles last week.

Spending four days in Studio A of Hollywood's iconic Capitol Records tower, delegates heard from music supervisors, directors, editors and agents from television, film, video games and advertising who offered valuable first-hand experience and advice throughout the event organised by music industry trade bodies BPI (labels), MPA (publishers) and UK Trade & Investment.

But it was the sync mission's keynote speaker, president of publisher Rondor Music International, Lance Freed, who demonstrated just how creative synchronisation deals can be – and just how lucrative.

After recounting his own music career – inspired in no small part by DJ father Alan Freed,

who is credited with coining the phrase 'Rock 'n' Roll' – Lance Freed detailed a massive synchronisation deal for Rondor, which many others may have overlooked.

"In the late 1990s, sync income had a pronounced effect on our company," he told delegates. "We licensed this Al Green song called Take Me To The River for a toy – a bass fish that was mounted on a wooden trophy plaque. You pressed the button and the fish started flapping and it would sing Take Me To The River."

The singing bass might seem like a whimsical novelty, but its 20 million unit sales around the world made it far more significant than Freed, Green and everyone at Rondor could have hoped – especially since Freed had the foresight to dodge a flat licensing fee for Take Me To The River, opting instead for a per unit royalty.

"We recognised the fact that synchronisation was becoming hugely important and we expanded our sync department [to include] employees who specialised in licensing for film, television, games, toys and advertising," said Freed.

RIGHT
Capitol idea: LA Sync Mission delegates and organisers gather for the team photo outside LA's Capitol Records

"We're not an especially huge company, we're a medium-sized company but we're fortunate to have great catalogue and people are always interested in taking songs that are recognisable and certainly contemporary successes as well.

"What was once a minor income source for us would become a major revenue for our songwriters and for us. Today I can say that sync licensing for our company is not seven figures but eight figures generally every year."

Not only can sync provide decent revenue for songwriters and copyright holders it can also provide a real promotional boost for a track and even break an artist. That's without mentioning the excitement of having working with the latest Hollywood blockbuster, cutting edge video game or worldwide TV campaign.

But sync can be an incredibly difficult world to stand out in, as music supervisors are hounded with new music every hour. So how do you clamber above the crowd? Leading music execs in TV and film gave LA Sync Mission delegates a wealth of expert tips, and we've smuggled a few back home on the plane...

FEATURE LA SYNC MISSION



1 Be open-minded about price: Music supervisors are on your side when it comes to paying for sync, but bear in mind they are working to very tight budgets that are out of their control. Spending time trying to squeeze every last pound out of a licence deal may not necessarily work in your favour.

“Remember [our music budget] is not our money,” said director of Music at Comcast Entertainment Group Chris Jackson. “We don’t get to keep it at the end of the day. There are some companies that love to haggle, but when I come to you with a figure, I’ve already fought tooth and nail for every dollar I can get. When I say it’s \$500, it’s \$1000 or \$10,000, that’s all I’ve got.”

“What’s funny is, working with a lot of the majors, they hear that and then come back and tell me \$15,000. Once I give you a price you have to decide whether it works for you: is there exposure, is there a basis for a relationship? You decide. But we’ll give you a price and it either works or it doesn’t.”

Music supervisor Madonna Wade-Reed suggested that rights-holders should try to keep sync fees in perspective with the wider music industry: “I always say do the math. How many CDs do you have to sell for what I’m offering you? Decide if a one-minute conversation with me for \$1000 is worth more or less than how much time you have to spend to sell a hundred CDs to make that \$1000. You’ll need a thousand downloads at 99 cents. How long is that going to take? I’ll give you a thousand dollars in a one minute conversation.”

2 If you cold call, make sure you get it right: A lot of music supervisors and execs in the creative industries have a handful of go-to sources for new music that they trust, knowing they’ll be able to deliver. It’s tough to get into that circle of preferred contacts, but you can increase your chances by making sure that your first approach is well-researched and on point.

“There are companies and individual artists who will send out their CDs to everybody – not paying attention to the shows that I’m working on [in particular],” said associate director of Music Supervision at CBS Television Studios Sam Diaz. “When that happens, the chances of a call back are pretty rare.”

EVP of Television Music at Lionsgate Russell Ziecker added: “Know the shows you’re pitching for, that’s really the number one thing. Have some awareness of what the show’s parameters are otherwise it’s a waste of everyone’s time.”

3 Metadata, Metadata, Metadata: Many music supervisors keep a stockpile of tracks that they make their way through when

RIGHT

TV tips | The LA Sync Mission’s TV and film panels [L-R] Trygge Toven, Vidsyn; Laura Webb, WEBBWorldwide Music; Sam Diaz, CBS; Carrie Hughes, Reflection Music; Russell Ziecker, Lionsgate; Madonna Wade-Reed, Whoopsie Daisy; Daryl Berg, Shine America; Gemma Dempsey, music supervisor; Chris Jackson, Comcast

they get the chance, or if they’re looking for something new. When they do finally land on one of your songs and decide it’s the perfect match for a current project, make sure all the information to get in touch and do a deal is at their fingertips. They won’t waste time trawling Google to trace the source of the little known artist that’s just seduced their senses.

“It’s amazing how many [companies] send music and when I put it into iTunes there’s no information except for the artist name and title,” said music supervisor Trygge Toven. “It’s so easy to add metadata but we at least need contact information just so that we know who to call.”

4 Prepare to clear: Licensing for TV and film works on deadlines ranging from yesterday to right now. If you have more than a day to make sure all the rights for a track are cleared, you’re lucky.

“Whenever possible we’re looking for people who can clear 100% immediately with a phone call or email and drop it in the show the same or next day,” said Comcast’s Chris Jackson. “For anyone who can be that flexible, those are the partners we’re looking for.”

5 Think about format: It may seem like a small point, but thinking about how you deliver music to supervisors is all part of making sure you’re a pleasure to work with and a contender for more business in the future. Most music supervisors said they like to stream music on first instance to save inbox space but the option to download is also important in case your track is right for them.

“Just make it easy for us,” said vice president of Music at production company Shine America Daryl Berg. “I want to stream music, and if I like it, I want to download it. We get so much music and there is so much music out there. We’re not trying to be divas but we have so much to get through so make it as easy as possible.”

6 Be patient: It’s no surprise that music supervisors are inundated with new music every hour, it could be months before they even get to listen to a particular track. Although the wait is frustrating, constant requests for updates are unlikely to speed up the process and could work against you.

“When you follow up on your initial contact, do it with an email maybe three or four weeks later,” said Shine America’s Berg. “But generally if we like [your track] we will get back to you. We are very passionate about music and if it’s something that really rings a bell we will get back to you.”



UK To LA

British Consul General in Los Angeles, Dame Barbara Hay, on why UK Trade & Investment is committed to helping creative businesses in the US and beyond...

“It’s really important for UK Trade & Investment to be working on initiatives like the LA Sync Mission.

“The great thing about UKTI is that we don’t discriminate in favour of large companies to the detriment of small ones, for example. The music industry is full of SMEs, they all need a leg up and this is a fantastic market for them. If we can help hold their hands and introduce them to this extraordinary marketplace that is Los Angeles, then we’re already helping them move onwards and upwards in the different areas in which they’re working.

“This Sync Mission shows the vitality of the British music industry and the huge range of skills that we have.”

“It’s brilliant that we had 50 companies represented [on this Sync Mission]. What it shows to all of us is the vitality of the British music industry and the huge range of skills that we have. Actually being able to bring a group like this demonstrates to our interlocutors that the UK does have this huge pool that they would be very wise to dip into and fish from.

“Over the course of time, this event has demonstrated its success: many of the companies that have been part of these missions have got contracts and partnerships here. It’s not going to happen tomorrow morning but at least they understand the climate much better, they make connections, cement what they have heard. That will help them pursue contracts for the future.

“Great kudos and congratulations to the people involved both in the UK and Los Angeles for pulling this off.”

VIDEO GAMES: NEW CONSOLES, NEW SYNC OPPORTUNITIES

Director of Licensing at video games publisher Konami Mike Rajna spent 10 years at Warner Bros. Records before jumping industries. He likened his new home to “the Wild West” - open to doing business in a whole different variety of ways, while the music industry had a very set way of doing things.

But, talking to Sync Mission delegates, Rajna (*pictured*) said that the last few years has seen the proliferation of mobile and social games that don't have the same level of music requirements as their bigger console brothers, which in turn have waned slightly. “The

[games] console business has consolidated over the last several years,” he explained. “Back in 2008, we [Konami] were doing eight music-based games and I was licensing around a thousand songs in that year alone. Then we had dozen or so other console games so we were talking about well over 20 released games in 2008.

“We have three major console games in 2013. The budgets have increased on these games along with the marketing spend so they feel like more tentpole releases - with franchise likes of Metal Gear Solid and Pro Evolution Soccer

- but there's a lot less music licensing from my point of view because there are only three games and none of them are music-based at the moment.

According to Rajna, Konami has moved into the mobile and social space significantly, but smaller games mean smaller budgets: “If you were doing a \$15 million console game you might have had a \$100,000 budget for music. In a mobile game you might have an overall budget of \$3-5,000.”

But Rajna described himself as “bullish” about opportunities on the horizon, with new tech just around the corner. “Sony's

announced that it's going to release the PS4 at the end of this year and Microsoft is suggesting that something big might happen as well,” he pointed out. “From my standpoint, going into the next generation of consoles means that everyone is making all the different types of games from sports games to racing games to music-based games.

“I'm optimistic that we'll have a lot more opportunity again at the end of this year. From what I'm hearing from reports on Sony and Microsoft, it's very exciting news and [the



new consoles] are supposedly very easy to develop games for, which means costs should come down a bit and budgets should be more flexible. I'm optimistic about where the industry's going.”

AD SYNCS: ARE TELEVISION COMMERCIALS THE NEW RADIO?

Music supervisors in the advertising space didn't hold back on telling LA Sync Mission delegates just how much of an impact a commercial placement could have for a track and its artist - regardless of the licensing fee. Getting one of your songs in an ad may only mean seconds of exposure at any one time, but the cumulative effect can be massive.

Dave Rocco from advertising firm Deutsch Inc. told delegates how a Taco Bell sync with the band St Lucia saw the sales for single All Eyes On You rocket by 269% in one week - the second highest week of sales the track had seen to date and a

direct result of its ad placement.

“You're not necessarily going to see that on a TV show because they'll play a one time thing,” explained Elias Arts music supervisor Jason Kramer. “The things that we work on do have a huge impact on sales and promotion because when you run a spot you may run it on the web or on TV and it might be on there 20 or 30 times a day.”

Creative director of Music Supervision and Licensing at HUM Music Susan Dolan added: “A song is often front and centre on a commercial.

“A lot of the time, when a song is placed on TV it's buried under a lot of dialogue and it doesn't come through as



The LA Sync Mission ad panel [L-R] Josh Marcy, Morphonics; Dave Rocco, Deutsch Inc; Jason Kramer, Elias Arts; Susan Dolan, HUM Music

much. Advertising really has that opportunity to let music shine and be the character.”

Creative producer and

music supervisor at music house Morphonics Josh Marcy summarised the sentiment: “It's like radio: you just keep

playing that hit every hour on the hour. That's why I think that commercials are the new radio.”

MISSION SUCCESSFUL: PREVIOUS LA SYNC MISSION DELEGATES AND THE DEALS DONE AS A DIRECT RESULT

Pat Fulgoni, Chocolate Fireguard Music
“As a DIY singer, producer and record label from Huddersfield, I wouldn't normally have access to these speakers and their knowledge. I'd like to congratulate Phil Patterson, Carlo Cavagna [from UKTI], the BPI, MPA and all involved in this unique opportunity.

“The Mission helped me establish links with key supervisors including Amine Ramer and sync specialist Sue Crawshaw to achieve syncs in Golden Globe winning series Weeds for my live band Kava

Kava's tune Don't Stop The Music, as well as Courtney Cox's Dirt where I placed three tunes.

“Kava Kava's Tic was one of 24 all-star tracks in HBO's John From Cincinnati, with further syncs including independent film Boys And Girls Guide To Getting Down, iPhone app Tap Tap Revenge 3, videogame Stoked and more.

“I session quite a bit for large dance labels like Jalapeno, Hospital Records and 2020 and am full of hope for some of my new productions and singer showreel that I'm

handing out this time round. In these times of austerity it's essential these opportunities remain funded.”

Oliver Way, EPM Music

“As a direct result of the LA Sync Mission we struck a deal with Hit The Ground Running for a track placement in CSI Las Vegas.

“The UKTI/MPA/BPI LA Sync Mission has helped me understand how music supervisors work and their process in selecting music. It has helped me meet new

people and forge stronger relationships with those I already knew. It has been invaluable in the development of our company and has allowed us to offer a better service to our clients.”

Barry Tomes, Barry Tomes Media Group

“I attended the LA Sync Mission for the first time last year. Since then we have been incredibly lucky with approaches. We have had 30 of our Christmas songs considered for films and five other tracks are in process at

the moment - although I can't give details due to the sensitive nature of sync rights and last minute changes.

“However, one success we can share comes from NBC TV who were so impressed with the new bands we bought from Birmingham that they not only included six of them in a show, they came to England to film a Brit Special of The Jimmy Lloyd Singer Songwriter Show. We got the final broadcast edit last week. We have been so successful [this year] that we have opened an office in California.”

FEATURE PLANET ROCK

ROCK TO THE SYSTEM

Why Bauer believes it can convince advertisers to embrace its latest UK radio acquisition



MEDIA

■ BY PAUL WILLIAMS

Planet Rock has a mantelpiece crammed with awards and audience numbers to rival better-funded, digital-only radio stations. But when it comes to the world of advertising the home of Black Sabbath, Deep Purple and AC/DC has always struggled to sell its merits.

"The agencies don't get Planet Rock," the station's then owner Malcolm Bluemel complained to *Music Week* last year having purchased Planet Rock from GCap Media in 2008, only then to see its commercial fortunes fail to match its ever-expanding ratings.

But that mismatch between revenue and Rajar – it had a healthy 870,000 tuning in during Q4 2012 – might finally now be addressed.

The businessman sold the service to Bauer in February after making huge personal investments in it and the multi-media giant is convinced it can transform its financial performance.

"In the past it has been a challenge to make the station work commercially, but we believe in it so much," says Ric Blaxill who was appointed in March as Planet Rock's music and content director. "We feel with the resources we've got and our commercial team we've got a chance to make it work commercially."

The veteran radio executive, who has been at Bauer since 2007 and whose CV includes roles at Radio 1, Top Of The Pops, Capital and 6 Music,

ABOVE

Landing on Planet Rock: Ric Blaxill says he is a long-term fan of the station

"In the past it has been a challenge to make Planet Rock work commercially, but we believe in it so much. With our resources, we can make it work"

RIC BLAXILL, BAUER MEDIA

describes himself as a long-term fan of the station because it has always been true to itself.

"Planet Rock isn't like a light version of a rock station," he says.

"It plays stuff that doesn't get played anywhere else like Led Zeppelin and AC/DC who have massive fan bases around the world, but in this country never really got the airplay."

Planet Rock's audience figures have steadily grown over the years and, while reach is lower than the BBC's much-more-heavily resourced 6 Music and 1Xtra, it has higher ratings than some of Bauer's digital-only services, including Heat (767,000) and Q (196,000), while not far behind Smash Hits (992,000) and The Hits (905,000).

"[Those figures] are a real achievement and it proves if you stick to what you do you can grow an audience," says Blaxill.

"It's such a pure, undiluted rock message that the station offers musically to listeners. It exposes some great heritage artists to a new audience, to younger rock fans as well, and they're not really getting the opportunity on more mainstream stations to experience some of that great music."

Blaxill is only a few weeks into his new role, but life under Bauer for Planet Rock is already starting to take shape. It has now moved into the media group's central London home of Mappin House with studios located alongside other Bauer radio stations and its programming team sitting with those from the likes of Kiss.

Also already appointed under him is a management team of programme manager Liz Barnes, who was previously Planet Rock's senior producer and a former 6 Music colleague of Blaxill's, and Alex Baker as head of commercial programming. Comedian Al Murray has also been recruited to host a Sunday morning show, starting on May 26.

One obvious advantage Planet Rock will have under Bauer compared to its previous independent ownership is the chance to plug into a network of other operations within the group, including TV and radio channels and magazines.

"We can maybe give the station access to other Bauer platforms, whether through magazines or cross promoting stuff across other rock brands," says Blaxill who is carrying out his Planet Rock tasks in conjunction with his existing Bauer roles of programming for Heat Radio and working with labels on major artist projects and events.

"It will have the benefit of a dedicated commercial team that can take the station to market and to new clients, so hopefully we'll be able to make the station more successful from a commercial point of view."

One obvious possible synergy is with Bauer's rock brand Kerrang!, which exists as a magazine, TV channel, radio station and online. Alex Baker's commercial programming responsibilities, for example, cover both Kerrang! and Planet Rock. However, Blaxill sees the two brands as very distinctive, serving clearly-defined audiences.

"Kerrang! is targeted at a younger rock audience and plays less of the heritage artists that Planet Rock does and Planet Rock will play new music, but less of the newer, younger rock music that Kerrang!'s focus is on, so at the moment we think we are covering off both ends of the rock spectrum and the two stations should be able to complement one another, but also share some content from time to time as well," he says.

Meanwhile, there is a plan to reach out to advertising agencies about the merits of the station, while Blaxill is planning to start a new dialogue with record labels.

"We want them to understand the potential of working with Planet Rock and also building closer relationships between Planet Rock and rock artists," he says.

"We just need to make sure everyone is aware of the scale of what the audience is, the passion for rock music, which is at the very heart and foundation of the station, and also the passion and engagement listeners have got with the station. There is plenty of work to be done, but we're really excited about it."

28 SINGLES AND ALBUMS

Daft Punk stay at the top of the Official UK Singles Chart with Get Lucky



NOW INCLUDES
OFFICIAL WEEKLY
iTUNES CHARTS FROM
AROUND THE WORLD

CHARTS FOCUS



28 UK AIRPLAY & STREAMING

Justin Timberlake's reign on the radio airplay chart is over as Daft Punk take the helm

30 EU AIRPLAY & GLOBAL SALES

Michael Buble notches his fourth US number one with new album To Be Loved

32 COMPILATIONS & INDIES

Passenger's All The Little Lights sits at the summit of the Indie Albums Top 20



35 CLUB

Armin Van Buuren storms to top the Upfront and Commercial Pop charts with his latest single

36 ANALYSIS

Alan Jones crunches the crucial numbers from the Official UK Charts

38 KEY RELEASES & PRODUCT

Mark Owen's The Art Of Doing Nothing is Album of the Week

CHARTS UK SINGLES WEEK 18



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

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

THE OFFICIAL UK SINGLES CHART

THIS WK		LAST WK		WKS ON CHRT		ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)		SALES INCREASE	THIS WK		LAST WK		WKS ON CHRT		ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)		SALES INCREASE
1	1	3						SALES INCREASE	39	36	11						
								SALES INCREASE	40	29	5						
								SALES INCREASE	41	49	25						SALES INCREASE
								SALES INCREASE	42	51	31						SALES INCREASE
								+50% SALES INCREASE	43	33	2						
									44	43	25						
									45	44	21						
									46	27	3						
									47	41	27						
									48	45	11						
								HIGHEST NEW ENTRY	49	46	5						
									50								
								+50% SALES INCREASE	51	50	16						
									52	48	62						
								SALES INCREASE	53	Re-entry							
									54	47	25						
									55	New							
								SALES INCREASE	56	59	10						
									57	56	30						
									58	New							
									59	New							
									60	65	23						
									61	55	35						
									62	68	20						
									63	Re-entry							
									64	63	35						
									65	67	28						
								SALES INCREASE	66	42	8						
									67	53	18						
									68	58	6						
									69	62	6						
									70	New							
								SALES INCREASE	71	New							
									72	Re-entry							
								SALES INCREASE	73	Re-entry							
									74	57	13						
									75	Re-entry							

- #Thatpower 7
- Don't Stop Believin' 52
- 99 Problems 56
- A Thousand Years 44
- Army Of Two 63
- Around The World 58
- Attracting Flies 17
- Can't Hold Us 3
- Chocolate 25
- Crown 6
- Dead & Gone 67
- Diamonds 42
- Diane Young 50
- Don't You Worry Child 57
- Drinking From The Bottle 60
- Falling 66
- Feel The Love 30
- Fe2! This Moment 13
- Fine China 27
- Freestyler 71
- Gangnam Style 64
- Gentleman 18
- Get Lucky 1
- Graffiti On The Train 59
- Hall Of Fame 61
- Here's To Everything (Ooh La La) 35
- Hey Porche 11
- High School 69
- Ho Hey 29
- How Ya Doin' 19
- I Could Be The One 37
- I Knew You Were Trouble 47
- I Need Your Love 5
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- Just Give Me A Reason 8
- Keep Your Head Up 49
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- Let Her Go 4
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- Locked Out Of Heaven 41
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- Need U (100%) 9
- Not Giving In 53
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- Perfect Gentleman 70
- Play Hard 6
- Pompeii 15
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- Ready Or Not 31
- Rise + Fall 38
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- Still Into You 32
- Suit & Tie 51
- Teenagers 73
- The Way 68
- Thrift Shop 22
- Tonight I'm Getting Over You 33
- Troublemaker 75
- Try 65
- Waiting All Night 2
- What A Night 28
- What About Us 23

When I Was Your Man 21
 White Noise 24
 Work 20
 You & Me 10
 You Know You Like It 55

Key
 ★ Platinum (600,000)
 ● Gold (400,000)
 ● Silver (200,000)

Official Charts Company 2013.

CHARTS STREAMING WEEK 18

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 Official Streaming Chart



OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	GET LUCKY Daft Punk Ft Pharrell Williams <i>Virgin</i>
2	2	POMPEII Bastille <i>Interscope</i>
3	3	RADIOACTIVE Imagine Dragons <i>Asylum</i>
4	9	WAITING ALL NIGHT Rudimental Ft Ella Eyre <i>Macklemore</i>
5	8	CAN'T HOLD US Macklemore/Ryan Lewis/Dalton <i>Columbia</i>
6	6	I NEED YOUR LOVE Calvin Harris/Elle Goulding <i>Rca</i>
7	5	JUST GIVE ME A REASON Pink Ft Nate Ruess <i>Rca</i>
8	4	MIRRORS Justin Timberlake <i>Republic Records</i>
9	7	HEY PORSCHE Nelly <i>Macklemore</i>
10	10	THRIFT SHOP Macklemore/Ryan Lewis/Wanz <i>Interscope</i>
11	14	THATPOWER Will I Am Ft Justin Bieber <i>Decca</i>
12	12	HO HEY Lumineers <i>Atlantic</i>
13	13	WHEN I WAS YOUR MAN Bruno Mars <i>Pol'ydor</i>
14	11	WHAT ABOUT US Saturdays Ft Sean Paul <i>Dirty Hit</i>
15	29	CHOCOLATE 1975 <i>Pnr</i>
16	15	WHITE NOISE Disclosure Ft Alunageorge <i>Netwerk</i>
17	54	LET HER GO Passenger <i>J/Mr 305/Polo Grounds</i>
18	17	FEEL THIS MOMENT Pitbull Ft Christina Aguilera <i>Positiva/Virgin</i>
19	16	I COULD BE THE ONE Avicii Vs Nicky Romero <i>Interscope</i>
20	21	IT'S TIME Imagine Dragons <i>Island</i>
21	23	ATTRACTING FLIES Alunageorge <i>Hollywood</i>
22	18	READY OR NOT Bridgit Mendler <i>Interscope</i>
23	19	SCREAM & SHOUT Will I Am Ft Britney Spears <i>Mercury</i>
24	20	WORK Iggy Azalea <i>Republic Records</i>
25	22	GENTLEMAN Psy <i>Asylum/Black Butter</i>
26	49	FEEL THE LOVE Rudimental Ft John Newman <i>Atlantic/Fueled By Ramen</i>
27	26	STILL INTO YOU Paramore <i>Interscope</i>
28	32	ON TOP OF THE WORLD Imagine Dragons <i>Atlantic</i>
29	25	LOCKED OUT OF HEAVEN Bruno Mars <i>Columbia</i>
30	24	DRINKING FROM THE BOTTLE Calvin Harris Ft Tinie Tempah <i>Def Jam</i>
31	34	DIAMONDS Rihanna <i>Virgin</i>
32	31	DON'T YOU WORRY CHILD Swedish House Mafia/Martin <i>Virgin</i>
33	30	FLAWS Bastille <i>Virgin</i>
34	33	THINGS WE LOST IN THE FIRE Bastille <i>Rca</i>
35	41	FINE CHINA Chris Brown <i>Rca</i>
36	27	SUIT & TIE Justin Timberlake Ft Jay Z <i>Virgin</i>
37	36	BAD BLOOD Bastille <i>Def Jam</i>
38	28	MY SONGS KNOW WHAT YOU DID IN THE DARK Fall Out Boy <i>Reprise</i>
39	35	IT'S A BEAUTIFUL DAY Michael Buble <i>Epic/Phonogenic</i>
40	38	IF YOU COULD SEE ME NOW Script <i>Columbia</i>
41	39	SWEET NOTHING Calvin Harris/Florence Welch <i>Epic/Phonogenic</i>
42	44	HALL OF FAME Script Ft Will I Am <i>Parlophone</i>
43	RE	PLAY HARD David Guetta Ft Ne-Yo/Akon <i>Asylum</i>
44	61	NOT GIVING IN Rudimental/Newman/Clare <i>Gentlemen Of The Roaa/Island</i>
45	45	I WILL WAIT Mumford & Sons <i>Interscope</i>
46	47	DEMONS Imagine Dragons <i>Syco Music</i>
47	37	ONE WAY OR ANOTHER (TEENAGE KICKS) One Direction <i>Island</i>
48	42	KEEP YOUR HEAD UP Ben Howard <i>Virgin</i>
49	43	CLOWN Emeli Sande <i>Pol'ydor</i>
50	40	FALLING Haim <i>Island</i>
51	46	ONLY LOVE Ben Howard <i>Infectious Music</i>
52	60	BREEZEBLOCKS Alt-J <i>Virgin</i>
53	59	LAURA PALMER Bastille <i>Warner Bros</i>
54	NEW	IRIS Goo Goo Dolls <i>Def Jam</i>
55	48	THE PHOENIX Fall Out Boy <i>All Around The World</i>
56	52	ON MY WAY Charlie Brown <i>XI Recordings</i>
57	74	DIANE YOUNG Vampire Weekend <i>Syco Music</i>
58	53	BENEATH YOUR BEAUTIFUL Labrinth Ft Emeli Sande <i>Warner Bros</i>
59	50	MY NUMBER Foals <i>Republic Records</i>
60	57	LITTLE TALKS Of Monsters & Men <i>Atlantic</i>
61	51	A THOUSAND YEARS Christina Perri <i>Syco Music</i>
62	NEW	HOW YA DOIN' Little Mix Ft Missy Elliott <i>Interscope</i>
63	69	TIPTOE Imagine Dragons <i>Syco Music</i>
64	55	IMPOSSIBLE James Arthur <i>Pnr</i>
65	NEW	YOU & ME Disclosure Ft Eliza Doolittle <i>Virgin</i>
66	58	OVERJOYED Bastille <i>Virgin</i>
67	62	ICARUS Bastille <i>Pnr</i>
68	68	LATCH Disclosure Ft Sam Smith <i>Parlophone</i>
69	65	TITANIUM David Guetta Ft Sia B <i>Unique/Rca</i>
70	56	HIGH HOPES Kodaline <i>Roc-A-Fella</i>
71	70	N****S IN PARIS Jay-Z & Kanye West <i>Island</i>
72	79	SOMEBODY THAT I USED TO KNOW Gotye Ft Kimbra <i>Rca</i>
73	64	TRY Pink <i>Virgin</i>
74	97	ONE MORE TIME Daft Punk <i>Atlantic/Fueled By Ramen</i>
75	72	WE ARE YOUNG Fun Ft Janelle Monae <i>Epic</i>



CLIMBER: WILL I AM



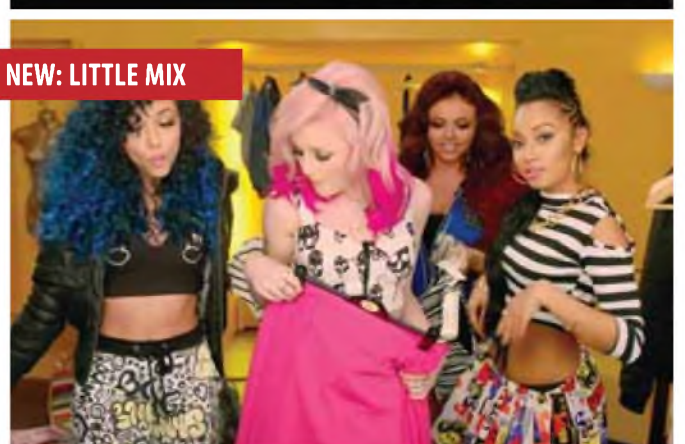
CLIMBER: RUDIMENTAL



RE-ENTRY: DAVID GUETTA



NEW: GOO GOO DOLLS



NEW: LITTLE MIX

CHARTS EU AIRPLAY WEEK 17



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



DENMARK		
POS	ARTIST/ ALBUM / LABEL	
1	TIMBERLAKE, JUSTIN Mirrors SME	
2	PANAMAH Boern Af Natten UNI	
3	PASSENGER Let Her Go SME	
4	BASTILLE Pompeii UNI	
5	MAROON 5 Daylight UNI	
6	UKENDT KUNSTNER Neonlys SME	
7	QUADRON Hey Love SME	
8	MARS, BRUNO When I Was Your Man WEA	
9	NABIHA Ask Yourself SME	
10	LANGER, MADS Elephant SME	



FRANCE		
POS	ARTIST/ ALBUM / LABEL	
1	MACKLEMORE & RYAN LEWIS Can't Hold Us WEA	
2	RIHANNA FEAT. GUETTA, DAVID Right Now UNI	
3	MAITRE GIMS J'me Tire SME	
4	GUETTA, DAVID FEAT. NE-YO & AKON Play Hard CAP	
5	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky SME	
6	WILL.I.AM FEAT. BIEBER, JUSTIN #That Power UNI	
7	ZAHO Tournier La Page CAP	
8	TIMBERLAKE, JUSTIN Mirrors SME	
9	SAULE FEAT. WINSTON, CHARLIE Dusty Men PIA	
10	PINK Just Give Me A Reason SME	



GERMANY		
POS	ARTIST/ ALBUM / LABEL	
1	TIMBERLAKE, JUSTIN Mirrors SME	
2	PINK FEAT. RUESS, NATE Just Give Me A Reason SME	
3	PASSENGER Let Her Go EOM	
4	GOULDING, ELLIE Lights UMI	
5	MARS, BRUNO When I Was Your Man WMG	
6	SCRIPT, THE FEAT. WILL.I.AM Hall Of Fame SME	
7	LINKIN PARK Castle Of Glass WMG	
8	ONE REPUBLIC If I Lose Myself UMI	
9	RIHANNA FEAT. EKKO, MIKKY Stay UMI	
10	CAPITAL CITIES Safe And Sound UMI	



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



ITALY		
POS	ARTIST/ ALBUM / LABEL	
1	BASTILLE Pompeii EMI	
2	JOVANOTTI Ti Porto Via Con Me UNI	
3	BUBLE, MICHAEL It's A Beautiful Day WMI	
4	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky SME	
5	JUTTY RANX I See You SYA	
6	NEK Congiunzione Astrale WMI	
7	GAZZE' MAX Sotto Casa EMI	
8	CREMONINI, CESARE La Nuova Stella Di Broadway UNI	
9	EMERALD, CARO Tangled Up TIM	
10	MACKLEMORE & RYAN LEWIS FEAT. WANZ Thrift Shop WMI	

NETHERLANDS		
POS	ARTIST/ ALBUM / LABEL	
1	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky SME	
2	LUMINEERS, THE Ho Hey UNI	
3	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines UNI	
4	RIHANNA FEAT. EKKO, MIKKY Stay UNI	
5	EMERALD, CARO Tangled Up GRA	
6	PINK FEAT. RUESS, NATE Just Give Me A Reason SME	
7	SIMONS, MATT With You SME	
8	BUBLE, MICHAEL It's A Beautiful Day WEA	
9	KLANGKARUSSELL Sonnentanz UNI	
10	MACKLEMORE & RYAN LEWIS FEAT. WANZ Thrift Shop WEA	

NORWAY		
POS	ARTIST/ ALBUM / LABEL	
1	EVA & THE HEARTMAKER Joanna SME	
2	TIMBERLAKE, JUSTIN Mirrors SME	
3	PINK FEAT. RUESS, NATE Just Give Me A Reason SME	
4	MARS, BRUNO When I Was Your Man WMN	
5	PASSENGER Let Her Go SME	
6	BIGBANG The Oslo Bowl WMN	
7	SWIFT, TAYLOR I Knew You Were Trouble UNI	
8	TRULS Out Of Yourself EMI	
9	RAVN, MARION The Minute SME	
10	RIHANNA Diamonds UNI	

SPAIN		
POS	ARTIST/ ALBUM / LABEL	
1	MARS, BRUNO Locked Out Of Heaven WMG	
2	MALU CON PABLO ALBORAN Vuelvo A Verte SME	
3	PINK Try SME	
4	SCRIPT, THE FEAT. WILL.I.AM Hall Of Fame SME	
5	LUMINEERS, THE Ho Hey UNI	
6	EFFECTO PASILLO No Importa Que Llueva DAR	
7	MELENDI Tu Jardin Con Enanitos WMG	
8	OF MONSTERS AND MEN Little Talks UNI	
9	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child EMI	
10	ARTHUR, JAMES Impossible SME	

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

GLOBAL SALES ANALYSIS

BY ALAN JONES

Michael Buble notches his fourth US number one and his fifth Canadian number one with new album *To Be Loved*, which had already been number one in eight other territories. The good news isn't confined to North America. *To Be Loved's* staggered release schedule - and the fact that some charts are compiled more quickly than others - means that it also racks up debuts this week at number two in Norway and Portugal, number three in Italy and Sweden, number 13 in South Korea, number 16 in Japan and

number 27 in Brazil. Number one for a second week in Australia, Hungary, Ireland, The Netherlands and New Zealand it retreats 1-2 in Switzerland, and 1-3 in Austria and Flanders.

While their compatriots **Daft Punk** dominate the world's singles chart, French band **Phoenix** (pictured) secure the week's most widely charted new release, courtesy of their fifth studio album *Bankrupt!*. Perhaps surprisingly the band has not hitherto had a Top 10 album in its home country but *Bankrupt!* remedies that situation



by debuting at number three. It makes the Top 20 in The USA (number four), Canada (number four), Australia (number five), Ireland (number 10), Germany (number 18) and Japan (number 18), and earns lower debuts in a further eight countries.

Will.I.Am can't match that but after his *Scream & Shout* collaboration with Britney Spears

became a global smash, his fourth solo album *#willpower* gives him his best solo chart positions in most countries. Eleven of its 14 debuts are in the Top 20, and all are personal bests, with *#willpower* at number five in Canada, France and Ireland, at number nine in The USA, New Zealand and Australia, at number 10 in Switzerland, at number 11 in Germany and Japan, at number 15 in Austria and at number 19 in South Korea.

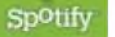
Little Mix's DNA has received wider release after a limited debut at the end of 2012. Last week it was rewarded with debuts in The Czech Republic (number eight), Denmark (number 13), Flanders

(number 43), The Netherlands (number 49), Finland (number 50), South Korea (number 72), Switzerland (number 86) and Wallonia (number 87).

Hampshire singer/songwriter **Frank Turner's** fifth album *Tape Deck Heart* was a number two debut in the UK a week ago and makes its first international forays, charting in Germany (number 21), Austria (number 34), The USA (number 52), Ireland (number 61) and Switzerland (number 79).

Britain's top exports continue to be David Bowie's *The Next Day* and Depeche Mode's *Delta Machine*, in that order.

CHARTS SPOTIFY WEEK 18



GLOBAL

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
2	DAFT PUNK Get Lucky - Radio Edit
3	PINK 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	PITBULL Feel This Moment
10	THE LUMINEERS Ho Hey
11	WILL.I.AM Scream & Shout
12	CALVIN HARRIS I Need Your Love
13	BASTILLE Pompeii
14	AVICII I Could Be The One [Avicii vs Nicky Romero] - Nicktim - Radio Edit
15	SWEDISH HOUSE MAFIA Don't You Worry Child (Radio Edit)...
16	CALVIN HARRIS Sweet Nothing
17	PSY Gentleman
18	BRUNO MARS Locked Out Of Heaven
19	THE SCRIPT Hall of Fame
20	WILL.I.AM #thatPOWER

EUROPE

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

AUSTRIA

POS	ARTIST/ ALBUM
1	DAFT PUNK Get Lucky - Radio Edit
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	BASTILLE Pompeii
7	FLUME Holdin On
8	LORDE Royals
9	THE LUMINEERS Ho Hey
10	PINK Just Give Me a Reason



FRANCE

POS	ARTIST/ ALBUM
1	DAFT PUNK Get Lucky - Radio Edit
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	PINK Just Give Me a Reason
6	THE LUMINEERS Ho Hey
7	BRUNO MARS When I Was Your Man
8	ASAF AVIDAN One Day / Reckoning Song (Wankelmut Remix) - Radio Edit
9	JUSTIN TIMBERLAKE Mirrors
10	WILL.I.AM Scream & Shout



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	DAFT PUNK Get Lucky - Radio Edit
7	JUSTIN TIMBERLAKE Mirrors
8	PINK Just Give Me a Reason
9	JAMES ARTHUR Impossible
10	WILL.I.AM Scream & Shout

NETHERLANDS

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
2	DAFT PUNK Get Lucky - Radio Edit
3	MAJOR LAZER Watch Out For This [Bumaye] [feat. Busy Signal, The Flexican & FS Green]
4	ARMIN VAN BUUREN This Is What It Feels Like
5	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
6	THE OPPOSITES Sukkel Voor De Liefde
7	T.I. Blurred Lines
8	JUSTIN TIMBERLAKE Mirrors
9	PITBULL Feel This Moment
10	PINK Just Give Me a Reason

NORWAY

POS	ARTIST/ ALBUM
1	PASSENGER Let Her Go
2	ZARA LARSSON Uncover
3	PINK Just Give Me a Reason
4	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
5	DAFT PUNK Get Lucky - Radio Edit
6	ASTRID SMEPLASS Shattered
7	ADELÉN Bombo
8	IMAGINE DRAGONS Radioactive
9	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
10	BRUNO MARS When I Was Your Man

SPAIN

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

SWEDEN

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
2	PINK Just Give Me a Reason
3	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
4	HÅKAN HELLSTRÖM Det Kommer Aldrig Va Over För Mig
5	DAFT PUNK Get Lucky - Radio Edit
6	PASSENGER Let Her Go
7	ZARA LARSSON Uncover
8	AKI När Solen Går Ner
9	ONEREPUBLIC If I Lose Myself - Alesso vs OneRepublic
10	ROBIN STJERNBERG You

UNITED STATES

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



CHARTS INDIES/COMPILATIONS WEEK 18



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 **NEW** **VARIOUS** Euphoric Clubland / *AATW/UMTV (ARV)*
- 3 **NEW** **VARIOUS** Voices - Simply The Best / *Sony/RCA (ARV)*
- 4 **NEW** **VARIOUS** The Sound Of Deep House / *MoS (ARV)*
- 5 2 **VARIOUS** The Trevor Nelson Collection / *Sony/RCA (ARV)*
- 6 3 **VARIOUS** Carnaby Street / *UMTV/EMI TV (ARV)*
- 7 6 **VARIOUS** Addicted To Bass 2013 / *MoS (ARV)*
- 8 13 **ORIGINAL TV SOUNDTRACK** The Music Of Nashville - Season 1 / *Big Machine/Cosco (ARV)*
- 9 4 **VARIOUS** Floorfillers - Club Anthems / *AATW/UMTV (ARV)*
- 10 12 **OST** Pitch Perfect / *Island (ARV)*

- 11 10 **VARIOUS** Pop Party 11 / *Sony/UMTV (ARV)*
- 12 14 **VARIOUS** The Best Of Bbc Radio 1'S Live Lounge / *Sony/UMTV (ARV)*
- 13 5 **VARIOUS** Seriously 90S / *UMTV/EMI TV (ARV)*
- 14 18 **VARIOUS** 100 Hits - 80S Classics / *100 Hits (SDU)*
- 15 7 **VARIOUS** The Very Best Tv Ad Songs / *Sony (ARV)*
- 16 8 **VARIOUS** Pop Muzik / *UMTV/EMI TV (ARV)*
- 17 15 **VARIOUS** Anthems 90S / *MoS (ARV)*
- 18 **NEW** **VARIOUS** Eurovision Song Contest 2013 / *UMC (ARV)*
- 19 11 **VARIOUS** Bbc Radio 1'S Live Lounge 2012 / *Sony/UMTV/Rhino (ARV)*
- 20 20 **VARIOUS** R&B - The Collection / *Rhino (ARV)*

INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 1 **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** Can't Hold Us / *Macklemore (ADA/ARV)*
- 2 3 **PASSENGER** Let Her Go / *Nettwerk (Essential/GEM)*
- 3 2 **DUKE DUMONT FEAT. A*M*E & MNEK** Need U (100%) / *MoS/Bloose Boys Club (ARV)*
- 4 4 **MACKLEMORE FEAT. RYAN LEWIS & WANZ** Thrift Shop / *Macklemore (ADA/ARV)*
- 5 5 **THE 1975** Chocolate / *Dirty Hit (ARV)*
- 6 **NEW** **MICHAEL MOLLOY & ALEX EVANS** Rise + Fall / *Sunday Best (PIAS/ARV)*
- 7 10 **VAMPIRE WEEKEND** Diane Young / *XL (PIAS/ARV)*
- 8 11 **STEREOPHONICS** Graffiti On The Train / *Stylus/Ignition (E)*
- 9 6 **MAT ZO & PORTER ROBINSON** Easy / *MoS/Arjuna Beats (ARV)*
- 10 12 **ADELE** Skyfall / *XL (PIAS/ARV)*
- 11 8 **BLUE** Hurt Lovers / *Blueworld (Absolute Arvata)*
- 12 **NEW** **AREA 11 FT BECKII CRUEL** Shi No Barado / *Yogscast Studios (Tunecore)*
- 13 **NEW** **WE THE KINGS** Find You There / *Wv The Kings*
- 14 13 **BAAUER** Harlem Shake / *Mad Decent (CARGO)*
- 15 **NEW** **FLEETWOOD MAC** Sad Angel / *LMJS (Tunecore)*
- 16 19 **STEREOPHONICS** Indian Summer / *Stylus/Ignition (E)*
- 17 **NEW** **RAY J FT BOBBY BRACKINS** I Hit It First / *Ko Ent (VNG)*
- 18 7 **JAKWOB FEAT. MAIDAY** Fade / *Boom Ting (PIAS/ARV)*
- 19 17 **FERN KINNEY** Together We Are Beautiful / *Malesco (nova arvata)*
- 20 15 **BINGO PLAYERS FEAT. FAR EAST MOVEMENT** Get Up (Rattle) / *MoS (ARV)*



Passenger Indie Singles (2)



We The Kings Indie Singles Breakers (2)



Stereophonics Indie Albums (2)



Iggy & The Stooges Indie Albums Breakers (2)



The Phoenix Foundation Indie Albums Breakers (3)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- 1 **NEW** **AREA 11 FT BECKII CRUEL** Shi No Barado / *Yogscast Studios (Yogscast Studios)*
- 2 **NEW** **WE THE KINGS** Find You There / *We The Kings (We The Kings)*
- 3 3 **MACKLEMORE & RYAN LEWIS FEAT. MARY LAMBERT** Same Love / *Macklemore (Macklemore)*
- 4 **NEW** **QUANTUM HITS** So Good To Me / *Quantum Hits (Quantum Hits)*
- 5 6 **GORGON CITY FEAT. YASMIN** Real / *Black Butter (Black Butter)*
- 6 5 **PERFECT TWO** Perfect Two / *Perfect Two (Perfect Two)*
- 7 **NEW** **MAYA JANE COLES** What They Say / *Real Tone (Real Tone)*
- 8 12 **AWOLNATION** Sail / *Red Bull (Red Bull)*
- 9 2 **MAJOR LAZER FEAT. BUSY SIGNAL** Watch Out For This (Bumaye) / *Because (Because)*
- 10 **NEW** **P SQUARE** Alingo / *Square (Square Records)*
- 11 10 **ZINC FEAT. SASHA KEABLE** Only For Tonight / *Rinse (Rinse)*
- 12 4 **TOM PLAYER** Time For Change / *2Nx (2Nx)*
- 13 18 **LENNON & MAISY STELLA** Call Your Girlfriend / *Lennon & Many Stella (Lennon & Many Stella)*
- 14 11 **JULIO BASHMORE** Au Seve / *Broadwalk (Broadwalk)*
- 15 **NEW** **MIGUEL CAMPBELL** Something Special / *Hot Creations (Hot Creations)*
- 16 13 **BREACH** Jack / *Dirtybird (Dirtybird)*
- 17 17 **ARIJIT SINGH** Tum Hi Ho / *Super Cassettes (Super Cassettes)*
- 18 **NEW** **KILL IT KID** Run / *One Little Indian (One Little Indian)*
- 19 **NEW** **HANNI EL KHATIB** You Rascal You / *Innovative Leisure (Innovative Leisure)*
- 20 **RE** **DUKE DUMONT** The Giver / *Turbo (Turbo)*

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- 1 **NEW** **NEON NEON** Praxis Makes Perfect / *Lex (Lex)*
- 2 **NEW** **IGGY & THE STOOGES** Ready To Die / *Fat Possum (Fat Possum)*
- 3 **NEW** **THE PHOENIX FOUNDATION** FanDango / *Memphis Industries (Memphis Industries)*
- 4 **NEW** **WOLF PEOPLE** Fain / *Jagjaguwar (Jagjaguwar)*
- 5 **NEW!!!** **Thr!!!Er** / *Warp (Warp)*
- 6 1 **KURT VILE** Wakin On A Pretty Daze / *Matador (XI Beggars)*
- 7 **NEW** **RLPO/PETRENKO** Shostakovich/Symphony No 7 / *Naxos (Hnh)*
- 8 **NEW** **THE COMPUTERS** Love Triangles, Hate Squares / *One Little Indian (One Little Indian)*
- 9 **NEW** **TOM KEIFER** The Way Life Goes / *Merovee (Merovee)*
- 10 10 **LPO/PARRY** The 50 Greatest Pieces Of Classical / *XS (XS)*
- 11 **NEW** **JACOB BANKS** The Monologue / *Full & Bless (Full & Bless)*
- 12 **NEW** **CATHEDRAL** The Last Spire / *Rise Above (Rise Above)*
- 13 **NEW** **ANDY CATO** Times & Places / *Apollo (Universal Music)*
- 14 **NEW** **TREETOP FLYERS** The Mountain Moves / *Loose (Loose)*
- 15 **NEW** **ORCHID** The Mouths Of Madness / *Nuclear Blast (Nuclear Blast)*
- 16 **NEW** **SHOCKONE** Universus / *Absolute (Absolute Music)*
- 17 **NEW** **RA THE RUGGED MAN** Legends Never Die / *Greenstreets Ent (Greenstreets Ent)*
- 18 **NEW** **LIGHTS** Siberia Acoustic / *Last Gang (Last Gang)*
- 19 3 **JUNIP** Junip / *City Slang (City Slang)*
- 20 **RE** **HILLSONG UNITED** Zion / *Hillsong (Hillsong)*

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 2 **PASSENGER** All The Little Lights / *Nettwerk (Essential/GEM)*
- 2 1 **STEREOPHONICS** Graffiti On The Train / *Stylus (E)*
- 3 **NEW** **BLUE** Roulette / *Blueworld (Absolute Arvata)*
- 4 **NEW** **DEEP PURPLE** Now What?! / *Ear Music (Absolute Arvata)*
- 5 4 **MACKLEMORE & RYAN LEWIS** The Heist / *Macklemore (ADA/ARV)*
- 6 3 **CARO EMERALD** Deleted Scenes From The Cutting Room Floor / *Dramatica/Grand Mono (ACA/ARV)*
- 7 **NEW** **THE PIGEON DETECTIVES** We Met At Sea / *Cooking Vinyl (Essential/GEM)*
- 8 **NEW** **NEON NEON** Praxis Makes Perfect / *Lex (ROM/ARV)*
- 9 6 **ALT-J** An Awesome Wave / *Infectious (PIAS/ARV)*
- 10 5 **ADELE** 21 / *XL (PIAS/ARV)*
- 11 14 **DAUGHTER** If You Leave / *4AD (PIAS/ARV)*
- 12 **NEW** **IGGY & THE STOOGES** Ready To Die / *Fat Possum (PIAS/ARV)*
- 13 7 **JOHNNY CASH** The Rebel / *Music Digital (Delta/SonyDADC)*
- 14 8 **MICHAEL BALL** Both Sides Now / *USM Media (GEM)*
- 15 10 **OMD** English Electric / *170 Percent (ROM/ARV)*
- 16 19 **EVA CASSIDY** The Best Of Eva Cassidy / *Blix Street (ACA/ARV)*
- 17 **NEW** **THE PHOENIX FOUNDATION** FanDango / *Memphis Industries (PIAS/ARV)*
- 18 **NEW** **WOLF PEOPLE** Fain / *Jagjaguwar (PIAS/ARV)*
- 19 13 **BONOBO** The North Borders / *Nirja Tune (PIAS/ARV)*
- 20 16 **SIMPLY RED** Greatest Hits 25 / *Simp'yred.com (ADA/ARV)*

CHARTS CLUB WEEK 18

Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40

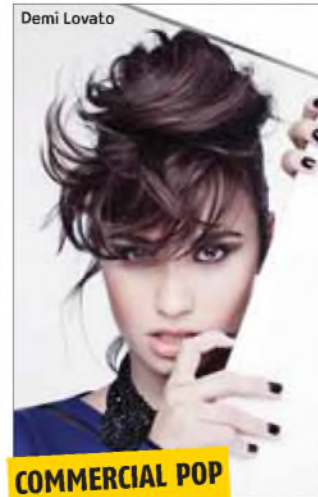
POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	4	ARMIN VAN BUUREN... This Is What It Feels Like / Armada/Positiva/Virgin
2	6	5	CAHILL AND KIMBERLEY LOCKE Feel The Love / 3 Beat
3	2	4	AFROJACK FT CHRIS BROWN As Your Friend / Island/Wall
4	8	3	DAVID GUETTA FEAT. NE-YO & AKON Play Hard / Parlophone
5	5	2	MARK KNIGHT FEAT. SWAY Alright / 3 Beat
6	27	7	ROBBIE RIVERA FEAT. BLAKE LEWIS All We Are / Black Hole
7	19	4	BURNS Limitless / Deconstruction/Columbia
8	14	3	HOT NATURED FEAT. ANABEL ENGLUND Reverse Skydiving / Hot Creations/Frr/Warner Bros
9	17	5	WRETCH 32 FEAT. SHAKKA Blackout / MoS/Levels
10	1	11	CHRIS MALINCHAK So Good To Me / MoS
11	12	4	REDLIGHT Switch It Off / Polydor
12	11	4	MIAMI ROCKERS Disco's Revenge / Strictly Rhythm
13	15	3	A\$AP ROCKY Goldie / Polo/RCA/Asap Worldwide
14	18	4	DRUMSOUND & BASSLINE SMITH FEAT. FLEUR One In A Million / New State
15	NEW		STYLE OF EYE FEAT. TOM STAAR After Dark / Walk/Spinnin
16	25	4	LAIDBACK LUKE FT MAJESTIC Pogo / New State
17	16	5	ULTRA NATE Everybody Loves The Night / Peace Bisquit
18	4	8	CALVIN HARRIS FEAT. ELLIE GOULDING I Need Your Love / Columbia
19	28	3	PHONK D'OR & JESSE VOORN Show Me The Love / Transmission
20	33	2	SHINY TOY GUNS Somewhere To Hide / White Label
21	NEW		GALI I'm Alive / Ryal
22	30	2	CHICANE & FERRY CORSTEN FEAT. CHRISTIAN BURNS One Thousand Suns / Enzo
23	10	6	SUB FOCUS FEAT. ALEX CLARE Endorphins / Mercury/Ram
24	35	2	INFINITY INK Infinity Pm / Frr/Warner Brothers
25	32	2	EMII Time To Move On/Freakier Freak / Slippery Eel
26	23	8	RUDIMENTAL FEAT. ELLA EYRE Waiting All Night / Asylum
27	26	14	DUKE DUMONT FEAT. A*M*E & MNEK Need U (100%) / MoS/Blase Bcys Club
28	21	7	RUSS CHIMES Turn Me Out / Deconstruction/Columbia
29	NEW		DAFT PUNK FEAT. PHARRELL & NILE RODGERS Get Lucky / Columbia
30	NEW		TWM Rock Da House / White Label
31	29	10	ANDAIN What It's Like / Black Hole
32	5		NABIHA Never Played The Bass / Disco Wax
33	40	2	FERRY CORSTEN Rock Your Body Rock / Flashover
34	NEW		STATIC REVENGER & MISS PALMER Bullet Train / One Love
35	NEW		DIDO End Of Night / RCA
36	39	4	MANUFACTURED SUPERSTARS FEAT. LUCIANA Calling All The Lovers / Magik Muzik
37	NEW		DJ MARK BRICKMAN Rhythm Is Love / Rambunctious
38	37	4	WILL.I.AM FEAT. JUSTIN BIEBER #Thatpower / Interscope
39	NEW		SEAMUS HAJI V JUNKDNA & OLIC Aurora Lights / Big Love
40	NEW		NAUGHTY BOY FEAT. SAM SMITH La La La / Virgin

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	6	3	ARMIN VAN BUUREN... This Is What It Feels Like / Armada/Positiva/Virgin
2	12	3	DEMI LOVATO Heart Attack / Hollywood/Polydor
3	13	3	CARLY RAE JEPSEN Tonight I'm Getting Over You / Interscope
4	22	2	KIMBERLY WYATT Derriere / Beautiful Moments
5	2	4	AFROJACK FT CHRIS BROWN As Your Friend / Island/Wall
6	17	3	WRETCH 32 FEAT. SHAKKA Blackout / MoS/Levels
7	20	2	STOOSHE. Slip / Future Cut/QWork/Warner Brothers
8	19	2	DAVID GUETTA FEAT. NE-YO & AKON Play Hard / Parlophone
9	21	2	SWISS LIPS U Got The Power / Epic
10	25	2	JONATHAN WHISKERD Blind Belief / White Label
11	24	2	LITTLE MIX FEAT. MISSY ELLIOTT How Ya Doin' / Syco
12	26	3	JULIA CHANNEL Free / Black Sheep
13	3	4	PITBULL FEAT. CHRISTINA AGUILERA Feel The Moment / JMR 305/Polo Grounds
14	1	4	CHRIS MALINCHAK So Good To Me / MoS
15	18	2	MIAMI ROCKERS Disco's Revenge / Strictly Rhythm
16	7	5	WILL.I.AM FEAT. JUSTIN BIEBER #Thatpower / Interscope
17	NEW		BURNS Limitless / Deconstruction/Columbia
18	15	5	CAHILL AND KIMBERLEY LOCKE Feel The Love / 3 Beat
19	23	3	NOTRELLE Body / Hush
20	10	6	CALVIN HARRIS FEAT. ELLIE GOULDING I Need Your Love / Columbia
21	NEW		FUSE ODG Antenna / 3 Beat
22	NEW		DIDO End Of Night / RCA
23	27	3	HAMPENBERG & ALEXANDER BROWN... You're A Star / Disco Wax
24	5	4	ARASH FEAT SEAN PAUL She Makes Me Go / Universal
25	NEW		HOT NATURED... Reverse Skydiving / Hot Creations/Frr/Warner Bros
26	29	2	SOPHI This Is Our Love (Asi Es El Amor) / White Label
27	4	5	JESSE LABELLE FEAT. ALYSSA REID Heartbreak Coverup / 3 Beat
28	9	5	ULTRA NATE Everybody Loves The Night / Peace Bisquit
29	NEW		EMII Time To Move On/Freakier Freak / Slippery Eel
30	28	7	RUDIMENTAL FEAT. ELLA EYRE Waiting All Night / Asylum



UPFRONT Armin Van Buuren



COMMERCIAL POP Demi Lovato



URBAN Stylo G

Van Buuren climbs to top of the Upfront and Pop charts

ANALYSIS

BY ALAN JONES

Dutch legend Armin Van Buuren has topped the *E!* Magazine world rankings five times in the past six years (he has just regained the title from David Guetta) partly because he devotes himself to the art, recording only occasionally and generating mixes of other people's work only sparingly. Last year, he put his name to just five mixes - Kirsty's Free Of War and Twilight, Hannah's Falling Away,

Frans Bak's The Killing and Emma Hewitt's Colours. All five made the Top 10 of the Upfront club chart. With Intense - his first album since 2010 dropping on Monday (6th) - Van Buuren storms to the top of both the Upfront and Commercial Pop charts this week with the first single from the set, This Is What It Feels Like. Featuring vocals from Canadian Trevor Guthrie, the track is something of a departure for Van Buuren, being an anthemic progressive house track instead of his usual trance.

Its nearest challenger on the Upfront chart is Cahill's Feel The Love (feat. Kimberley Locke), which is 10.79% in arrears, and bounds 6-2, having topped the Commercial Pop chart four weeks ago. On the latter chart, Van Buuren has a 12.11% lead over Demi Lovato's Heart Attack, which climbs 12-2.

On the Urban chart, two of Cahill's 3 Beat labelmates trade places at the top - Fuse ODG's Antenna dips 1-3, while Stylo G's Soundbwoy climbs 3-1. It's Stylo G's second Urban No.1 this year.

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	4	STYLO G Soundbwoy / 3 Beat
2	2	7	NELLY Hey Porsche / Republic/Island
3	1	2	FUSE ODG FEAT. WYCLEF JEAN Antenna / 3 Beat
4	5	3	LITTLE MIX FEAT. MISSY ELLIOTT How Ya Doin' / Syco
5	4	7	RIHANNA Pour It Up / Def Jam
6	14	3	A.M.SNIPER It's Big (The Kettle On My Wrist) / 3Fifty7
7	7	8	IGGY AZALEA Work / Mercury
8	11	8	RUDIMENTAL FEAT. ELLA EYRE Waiting All Night / Asylum
9	16	6	J COLE FEAT. MIGUEL Power Trip / Columbia/Roc Nation
10	8	3	NICKI MINAJ & LIL' WAYNE High School / Cash Money/Republic
11	22	2	LL COOL J FEAT. SNOOP DOGG & FATMAN SCOOP We Came To Party / 429/Universal
12	12	4	STOOSHE. Slip / Future Cut/QWork/Warner Brothers
13	19	3	Q-BLOCK FEAT. KRISSE & ILLAMAN Abandon / Camouflage
14	15	13	DRAKE Started From The Bottom / Cash Money/Republic
15	9	9	JUSTIN TIMBERLAKE Mirrors / RCA
16	6	4	CHRIS BROWN Fine China / RCA
17	NEW		WATCH THE DUCK Poppin' Off / Relentless
18	13	7	WRETCH 32 FEAT. SHAKKA Blackout / MoS/Levels
19	25	2	KELLY EREZ Xtra/Money Money / Definition
20	18	5	DROX FEAT. STAMPIE MAJOR Never Will Be Humble / Helicopta
21	26	4	SNOOP LION FEAT. DRAKE & CORI B No Guns Allowed / RCA
22	21	2	OMAR The Man / Freestyle
23	RE		LETHAL BIZZLE FEAT. WILEY They Got It Wrong / Stay Dench
24	10	5	KMC FEAT. JAMTECH Forever / Universa/2010
25	17	4	P SQUARE Alingo / Square
26	NEW		SNEAKBO Ring A Ling / Picky Hard
27	24	2	PJ MORTON FEAT. STEVIE WONDER Only One / Cash Money
28	28	15	JUSTIN TIMBERLAKE FEAT. JAY-Z Suit & Tie / RCA
29	NEW		MIGUEL FEAT. KENDRICK LAMAR How Many Drinks / RCA
30	29	12	MACKLEMORE FEAT. RYAN LEWIS & WANZ Thrift Shop / Macklemore

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	DISCLOSURE FEAT. ELIZA DOOLITTLE You & Me
2	DAFT PUNK FEAT. PHARRELL & NILE RODGERS Get Lucky
3	PEKING DUK The Way You Are
4	FUSE ODG Antenna
5	STYLE OF EYE FEAT. TOM STAAR After Dark
6	CHASE & STATUS FT LOUIS M^ATTRS Lost And Not Found
7	WILEY FEAT. ANGEL & TINCHY STRYDER Lights On
8	ZINC FEAT. SASHA KEABLE Only For Tonight
9	MARK KNIGHT FEAT. SWAY Alright
10	FCL It's You
11	EDEN The Feeling / Friction
12	KNIFE PARTY Haunted House
13	SILVERLAND V BAILEY Hang Up
14	DADDY'S GROOVE & DINO Walking On Air
15	JAMIE CULLUM Everything You Didn't Do
16	STANTON WARRIORS Mpc/Where's The Beef
17	DON DIABLO FT ALEX CLARE AND KELIS Give It All
18	THE RAMONA FLOWERS Lust And Lies
19	PORTLANDS You Want Me
20	DUHER Rokit



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

CHARTS iTUNESSINGLES WEEK 18

BELGIUM	
POS	ARTIST/ ALBUM
29/04/2013 - 05/05/2013	
1	DAFT PUNK Get Lucky (Radio Edit)
2	ROBIN THICKE Blurred Lines
3	MACKLEMORE, RYAN LEWIS Can't Hold Us
4	PAULIEN MATHUES There's Some Place...
5	BASTILLE Pompeii
6	KLANKARUSSELL Sonnentanz
7	DAVID GUETTA Play Hard
8	MAJOR LAZER Watch Out For This...
9	PINK Just Give Me a Reason
10	MAÎTRE GIMS J'me tire

DENMARK	
POS	ARTIST/ ALBUM
22/04/2013 - 29/04/2013	
1	DAFT PUNK Get Lucky (Radio Edit)
2	PASSENGER Let Her Go
3	ROBIN THICKE Blurred Lines
4	PINK Just Give Me a Reason
5	JUSTIN TIMBERLAKE Mirrors
6	PANAMAH Born Af Natten
7	PHARFAR La' Mig Rulle Dig
8	RIHANNA Stay (feat. Mikky Ekko)
9	PSY Gentleman
10	RYAN LEWIS, MACKLEMORE Can't Hold Us

FRANCE	
POS	ARTIST/ ALBUM
29/04/2013 - 05/05/2013	
1	DAFT PUNK Get Lucky (Radio Edit)
2	ROBIN THICKE Blurred Ljnes
3	RYAN LEWIS, MACKLEMORE Can't Hold Us
4	MAÎTRE GIMS J'me tire
5	ALEX HEPBURN Under
6	PINK Just Give Me a Reason
7	DAVID GUETTA Play Hard (ft. Ne-Yo & Akon)
8	THE LUMINEERS Ho Hey
9	BRUNO MARS Locked Out of Heaven
10	RYAN LEWIS, MACKLEMORE Thrift Shop

GERMANY	
POS	ARTIST/ ALBUM
26/04/2013 - 02/05/2013	
1	CAPITAL CITIES Safe and Sound
2	MACKLEMORE & RYAN LEWIS Can't Hold Us
3	P!NK Just Give Me a Reason
4	IMAGINE DRAGONS Radioactive
5	PASSENGER Let Her Go
6	DAFT PUNK Get Lucky [feat. Pharrell]
7	ELLIE GOULDING Lights
8	JAMES ARTHUR Impossible
9	JUSTIN TIMBERLAKE Mirrors
10	MACKLEMORE, RYAN LEWIS Thrift Shop

ITALY	
POS	ARTIST/ ALBUM
25/04/2013 - 01/05/2013	
1	DAFT PUNK Get Lucky (Radio Edit)
2	P!NK Just Give Me a Reason
3	ROBIN THICKE Blurred Lines
4	MARCO CARTA Ti voglio bene
5	BASTILLE Pompeii
6	MACKLEMORE, RYAN LEWIS Thrift Shop
7	OLA I'm in Love
8	WANKELMUT, EMMA LOUISE My Head...
9	FEDEZ Cigno nero
10	MAX GAZZÈ Sotto Casa



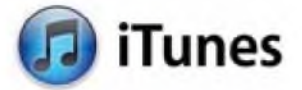
NETHERLANDS	
POS	ARTIST/ ALBUM
26/04/2013 - 02/05/2013	
1	ROBIN THICKE Blurred Lines
2	DAFT PUNK Get Lucky (Radio Edit)
3	VARIOUS ARTISTS Koningslied
4	ARMIN VAN BUUREN This Is What It Feels...
5	KINDEREN VOOR KINDEREN Bewegen Is Gezond
6	MACKLEMORE, RYAN LEWIS Can't Hold Us
7	KLANKARUSSELL Sonnentanz
8	RTL BOULEVARD UNITED Koningin Van...
9	MAJOR LAZER Watch Out For This...
10	RIHANNA Stay (feat. Mikky Ekko)

SPAIN	
POS	ARTIST/ ALBUM
29/04/2013 - 05/05/2013	
1	JAMES ARTHUR Impossible
2	PITBULL Feel This Moment
3	DAFT PUNK Get Lucky
4	RIHANNA Diamonds
5	MARC ANTHONY Vivir Mi Vida
6	PINK Just Give Me a Reason
7	WILL.I.AM Scream & Shout
8	MACKLEMORE, RYAN LEWIS Thrift Shop
9	THE SCRIPT Hall Of Fame (feat. will.i.am)
10	RIHANNA Stay (feat. Mikky Ekko)

SWEDEN	
POS	ARTIST/ ALBUM
23/04/2013 - 30/04/2013	
1	DAFT PUNK Get Lucky (Radio Edit)
2	PINK Just Give Me a Reason
3	PSY Gentleman
4	HANSAM Visa vägen
5	ERIC SAADE Coming Home
6	MACKLEMORE, RYAN LEWIS Thrift Shop
7	RIHANNA Stay (feat. Mikky Ekko)
8	WILL.I.AM #that POWER
9	PASSENGER Let Her Go
10	MACKLEMORE, RYAN LEWIS Get Lucky

RUSSIA	
POS	ARTIST/ ALBUM
29/04/2013 - 05/05/2013	
1	NATALI О Боже, какой мужчина!
2	PSY Gentleman
3	NYUSHA Наедине
4	DAFT PUNK Get Lucky (Radio Edit)
5	GRADUSY Я Всегда Помню О Главном
6	ADELE Skyfall
7	RIHANNA Diamonds
8	DINA GARIPOVA What If
9	PINK Just Give Me a Reason
10	MACKLEMORE, RYAN LEWIS Thrift Shop

UNITED KINGDOM	
POS	ARTIST/ ALBUM
28/04/2013 - 04/05/2013	
1	DAFT PUNK Get Lucky (Radio Edit)...
2	RUDIMENTAL Waiting All Night...
3	MACKLEMORE, RYAN LEWIS Can't Hold Us
4	PASSENGER Let Her Go
5	CALVIN HARRIS I Need Your Love...
6	DAVID GUETTA Play Hard...
7	WILL.I.AM #thatPOWER...
8	PINK Just Give Me a Reason
9	DISCLOSURE You & Me...
10	NELLY Hey Porsche

CHARTS iTUNES ALBUMS WEEK 18**BELGIUM**

POS ARTIST/ALBUM

29/04/2013 - 05/05/2013

- 1 **DAFT PUNK** Random Access Memories
- 2 **VARIOUS ARTISTS** MNM Big Hits 2013, Vol. 1
- 3 **OZARK HENRY** Stay Gold
- 4 **HUGH LAURIE** Didn't It Rain
- 5 **DAAN** Le franc belge
- 6 **VA** De Maxx - Long Player 26
- 7 **NATALIA** Overdrive
- 8 **PINK** The Truth About Love
- 9 **WITHIN TEMPTATION** The Q-music Sessions
- 10 **VARIOUS ARTISTS** Rapper's Delight

DENMARK

POS ARTIST/ALBUM

22/04/2013 - 29/04/2013

- 1 **VOLBEAT** Outlaw Gentlemen & Shady Ladies
- 2 **JUSTIN BIEBER** Believe
- 3 **MARIE KEY** De Her Dage
- 4 **VARIOUS ARTISTS** More Music 7
- 5 **MICHAEL BUBLÉ** To Be Loved
- 6 **JUSTIN TIMBERLAKE** The 20/20 Experience
- 7 **VARIOUS ARTISTS** Running Hits 2
- 8 **MADS LANGER** In These Waters
- 9 **TOPGUNN** 21
- 10 **PASSENGER** All the Little Lights

FRANCE

POS ARTIST/ALBUM

29/04/2013 - 05/05/2013

- 1 **DAFT PUNK** Random Access Memories
- 2 **EMMANUEL MOIRE** Le chemin
- 3 **MAÎTRE GIMS** Subliminal
- 4 **HUGH LAURIE** Didn't it Rain
- 5 **PINK** The Truth about Love
- 6 **IAM** Arts martiens
- 7 **BRUNO MARS** Unorthodox Jukebox
- 8 **MACKLEMORE, RYAN LEWIS** The Heist
- 9 **PHOENIX** Bankrupt!
- 10 **DAFT PUNK** Discovery

GERMANY

POS ARTIST/ALBUM

26/04/2013 - 02/05/2013

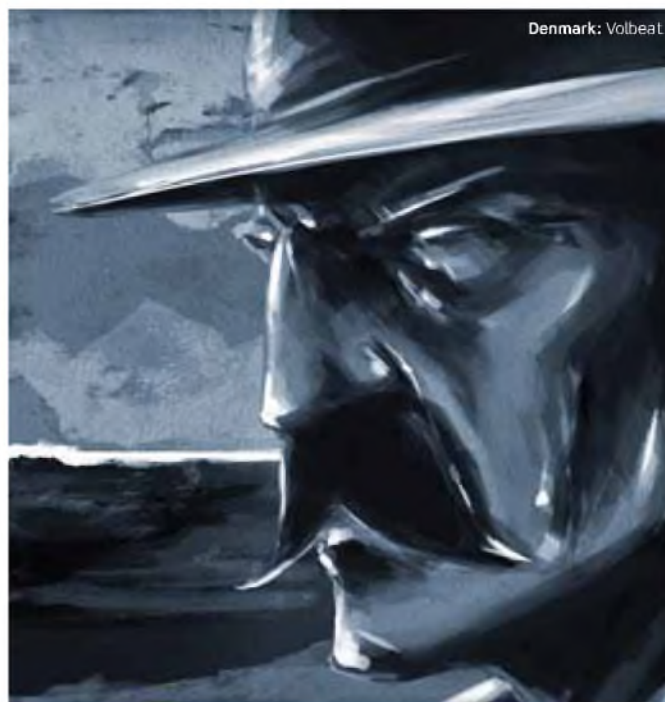
- 1 **VARIOUS ARTISTS** Bravo Hits, Vol. 81
- 2 **MACKLEMORE & RYAN LEWIS** The Heist
- 3 **RYAN SHERIDAN** The Day You Live Forever
- 4 **WESTBAM** Götterstrasse
- 5 **PINK** The Truth About Love
- 6 **IMAGINE DRAGONS** Night Visions
- 7 **WILL.I.AM** #willpower
- 8 **VA** Kontor Sports - My Personal Trainer, Vol. 5
- 9 **DEEP PURPLE** Now What?!
- 10 **JUSTIN TIMBERLAKE** The 20/20 Exp

ITALY

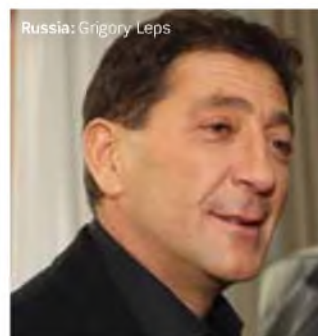
POS ARTIST/ALBUM

25/04/2013 - 01/05/2013

- 1 **NEGRAMARO** Una storia semplice
- 2 **PINK** The Truth About Love
- 3 **FEDEZ** Sig. Brainwash - L'arte di accontentare
- 4 **MICHAEL BUBLÉ** To Be Loved
- 5 **DARGEN D'AMICO** Vivere aiuta a non morire
- 6 **WILL.I.AM** #Willpower
- 7 **JOVANOTTI** Backup 1987-2012
- 8 **BRUNO MARS** Unorthodox Jukebox
- 9 **EMMA** Schiena
- 10 **MARIO BIONDI** Sun Special Edition



Denmark: Volbeat



Russia: Grigory Leps



Spain: Malú



Italy: Michael Bublé

NETHERLANDS

POS ARTIST/ALBUM

26/04/2013 - 02/05/2013

- 1 **VARIOUS ARTISTS** 538 Hitzone 65
- 2 **VARIOUS ARTISTS** 538 Dance Smash 2013
- 3 **SABRINA STARKE** Lean On Me
- 4 **ANDRÉ HAZES** Alle 40 Goed
- 5 **ARMIN VAN BUUREN** A State of Trance 2013
- 6 **DAFT PUNK** Random Access Memories
- 7 **VARIOUS ARTISTS** 538 Hitzone 64
- 8 **EMELI SANDÉ** Our Version of Events
- 9 **BEYONCÉ** I Am... Sasha Fierce
- 10 **MICHAEL BUBLÉ** To Be Loved

SPAIN

POS ARTIST/ALBUM

29/04/2013 - 05/05/2013

- 1 **MALÚ** Dual
- 2 **PABLO ALBORÁN** Tanto
- 3 **MANEL** Atletes, Baixin de L'escenari
- 4 **MICHAEL BUBLÉ** To Be Loved
- 5 **NENA DACONTE** Sólo Muerdo por Ti
- 6 **EROS RAMAZZOTTI** Eros Romántico
- 7 **ABBA** Todo Abba
- 8 **NINO BRAVO** NINO
- 9 **PINK** The Truth About Love
- 10 **JOÃO GILBERTO** Bossa Nova Essentials

SWEDEN

POS ARTIST/ALBUM

23/04/2013 - 30/04/2013

- 1 **GYLLEN TIDER** Dags Att Tänka På Refrängen
- 2 **HÅKAN HELLSTRÖM** Det Kommer Aldrig...
- 3 **VARIOUS ARTISTS** Absolute Music 72
- 4 **MICHAEL BUBLÉ** To Be Loved
- 5 **RODRIGUEZ** Searching For Sugar Man
- 6 **VARIOUS ARTISTS** Eurovision Song Contest...
- 7 **JUSTIN BIEBER** Believe
- 8 **ROBIN STJERNBERG** For The Better - Ep
- 9 **DEEP PURPLE** Now What?!
- 10 **PETTER** Bärjan På Allt

RUSSIA

POS ARTIST/ALBUM

29/04/2013 - 05/05/2013

- 1 **BASTA** Баста 4
- 2 **GRIGORY LEPS** The Best
- 3 **VARIOUS ARTISTS** День Победы
- 4 **ARMIN VAN BUUREN** Intense
- 5 **VARIOUS ARTISTS** Ibiza 2013 Pre-Party
- 6 **DEEP PURPLE** Now What?!
- 7 **VARIOUS ARTISTS** Best of Dance Charts
- 8 **DAFT PUNK** Random Access Memories
- 9 **ENNIO MORRICONE** The Very Best
- 10 **MIHAIL KRUG** 50 Лучших Песен

UNITED KINGDOM

POS ARTIST/ALBUM

28/04/2013 - 04/05/2013

- 1 **RUDIMENTAL** Home
- 2 **VARIOUS ARTISTS** Euphoric Clubland
- 3 **VA** The Sound of Deep House - MOS
- 4 **PASSENGER** All the Little Lights
- 5 **VA** Now That's What I Call Music! 84
- 6 **VA** Voices: Simply the Best
- 7 **CALVIN HARRIS** 18 Months
- 8 **BASTILLE** Bad Blood
- 9 **RIHANNA** Unapologetic
- 10 **DAFT PUNK** Random Access Memories [Pre-Order]

CHARTS ANALYSIS WEEK 18



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



- CHRIS MALINCHAK *So Good To Me* (Ministry Of Sound)
- ARMIN VAN BUUREN FT T GUTHRIE *This Is What It Feels Like* (Positiva/Virgin)
- GABRIELLE APLIN *Panic Cord* (Parlophone)
- TRACY CHAPMAN *Fast Car* (Rhino)
- JAZMINE SULLIVAN *Bust Your Windows* (J)
- DRUMSOUND & BASSLINE SMITH *One In A Million* (New State)
- CHRIS ISAAK *Wicked Game* (Warner Bros)
- HOT NATURED FT ANABEL ENGLUND *Reverse Skydiving* (Warner Bros)
- PINK FLOYD *Wish You Were Here* (EMI)
- OASIS *Stop Crying Your Heart Out* (Big Brother)



UK ARTIST ALBUMS CHART

- CARO EMERALD *The Shocking Miss Emerald* (Dramatico/Grand Mono)
- ALISON MOYET *The Minutes* (Cooking Vinyl)
- HUGH LAURIE *Didn't It Rain* (Warner Bros)
- LADY ANTEBELLUM *Golden* (Capitol)
- NOAH & THE WHALE *Heart Of Nowhere* (Mercury)
- SAVAGES *Silence Yourself* (Matador)
- KNIFE PARTY *Haunted House* (Warner Bros)
- PUBLIC SERVICE BROADCASTING *Inform - Educate - Entertain* (Test Card Recordings)
- THEA GILMORE *Regardless* (Fullfill)
- LITTLE BOOTS *Nocturnes* (On Repeat)
- JOE SATRIANI *Unstoppable Momentum* (Epic)
- ARMIN VAN BUUREN *Intense* (Positiva)
- KILLING JOKE *Singles Collection 1979-2012* (Spinefarm)
- VALERIE JUNE *Pushin' Against A Stone* (Sunday Best)
- DEERHUNTER *Monomania* (4AD)
- GHOSTPOET *Some Say I So I Say Light* (PIAS Recordings)
- BONNIE TYLER *Rocks And Honey* (Celtic Swan Recordings)

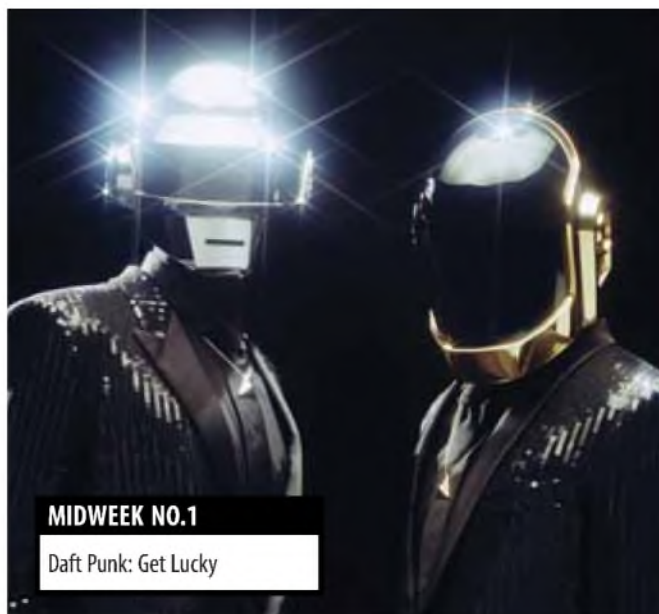
SINGLES

■ BY ALAN JONES

Dance is set to dominate the singles chart this weekend, with Daft Punk's *Get Lucky* looking to extend its run at No.1 to three weeks, ahead of *So Good To Me* by US DJ Chris Malinchak, while Armin Van Buuren and David Guetta will also have singles in the Top 10.

Get Lucky got off to a brisk start for Daft Punk - but it continued to grow last week, adding a further 163,384 sales to its previous nine day haul of 205,632 to become their biggest selling single to date. *One More Time* - number two in 2000 - was the previous holder of the record, with sales to date of 302,915. Topping the chart for the second time, *Get Lucky* actually increased sales by 5.26% last week, and becomes the first number one outside of December, X Factor and charity releases to sell in excess of 150,000 in consecutive weeks since Kylie Minogue's *Can't Get You Out Of My Head* in September 2001.

With Daft Punk setting such a hot pace no-one came near to keeping up - former number one *Waiting All Night* remained runner-up for the second straight



week for Rudimental (feat Ella Eyre), selling a further 81,106 copies - a 1.90% increase week-on-week - as their first album, *Home*, debuted at number one. Their June 2012 debut hit *Feel The Love* (feat. John Newman) and December's *Not Giving In* (feat. John Newman & Alex Clare) also benefited from the album's release, dashing 64-30 (10,372 sales) and 95-53 (4,951 sales), respectively.

Macklemore & Ryan Lewis' second big hit of the year, *Can't Hold Us* (feat. Ray Dalton), climbed 5-3 (56,660 sales). After reaching a new peak last week,

their album *The Heist*, takes a pause falling 31-33, although its sales are up for the fourth straight week, at 3,890.

For a track that took over a year to take off, Passenger's *Let Her Go* is in a hurry. After catapulting 44-11 the previous week, it streaked to number four (54,190 sales) on Sunday, while Passenger's album *All The Little Lights* moved 25-6 (9,942 sales).

After becoming the fifth Top 5 hit from 18 Months last week, Calvin Harris' latest single *I Need Your Love* (feat. Ellie Goulding) dipped to number five (43,498 sales). David Guetta's

single *Play Hard* (feat. Ne-Yo & Akon) surged 21-6 (39,294 sales).

Disclosure delivered their third straight Top 20 hit, with *You & Me* (feat Eliza Doolittle) entering at number 10 (27,587 sales).

Goo Goo Dolls' *Iris* jumped 39-12 (24,210 sales), following bricklayer Robbie Kennedy's interpretation of it on ITV's Saturday night TV show *Britain's Got Talent*.

Top 10 singles not mentioned above: *#thatpower* fell 3-7 (38,070 sales) for Will.I.Am feat Justin Bieber, *Just Give Me A Reason* dipped 7-8 (31,367 sales) for Pink feat. Nate Ruess, and *Need U* (100%) descended 6-9 (28,679 sales) for Duke Dumont feat. A*M*E.

There were Top 40 debuts for Here's To Everything (*Ooh La La*) (number 35, 8,729 sales), the third hit for Misha B; and *Rise & Fall* (number 38, 8,012 sales) by Michael Molloy & Alex Evans. Molloy, an 18 year old Liverpoolian, was one of three who died last September when a coach returning from the Isle Of Wight's Bestival crashed. The single is released on the Sunday Best label, owned by Bestival organiser and Radio One DJ, Rob Da Bank.

Overall singles sales were up 3.88% week-on-week at 3,480,127 - 0.70% below same week 2012 sales of 3,504,650.

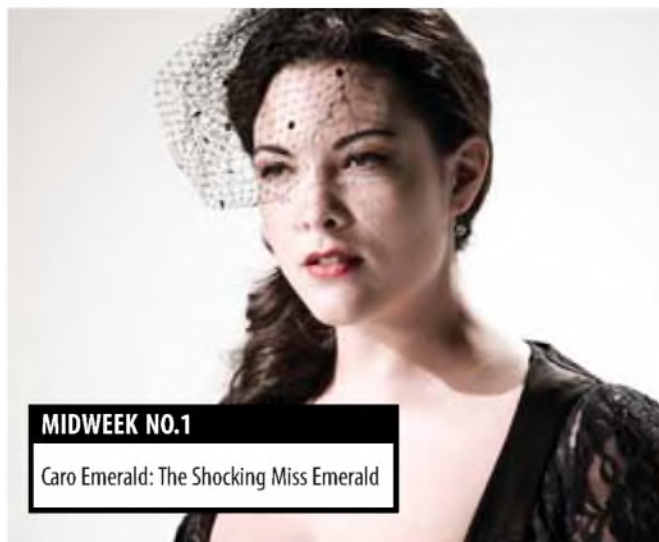
ALBUMS

■ BY ALAN JONES

A week after Michael Buble's album was dethroned, Dutch singer Caro Emerald is set to bring jazz back to the top of the chart, courtesy of her second album, *The Shocking Miss Emerald*, which topped Tuesday's sales flashes, 33.61% ahead of nearest challengers, Rudimental's *Home*.

Home debuted atop the chart (63,363 sales) last Sunday, bringing drum & bass back to the summit for the first time since Nero's *Welcome Reality* topped in September 2011. Buble's album slipped to number two (25,966 sales).

11 months after she finished second in BBC singing competition *The Voice UK*, Bo Bruce's debut album, *Before I Sleep*, debuts at number 10 (9,431 sales). Bruce wrote or co-wrote all of the songs on the album, and becomes the first singer to land a Top 10 album after appearing on *The Voice*.



Winner Leanne Mitchell's eponymous first album is due at the end of the month, and third placed Tyler James reached number 47 with *A Place To Go* last October.

Ten years after releasing their third album, reformed boy band Blue's fourth, *Roulette*, debuted at number 13 (8,381 sales).

Long running heavy metal legends Black Sabbath and Deep Purple made their chart debuts

within six weeks of each other in 1970. Black Sabbath release their first album in 18 years next month, and Deep Purple are back after an eight year gap, debuting at number 19 (5,998 sales) on Sunday with *Now What?!*.

Purple haven't been so high in the chart since 1987, when *The House Of Blue Light* reached number 10. Their last album, *Rapture Of The Deep*, reached number 81 in 2005.

Blues singer Seasick Steve is older than any member of Deep Purple - he is believed to be at least 71, though he won't confirm his age - but after a run of three straight Top 10 albums here, his Polydor debut *Hubcap Music* fell short, debuting at number 14 (7,491 sales).

Elsewhere in the Top 10: Pink's *The Truth About Love* rebounded 4-3 (14,663 sales), Emeli Sande's *Our Version Of Events* climbed 5-4 (14,537 sales), Will.I.Am's *#willpower* dipped 3-5 (12,132 sales), Bruno Mars' *Unorthodox Jukebox* held at number seven (9,791 sales), Justin Timberlake's *The 20/20 Experience* tripped 6-8 (9,700 sales) and Calvin Harris' *18 Months* dipped 8-9 (9,696 sales).

Now That's What I Call Music! 84 racked up its sixth straight week at number one on the compilation chart with 29,553 sales.

Overall album sales recovered from their 923 week low, climbing 11.18% week-on-week to 1,411,123 - 7.12% below same week 2012 sales of 1,519,267.



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EscapeGreat.com

June

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GoNorth
Inverness, Scotland
GoNorthfestival.co.uk

13

Isle of Wight Festival
Seaclose Park
IsleofWightfestival.com

13-15

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

14-16

Download Festival
Donington Park,
Leicestershire
Downloadfestival.co.uk

26

Glastonbury Festival
Worthy Farm,
Somerset
Glastonburyfestivals.co.uk

28

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

July

5
Wakestock
Llyn Peninsula
wakestock.co.uk

FORTHCOMING
FEATURES

THE GREAT
ESCAPE

The Great Escape preview

Music Week will be travelling down to sunny Brighton to watch the hottest new acts tipped for stardom in 2013 and beyond at the Great Escape. We'll preview the best bands and venues in a special festival feature on May 17.

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

PRODUCT KEY RELEASES



▶ **ATLAS GENIUS** When It Was Now 13.05



▶ **GABRIELLE APLIN** English Rain 13.05

MAY 13

SINGLES

- **AMPLIFY DOT** I'm Good (*Virgin Records*)
- **BLITZ KIDS** On My Own (*Hed Bui*)
- **CHRIS BROWN** Fine China (*Rca*)
- **BURNS** Limitless (*Deconstruction/Columbia*)
- **DIRTY PROJECTORS** The Socialites EP (*Domino*)
- **FRYARS** On Your Own (*675*)
- **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*)
- **RUBYLUX** The World Goes Quiet (*Luxury-E*)
- **SHE & HIM** Never Wanted Your Love (*Double 6/Domino*)
- **STOOSHE** Slip (*Future Cut/Work/Warner Brothers*)
- **SUB FOCUS** Endorphins (*Emi*)
- **JESSIE WARE** Imagine It Was Us (*Island/Pmr*)
- **WRETCH 32 FEAT. SHAKKA** Blackout (*Mos/Levels*)
- **DEMI LOVATO** Heart Attack (*Polydai*)
- **THE WYCHES** Beehive Queen (*Island*)

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 (*3BTG*)
- **MARK LANEGAN & DUKE GARWOOD** Black Pudding (*Heavenly/Cooperative*)
- **BEN MARWOOD** Back Down (*Xtra Mile*)
- **MS MR** Secondhand Rapture (*Rca*)
- **PATTY GRIFFIN** American Kid (*Columbia*)
- **PJ MORTON** New Orleans (*Island*)
- **PRIMAL SCREAM** More Light (*1St International*)
- **PURE X** Crawling Up The Stairs (*Merok/Acephale*)
- **REM** Green - 25th Anniversary (*Rhino*)
- **SAM AMIDON** Bright Sunny South (*Warner*)
- **SHE & HIM** Volume 3 (*Double 6/Domino*)
- **MARQUES TOLIVER** Land Of Canaan (*Bella Union*)
- **VAMPIRE WEEKEND** Modern Vampires Of The City (*Xi*)
- **WAMPIRE** Curiosity (*Polyvirv*)

- **THE WONDER YEARS** The Greatest Generation (*Hopeless*)
- **AGNETHA FALTSKOG A** (*Polydai*)

MAY 20

SINGLES

- **JAKE BUGG** Country Song (*Emi*)
- **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 (*Una Nya/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/Atlantic*)
- **RAFFERTIE** Build Me Up EP (*Nirja Tune*)
- **KAREN RUIMY** Whisper (*Karais*)
- **RUSS CHIMES** Turn Me Out (*Deconstruction/Columbia*)
- **SAN CISCO** Fred Astaire (*Columbia*)
- **THE SILVER SEAS** Alaska (*The Lights Label*)
- **ALUNAGEORGE** Lost & Found (*Island*)

ALBUMS

- **AMELIA LILY** Be A Fighter (*Xenomaniya/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 Zom's Book Of Angels, Vo. 20 (*Nonesuch*)
- **MIDDLE CLASS RUT** Pick Up Your Head (*Bright Antenna*)
- **THE NATIONAL** Trouble Will Find Me (*4Ad*)
- **SHINY TOY GUNS III** (*Eleven Seven*)
- **TEXAS** The Conversation (*Pras*)
- **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 (*Det Jam*)
- **LAURA MARLING** Master Hunter (*Virgin*)
- **OMD** Dresden (*100 Percent*)
- **TAFFY** Tumbling/Boys Don't Cry (*CluE Ac30*)
- **THE WEEKS** Brother In The Night (*Columbia*)

▶ **STOOSHE** 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

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 (Dramatic)
- **JOHN FOGERTY** Wrote A Song For Everyone (Columbia)
- **GRAHAM KENDRICK** Duets (Integrity)
- **LAURA MARLING** Once I Was An Eagle (Virgin)
- **MIKA VAINIO** Kilo (Blastfirstpetite)
- **KAREN RUIMY** Come With Me (Karais)
- **STOOSHE** London With The Lights On (Future Cut/Work/Warner Brothers)
- **ANGUS STONE** Wooden Chair (Desert Harvest Records)

JUNE 3

SINGLES

- **AFROJACK FT. CHRIS BROWN** As Your Friend (Islana/Wali)
- **3OH3** Back To Life (Atlantic)
- **BASTILLE** Laura Palmer (Virgin)
- **DON DIABLO FT. ALEX CLARE AND KELIS** Give It Up (Sony)
- **GAZ COOMBS PRESENTS...** One Of These Days/Break The Silence (Hot Fruit Records)
- **THE GOOD NATURED** Skeleton (Regal/Parlaphone)
- **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)
- **MUSE** Panic Station (Warner)

ALBUMS

- **BASTILLE** Bad Blood (Virgin)
- **BIG DEAL** June Gloom (Mute)
- **DISCLOSURE** Settle (Islana)
- **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/Islana)
- **SPECTRALS** Sob Story (Wichita)
- **AUDRA MCDONALD** Go Back Home (Nonesuch)

JUNE 10

SINGLES

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

ALBUMS

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

JUNE 17

SINGLES

- **C2C** Down The Road (Em)
- **BRUNO MARS** Treasure (Atlantic)
- **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 (Sweet It Out)

- **TAFFY** Lixivate (Club Ac3G)
- **TWENTY ONE PILOTS** Migraine (FBR/Atlantic)
- **KELLY ROWLAND** Talk A Good Game (Islana)

ALBUMS

- **AUSTRA** Olympia (Domino)
- **DIAMOND PLATE** Pulse (Earache)
- **RUBYLUX** The World Goes Quiet (Luxury-E)
- **POLLY SCATTERGOOD** Arrows (Mute)
- **SIGUR ROS** Kveikur (X)
- **THE VIEW** Seven Year Setlist (Cooking Vinyl)
- **THE WEEKS** Dear Bo Jackson (Columbia)
- **3OH3** Omens (Atlantic)

JUNE 24

SINGLES

- **BO BRUCE** Alive (Em)
- **ED DREWETT** Undeclared (Baer Music)
- **JOHN NEWMAN** Love Me Again (Islana)
- **TAYLOR SWIFT FEAT. ED SHEERAN** Everything Has Changed (Mercury)
- **THE WANTED** Walk Like Rihanna (Islana)
- **BIFFY CLYRO** Opposite (Warner)

ALBUMS

- **INDIA ARIE** Songversion (Em)
- **BOMB THE BASS** In The Sun (G*Solo)
- **J COLE** Born Sinner (Columbia/Roc Nation)
- **DEAP VALLY** Sistrinx (Islana)
- **JOHN LEGEND** Love In The Future (Sony Rca)
- **LLOYD COLE** Standards (Tapete Records)
- **TOM ODELL** Long Way Down (Columbia)
- **JAY SEAN** Neon (Islana)
- **RICH GANG** Rich Gang (Islana)

JULY 1

SINGLES

- **IGGY AZALEA** Bounce (Mercury)
- **RIHANNA FEAT. DAVID GUETTA** Right Now (Def Jam)

▶ **JLS** Goodbye - The Greatest Hits 18.11

- **SEBASTIAN INGROSSO & TOMMY TRASH** FEAT. JOHN MARTIN Reload (Virgin)
- **CHARLENE SORAIA** Broken (Peacefrog)

ALBUMS

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

JULY 8

SINGLES

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

ALBUMS

- **THE SILVER SEAS** Alaska (The Lights)

JULY 15

SINGLES

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

ALBUMS

- **ALUNAGEORGE** Body Music (Islana)

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 (Islana)

AUGUST 5

SINGLES

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

ALBUMS

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

AUGUST 12

SINGLES

- **C2C** Happy (Em)

AUGUST 19

SINGLES

- **DAWES** From A Window Seat (Em)
 - **LITTLE GREEN CARS** Absolute Zero (Islana/Glassnote)
 - **MIKILL PANE** Summer In The City (Mercury)
- ALBUMS
- **DAWES** Stories Don't End (Em)
 - **MIKILL PANE** Blame Miss Barclay (Mercury)

SEPTEMBER 2

SINGLES

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

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

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

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

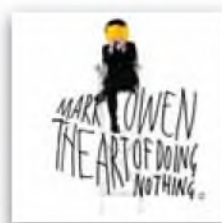
PRODUCT RECOMMENDED

ALBUM OF THE WEEK



MARK OWEN

The Art Of Doing Nothing



(Polydor)
June 10

Following Take That's record-breaking 2011 Progress Tour, the five members of the band took a break from music. During his downtime, Mark Owen started putting together a few artistic ideas before his long-time songwriting collaborators, Ben Mark and Jamie Norton came along. Friendly chatter developed into a concept: The Art of Doing Nothing - creating by not forcing things, by just letting the moment take over. From that, a few songs emerged, scrappy demos and small creations.

Other guests and friends embarked on the project and it became an album - they include producers Charlie Russell and Brad Spence, illustrator Katie Halil, and featured vocalists - singer Ren Harvieu and rapper Jake Emlyn, who spent time recording in 'The Rabbit Hutch' studio at the bottom of Owen's garden.

The Art of Doing Nothing is described as being "full of surprises, with depth and perspective, optimism and wisdom about life."

Lead single Stars will be released on the same day as the album. Owen will embark on an eight-date tour in June with a stop at London's Shepherd's Bush Empire.

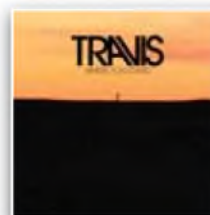
TRACK OF THE WEEK



TRAVIS

Where You Stand

(Red Telephone Box via Kobalt Label Services)



June 10

Where You Stand is the title track of the comeback album from UK band Travis, to be released on their own label, Red Telephone Box via Kobalt Label Services.

Driven by piano and acoustic guitar, the single has been dubbed the "most emotional track on the record" by band guitarist Andy Dunlop. It is co-written by band members Dougie Payne and Fran Healy as well as London-based singer-songwriter Holly Partridge. Production comes courtesy of Michael Ilbert (The Hives/The Cardigans/The Wannadies).

The band will return to the live circuit with an intimate London show at the Islington Academy Hall on June 13 and will also play T In The Park.

Travis' track record includes two No.1 LPs, five Top Ten singles, two Brit Awards and more than 8 million record sales.

INCOMING ALBUMS

RIVA STARR Hand In Hand

(Snatch! Records)



Riva Starr burst onto the electronic music scene in 2009 and soon became a well-known remixer,

producer and in-demand club DJ.

Following collaborations with the likes of Fatboy Slim, DJ Sneak and Beadyman, and amassing 50k followers on Soundcloud, Riva is set to release alt-pop infused sophomore album Hand In Hand. The LP features vocalists Rssll, Horace Andy, Roots Manuva, Speech DeBelle, Bob Andy and others.

The record is described as "hopping elegantly between styles while offering a refreshing take on classic sounds and genres" including big-beat string-laden pop, gospel-funk and dub amongst other sounds.

Mixmag claims Riva Starr is "Not just another standard house producer", whilst DJ Mag dubs him "East London's most popular Italian import".

JUNE 17

EVE Lip Lock

(FIR Music)



Grammy Award-winning rapper Eve is returning to music with the release of her fourth album,

Lip Lock, via her own label From the Ribs Music.

Joining 10 million album-seller Eve on the record is former Danity Kane singer Dawn Richards on synth-laden track Keep Me From You while Mama In The Kitchen boasts a guest slot from Snoop Dogg and first single Make It Out This Town has vocals from Cobra Starship's Gabe Saporta. Other guests include Pusha T, Juicy J and Chrisette Michele.

Eve said of the record: "The overall theme here is strength. There's aggression, like my first record, but it's different. I'm in your face, but I don't need to prove anything. It's not anger, it's feeling my strength, being a strong woman."

JUNE 3

FAT FREDDY'S DROP Blackbird

(The Drop)



Blackbird is the third full-length release from New Zealand band Fat Freddy's Drop.

Their popularity is thanks to playing over 800 shows in their career to-date, clocking up 412 appearances in Europe, 27 Australian Tours and over 300 shows in their homeland.

Fat Freddy's Drop celebrate a decade of European touring by releasing Blackbird in East London. The already sold-out show at Village Underground attracted over 4,000 hopeful ticket ballot entries in just 24 hours for 500 spots.

Fat Freddy's Drop have released two studio albums Based On A True Story (2005) and Dr Boondigga & The Big BW (2009) as well as two live albums, Live At The Matterhorn (2001) and Live At Roundhouse (2010).

They will return to the UK for four live dates in October.

JUNE 24

STAFF PICK: DARRELL CARTER, SALES MANAGER



THE FLAMING LIPS

The Terror

(Bella Union)

First listen of The Terror, the 13th studio album by The Flaming Lips, left me feeling cold, puzzled, confused. Had this band that I'd had such admiration for all these years simply gone too far this time?

The psychedelic genius that is The Flaming Lips - from Wayne Coyne's Elmo-esque vocal and observational lyrics, the creative bass by Michael Ivins and sheer brilliance of drummer/multi-instrumentalist Steven Drozd - has maintained critical respect for albums such as The Soft Bulletin, Yoshimi Battles The Pink Robots and At War With The Mystics: albums that contain killer hooks and melody. Songs such as Do You Realise and Race For The Prize have become part of culture and lives.

For The Terror, The Lips have taken a

look at their own mortality. Pain and loss all feature heavily within the songwriting, creating a dark, brooding piece of music, gradually drawing the listener further in until, immersed in an ambient/electronic wall of sound, you're forced to connect with the songs. In every sense, this album is a journey, music to observe people to rather than enjoy with others. It aligns more with Mercury Rev's opus Deserter Songs than any previous Lips material: deep melancholy weaves through the album that is utterly surreal and enveloping.

On first listen this album will leave you cold, puzzled and confused - it's meant to. The Lips have once again created a masterpiece that will become a benchmark for all others to follow. Don't be frightened of The Terror - embrace it.

@musicweekdazza

OUT NOW

NEW REISSUES / CATALOGUE ALBUMS

CHEAP TRICK: The Complete Epic Albums Collection*(Big Break CDBBR 0207)*

Massive in America, massively underrated in Britain, Cheap Trick released 11

studio albums, the classic At Budokan concert and the EP Found All The Parts in a tenure with Epic that lasted from 1977 to 1990. All are included in The Complete Epic Albums Collection, which dresses them in slim cardboard reproductions of their original sleeves, and houses them in a snazzy clamshell box, alongside a 32-page booklet stuffed with credits and photographs. They are one of the few acts whose defining and biggest-selling album was a live recording - specifically 1978 gem At Budokan, where they performed a terrific set for an atypically vocal Japanese audience, and forged their reputation. The extended version of the LP, which occupies two CDs, is a testament to their finest couple of hours, and provided the band with its only UK Top 40 placings, with the

album and the concert recording of 1977 studio single I Want You To Want Me both reaching number 29. British consumers' indifference to Cheap Trick is baffling, as they wrote and sung some witty, literate, varied, melodic and eclectic rock which had many British reference points, including The Beatles and The Who. Primarily a stadium rock band who wrote their own material, they nevertheless scored their biggest US hit - number one in 1988 - with The Flame, a towering rock ballad penned by British songwriters Bob Mitchell and Nick Graham.

VARIOUS: The Many Moods Of Mad Men (A Musical Companion)*(Fantastic Voyage FVDD 155)*

A major success on both sides of the Atlantic, Mad Men is a quirky period drama set in a New York advertising agency in the 1960s. Now in its sixth season, the programme has consistently and effectively used period music to set the scene, enhance the action and manage the mood. The Many

Moods Of Mad Men crams 50 of those songs onto a 2CD set, which is accompanied by a 20-page booklet rich in contemporaneous advertisements, which also notaris each song's Mad Men appearance. Musically, the album actually spans four decades, and several genres - and since it has all passed into the public domain there is no financial compulsion to make it anything less than a top drawer selection, which includes Miles Davis Concerto De Aranjuez, Ella Fitzgerald's Manhattan and - from this side of the pond - The Tornados' Telstar and Acker Bilk's Stranger On The Shore.

THE ISLEY BROTHERS: Winner Takes All*(Big Break CDBBR 0226)*

The seventh of eight consecutive Top 20 albums The Isley Brothers chalked up in America in a purple patch that ran from 1973 to 1980, Winner Takes All finds the fraternal phalanx adding disco to their already heady mix of R&B, funk and rock. It's a move which didn't go down so well with their

core audience - resulting in the singles making a lesser impact than normal on the US R&B chart - but it was welcomed in the UK, where lead single It's A Disco Night (Rock Don't Stop) became their first Top 20 hit for three years. Comprising some lengthy up-tempo pieces and stretched-out sensual ballads, Winner Takes All marked a time of fecundity for The Isley Brothers, with 14 tracks and 72 minutes of music necessitating its release as a double album. Now remastered and made even longer by the inclusion of the 12-inch mix of It's A Disco Night, it holds up remarkably well 34 years after the fact, with creamy harmonies, subtle melodies and a tight rhythm section making it one of the most polished and perfect releases of their entire career.

VARIOUS: Mixed Up Minds - Obscure Rock & Pop From The British Isles Part Five - 1970-1974*(Particles FARTCD 4022)*

Somehow it doesn't seem fair that between 1970 and 1975 the likes

of Clive Dunn, Benny Hill, Windsor Davies & Don Estelle and Telly Savalas were having number one hits with aural atrocities while none of the 20 artists whose work has been curated in this collection even came close to making the chart. The latest venture into what the liner notes calls 'the abandoned boundaries of British rock and pop', Mixed Up Minds Five is willfully obscure but even more willfully bent on rooting out underground obscurities of musical merit. One or two tracks are a trifle mundane but are mostly excellent, with personal favourites including Mike Wallace's Natural High, Hollingworth's perky only single Jump Up On My Wagon; and Ragamuffin's slightly retro remake of Judd Strunk's American single Fresh As A Daisy. Considering how marginal most of these artists were, the compilers did a great job, which also extends to a 12-page booklet packed with information and illustrations.



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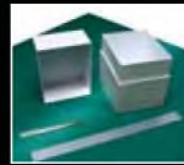
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THE SANDE MEN CAN

We're sure Emeli Sandé's had to build an extra room just to keep up with the commemorative framed doo-dahs being passed her way in the last year - but that doesn't mean they're going to stop. After her debut album *Our Version Of Events* took the record for the most consecutive weeks in the UK's Official Album Chart Top 10 of any debut LP, Sandé recently completed her Spring 2013 sell-out UK tour. Since releasing her debut LP in February 2013, she has played 27 sold out shows across the UK selling a mammoth 68,120 tickets. Fans have been able to witness Sandé live in intimate venues across the country as well as exclusive shows at London's iconic Royal Albert Hall, plus three at Hammersmith Apollo. Emeli rounded off her Spring 2013 tour with two back to back home coming shows at Aberdeen Music Hall on 19 April. [Left to right] Greg Castell, Decisive; Adrian Sykes, Decisive; Simon Jones, AEG Live; Nick Matthews, CODA.



KEY SONGS IN THE LIFE OF OLIVIER ROBERT-MURPHY



Global Head of New Business, Universal Music Group International

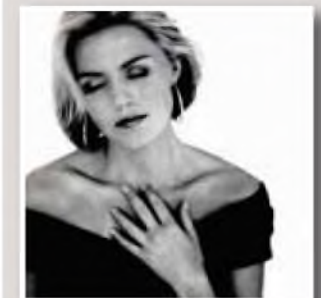
What's the first record you remember buying?
Jackson Browne - *The Pretender...* because I thought it would help me with girls.

Which song was (or would be) the 'first dance' at your wedding?
Your Song - Billy Paul. It certainly got the French on their feet and spinning their partners around.

Which track would you like played at your funeral?
Amazing Grace - sung by my daughter, Louise.

What's your karaoke speciality?
The truth is, I always go for The Bee Gees, *How Deep Is Your Love*. I am good with the high notes...

What was the best artist meeting of your life?
I always had a soft spot for Patsy Kensit (*'I Am Not Scared'* to say), who I chauffeured in Paris before I landed in the real music business.



Recommend a track Music Week readers may not have heard...
Ayo - The City's on Fire. She performed at the HP Motown event in Paris a few weeks ago and the audience went mad.

What's your favourite single/track of all time?
Ne Me Quitte Pas by Jacques Brel. The Pure Audio high fidelity version will give you goose-bumps.

STARK REALISATION

It might be over 55 years too late, but SongLink's David Stark just joined the band that became The Beatles - for one night only. Keen tub-thumper Stark was this week invited by Rod Davis, who formed The Quarrymen with John Lennon back in 1956, to drum with the still-active group at St. James Theatre in Victoria. Davis and Stark are pictured together after the recent Blue Plaque unveiling to commemorate Lennon and George Harrison at the old Apple Building in Baker Street.



A HEART-Y TALE

Publisher Faber Music Media has just completed the signing of Goldheart Assembly, who recently revealed the first single from their new album on Steve Lamacq's 6Music show. Here the band are pictured in the Faber offices doing the drinking-fizz-and-scribbling-signatures thing, alongside their manager James Endeacott.



ARCHIVE

MUSIC WEEK May 08, 1999

The UK has become the third largest music market in the IFPI's world ranking for the first time since records began. The UK accounted for an estimated 7.4% of global sales last year behind the US and Japan...Off licence chain Oddbins is to offer customers a preview of the new *Texas* album a week before its retail release after striking an unusual partnership with **Mercury Records**. The company trialed a similar initiative four years ago with playbacks of the *Lion King* album through McDonalds restaurants...The **Spice Girls** are suing **PolyGram Merchandising** for allegedly selling T-shirts featuring the band without their permission. According to the lawsuit, US sales of Spice Girls merchandise generated around \$150m last year. The band are seeking more than \$100,000 in damages...**Parlophone** has signed one of the most sought-after acts of the past six months, **Coldplay**. The UK band are the first act to be signed by A&R manager Dan Keeling, who said: "I signed them for all the things that make for a band and the fact they are going to make classic records"



SINGLES TOP 5 08.05.99

POS	ARTIST	SINGLE
1	WESTLIFE	Swear It Again
2	THE OFFSPRING	Why Don't You Get A Job?
3	TLC	No Scrubs
4	FATBOY SLIM	Right Here Right Now
5	MARTINE MCCUTCHEON	Perfect Moment



ALBUMS TOP 5 08.05.99

POS	ARTIST	ALBUM
1	ABBA	Gold - Greatest Hits
2	FATBOY SLIM	You've Come A Long Way, Baby
3	CATATONIA	Equally Cursed and Blessed
4	STEREOPHONICS	Performance and Cocktails
5	THE CORRS	Talk On Corners



NEW RELEASES RECOMMENDED 08.05.99



CAST *Magic Hour*
SHANKS & BIGFOOT *Sweet Like Chocolate*
Album of the Week is *Magic Hour* by Cast. The band's third outing finds them "in a jubilant and confident mood - with mainman John Power displaying a much more eclectic approach to songwriting." Single of the Week is *Sweet Like Chocolate* by Shanks & Bigfoot. The "tasty underground garage track" has been "creating a stir for about 12 months" and "could give the UK garage scene its biggest crossover success yet".



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▼ **DANCE TO THE MUSIC**

Universal Music this week signed a worldwide licence deal with new Swedish dance label PRMD from the global release of the debut album from DJ and producer Avicii, due later this year - a good excuse, we're sure you'll agree, for a quick smiley snap of those involved. PRMD will work with Virgin EMI Records in the UK, including its Positiva label (recently acquired from the 'old' EMI) which this year celebrates its 20th anniversary. [Left to right] Jason Ellis, A&R Director, Virgin EMI Records/Positiva; Per Sundin, Senior Vice President, Nordic Region, Universal Music; Ash Pournouri, PRMD board member and manager of Avicii; Max Hole, chairman and CEO, Universal Music Group International; Ted Cockle, president, Virgin EMI Records.



► **THE JOY OF SAX**

Sony Music-signed classical saxophonist Amy Dickson hit No.1 on the Official UK Classical Album chart last Sunday with her LP Dusk & Dawn - and her label quite understandably took the opportunity to pop the cork on some champers. The Australian artist, who has played the instrument since she was six-years-old, interprets works by Chopin, Philip Glass and John Tavener on the LP. [Left to right]: Sarah Thwaites (marketing, Sony Classical); Amelia Wright (PA); Amy Dickson; Liam Toner (label head, Sony Classical); Heidi Boston (digital marketing); Karen Pitchford (publicist); Sas Lamperd (production).



FABLED LABELS

CASABLANCA RECORDS

Key Artists: Donna Summer, Kiss, Village People

Los Angeles based Casablanca Records was founded in 1973 by Neil Bogart as a subsidiary of Warner Bros.

The label's first signing was the rock group Kiss, however, the label's first single was Bill Amesbury's Virginia (Touch Me Like You Do) which became a minor hit on the US Hot 100.

Other notable artists on the roster included Donna Summer, Parliament, Village People, Lipps Inc and Giorgio Moroder.

Casablanca soon became independent after breaking away from Warner until PolyGram Records acquired a 50 percent stake in 1977. In 1980 it purchased the other 50 percent.

In the early Eighties, Bogart left as head of the label. Casablanca was then shut down by PolyGram with some of the artist roster and catalogue absorbed into sister label Mercury Records.

In 1999, PolyGram (and its subsidiaries) were purchased by Seagram, and then merged with Seagram's MCA Inc. to form the Universal Music Group.

In 2000, Casablanca had its first rebirth under Tommy Mottola with releases from Lindsay Lohan in 2004 and Mika in 2007 before becoming inactive again.

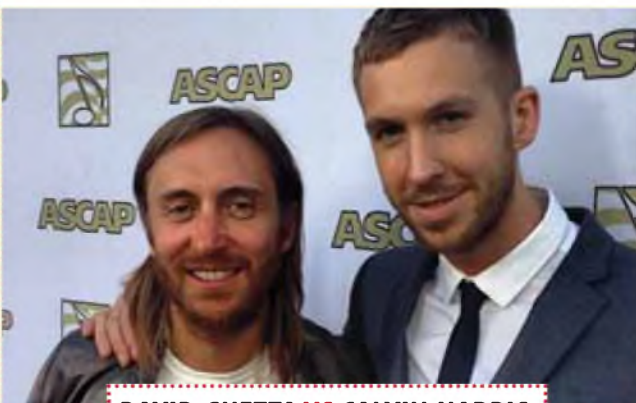
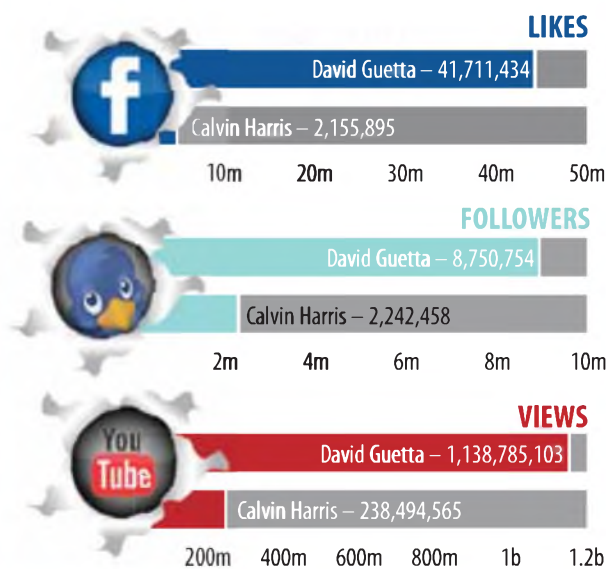
Casablanca was revived once again in 2012 as a dance and electronic imprint under Republic Records.

The label now serves as the US home for Sub Focus, Chase & Status, Kavinsky, Alesso, Crystal Castles, Scissor Sisters, Ladyhawke, Avicii, Bingo Players and C2C.

Did You Know? Bogart named the label label Casablanca after his favorite film, he also had the same last name as its star Humphrey Bogart.



SOCIAL STANDING Official fan pages go head-to-head



DAVID GUETTA VS CALVIN HARRIS

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Intent Media is a member of the Periodical Publishers' Association
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Printed by Pensord Press Ltd, Tram Road, Pontllanfraith, Blackwood, Gwent NP12 2YA

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