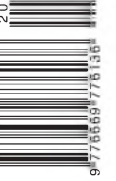


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## NEWS

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Kobalt sets targets for its new online portal, which accounts for fan-made YouTube videos



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Elektra Records founder Jac Holzman on the music industry's potential - and his new app



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The Great Escape lands in Brighton this week - read our extensive preview

# Virgin revels in '40 years of disruption'

EVENTS TO MARK FOUR DECADES OF BRAND ● NEW BOSS: WE'LL BE MARKET LEADER

## LABELS

BY DAVE ROBERTS

Describing it as 'the crown jewels', Universal has vowed to celebrate Virgin's 40th anniversary in style - and make it the No.1 label in the UK.

Virgin/EMI UK president Ted Cockle told *Music Week* he "couldn't be more fortuitous" to be taking over the iconic brand as it celebrates "40 years of disruption" and promised a renaissance that will establish it as market leader in recorded music sales. He commented: "It's crystal clear that that's the goal. I don't think Lucian left anyone in any doubt about that. The aim is to be No.1 and that's said in a measured way, not as hyperbole."

In 2012, under EMI's ownership, Virgin took a 5% share of album sales, ranking it seventh behind Mercury, UMTV, Polydor, Columbia, Island and RCA. However, the combined share of Mercury and Virgin, now both housed in Cockle's Virgin/EMI division, would have been 10.8%, ahead of RCA by 1.6 points.

Cockle continued: "It has been tough for them [Virgin] recently, with uncertainty surrounding ownership and



'Disrupting the status quo': (Clockwise from left) Steve Emberton's classic shot of Sid Vicious and Nancy Spungen handcuffed in 1978 will feature heavily in Virgin's 40 campaign; the new logo; Virgin/EMI president Ted Cockle. Visit [www.virgin40.com](http://www.virgin40.com) for more

resource, and to still have the best-selling album of the year [Our Version of Events by Emeli Sande] speaks volumes about what a special label this is.

"Even in the dirt at the side of the road Virgin would still sparkle and catch the eye. Now it's being hyper-nourished within a strong, supportive system, we will see a renaissance worthy of its history. Combining the A&R strength of Nick Burgess and Mike Smith creates an incredible team and

the result will undoubtedly be [Virgin/EMI] at No.1."

Asked what makes the label special, Cockle evoked the name of Virgin's founder, Richard Branson: "In some ways it's Branson personified, that's what I'm beginning to learn. He's in the DNA, and if you ever take over the shop front, consciously or unconsciously, you feel that in the background and you want to make a splash. That makes us custodians of the brand, really -



again, that's something that Lucian has made very clear: our respect for Virgin's achievements and values. It has a history of cultural disruption, from Mike Oldfield in 1973, through the Pistols, Boy George in the '80s, even the Spice Girls in their own way or the madness of Swedish House Mafia; somehow in some way they manage to disrupt things.

"Their high points tend to be higher than anyone else's, it's all

or nothing, boom or bust. Branson doesn't strike me as a man who likes to operate in the middle ground, and the same is true of Virgin. When they have success, it's an explosion."

Branson himself commented: "Virgin Records is where it all started for Virgin and 40 years later it's great to see we are still being innovative. This exciting series of events is the perfect way to celebrate the 40th anniversary of Virgin Records and the artists, from Mike Oldfield to Emeli Sande, who continue to disrupt the status quo."

The Virgin celebrations begin in the autumn and include:

- An exhibition featuring photos, videos and memorabilia.
- An accompanying art book edited by music press legend Adrian Thrills
- A documentary produced by Leopard Films
- A series of live events hosted at Camden's KOKO in October - featuring artists from the Virgin roster past and present
- A compilation CD on which current Virgin artists will cover classics from the label archive
- Virgin 40 compilations covering all four decades

Details of all events and releases will be announced over the next few weeks.

## Bruno Mars and co top bestselling songwriter list for Q1

Bruno Mars unlocked the door to songwriting heaven in Q1 as he and his Smeezingtons pals top *Music Week's* quarterly hit-making chart.

BMG Chrysalis-published Mars and collaborators Philip

Lawrence (Warner/Chappell) and Ari Levine (Universal) head our countdown of the top hit songwriters of the quarter thanks to sales of the Unorthodox Jukebox cuts Locked Out Of Heaven and When I Was Your

Man. Kobalt's Macklemore and Ryan Lewis are placed second on the chart, which is compiled from songwriting shares of the Official Charts Company's Top 100 hit singles of the quarter, after Thrift Shop featuring

Wanz became the period's biggest seller, while Universal-signed Bastille frontman Daniel Smith is third through his band's cuts Pompeii and Flaws.

Former Blondie colleagues Debbie Harry and Nigel

Harrison are fourth after One Direction covered BMG Chrysalis copyright One Way Or Another for Comic Relief, The Top 10 also includes Universal's Justin Timberlake.

■ See analysis pages 12 and 13



## NEWS

## EDITORIAL

Good things  
come to those  
who wait



IT'S BEEN A GOOD WEEK for patient people.

First, slipped out on Monday morning by PRS, came the announcement that the Global Repertoire Database is still very much A Thing. The good news is that a London HQ has been announced, which will work side-by-side with a Berlin operations centre. The less good news is that there's still no word on which execs will be running it - and, worse, that we can't expect to see it in operation until 2015.

Not wasting any time in waiting around for international music publishing groups to be conjoined by a single industry standard, Kobalt's new portal promises rights-holders their first step into collecting due royalties from a brave new world - that of user-generated content on YouTube.

**"It'll be fun debating how much Columbia has engineered Daft Punk's triumph - and how much it's been down to good old-fashioned top tunes"**

It's funny to mention Kobalt's 'rivals' in the publishing space, because the company sees itself just as much as a technology supplier to partners as it does a competitor to Sony/ATV/EMI, Warner/Chappell etc. Unlike Universal Publishing (which signed its own impressive landmark deals with two particular YouTube channels specialising in amateurs covering songs earlier this year) Kobalt's system promises to account for and collect ad revenue from UGC videos across Google's entire gigantic network; be they semi-pros or friendless bedroom-dwellers.

The vision driving Kobalt founder Willard Ahdriz is one of preparation for a purchase-light future, where consumers are subscribing to tariffs to access their music, or merely reaching it via an ad-funded support network - but doing both in greater numbers than the industry has ever seen before, fully accounted to by digital service providers.

This is the model he believes will boost the music industry more than many dare currently imagine - and will ultimately replace a CD purchase model that is now so far in decline, he believes "the train has left the station". He is a man who believes passionately in transparency and accountability, one who is now targeting the monetisation of 1.5 billion consumers in the next two years. I'm sure his publishing rivals - certainly those who feel under-cut by Kobalt's super-low deals with writers - will be monitoring that progress with a careful eye.

Elsewhere, Columbia's super-smart Daft Punk machine continues to roll into record-breaking territory. The shock decision to stream the French dance duo's upcoming electro-funk LP, *Random Access Memories*, in full on iTunes on Monday brought the social buzz around the release to a crescendo not yet before seen - and that's in the wake of 500,000-odd UK sales of single *Get Lucky*.

I'm certain there will be plenty of debate over how much credit Daft Punk's new label can take (the act skipped out of the way of the takeover collateral of their previous home, EMI, last year) and just how much is down to good old-fashioned top tunes.

On whichever basis Nick Gatfield decides to divvy up the bonuses come the end of 2013, I do hope someone somewhere buys whoever convinced Nile Rodgers to hop on board a pint from me.

Tim Ingham,  
Editor

# Team Caro aims for 500k UK album sales

SHOCKING MISS EMERALD 'CAN BE SUMMER SMASH'

## LABELS

BY TOM PAKINKIS

The team behind Caro Emerald's chart-topping second studio LP have their sights set on half a million sales in the UK, which would top the Dutch singer's 2010 debut album.

Emerald managed the difficult feat of breaking European borders at the weekend, entering the Official UK album charts at No.1 with *The Shocking Miss Emerald*. Dramatico, which handled the UK release in a joint-venture with the artist's Dutch indie label Gandmono, believes the new album could produce up to seven singles.

Dramatico MD Andrew Bowles told *Music Week* that a single release plan running all the way through to March next year is in place in a bid to keep Emerald flying high in the UK market.

"The cycle of the last record [*Deleted Scenes From The Cutting Room Floor*] had no big peaks and troughs, it just stayed there," he said. "I think that is the nature of the area that we're in: they're not all day one records, apart from perhaps something that's more 'dancey' or Radio 1 friendly, so people take a little bit longer to find them, buy them and invest in the artist."

On overall ambition for the new album in the UK, Bowles said: "I'd like to think that we can match album one, which is over 400k, but it would be lovely to get to half a million initially."

The Dramatico exec called first single *Tangled Up* a set-up single: "It's the song that we thought was the most radio-friendly, not necessarily the most



publicly reactive". He suggested that second single *Liquid Lunch*, which went to radio last week, "is going to get stuck in people's heads and could be the soundtrack to the summer".

As far as other Anglo markets are concerned, Grandmono - a

four person operation set up to produce and release Emerald's *Cutting Room Floor* album - has set up its own operation in the US but is keeping its main effort on the Continent for now.

"Our strategy is just to keep building slowly [in the US] and as it becomes bigger and bigger hopefully someday we'll have a big break and some chart success," said label co-founder David Schreurs. "It's hard to say [whether we can replicate the UK success in the US] but what we do experience is that people like this music everywhere - from Brazil to Mexico to Russia, Asia and the UK.

"Right now we're focusing on Europe and it's beautiful that it's going so well there."

## BREAKING BORDERS: ADA'S ROLE



ADA filled the role of distribution partner on Caro Emerald's hit new album the UK. The release followed recent successes for ADA/WMALS including Top 10 UK albums from Johnny Marr and Suede and two Top 5 UK singles from Macklemore & Ryan Lewis - whose globally WMALS-affiliated Thrift Shop has also topped the charts in Australia, Belgium, Denmark, Finland, France, Ireland, the Netherlands, New Zealand and Norway as well as the UK. Music Week caught up with the MD of ADA and Warner Music Artist and Label Services, Dan Chalmers:

**What was ADA's strategy when it came to *The Shocking Miss Emerald*?**

"Our strategy for Caro, as with all of the artists we work with, is to ensure the effective support of key retailers and DSPs to deliver the optimum profile and positioning around release - we'll also provide general input into the overall campaign where required, given our broad experience. ADA and Warner Music Artist and Label Services (WMALS) give independent record labels access to a flexible UK/international distribution system that marries the effectiveness and convenience of a major label with the marketing sensibilities of an independent.

"We utilised our distribution capabilities combined with our strong artist-development sales philosophy, and we made sure Caro's album had the correct racking, chart presence and profile, both with key physical and digital suppliers."

## WARNER'S TATTERSFIELD: 'IT'S A GREAT ACHIEVEMENT'

Warner Music UK has secured the top four albums in this week's chart (Caro Emerald, Rudimental, Hugh Laurie and Michael Buble), and can claim to have had the No.1 album for five weeks in a row -

thanks to its ADA distribution partnership with Dramatico.

"Landing the top four albums on the chart and upping our No.1 tally to five weeks in a row is a great achievement for us,"

said Warner Music UK CEO Christian Tattersfield. "I'm really pleased with the fantastic results we continue to deliver for the artists that we partner with across our labels and services."



KOBALT SETS HARD TARGETS FOR TRADE AS IT UNVEILS YOUTUBE-SCANNING PORTAL

# 'The potential of publishing is massive'

## DIGITAL

■ BY TIM INGHAM

**K**obalt believes that music copyright owners should already be seeing at least 10% of their annual income generated by streaming platforms - and claims its new partner-friendly royalty portal can help them do just that.

In what it calls a "first for the music industry", Kobalt this week unveiled a new client-facing technology portal that allows rights-holders to see usage data and royalties earned from YouTube user-generated content - the latest development in its mission to dramatically increase online licensing revenues for itself and its partners.

The company has targeted monetising 1.5bn consumers around the world within the next two years, up from 300 million today, with the bulk of the increase coming from ad-funded licensed streamed online content.

The new portal, which will roll out worldwide this month, allows Kobalt clients to locate and watch associated YouTube UGC videos in real time - not only seeing any income generated, but also the videos of their music when licensed for advertising, TV, film trailers,

**"This portal is a very important piece of the puzzle. It's very important that the music industry considers itself as a technology industry too"**

WILLARD AHDRTIZ, KOBALT

games and other media.

Among other key new features are a real-time, customisable global activity feed and action centre that notifies clients of key events and items to address in their catalogue.

Kobalt currently partners with around 200 small-to-medium publishers as well as its direct deals with writers and artists.

"This is a very important piece of the puzzle," Kobalt founder and CEO Willard Ahdritz (pictured) told *Music Week*. "It's very important today that the music industry [considers itself] a technology industry too. Everybody needs to understand that even though it is nice to have a beer in the pub and listen to the next Alt-J or Jake Bugg album, you need to execute on [online licensing] too.

"Today we have over 500,000 royalty lines per song at Kobalt. One of those lines could be a premium video at Vevo with 100m



streams - the tree of data that needs to be processed and matched underneath that is massive."

Ahdritz said that a typical publisher today sees "a couple of percent" of their annual income coming from streaming platforms such as YouTube or Spotify.

Kobalt says it is easy for clients to query their catalogue on its new portal in full detail by work, rights type, territory, product and licensee - and plans to roll it out to all digital service providers around the world in the coming months.

"I believe we're going to get a lot of interest from a lot of people," added Ahdritz. "I've always believed that the industry needs to completely rethink how we're monetising our music - we need to be brave in believing how things will now be consumed. It is absolutely clear how consumers want to consume music.

"A lot of good brains have talked about this subject for 10 years, but the train has left the station - people feel more confident about licensing [to ad-funded streams], finding the right business models and rates for us all to grow this industry.

"This is good for all parties: it's good for the tech industry to get simple licensing and it's great for copyright holders - writers, publishers etc. - to take hold of their assets."

Ahdritz predicted that significant increases in digital streaming revenue would come from Indonesia, China, Russia, Mexico, Brazil in the coming years - territories in which "you see the big digital service providers moving in".

In January, Kobalt partnered with Swedish collection group STIM to launch K-Star, to provide a one-stop shop to Kobalt's EU rights for digital music services.

## Myleene Klass signs to RCA/Sony for Lloyd Webber album

Classically trained musician Myleene Klass has inked a new record deal with RCA/Sony through Colin Barlow, president of RCA UK - who signed her to Polydor in 2001 as part of the Popstars TV show winning group Hear'Say.

Klass' first release via her new label home will be an album of classic Andrew Lloyd Webber songs - *The Music of Andrew Lloyd Webber* - performed on piano with full orchestra. It will coincide with, and celebrate, his 65th birthday and 40th year in the industry. In 2001, the *New York Times* described him as 'the most commercially successful composer in history'.

There have been many

recordings and interpretations of Lloyd Webber's work but none have ever been made up solely of the music, without vocals. Sony Music will release the album this October which will be recorded over the next few months. The planned repertoire will include music from *Phantom Of The Opera*, *Cats*, *Evita*, *Joseph and Jesus Christ Superstar*.

Klass said of the forthcoming record: "I grew up listening to the works of Andrew Lloyd Webber. I even sang his songs at many an audition back in the day!

"He's always been a huge source of inspiration to me as I believe he's one of - if not the greatest - contemporary

composer of our time. His melodies are memorable, so well known and loved around the world. To get the opportunity to record them is a real privilege for me.

"It's extremely exciting to be back in the studio and working on music that's been with me throughout my life."

As part of Hear'Say, Klass sold 2 million albums. Her solo work includes two classical albums, the first of which achieved gold status, and the second topped the classical charts.

Klass has been playing piano and violin from the age of 4 and Harp from 12, and studied at the Royal Academy of Music.





## NEWS

## NEWS IN BRIEF

■ **AIM:** Entries for this year's AIM Independent Music Awards are now open. Submissions for the awards will be accepted from both members and non-members of AIM for the third annual edition of the event. The deadline for nominations is June 13. They will be announced on August 6.

■ **HENLEY:** The Business School will host a full day business performance seminar on Tuesday (May 21) to look at the importance of Managing Creativity and building business performance, under the title 'Finding Your Mojo'. Guest speakers include; Professor Martyn Ware, founder member of Human League, Sandie Shaw, Shingai Shoniwa of The Noisettes and Kate Jackson of The Long Blondes.

■ **MIDEM:** The Cannes music festival and conference will be pushed back to February 1-4 in 2014 to avoid a clash with next year's Grammy Awards. It's traditionally scheduled in January each year.

■ **WARNER MUSIC GROUP:** The Group posted a profit of \$2 million in its fiscal second quarter ended March 31, 2013 as overall revenues jumped 8%. Net income moved into the black compared to a \$36 million loss for the same period in 2012. Overall WMG revenue went from \$623m in 2012 to \$675m, while digital revenue saw a 20% rise from \$235m to \$281m.

■ **PRO SOUND AWARDS:** The lobbying period for the Pro Sound News Awards is now open. Submissions for nominations can be made for free until the end of May. To do so, provide up to 300 words on who or what you believe deserves wider recognition in an email to prosoundawards@intentmedia.co.uk. The awards ceremony will take place at Ministry Of Sound on September 19, 2013. Early bird tickets are currently available for just £30.

■ **DAFT PUNK:** The duo's fourth studio album Random Access Memories has become the biggest pre-ordered dance album of all-time at Amazon.co.uk. CD and vinyl pre-orders of the album to date have beaten previous record-holders Massive Attack's 2010 album Heligoland with nearly three times as many pre-orders than those the Bristol act received by release date. Demand for the vinyl format of the album makes up 15% of overall pre-orders.

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

BUT NEW MERLIN FIGURES SHOW THAT ITUNES IS STILL DOMINANT

# Third of EU indies make more from streaming than downloads

## DIGITAL

■ BY TIM INGHAM

European independent music companies are reaping the benefits of a growth in streaming platforms, according to new figures from commercial body Merlin.

Close to a third (30%) of EU Merlin members reported that streaming platforms like YouTube, Spotify and Deezer accounted for the majority of their digital revenues in 2012. A quarter of indies across the world (24%) reported a similar trend as did 16% in the US - although iTunes remains the biggest source of digital income in all territories.

Merlin will announce at The Great Escape in Brighton this week that it expects to collect \$65 million in streaming revenues for its members in 2013.

Its latest member survey showed that 92% of respondents saw streaming and subscription revenues grow between 2011 and 2012, with a third enjoying increases of more than 100%.

The growth in streaming was incremental: two thirds of Merlin members reported increases in a-la-carte download revenues for the same period, with 22% reporting increases of over 50%. Overall, three quarters of respondents said that their total business revenues had increased between 2011 and 2012. Of these, one in five reported overall

revenue increases in excess of 50%.

Merlin claims that its members' global aggregated market shares on digital services in 2012 were, on average, 56% higher than in the physical market in the US and 52% higher than in the physical market in the UK. An analysis by Merlin of over 6.5bn streams across its licensees shows an additional uplift of between 12-20% depending on the label and where it is based.

Merlin's membership embodies over 20,000 independent record labels and distributors including Beggars Group, Kobalt, Cooking Vinyl, Domino and [PIAS] Recordings - which it says commands around 10% of the US and global recorded music markets.

Commenting on the findings during his opening keynote at The Great Escape convention in Brighton, Merlin CEO Charles Caldas (*pictured*) will say: "Five years on from the establishment of Merlin, it is clear that the streaming business is coming of age. The new generation of digital services has created a new dynamic of consumer freedom, limitless choice and myriad paths to discovery. Our numbers illustrate that this dynamic is bringing incremental value to the market, and the demand from music fans for the music being released by our independent members is higher than ever before.

"But the ecosystem is fragile:



## SERVICE RANKINGS FOR MERLIN MEMBERS

Apple's iTunes Store remains the world's dominant music service for Merlin members. Spotify comes in second and Amazon MP3 third - but there are some notable regional variations for the likes of eMusic, Deezer and Beatport.

	GLOBAL	USA	UK	EUR
1	ITUNES	ITUNES	ITUNES	ITUNES
2	SPOTIFY	SPOTIFY	SPOTIFY	SPOTIFY
3	AMAZON MP3	AMAZON MP3	AMAZON MP3	AMAZON MP3
4	EMUSIC	EMUSIC	DEEZER	DEEZER
5	YOUTUBE	YOUTUBE	EMUSIC	BEATPORT
6	DEEZER	BEATPORT	YOUTUBE	EMUSIC
7	BEATPORT	DEEZER	GOOGLE	YOUTUBE
8	GOOGLE PLAY	RHAPSODY	RHAPSODY	JUNO
9	RDIO	GOOGLE PLAY	RDIO	MUSICLOAD
10	MUSICLOAD	JUNO DOWNLOAD	BEATPORT	RDIO

power is more concentrated than ever, and we are seeing an attempted land grab by the largest companies for digital market share as they try to recreate the old-market advantages they are clearly losing in the digital space. Any digital

service that comes to market pre-shaped to satisfy the demands of the largest companies, and without understanding this new consumer-led dynamic, is bound to fail. And, in this delicate phase of the business, that is bad news

## £1-per-month Bloom.fm signs TuneCore deal

Bloom.fm has announced a new agreement with New York-based independent digital music aggregator TuneCore.

This new deal increases the amount of music available through Bloom.fm, with TuneCore distributing over 1.4 million tracks. Bloom.fm now has a library of 18 million tracks that users can listen to and 'borrow' to download to their phones.

More than 100,000 British

music fans had signed up to the music app since it launched in January. Since then, Bloom.fm has seen month-on-month usage double, with 2.4 million songs listened to in April compared to 1.2 million in March.

TuneCore joins the existing aggregation deals Bloom.fm has in place with the likes of IODA, The Orchard, PIAS, AWAL, Ditto and CDBaby.

Combining free online radio,

music discovery and offline listening, Bloom.fm offers a choice of subscriptions, starting at just £1 a month.

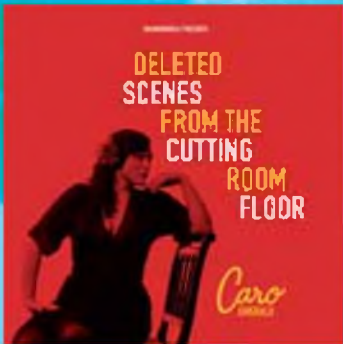
Oleg Fomenko, CEO of Bloom.fm said: "We want to connect passionate music fans with as many great artists as we can. Our audience is young, with wide-ranging tastes. Music from the leading aggregators, like TuneCore, plays an important part in our library, alongside our

deals with leading major labels and independents."





# NUMBER ONE SINGLE NUMBER ONE ALBUM



TOP 5



TOP 10



TOP 10



TOP 30



TOP 40



TOP 40



TOP 40



TOP 20  
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## NEWS

GLOBAL GROUP EXEC DIRECTOR SAYS RETIREMENT IS YEARS AWAY AT RADIO AWARDS

## Park full of beans after Sony win

## MEDIA

■ BY PAUL WILLIAMS

Richard Park says he retains the same enthusiasm he had when he started on the pirate ships back in the Sixties after winning one of radio's biggest honours.

The Global Group director of broadcasting and executive director received the Gold Award at Monday night's Sony Radio Academy Awards in recognition of a career in radio that started on pirate Radio Scotland in 1966 and has included two stints overseeing Capital.

"I don't think I'm very different [from when I started] because when I was listening to radio shows or doing my own show I always cared as much about how the other guys were doing as what I was doing. That's why I became a manager," he told *Music Week*.

His Gold Award, the most prestigious prize given out at the Radio Academy-organised event, came 30 years after he was honoured at the very first



ceremony and in the 40th anniversary this year of UK commercial radio.

"I started at Clyde in 1973, then went into Capital and find

myself now with responsibilities for LBC, three stations that opened in 1973," he said. "It is quite a formidable thing to happen and then 10 years later in



Sony Radio Academy Awards 2013

May 1983 I won at the first Sony Radio Awards. If the year ends in a three it must be lucky for me."

Nearly half a century after launching his radio career, Park said fresh challenges kept up his excitement. That unexpectedly included a return to Capital's home of Leicester Square in 2007 to oversee the launch with its founder Ashley Tabor of what became in Global, the UK's biggest commercial radio player.

"I had never planned to return, but I've learnt in life to never rule anything out," he said. "To walk back into Leicester Square seven years after I had left to run my own company was a strange but very special feeling."

And in the week after fellow Scot Sir Alex Ferguson announced his retirement after nearly 27 years managing

Manchester United, Park said he had no plans to follow suit anytime soon.

"Absolutely not," he vowed. "I consider myself still a relatively young man in modern terms. I've got bags of experience, but I've also got bags of energy."

Among the other winners at the ceremony at London's Grosvenor House Hotel, Global-owned Classic FM won the inaugural UK Radio Brand of the Year, while Absolute Radio's Christian O'Connell claimed two Golds. There was one each for Radio 2 presenter Dermot O'Leary and 6Music's Cerys Matthews, while Radio 1's Dan & Phil won the public-voted Sony Golden Headphones award and the same station's The Story of Ed Sheeran took Best Music Feature or Documentary.

## Cooking Vinyl signs Campbell and Lakeman

Ali Campbell and Seth Lakeman have penned worldwide service deals with Cooking Vinyl. The deals will cover forthcoming albums by both artists.

Former UB40 frontman Campbell is currently self-producing his fifth solo recording at RAK Studios in North London. All four of his previous solo albums have gone Top 20 in the UK.

Former Mercury nominee Lakeman is currently primed for recording sessions in North Devon with Communion co-founder Ian Grimble for a seventh solo album, expected in early 2014. He is due to play third on the bill on Glastonbury's acoustic stage in June.

Lakeman's manager at DMF Music Ltd, David Farrow, said: "Seth and I are very excited to be with a company that seems to be going from strength to strength whilst retaining their independent roots. The deal is forward thinking and I expect to see a lot more of these types of deals in the future where

everyone in the chain can make money."

Recent releases from Cooking Vinyl have included Billy Bragg's *Tooth & Nail*, which has achieved sales almost double of his previous album, and Alison Moyet's *The Minutes*, which this week entered the UK album chart at No.5.

On Friday (May 17), Cooking Vinyl founder Martin Goldschmidt and Anglo Management's Garry Blackburn will be part of a keynote panel at The Great Escape festival. Taking place in the Brighton Dome complex, the discussion will focus on new artist deals.

Rob Collins, director, Cooking Vinyl, said: "Ali and Seth might be worlds apart in the type of music they make - but, being globally-respected and recognised artists, they fit the Cooking Vinyl mould perfectly. We look forward to adding to our recent successes with Madness, Billy Bragg and now Alison Moyet. Not even halfway in, and 2013 is already a bumper year for the company."

## McIntyre joins New artist consultancy

Arising Artist has appointed Eagle Rock A&R manager Andy McIntyre to the position of general manager.

The firm is a full service consultancy for aspiring artists and music companies owned by digital music store Tunetribes.

During his time at Eagle Rock, McIntyre (pictured right) oversaw album projects by Gary Moore, John Mayall, Willy DeVille, Rory Gallagher, Heart, Candy Dulfer, The Levellers, Black Label Society and Wishbone Ash.

As audio production and A&R manager for Eagle Rock's DVD division he worked on campaigns for talent including The Rolling Stones, Queen, The Who, Miles Davis, Deep Purple, Jethro Tull, The Shadows, Duran Duran, Carlos Santana, Wu Tang Clan, Talking Heads, ZZ Top, Lou Reed, The Cure, Meat Loaf and James Last.

He will report directly to Tunetribes and Arising Artist CEO William Haighton



(pictured left).

McIntyre said: "I'm looking forward to refining and building upon Arising Artist's strong roster of independent consultants across all areas of the industry whilst developing the range of services offered to both artists and labels. I'm incredibly excited about the possibilities for the company and am relishing the chance to work with William and his team."



FIRM USES VENUES TO GENERATE CONTENT FOR NEW 'UPMARKET' THE FLY MAGAZINE

# Mama to create 'UK's best music discovery business'

## MEDIA

■ BY RHIAN JONES

Mama Group has revealed its grand plans to become "the best physical and online music discovery business in the UK," after launching a re-vamped 'upmarket' version of *The Fly* magazine earlier this month.

Speaking to *Music Week*, CEO Dean James said the company will focus on using its smaller venues and The Great Escape festival to generate unique content for the magazine.

The Fly, which is free to own, holds a UK-wide physical readership of 98,593 according to the latest ABC results. *Q Magazine's* results stand at 64,596, *Kerrang's* 38,596, *NME's* 23,049 and *Mojo's* 85,149.

"Venues such as Hoxton, Barfly, Borderline and The Great

Escape music festival are all about new music," James said.

"*The Fly* is the No.1-rated UK music magazine already and we want to maintain its position as the best new music magazine in the country. It has thrived for 15 years and will continue to do so. Moving forward, success will be determined by how well these assets can work together."

Launching at The Great Escape in Brighton this week, the new Fly will run a variety of editorial content including regular features on fashion, technology and film in conjunction with its long-running focus on new music.

Discussing the re-launch, editor JJ Dunning said: "Since the last big redesign in 2011 we've moved away from a studenty feel to something sleeker and more in keeping with the quality of the content.



MAMA CEO Dean James (left) and *The Fly* editor JJ Dunning (right)



inside should be like a friend's recommendation."

The new format will be printed on thicker paper stock with a matte finish to give the magazine "that wow factor," says Dunning, and will run loose inserts for the first time.

"The aim is to make it appear chic – I suppose it's newsstand grandeur for free, that fits in your back pocket," added Dunning.

*The Fly* is distributed in record shops, bars and venues around the UK. The latest issue is its 160th edition.

"This latest redesign is just another step in that direction. I want it to be as appealing to readers and advertisers as possible."

The first new-look edition features film content, while fashion and technology editorial is planned for later issues. Dunning said: "It's important

that we reflect what our core demographic of 18-24-year-olds are into.

"Music is our focus but, according to our surveys, it's not our readers' standalone interest. The magazine needs to be inclusive of all music-related content, but it also needs to be avuncular in tone; everything

## 'We're coming up with new ways to support music'



VEVO this week announced its launch in Poland, as it hosts the likes of Iggy Azalea and Kodaline at a special event at The Great Escape in Brighton.

Here Nic Jones, SVP International, VEVO (pictured) discusses why the UK is central to the video platform's business and its plans for expansion:

"What is it about the Brits that makes them love music festivals? You'd think the weather would be enough to put them off: yet I can vividly remember a

long-gone Reading Festival, standing in the knee-deep mud and pouring rain, absolutely loving Dr Feelgood.

"The Great Escape Festival in Brighton this weekend really marks the start of the festival season: something that sets the UK apart and reflects its vibrant music scene and passionate fan-base. And with the return of Glastonbury this year, it's a packed schedule that we're all looking forward to.

"Paradoxically, the love of live music and desire to be a part of it is one of the most effective of the many measures we consider at VEVO before launching a new territory. Maturity of the local digital advertising market is important, the level of penetration of mobile ownership and the availability of broadband are key: but the number of people attending live music venues, and the amount of money they pay to do so, trumps

them all.

"The fact that people here love music, engage with it, and are willing to spend a weekend drinking warm beer in a wet field to catch some of their favourite artists was a huge indicator of how successful the VEVO platform would be when we launched in the UK and Ireland back in 2011 – the first countries outside North America.

"Since then we've been opening up offices all over the world – from Brazil, Australia and New Zealand, to France, Italy, Spain, The Netherlands and most recently Poland. Which is a beautiful coincidence, considering that the Great Escape's country of focus for 2013 is.....Poland. For all the worry there's been over the past two decades about the state of the music industry, I can tell you one thing: people all over the globe are as passionate as ever about music – watching it on

video and going to watch it live.

"The best part of a festival is discovering that artist that I've never seen before who blows my socks off. So this weekend if you're at The Great Escape there is one of the best opportunities of all to discover new gems – VEVO is putting on acts like Deap Vally, Tom Odell and our current LIFT artist Iggy Azalea at the Warren, bringing some of the hottest new artists to Brighton and featuring them on our festival programming strand, Summer Six, which will chart the six month schedule of festivals across the UK and Europe.

"Our emerging artist programme, LIFT, has really taken off in 2013. Bastille, our first LIFT artist of the year blew everyone out of the water with their videos for *Flaws* and *Pompeii* leading to a No.2 single and No.1 album. Iggy Azalea has been taking the world by storm with *Work* and

now *Bounce*.

"For me, helping artist discovery is the most important thing we do. It's in the blood of every music fan to want to share new music – from my schooldays where we used to make and share mixtapes, to the much less arduous task nowadays of being able to share instantly via Facebook, Twitter, or any of the many social platforms that connect people. Supporting emerging talent and allowing fans to really get to know a new artist through interviews, having a look at the clothes they wear, or where they hang out – this is what VEVO is all about.

"We are lucky enough to be a part of a creative and vibrant industry, and we're coming up with new ways to support that. Music videos aren't just promo tools anymore – they're a way to connect with fans, to drive revenue and to tell stories. The possibilities are endless."



# MusicWeek The Playlist

10 tracks you need to hear...

# DATA DIGEST

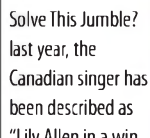
## BREAKOUT



**KATY B**  
What Love Is Made Of  
(Rinse/Columbia)  
(single, July 8)  
Contact: Beth Drake, Toast  
beth@toastpress.com



**ROBIN THICKE**  
Blurred Lines (Polydor)  
(single, June 17)  
Contact: Stephanie Duncan-Bosu, Polydor  
stephanie.duncan-bosu@umusic.com



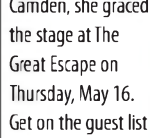
**JOHN NEWMAN**  
Love Me Again (Island)  
(single, July 1)  
Contact: Shane O'Neill, Island  
shane.oneill@umusic.com



**KENZIE MAY**  
Hide And Seek (Unsigned)  
(demo)  
Contact: Sarah Richardson, Bleached  
sarah@bleachedcommunications.com



**DEAP VALLY**  
Baby I Call Hell (Island)  
(single, June 17)  
Contact: Rachel Hendry  
rachelhendry@me.com



**BULLET FOR MY VALENTINE**  
P.O.W. (RCA Victor)  
(single, June 17)  
Contact: Michael Cleary, Sony  
michael.cleary@sonymusic.com



**TEMPLES**  
Colours To Life (Heavenly)  
(single, June 24)  
Contact: Steve Phillips  
steve@bigmouthpublicity.co.uk



**FOXYGEN**  
No Destruction (Jagjaguwar)  
(single, May 27)  
Contact: Beth Drake, Toast  
beth@toastpress.com



**GLASS ANIMALS**  
Black Mambo (Wolf Tone)  
(single, June tbc)  
Contact: Jon Wilkinson, Technique  
jon@technique-pr.com



**SILVER SHIELDS**  
OverDrozd (Pow R. Toc H.)  
(single, May 26)  
Contact Darrell, Pow R. Toc H  
silvershieldsband@gmail.com



## GIG OF THE WEEK



**Who:** Is Tropical  
**Where:** Hoxton Gallery, London  
**When:** Thursday, May 23  
**Why:** The trio throw an album launch party to celebrate their latest Luke Smith produced release 'I'm Leaving.'

## SALES STATISTICS



**CHART WEEK 19** Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	3,253,255	1,003,775	307,075	1,310,850
<b>PREVIOUS WEEK</b>	3,480,127	1,087,736	323,387	1,411,123
<b>% CHANGE</b>	-6.5%	-7.7%	-5.0%	-7.1%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	65,372,606	24,493,770	6,163,110	30,656,880
<b>PREVIOUS YEAR</b>	63,984,133	25,685,179	5,935,678	31,620,857
<b>% CHANGE</b>	+2.2%	-4.6%	+3.8%	-3.0%

## APPOINTMENT TO VIEW



**ALAN CARR: CHATTY MAN**  
Friday, May 17 - C4, 10pm - 11.05pm  
The comedian chats to Rod Stewart about his new album and UK tour and singer-songwriter Miles Kane performs.

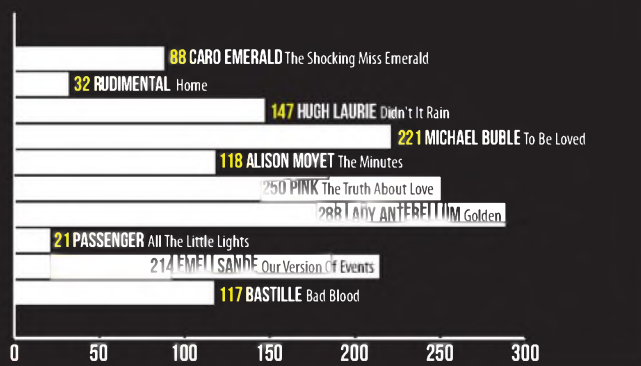
**LATER WITH JOOLS HOLLAND**  
Friday, May 17 - BBC2, 11.05pm - 12.10am  
Queens of the Stone Age perform tunes from their forthcoming release ...Like Clockwork and Texas play songs from their new album The Conversation. Also on the bill are Patty Griffin and Robert Plant. Peace and Lulu James.

**EUROVISION SONG CONTEST 2013**  
Saturday, May 18 - BBC1, 8pm - 11.15pm  
Graham Norton commentates on the 58th musical extravaganza. Bonnie Tyler and Ireland's Ryan Dolan - assuming he made it through Tuesday's semi-final - face competition from the other 24 countries.

## PIRATES' BAY

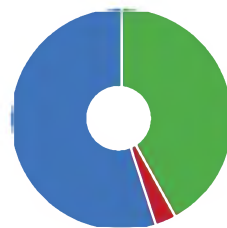


## NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON MAY 13 2013



## SOCIAL SCIENCE: NOAH AND THE WHALE

ImpactSocial analysed over 3,000 mentions of Noah and the Whale over the past four weeks for *Music Week* across Twitter, news sites, forums and blogs. General fan chatter dominated the conversation, as well as discussions on gig attendance with the performance at Liverpool Sound City driving this. The band's cover of Daft Punk's Digital Love on BBC Radio 1 was a hit with fans, receiving 100% positivity. Of those specifically mentioning the release of the new album, Heart Of Nowhere, 66% were highly positive. An interview with front man Charlie Fink about the lyrics on the new album was widely shared. The band set their fans a treasure hunt, with the prize being the unlocking of their new album, which received some traction as did 'shares' of tracks on Spotify and Youtube.



**OVERALL SENTIMENT OF COMMENTING**

- Positive 42%
- Negative 3%
- Neutral 55%

### CONVERSATION TOPICS ON SOCIAL MEDIA



- Fan chatter 51%
- Heart of Nowhere release 16%
- Radio play 13%
- Press mention 13%
- Treasure hunt 2%
- Spotify play 2%
- Youtube play 2%
- Daft Punk cover 1%
- Soundcloud play 1%



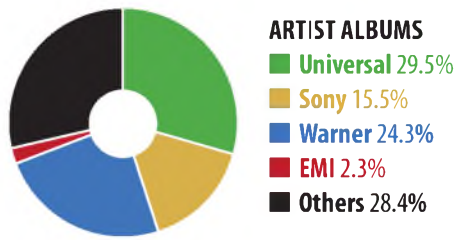
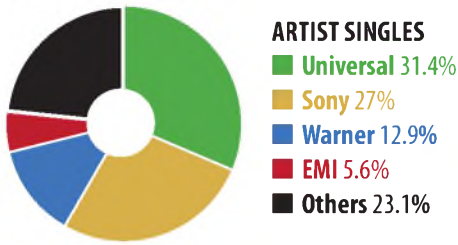


For daily news visit [musicweek.com](http://musicweek.com)

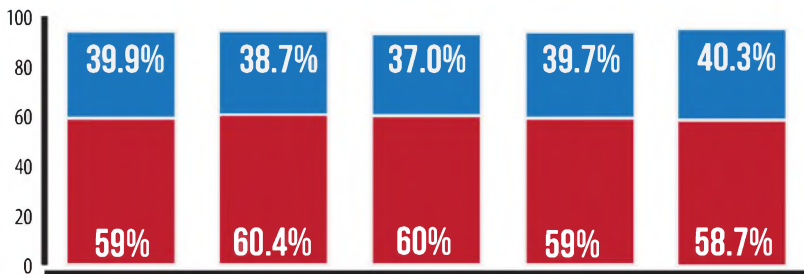
# MARKET SHARES BY CORPORATE GROUP



CHART WEEK 19



# DIGITAL vs PHYSICAL



# TOP 5 STORIES ON MUSICWEEK.COM

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

- 01** Alan McGee launches new label, 359 Music, with Cherry Red *Tuesday, May 7*
- 02** Sandy Monteiro named Head of New Business for Asia Pacific at Universal Music *Monday, May 13*
- 03** Louis Walsh to launch new boy band *Friday, May 10*
- 04** YouTube announces paid subscription channels, 53 initial partners revealed *Friday, May 10*
- 05** Universal Publishing acquires Criterion Music Corporation *Monday, May 7*

# MUSIC WEEK POLL

This week we asked...

Do you think the launch of YouTube's paid subscription programme could be a step in the right direction for music streaming royalties? [Vote at 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 *Metal Hammer* magazine, Megadeth's Dave Mustaine is back and



"still sweating bullets." Inside, the guitarist discusses his new album, controversial rants and God.

Elsewhere, *Bring Me The Horizon* and *Asking Alexandria* talk about the British metal scene in a joint interview. The challenges UK bands face are finances and gaining recognition worldwide, according to frontmen Oli Sykes and Danny Worsnop.

*Alice In Chains* say the day their album *Black Gives Way To Blues* leaked, there were 300,000 downloads in just that night. "We put in all that time, money, love, effort, sweat, piss and blood and it's all out there before we even get to do it ourselves," complains bassist Mike Inez. While *Howard Jones* (formerly of *Killswitch Engage*) says he woke up to find a "small Indian man" giving him a sponge bath after spending three days in a coma last year.

In the reviews pages, the eighth album from *HIM* gets 9/10 from Natasha Scharf. The band's "best album yet" combines "the heaviness of their heroes Black Sabbath with rich, moody melodies" and "plenty of satisfying, sing-along choruses".



# THE MAGIC NUMBERS

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

## 50K

Followers on Twitter means *Music Week* has accrued a whopping 36,000 fans since October 2011

## \$300m

Worth of music download sales every year is generated by tagging app Shazam, according to stats from the company. Estimates suggest that Shazam is responsible for one in 14 paid downloads

## 114,000

Tickets sold for the BBC Proms 2013 - a record for the event with numbers up 17% year-on-year

## £254.4m

Operating profit posted by Sony Corp's Music division in the fiscal year ended March 31, 2013. The figure increased by 0.9% year-on-year. Sales across the Music business (that includes a combination of US operation Sony Music Entertainment ("SME"), Sony Music Entertainment (Japan) Inc. and Sony's 50% stake in Sony/ATV Music Publishing LLC.) were down 0.2% to £3bn in the year

## £23.9m

To be spent on a regeneration programme for Alexandra Palace after securing support from the Heritage Lottery Fund (HLF)

# LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



**@KatieParsons** Attention all fans of excellent, moving, original, snazzy and brilliant music: @ArcaneRoots' debut album *Blood & Chemistry* is out today. (*Katie Parsons, BMB Neon*) *Monday, May 6*



**@Al\_Horner** Listened to Acid Rap so much in the last week it's basically a matter of time till I do an involuntary Chance "AARKKK!" in a work meeting. (*Al Horner, freelance journalist*) *Thursday, May 9*



**@lucyblair** Just saw the title of a Next Web article called "Microsoft's Vision for Electronic Health Records" & seriously thought they meant a label. (*Lucy Blair, Ministry of Sound*) *Saturday, May 11*



**@DotComSista** Red wine & bacon rashers - don't knock it till you've tried it (*Genevieve Ampaduh, Sony Music*) *Wednesday, May 8*



**@rosshagan** So 100 streams now equals 1 sale according to @RIAA...so 50 million YouTube views = gold single. Wow. (*Ross Hagan, Kobalt Music*) *Thursday, May 9*



**@DangerousNewAge** Is it just me or does Jessie J always have to sing on the voice to undermine one of the contestants. #Annoying (*Dangerous New Age Recordings*) *Sunday, May 12*



**@StuartCamp** Walked a couple of miles in the sodding rain to eat some jerk chicken that wasn't very nice. Definitely no need for Glasto this year for me (*Stuart Camp, Rocket Music Management*) *Thursday, May 9*



**@Claregoldie** SOLD OUT?? Rod has sold out the O2 already?? I mean obviously he has but what about me. WHAT ABOUT MEEEEEE???? (*Clare Goldie, PPL*) *Thursday, May 9*



**@joeparry** I think I could type "Are you going to the Great Escape?" in my sleep. (*Joe Parry, Division PR*) *Monday, May 13*



**@RomillyTegan** Can't get the new @johnnewmanmusic track out of my head! It's a winner #lovemeagain (*Romilly Tegan, Universal Music*) *Thursday, May 9*



**@iamSim** Doesn't matter how many times I hear it, Cyril Hahn x Destiny's Child remains one of the best remixes I've heard for a long, long time. (*Sim Rollison, Columbia Records*) *Friday, May 10*



**@ClashRobin** A day when you speak to both QOTSA and @ameliaoshea is never a bad day. (*Robin Murray, Clash Magazine*) *Monday, May 13*

Follow us on Twitter for up-to-the-minute alerts [@MusicWeekNews](#)



# DATA DIGEST



### I'M WITH THE BRAND

**Grosvenor House, London, May 13**  
Global Group's Classic FM picked up the inaugural UK Radio Brand of the Year prize at the Sony Radio Academy Awards ceremony.

# PICTURE OF THE WEEK

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



**LAUREN DOWN** NOTION/LINE OF BEST FIT  
**Wolf Alice • Bros** (Chess Club Records)

Even the sweetest memory comes with a bitter aftertaste, a yearning for an intangible moment in time. The reminiscing sultry coos of frontwoman Ellie Roswell, quietly rumbling percussion and elated jangling guitars of Bros are a flawless ode to that sentiment.



**JAMES WALSH** KERRANG!/Q RADIO  
**Rubylux • The World Goes Quiet** (Luxury-B Records)

My friend 'Mad Rachel' introduced me Rubylux a few years back. Rachel has dreadful taste in music so it was a relief to hear these chaps knocking out some exceptional tunes. Latest single The World Goes Quiet is a particularly fine example: Punchy guitar pop with a melancholic edge.



**DEAN JACKSON** THE BEAT AT THE BBC  
**Tayla Blue • Play** (QG Records)

I became aware of Tayla Blue at the turn of the year via tracks Girl In The Mirror and her debut single Play. The response from listeners has been impressive, and no wonder. Her vocals are superb and her delivery emphatic. She'll appeal to fans of Rihanna and Jessie J in equal measure. A bright future is pretty well assured.



**ADAM TAIT** SHOUT 4 MUSIC  
**Gentleman's Dub Club • Riot** (Ranking Records)

With Riot, Gentleman's Dub Club return to their stonking best. Set amid the London riots, it's a throbbing dub of hefty sub-bass and spiraling echo that's just dying to be heard in a live setting. With rumours of a full album to follow, it's time to get excited about GDC again.



## SIGNS O' THE TIMES



Jennifer Lopez has signed to RedOne's **2101 Records** which recently became part of Universal-owned Capitol Records. RedOne, real name Nadir Khayat, produced JLo's UK No.1 single On The Floor. He also produced her new single Live It Up, featuring Pitbull and has executive produced her album, due out later this year.

Newly-launched Swedish dance label **PRMD Music** has partnered with Universal Music to sign **Avicii's** debut

album on a worldwide licensing deal. This new partnership will see PRMD working with Virgin EMI Records in the UK, including its Positiva label which this year celebrates its 20th anniversary.

**One Little Indian** has signed Icelandic teen group **Samaris**, whose sound combines clarinet, electronics and vocals. The label will release a series of vinyls and EPs ahead of their new album in the autumn.

## SYNC STORY

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



- **Artist** Bo Bruce
- **Track** The Rage That's In Us All
- **Composer** Gary Lightbody, Jeffrey Abrams, Charles Scott
- **Publisher** Universal Music Publishing (UMP)
- **Client** Paramount Pictures UK
- **Usage** Featured in the UK print of Star Trek Into Darkness, in cinemas May 9
- **Key execs** Tom Foster (head of Film & TV – Licensing, Universal Music Publishing), Charles Scott (music supervisor – Bad Robot)

Bo Bruce is set to be exposed to an even wider audience with the sync of track The Rage That's In Us All - a collaboration with Snow Patrol's Gary Lightbody - which appears in the new Star Trek film, Star Trek Into Darkness, released in cinemas on May 9.



Tom Foster, head of Film & TV – Licensing, Universal Music Publishing (pictured) said: "The wonderful music Gary brought us with Snow Patrol speaks for itself but to write for other artists and have that song placed in a major studio release is an endorsement of Gary's talents."

"It's been a total joy to work with Gary," said Bruce. "Not only has he come up with another genius song but he's gone and got us a slot in a JJ Abrams movie, who is a true hero of mine. I'm totally honoured."

The film - starring Chris Pine, Benedict Cumberbatch and Simon Pegg - follows the huge success of 2009's Star Trek, which redefined the Star Trek universe for a new generation. Star Trek Into Darkness promises to be one of the movie events of the summer.



## ON THE RADAR JOHN NEWMAN

Twenty-two year-old John Newman is about to launch his solo artist career proper via a record deal with Island, but many are familiar with his distinctive vocal already via Rudimental's No.1 single Feel The Love and follow up hit Not Giving In – both of which he has writing credits on too.

Speaking to *Music Week* about how he got his record deal, Newman revealed: "I got together a band for my own music in London which included Piers from Rudimental and a couple of other people. I had some great managers who helped me get my demos into good shape and take it

into Island."

Tagged as a soul singer, Newman is confident in the crossover success of the genre in recent times: "For me it started with Amy Winehouse and it's stayed there. It's about making people appreciate the song when it's done right, whether or not the pop charts are in a bit of a state. If it's a good song then it's a good song regardless of whether it's soul or not."

On his as-yet-untitled forthcoming debut album – on which he is co-writer and co-producer – Newman said: "[It] sounds good. Production-wise

we've got huge orchestras playing on the record with some great beats and the lyrics are close to my heart."

First up from his solo repertoire is debut single Love Me Again – described by his label as 'a rousing and uplifting anthem'.

Yorkshire-bred Newman grew up being influenced by the sounds of Motown but went on to become a DJ, discovering and indulging in his love for hip hop and house music.

The multi-talented artist has big ambitions for the future but wants to keep things in his signature style: "I want to have a very long career and work with some cool



and successful artists, producers and writers. I wouldn't want to put my name under their umbrella, I wanted to come from the cool side not the glamorous and glitzy - it just isn't me."

Newman will embark on his first

### ESSENTIAL INFO

#### RELEASES

##### Featured singer and co-writer:

Feel the Love (Rudimental),  
Not Giving In (Rudimental & Alex Clare)

July 1 Solo Single: Love Me Again

2013/14 Album TBC

**LABEL** Island Records

**MANAGEMENT** Paul McDonald at Closer Artists & Ollie Clueit at My Band's Better

#### LIVE

July 11 The Lexington

headline show at The Lexington in London on July 11. Other shows he'll be performing at include The Great Escape festival and as support on Rudimental's UK sell-out tour.

## HE SAID / SHE SAID



“Looking from up here, it looks like the stars of Operation Yewtree 2014. Too soon? Too soon.”

Robbie Williams' on-stage comments at the Sony Radio Academy Awards drew mixed reactions from the Grosvenor House audience

## TAKE A BOW TEAM TEAM YEAH YEAH YEAHS



### THE LOWDOWN

Album: Mosquito  
Highest chart position: No.9

**Label:** Polydor/Interscope

**Publisher:**  
Chrysalis Music Group

**General manager:**  
Laura Haber

**A&R:** Ben Mortimer

**Manager:** Tony Cuilla –  
Cuilla Management

**Legal:** Dan Jensen –  
King, Holmes, Paterno &  
Berliner, LLP

**Agent:** CAA

**Marketing:** Eve Morrison

**National and online press:**  
Susie Ember

**Regional press:** Jenn Nimmo-  
Smith – Chuff Media

**National radio:**  
Laurence Pinkus

**Regional radio:** Gavin  
Hughes and Tony Myers

**TV:** Ruth Thompson –  
Yes Please TV

## MUST-SEE MUSIC TICKETING INFORMATION

### HITWISE

Primary Ticketing Chart

POS PREV EVENT

1	2	Bastille
2	NEW	Hugh Laurie
3	6	V Festival
4	1	Bruno Mars
5	10	Bruce Springsteen
6	20	Bon Jovi
7	4	Beyonce
8	16	One Direction
9	15	Mumford and Sons
10	8	Stereophonics
11	7	Robbie Williams
12	3	Alison Moyet
13	NEW	JLS
14	11	Caro Emerald
15	14	Michael Buble
16	9	Fleetwood Mac
17	NEW	Olly Murs
18	NEW	T4 on the Beach
19	18	Rod Stewart
20	13	McFly

## LATEST SECONDARY TICKETING PRICES



**STEREOPHONICS**  
LG Arena, Nov 19

**FACE VALUE** £36.25 - £44.25

**SEATWAVE** £47.00 - £453.41

**VIAGOGO** £58.00 - £567.05

**STUBHUB** £56.00 - £522.10



**JESSIE-J**  
Jessie-J

**FACE VALUE** £28.75 - £38.75

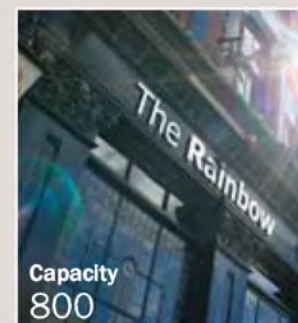
**SEATWAVE** £205.00 - £303.18

**VIAGOGO** £56.25 - £426.14

**STUBHUB** £59.98 - £195.50

## HALL&NOTES

### THE BEST LIVE VENUES IN THE UK



Capacity  
800

#### THE RAINBOW COMPLEX

160 High Street  
Digbeth  
B12 0LD  
t 0121 643 3933  
w [therainbowvenues.co.uk](http://therainbowvenues.co.uk)  
**Bands contact**  
[dan@therainbowvenues.co.uk](mailto:dan@therainbowvenues.co.uk)

### Coming up

17/05 Balthazar + Eargasm presents: Se7en Deadly Breaks & Breakjunky

18/05 Reggae City 2013 + Face: Leftfoot Allnighter

19/05 World of Pain + Nasty + Ark of the Covenant

19/05 Skaters + Dumb + George Barnett

23/05 The Computers + Foes

24/05 Renegade Hardware

25/05 Face + 2.31

31/05 Seedy Sonics Summer Party

01/06 Zinc, Mele, Gorgon City

06/06 Folks Soldier



# BUSINESS ANALYSIS SONGWRITING IN Q1

## EDITORIAL

### 'Witless and synthetic' Les Misérables still living the dream



LES MISÉRABLES hardly had what you would call an ecstatic critical reception when it opened in the West End back in 1985.

"Witless and synthetic entertainment" and "lurid Victorian melodrama" were among the more savage immediate verdicts cast down upon the English-language version of the musical, but with the London run having continued uninterrupted since – that will be 28 years in October – Les Mis stands as further evidence to the cliché that no one has ever erected a statue to a critic.

The film version, which was mooted as long ago as 1988 and finally became a reality at the end of last year, has now turned the musical into a No 1 album on both sides of the Atlantic as well as generating chart activity in other parts of the world. Such has been the film soundtrack's commercial appeal in the UK that in the first quarter of this year it was only outsold by Emeli

**"Les Misérables' presence at the top end of the chart is something that has not happened with a musical since Lloyd Webber's heyday"**

Sande's *Our Version Of Events*. Its success has also made two of its writers – composer Claude-Michael Schonberg and his long-time lyricist Alain Boublil – Q1's top album songwriters, quite a remarkable achievement given we are not only talking about a musical here but one whose original French version premiered back in 1980.

Much of the media's musical chatter in this past quarter concerned David Bowie's unexpected comeback with a new album and then managing to reach No 1. But, even taking into account its record-breaking success as a stage production, Les Mis becoming one of the year's top-selling albums was surely an even harder success to call.

Its presence at the top end of the chart is an extremely rare feat for a musical, something that has not happened since Lloyd Webber's heyday, having been locked in the Top 40 since release. The story does not end there as it is getting another sales boost as a result of the film's DVD release this week.

The success of this epic production is contrasted with another phenomenon that has also been quietly impacting recently – the return of just piano and voice in the Top 40. In the entire history of the Billboard Hot 100, dating back to 1958, only two songs featuring merely vocal and piano have ever topped the chart. Incredibly, both these occurrences have happened over the past couple of years, the first with Adele's *Someone Like You* in 2011 and now this year with Bruno Mars' *When I Was Your Man*. It is partly thanks to the latter that Mars and his Smeezingtons colleagues finished as the top hit songwriters of Q1.

Although not quite topping the Hot 100 chart, the Rihanna/Mikky Ekko pairing *Stay* does not get much more musically complicated with its piano and voice simply accompanied by guitar. It suggests Adele and Dan Wilson's ground-breaking ballad that stopped the 2011 Brit Awards in its tracks has changed some creative thinking. In these times of production-driven hits, it has shown keeping things simple can really work wonders.

**Paul Williams,**  
Head of Business Analysis

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

# MARS ATTACKS IN US COMEBACK

Bruno, Smeezingtons and other US writers thrive in Q1



## SONGWRITING

■ BY PAUL WILLIAMS

Bruno Mars and his Smeezingtons colleagues led a US fightback in Q1 by topping Music Week's chart of the period's most successful hit songwriters.

BMG Chrysalis's Mars, Warner/Chappell's Philip Lawrence and Universal-signed Ari Levine head the rankings based on songwriting shares of the quarter's 100 top-selling singles after their co-writes *When I Was Your Man* and *Locked Out Of Heaven* collectively sold around 550,000 copies.

For the trio their place at the top of the songwriters chart, which is exclusively compiled by Music Week from Official Charts Company data, returns them to the heights of 2010 when they finished as the year's top hit writers. The following year they were second and dropped to 29th in 2012.

However, their re-climb up the chart also comes as part of a revival for US songwriters, who were largely missing from the top end of last year's year-end countdown.

New York City band Fun, whose publishing is shared by Sony/ATV/EMI and Warner/Chappell, were then the only Americans finishing in the Top 10, taking third position to sit alongside a cosmopolitan line-up that included Brit Calvin Harris, Australian Sia Furler, Swedes Carl Falk and Rami Yacoub and South Korean PSY.

The first three months of 2013 saw a total transformation of US fortunes with seven out of the songwriting chart's Top 10 positions occupied by talent from the States. Besides The Smeezingtons, Kobalt pair Macklemore & Ryan Lewis are at 2 thanks to their mega-hit *Thrift Shop*, the quarter's top single with more than half a million sales, Blondie star Debbie Harry placed fourth, Justin Timberlake and James Fauntleroy at 5, fellow Timberlake contributors Timbaland and J-Roc at 8 and Taylor Swift at 10.

Harry's appearance in the rankings comes alongside her band's former bass player, Brit Nigel Harrison, who together wrote the *Parallel Lines* album cut *One Way Or Another*. The BMG Chrysalis copyright shifted nearly 360,000 copies in the quarter thanks to One Direction's *Comic Relief* cover, which also incorporated the old Undertones hit *Teenage Kicks*. This takes the Universal-published band member John O'Neill to 46 on the songwriters chart.

The Blondie and Undertones covers were among a handful of revivals in the quarter that resulted in hit songwriters from the past cropping up in our chart. Reggae legend Frederick "Toots" Hibbert is 27th after the Blue Mountain-published *Maytals* cut *Funky Kingston* was sampled by Pitbull for *Don't Stop The Party* and the Warner/Chappell-published R&B Seventies stars Sly, Slick & Wicked are 40 following the use of *Sho' Nuff* in Justin Timberlake's *Suit & Tie*.

## Q1 2013 TOP UK HIT SONGWRITERS

POS. WRITER(S) PUBLISHER(S)

- 1 DANIEL SMITH *Universal*
- 2 JUSTIN PARKER *Sony/ATV/EMI*
- 3 GUY LAWRENCE AND HOWARD LAWRENCE (DISCLOSURE) *Universal*
- 4 EMELI SANDE *Sony/ATV/EMI*
- 5 NIGEL HARRISON *BMG Chrysalis*
- 6 PATRICK OKOGWU AKA TINIE TEMPAH *Sony/ATV/EMI*
- 7 MUMFORD & SONS *Universal*
- 8 ELLIE GOULDING *Global Talent*
- 9 ADAM WILES AKA CALVIN HARRIS *Sony/ATV/EMI*
- 10 BEN HOWARD *Warner/Chappell*
- 11 PAUL EPWORTH *Sony/ATV/EMI*
- 12 OLLY MURS *Universal*
- 13 THE 1975 *Warner/Chappell*
- 14 SHAHID KHAN AKA NAUGHTY BOY *Sony/ATV/EMI*
- 15= MATTHEW COLEMAN AKA M J COLE *CC*
- 15= DYLAN MILLS AKA DIZZEE RASCAL *Notting Hill*
- 17 JOHN FORTIS *Reservoir*
- 18 ADELE ADKINS *Universal*
- 19 JOHN O'NEILL *Universal*
- 20 OLIVER JACOBS *Wixen*

The above chart shows the top UK songwriters of Q1 2013 based on shares of the UK's 100 biggest-selling singles of the quarter  
Source: Music Week research/Official Charts Company data



The Timberlake cut, which features Jay-Z, was one of two hits for the former 'N Sync man in Q1, finishing 15th on the quarter-end sales chart with Mirrors placed at 3. Both featured the writing skills of Timberlake himself and his Universal-signed colleague James Fauntleroy, who formed the production set-up The Y's with Rob Knox in 2008, as well as Timberland and his long-time Warner/Chappell collaborator J-Roc.

Completing the US contingent in the Top 10, The Lumineers' Jeremy Fraites and Wesley Schultz are ninth thanks to their Kobalt-published Ho Hey, while Sony/ATV/EMI's Taylor Swift is 10th after being behind three of the quarter's Top 100 – I Knew You Were Trouble (No 2 top seller), We Are Ever Getting Back Together (62nd) and 22 (63rd). All three were co-written with Kobalt's Shellback and Max Martin, who were also jointly on the credits of Maroon 5's One More Night. Martin also co-authored Bieber/Minaj collaboration Beauty & The Beast. The combination of Americans and Swedes left room for just one UK name among the songwriting Top 10, Bastille's Universal-signed Daniel Smith who is third after penning the group's Pompeii, which sold around 280,000 copies in the quarter, and Flaws with 52,000 Q1 sales.

Another Brit, Justin Parker, just missed out on a Top 10 place as he shared 11th position with Sony/ATV/EMI colleague Mikky Ekko after co-writing with him Rihanna-fronted Stay. Meanwhile, Universal's Disclosure pair Guy Lawrence and Howard Lawrence are 14th after the group's White Noise single with AlunaGeorge sold nearly a quarter of a million copies in the quarter. And, in a period in which she won two Brit Awards and had the top-selling album, Sony/ATV/EMI's Emeli Sande is 16th after Clown, Beneath Your Beautiful and Read All About It Pt III were all among Q1's Top 100 sellers.

The top hit songwriter annually in both 2011 and 2012, Calvin Harris had a quiet quarter by his own high standards and is 31st, but his run still

## Q1 2013 TOP 50 HIT SONGWRITERS

Source: Music Week research/Official Charts Company data

POS WRITER(S) PUBLISHER(S)

- 1 **THE SMEEZINGTONS (PETE HERNANDEZ AKA BRUNO MARS, PHILIP LAWRENCE, ARI LEVINE)** *BMG Chrysalis, Warner/Chappell, Universal*
- 2 **BEN HAGGERTY AKA MACKLEMORE AND RYAN LEWIS** *Kobalt*
- 3 **DANIEL SMITH** *Universal*
- 4 **DEBORAH HARRY AND NIGEL HARRISON (BLONDIE)** *BMG Chrysalis*
- 5 **THE Y'S (JUSTIN TIMBERLAKE, JAMES FAUNTLEROY)** *Universal*
- 6 **JOHAN SCHUSTER AKA SHELLBACK** *Kobalt*
- 7 **MARTIN SANDBERG AKA MAX MARTIN** *Kobalt*
- 8 **TIMOTHY MOSLEY AKA TIMBALAND AND JEROME HARMON AKA J-ROC** *Warner/Chappell*
- 9 **JEREMY FRAITES AND WESLEY SCHULTZ (THE LUMINEERS)** *Kobalt*
- 10 **TAYLOR SWIFT** *Sony/ATV/EMI*
- 11= **JUSTIN PARKER** *Sony/ATV/EMI*
- 11= **JOHN SUDDUTH AKA MIKKY EKKO** *Sony/ATV/EMI*
- 13 **WILL ADAMS AKA WILL.I.AM** *BMG Chrysalis*
- 14 **GUY LAWRENCE AND HOWARD LAWRENCE (DISCLOSURE)** *Universal*
- 15 **SIA FURLER** *Sony/ATV/EMI*
- 16 **EMELI SANDE** *Sony/ATV/EMI*
- 17 **HARRY RODRIGUES AKA BAAUER** *CC*
- 18 **JEF MARTENS AKA BASTO** *Sony/ATV/EMI*
- 19 **JAI PARK AKA PSY** *Publisher In Dispute*
- 20 **NATE RUESS** *Warner/Chappell*
- 21= **ARNTHOR BIRGISSON** *Kobalt*
- 21= **IAN WROLDSÉN** *Reservoir*
- 23 **JEFFREY BHASKER** *Sony/ATV/EMI*
- 24 **RAMI YACOB AND CARL FALK** *Sony/ATV/EMI, BMG Chrysalis*
- 25 **PATRICK OKOGWU AKA TINIE TEMPAAH** *Sony/ATV/EMI*
- 26 **PAUL BAUMER AND MAARTEN HOOGSTRATEN (BINGO PLAYERS)** *Sony/ATV/EMI, Strengholt*
- 27 **FREDERICK "TOOTS" HIBBERT** *Blue Mountain*
- 28 **MUMFORD & SONS** *Universal*
- 29 **ELLIE GOULDING** *Global Talent*
- 30 **ALECIA MOORE AKA PINK** *Sony/ATV/EMI*
- 31 **ADAM WILES AKA CALVIN HARRIS** *Sony/ATV/EMI*
- 32 **BEN HOWARD** *Warner/Chappell*
- 33 **PAUL EPWORTH** *Sony/ATV/EMI*
- 34 **DANNY O'DONOGHUE AND MARK SHEEHAN (THE SCRIPT)** *Imagem*
- 35 **OLLY MURS** *Universal*
- 36 **SAVAN KOTECHA** *Kobalt*
- 37 **THE 1975** *Warner/Chappell*
- 38 **JEAN BAPTISTE KOUAME** *BMG Chrysalis*
- 39 **SHAHID KHAN AKA NAUGHTY BOY** *Sony/ATV/EMI*
- 40 **WILSON, STILL, STUBBS AKA SLY, SLICK & WICKED** *Warner/Chappell*
- 41= **MATTHEW COLEMAN AKA M J COLE** *CC*
- 41= **DYLAN MILLS AKA DIZZEE RASCAL** *Notting Hill*
- 43 **JOHN FORTIS** *Reservoir*
- 44 **ADELE ADKINS** *Universal*
- 45 **MICHAEL POSNER** *Sony/ATV/EMI*
- 46 **JOHN O'NEILL** *Universal*
- 47= **OLIVER JACOBS** *Wixen*
- 47= **CAMILLE PURCELL** *Wixen*
- 49 **FLORENCE WELCH** *Universal*
- 50= **TIM BERGLING AKA AVICII** *Sony/ATV/EMI*
- 50= **NICK ROTTEVEEL AKA NICKY ROMERO** *Bucks*

The above chart shows the top hit songwriters of Q1 2013 based on shares of the UK's 100 biggest-selling singles of the quarter

included in Drinking From The Bottle co-writing one of the period's biggest singles. The song was the 10th top seller after shifting nearly 290,000 copies as its vocalist, co-writer and Harris's Sony/ATV/EMI colleague Tinie Tempah makes it to 25th place on the songwriters chart.

A big albums success last year, Warner/Chappell's Ben Howard had his best run on the singles chart in Q1 as Only Love hit the Top 10 after he performed it at the Brit Awards. As a result he makes his first appearance on the hit songwriters chart, turning up in 32nd place.

As mentioned above, Fun were the leading US lights on our annual songwriters chart for 2012. While the band miss out on a place on the chart for this past quarter, both their frontman Nate

Ruess and producer/co-writer Jeff Bhasker do show up. Warner/Chappell's Ruess is 20th and Sony/ATV/EMI's Bhasker 23rd after writing with 30th-placed Pink her mega hit Just Give Me A Reason, while the pair also contributed to Fun's We Are Young, Ruess was on the credits of Kesha smash Die Young and Bhasker contributed to Alicia Keys' Girl On Fire.

Despite only one homegrown name in the Top 10, UK writers controlled 42.2% of Q1's hit songwriting chart. This compared to 34.3% of the full-year 2012 chart, while the US share of 30.4% was down from 36.7% on last year's annual countdown. Writers from the rest of Europe controlled 21.6% and those from the rest of the world 5.9%.

## ALBUMS SONGWRITING: LES MISERABLES BRINGS A LOT OF CHEER FOR WARNER/CHAPPELL PAIRING

Les Miserables' transformation into a hit movie with a huge-selling soundtrack has sent its main creators Claude-Michael Schonberg and Alain Boublil straight to the top of our songwriters chart based on albums performance.

The Warner/Chappell pair lead the Q1 countdown, compiled by Music Week from writing shares of the Official Charts Company Top 20 artist titles of the period, after Polydor's motion picture cast recording from the film sold 343,573 copies. That made it the quarter's second top artist seller behind Emeli Sande's Our Version Of Events.

Staged in its original French version in 1980, five years before its English-language West End debut, Les Miserables is one of a number of musicals written jointly by Schonberg and his lyricist Boublil with their body of work also including Miss Saigon. Herbert Kretzmer, behind the English adaptation, is 12th on the album songwriters chart, while Jean-Marc Natel, who co-wrote the original French lyrics, just misses out on a place.

Top albums songwriter of 2012, Sony/ATV/EMI's Emeli Sande is placed at 2 for Q1 with Our Version Of Events having sold another 385,282 copies in the quarter. Meanwhile, around 170,000 copies sold of their self-penned Babel places Universal's Mumford & Sons third, their position on the annual albums songwriters chart last year.

## Q1 2013 TOP 20 ALBUM SONGWRITERS

POS WRITER(S) PUBLISHER(S)

- 1 **CLAUDE-MICHAEL SCHONBERG AND ALAIN BOUBLIL** *Warner/Chappell*
- 2 **EMELI SANDE** *Sony/ATV/EMI*
- 3 **MUMFORD & SONS** *Universal*
- 4 **THE SMEEZINGTONS (PETE HERNANDEZ AKA BRUNO MARS, PHILIP LAWRENCE, ARI LEVINE)** *BMG Chrysalis, Warner/Chappell, Universal*
- 5 **DAVID BOWIE** *R20*
- 6 **SIMON NEIL** *Warner/Chappell*
- 7 **ADAM MILES AKA CALVIN HARRIS** *Sony/ATV/EMI*
- 8 **DANIEL SMITH** *Universal*
- 9 **JAKE BUGG** *Kobalt*
- 10 **BEN HOWARD** *Warner/Chappell*
- 11 **ED SHEERAN** *Sony/ATV/EMI*
- 12 **HERBRT KRETZMER** *Warner/Chappell*
- 13 **TAYLOR SWIFT** *Sony/ATV/EMI*
- 14 **THE Y'S (JUSTIN TIMBERLAKE, JAMES FAUNTLEROY)** *Universal*
- 15 **SHAHID KHAN AKA NAUGHTY BOY** *Sony/ATV/EMI*
- 16 **TIMOTHY MOSLEY AKA TIMBALAND AND JEROME HARMON...** *Warner/Chappell*
- 17 **IAIN ARCHER** *Kobalt*
- 18 **ELLIE GOULDING** *Global Talent*
- 19 **ALECIA MOORE AKA PINK** *Sony/ATV/EMI*
- 20 **PALOMA FAITH** *Universal*

The above chart shows the top album songwriters of Q1 2013 based on shares of the UK's 20 biggest-selling artist albums of the quarter  
Source: Music Week research/Official Charts Company data

As well as being the quarter's top hit songwriters. The Smeezingtons – whose publishing is shared by BMG Chrysalis, Universal and Warner/Chappell – are fourth based on shares of the period's top albums after they controlled the credits of more than 80% of Bruno Mars' Unorthodox Jukebox. This sold nearly 200,000 copies between January and March.

David Bowie and Justin Timberlake both enjoyed chart-topping comebacks in the quarter with Bowie's RZO-published The Next Day taking him to fifth place on the chart after he wrote all but two of its songs entirely himself.

Timberlake is 14th, alongside his The Y's and Universal colleague James Fauntleroy, following around 160,000 copies sold of The 20/20 Experience, while Warner/Chappell's Timbaland and J-Roc are 16th after also making significant contributions to the album.

Biffy Clyro's first chart-topping album The Opposites takes the band's Warner/Chappell-signed frontman Simon Neil to sixth place after he wrote all of it, while Universal's Daniel Smith similarly penned alone his group Bastille's album Bad Blood to rank eighth. Sat between them is Sony/ATV/EMI's Calvin Harris whose seventh place is down to his own album 18 Months and contributing to Ellie Goulding's Halcyon.

## THE BIG INTERVIEW JAC HOLZMAN

# THE DOORS OF INCEPTION

Brace yourself: an octogenerian 'old school' record executive is about to educate you on music's relationship with technology - and why an exciting new dawn awaits for labels

### LABELS

■ BY TIM INGHAM

**D**o you know how it feels to be schooled about technology by an 81-year-old? *Music Week* does. And by the end of this article, representative of our 40-minute chat with record company legend Jac Holzman, you will too.

On the one hand, Holzman is your typical dyed-in-the-wool label doyen; an A&R apostle full of eyebrow-raising anecdotes about seminal stars he's signed, dropped and cuddled back to greatness.

After founding Elektra Records, aged 19, in his student dorm in 1950, Holzman went on to sign Carly Simon, Love and The Stooges, as well as forming Nonesuch Records - the label that recently brought the world The Black Keys.

His most famous moment was undoubtedly signing blues rock heroes The Doors in 1966, but his commercial legacy certainly doesn't stop there: in 1970, he merged his music start-ups with Warner Communications, laying the foundations - alongside Atlantic's Ahmet Ertegun and Mo Ostin - for one of today's three record company giants.

Holzman's career, however, has shown him to be consistently fascinated by another world, one that hasn't always sat comfortably alongside music - technology. In the Seventies, the exec presided over Pioneer Electronics in Japan, playing a key role in the music industry's adoption of the CD. During this period, he was also on the board of one of the first video games behemoths, Atari, and went on to hold top positions within MTV and Panavision.

Music remains Holzman's first love, but his excitement around the evolution of the digital world runs it a close second. At first glance, both of the man and his chosen profession, you could be forgiven for assuming he'd be a bit of dinosaur; the sort of bygone Mr. Big music exec lampooned by sneering newspaper columnists. After a few minutes of being enlightened by his expert views on entertainment's relationship with telecoms, though, you'll stand embarrassingly corrected - and be left delighted that he's fighting in music's corner.

This month, Holzman - who was drafted into the modern Warner label by then-chairman Edgar Bronfman Jr in 2004 - brings his two passions closer together than ever, with the launch of the official Doors app. An Apple/iOS exclusive, the £2.99 product has been customised for iPad and is stuffed with stories, interviews, videos, pictures and even a graphic novel, all telling the story of one of the world's most revered rock acts.

Built by British tech design company Brandwidth in conjunction with Rhino and Holzman - the man who probably knows The Doors' fable better than any other music exec - it's a noticeable step up from your average music artist app. For Holzman, the launch of the product marks a fillip in the relationship between the music industry and smartphone/tablet consumers - one that he says has been a long time coming.



**ABOVE**  
He's all right, Jac: Elektra Records' successful signing Bruno Mars poses with Jac Holzman

He describes the Doors app as a "1,500-piece, three-dimensional jigsaw puzzle, elegantly pre-assembled" - one which sets a new standard in a digital market crying out for high-quality music artist products. He feels that previous apps shame the music industry, complaining that "nobody has tried" to build something truly groundbreaking on iOS or Android - a direct result of labels being "increasingly reluctant to take on any project that has risk, or that they can't see an immediate return on". He praises Rhino and Warner for "trusting me and letting me run with this".

However, Holzman is not as complimentary about label behaviour with hindsight's hat on. He describes music rights-holders' refusal to join forces on a deal with Napster little over a decade ago as "a stupid mistake", by parties too obsessed with self-interest, adding: "Napster was a gift, if we had used it properly... You don't have to embrace

[technology] but you have to acknowledge the existence of something that is going to affect your life if not now then down the line."

In Holzman's mind, the digital world has been an "ameliorating force" on music's connection with its customers - a phrase that encapsulates why he decided to spend the past year-and-a-half compiling a bumper-packed Doors app, rather than a glossy hardback book or luxury boxset.

"I would go into various people's offices at Warners or other labels, and I would see these great boxsets - mostly CDs - all beautifully packaged, and every one of them was unopened!" he explains. "That got to me. [With a boxset] it's design, manufacture, ship then taking the returns... you get about 45 to 50 cents back on the dollar. [With an app] you build it, digitally distribute it to a single customer, have nothing to manufacture, and you never take returns... All of a sudden, instead of, let's





say, 37% of net [price] in books, you take 70% - that's what Apple is willing to pay. Does that give them power? Yes it, gives them enormous power. But they've earned it."

#### Why build a Doors app rather than a book?

A book is too limiting. You can't put a video or music in a physical book. You can within an e-book or iBook, but there are still limitations. You go where the action is, and the action is with apps.

#### How did you clear rights to all of The Doors' video and photos in the app, let alone the music?

Danny Sugerman, who became The Doors' manager after the [hysteria] had died down - my guess around mid-to-late Seventies, after Bill Siddons - went to photographers with The Doors' money and bought entire collections. When we started the app, we had 8,000 owned photographs. Now, a lot of it was crap - but that was still thousands of photographs we didn't have to go begging for. We licensed a number of things. Here's a funny story: I noticed that when I wanted to [use] excerpts from books with writing on The Doors, generally I got the permission. In one case, I didn't - Simon & Schuster for Hunter S. Thompson. He did a wonderful piece in 1983, talking about what it was like, obviously loaded, standing on the timbers of his house, having these gigantic MacIntosh [amps] and speakers [playing The Doors]. I couldn't get permission for the quote - it was too small for them to bother with. They were sweet about it, but they weren't going to give it to me. So I wrote them a note: 'Please don't make me tell this to the daughter of your founder - who was Carly Simon, with whom I made seven records.' Boy, that got a response - and a contract back immediately! There are moments in my life when I realise, 'It's quite okay being Jac Holzman.'

You've always been technologically aware, from back in your Pioneer and Atari days. The music industry hasn't always been - is that changing now? The excitement for me has always been at the indie label bases. When I came back to Warner at

**"The problem with all companies, every major label, is that they don't listen to their young people enough; they don't involve them in the big decisions"**

JAC HOLZMAN, WARNER MUSIC GROUP

Bronfman's invitation in 2004, he said: 'What are you going to tell me that I don't already know?' I said: 'You've got to run this as if it's an independent record company - you've got to cut your people loose. The reporting structure needs to be flattened. It's too complex. Also, you're putting out too many records.' I had previously said this to Terry Semel, who was co-chairman of Warner Bros [Pictures], who from 1996 on had control of the music group. Semel said to me: 'What do you mean too many records?' I said: 'If the president of the company cannot listen to every record and make sure each is consistent with what the artist could blossom into, then it shouldn't be released.' He said: 'You mean so-and-so has to listen to every record? Jac, you smart guys give me a headache,' and walked out of the room! That's not how they work [in movies] and I understand that. My problem with the large labels is their structure generally. That's not true of all labels: senior management at certain labels are more flexible than at others. The problem with all music companies, every major label, is that they don't listen enough to their young people; they don't involve them in the big decisions. These people are talented, they're smarter than you are, they can make your life easier - listen to them.

**The major labels get a lot of flak, but they still do own a lot of rights...**

That's true. I would redefine any of the 'record companies' that have been in the business for 20 years or longer as 'music rights management companies', which re-populate their happy pond of copyrights with new artists. There is still room for great record men, but the record man of the future has to have a feeling for the music *and* a feeling for the technology. Because it switches: depending upon the artist, one leads the other.

**ABOVE**  
Opening Doors: (Above left) Jac Holzman in his early Elektra Records days; (Above) A shot of The Doors, photographed by Paul Ferrara and found on the new app

You took the Warner job when Edgar Bronfman offered it to you in 2004: do you feel you're within a record company that's quite forward-looking? Bronfman listened. When I told him what I thought was wrong in the company he would say: 'Okay, go fix it.' The new management at Warners is amazingly savvy, considering that [WGM CEO] Steve Cooper came from nothing resembling the music business. He understands what he knows and what he doesn't know, and he's been flattening the structure. I think Warner Music is going about it the right way: they're smart, Steve Cooper is very smart. I have a high regard for him and some of the other senior executives. He's also a good listener.

**Do you think music will become a bigger beneficiary of the growth of tablet devices with HD retina displays and other visual tech?**

Yes. The reason music has not been a big beneficiary so far is because there have not been a lot of wonderful apps. I don't think I could even name five wonderful music apps. If you look at the categories of what sells in the App Store, the top three are as follows: games, utilities and, finally, free. Music is down around No.25 to No.50. Yet addressing that has become a problem because everybody is looking for someone else to figure it out. I figured out one way: my way is I thought what was right for The Doors, a historical piece that tells a story. But somebody else might take the elements and shape them differently. I've seen some wonderful music instruction apps, but in terms of presenting artists it's been weak. The question asked is always: 'How do we monetise this?' That's not the first question that should be asked. That should be: 'How do we get this right?' I'm sensing a flexibility at record companies now. They know they have to live with digital. They know that by not getting involved with Napster early on and learning [the digital] business was a mistake. Yes, the Napster deal was a lousy deal, but the concept was a good one and we had singles we could have worked with while we were learning. We didn't have a format for singles [then]: we had lost the 45rpm, and the cassette single was a non-starter.



# THE BIG INTERVIEW JAC HOLZMAN

The Doors app is an iOS /Apple exclusive. Why entrust it just to Apple and not Android? For technical reasons. Android is not an ecosystem, Apple is. That's critical. You have to modify Android apps for the device based upon the chipset installed. So suddenly, it's not an easy translation from HTML 5. You end up with many different versions, and that gets to be a problem. A universal Android, I would have gone for. But Apple had the best installed-base when we started this project, they had an iPad, which this app is optimised for.

Where do you think the music industry is with regards to its relationship with Apple? Apple's not a problem. You live with a potential sword of Damocles. When you're done with the app and you submit it, you don't know if [Apple] will accept it or reject it. They may reject for technical reasons, where things might not quite fit the Apple formatting; the app may not 'talk to the iOS properly. It's good to showcase to Apple what you're doing beforehand and have a point person there that you can keep informed.

**"The standardisation of Android - I hope you're hearing me Google! - will be critical [in the development of apps]"**

JAC HOLZMAN

Do you think the relationship between the music industry and Apple will keep improving? I do. It's been difficult with music because there haven't been a lot of music apps and there certainly hasn't been a lot of great ones. I know that Ryan Dixon who heads the music apps section [at Apple] is a good guy; he's sensitive, you can get him on the phone and talk about pricing or features. When you introduce something to Apple, Ryan brings all of his people in, they all ask questions and make comments. It's hugely valuable, as they get a sense of how serious and engaged you are. I found them to be incredibly easy to work with.

What about Amazon?

In the app universe, iPad and Apple is dominant and will be for a long time, but I wouldn't do a book without considering it being ready for Kindle or Fire reader. The standardisation of Android - I hope you're hearing me at Google! - and flexibility will be critical. A manufacturer like a Samsung makes all their own parts, which is a brilliant strategy and an incredible commitment of resource. If there was a definitive chipset that everybody could adopt, that would solve the [Android standardisation problem] overnight.

Are you optimistic that will happen?

I'm optimistic about Android and I'm happy there is an Android out there. There are so many communications formats in the market, supporting them with different standards [is a natural evolution] - but there's no room for more than two. We're beginning to rely on eco-systems now; there is an established Apple eco-system, there should be an established Android eco-system.

Apple's eco-system was built entirely on music!

Yes - the story of Apple and music is fairly well-told in the Steve Jobs book. And by the way, that story is

## HOLZMAN: WHY I SIGNED THE DOORS TO ELEKTRA BACK IN 1966



"As with most good things in life, I went to see The Doors by accident. I was tired that night. I had come in at 11pm in New York - when I left, it was 2am. I'm listening to Arthur Lee tell me I should stay around for the next band, [by which time] it's going to be 4am. I didn't get it. It was

mostly a blues set - but I kept going back. I was looking for something, then they did Alabama Song, [based on] the Kurt Weill opera Mahagonny. Sometimes you hear a song that you know so well and when you can ingest the treatment of that song, it becomes like a key or a Rosetta Stone to everything else [they do]. The moment I heard that, I thought: 'Here is a band willing to do *this* and make it work in a rock format? Got to sign that band.' They had [previously] been signed to Columbia and had been let go. A lot of what you do when you run record companies is to try to understand the artist - what their problems are, what they need. This band needed somebody to love them. You don't do that by signing a contract to do an album with an option. I committed to recording and releasing three albums. Now, I'd already heard two, so it wasn't much of a risk on my part..."

true. Warners was the first one in the game. Warner as the label instigated it; Paul Vidic who was overall head of corporate business affairs, sent a note to Jobs saying, 'What about music?' And that got Apple thinking. You push that music button with Jobs and he's going to respond, because he's a big music fanatic.

Do you think there's sometimes too much readiness by the music industry to license every new streaming platform - or perhaps not enough? If you're a label, you're not a 'record label': you're a name that you apply to whatever the container is that holds the rights to the music that you own. It then becomes not a mechanical licence as such, it becomes more of a sync licence. And I think the music companies - let's stop calling them record companies - have some right to control that. But it's in their best interests to try to license that wherever they can. If it's a porno app and you don't want [your music] in there, that I understand.

What have you learnt while making this app that you could teach another label or manager? Whatever I've learnt really belongs to Warner - I've learnt it on their dime! I've learnt that there is so much capability within the app toolbox that you can adapt for whatever creative leanings or situation an artist has, and that it's important for artists to understand what apps can do for their career. The kind of feedback loop it gives them to stay in touch with their audience is invaluable.

Which executives have most impressed you throughout your career?

I'm going to give you several names, but they all share characteristics: they were artist-oriented, and they said yes more often than no. Jerry Moss, Mo Ostin, anybody at Atlantic - that was the zeitgeist - and then Martin Mills and Chris Blackwell. Chris and Martin are probably the guys I admired most. Chris came from something very specialised but he was able to broaden into a big universe. Martin has shown that he can still do it; he does it time and time again and leaves everybody scratching their heads. Beggars is a wonderful operation. Of the people practicing today in America, I don't know any of them well enough to make that statement.

## HOLZMAN: CLEARING THE RIGHTS TO APOCALYPSE NOW

"I knew Francis Ford Coppola had gone to film school in the same class as Jim [Morrison] in the early '60s. He put [The Doors'] The End at the beginning of Apocalypse Now. I was curious about that. I asked his [lawyer] what they had in the archive for the app. He said: 'Well, we have a long interview with Francis about The Doors.' I asked if I could have it, and he sent this footage down; Francis Coppola talking all about it, but there was also some stuff I didn't know existed: interviews with the editor and sound editor of the movie. They had licensed all of The Doors music - that was initially going to be the soundtrack. But the editor says [on camera] that the music was frequently more powerful than the movie's images, so they decided just to use The End. There were no signed documents needed [to use this footage]: Francis wanted to be a part of our project. You don't send Francis a lawyer's letter. You trust him, he trusts you, that's how it works. When I was running my label, that's how we worked too - very simple agreements, four pages. Nobody needs more than that."





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**FEATURE** THE GREAT ESCAPEEUROPE'S LEADING FESTIVAL FOR NEW MUSIC  
**THE GREAT ESCAPE****ESCAPE TO THE SEASIDE**

The Great Escape welcomes more music fans and industry execs than ever to its coastal festival and conference in 2013 with its in-demand music offering set to bulge at the seams

**LIVE**

■ BY TOM PAKINKIS

The Great Escape is set to return to Brighton bigger than ever, having announced the first full festival sell-out in its history two weeks ahead of kick-off in 2013.

In the event's eighth year, music industry bods from the UK and beyond will make their way to the coast for nuggets of knowledge and networking opportunities. Meanwhile, thousands of music punters will be making a similar beeline for Brighton hoping to catch a glimpse of tomorrow's on-stage superstars. With an international line-up of 350 up-and-comers hosted in more than 30 venues in the seaside city, they're unlikely to go home disappointed.

Speaking to *Music Week*, festival director Kat Morris outlines some of the highlights lined-up for The Great Escape 2013 and why it's a crucial date in the calendar for young artists, managers and industry executives alike.

**The Great Escape festival sold out this year. How many people does that translate to?**

We've got an expected attendance of 16,000 people on-site over the three days. We've never actually declared the festival as sold out before so it's really exciting for us.

**Can you attribute that to anything in particular?**

I think there are a few factors, one being the success of previous festivals. Over time we've built a really good reputation for showcasing up-and-coming artists from all over the world in intimate venues before they go on to play big stages. So I think the track record of bands that have gone on to do really well off the back of playing Great Escape is part of it. Our ticket price is exceptionally good value for money as well.

**What are the conference highlights for you this year?**

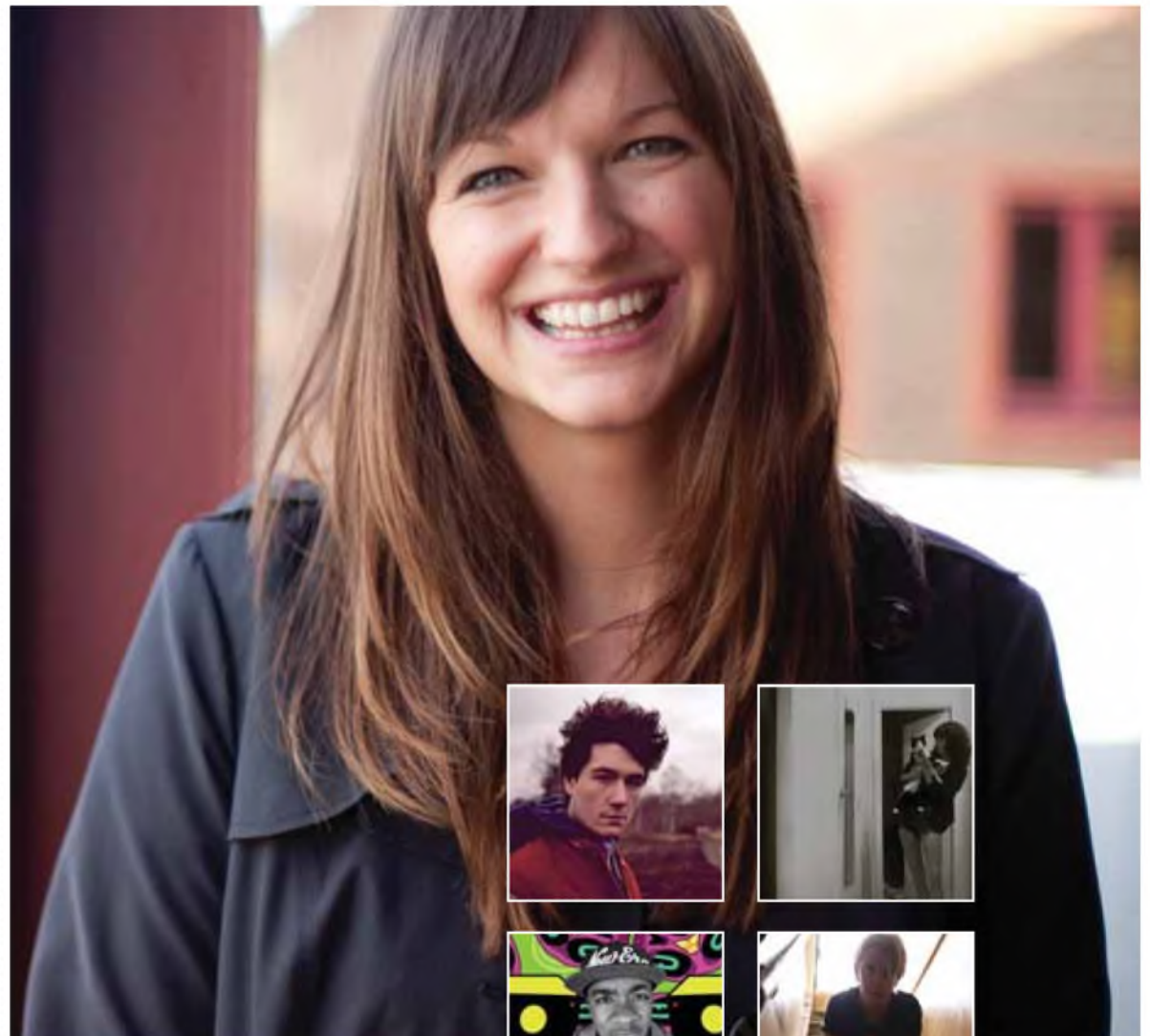
I'm really excited about the Future Of Music Retail session. I think that will be really interesting and it's a pleasure to have Rough Trade's Steven Godfroy speaking. Another highlight is having the Arts Council launching their new music industry development fund at the festival. The Great Escape being able to launch things in the industry is something we're really excited by.

We've actually got a couple of other launches going on at this year's festival as well so it's really seen as a destination to visit and a launch pad for the music industry outside of launching artists.

We've also got Billy Bragg speaking as part of the convention, which is really exciting, and that'll be the day after he performs at the Brighton Dome.

**Coming out of last year's event, did you have anything that you wanted to change or bring through to this year?**

From the festival point of view we wanted to expand



**"So many people will come to The Great Escape, discover their new favourite band and follow them for years afterwards. That's what's so exciting"**

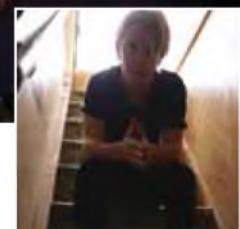
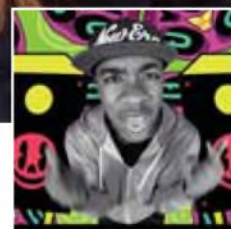
**KAT MORRIS, THE GREAT ESCAPE**

our venue portfolio and so this year we've actually got four churches that we'll be using as core programme festival venues including St Bartholomew's Church, which is absolutely stunning.

We also wanted to expand our offering to those under the ages of 18 so we've got an all-day matinee on the Saturday at the Corn Exchange, which is an all ages gig. We wanted to have as much music as we could, so we've got venues running earlier or later where possible.

**How important do you think events like The Great Escape are for artists and managers?**

I think they're really important because it's an opportunity to engage with new music lovers first-hand. So many people will come to The Great Escape, discover their new favourite band, see them in an intimate setting and then follow them for years



**ABOVE AND LEFT**  
Escape artists:  
Great Escape  
festival director  
Kat Morris with  
a handful of this  
year's  
performing  
artists  
[clockwise from  
top left]  
Bastille, Eddi  
Front, Tom  
Odell, King Krule  
and Scruftizzer

afterwards because they feel like they discovered them. That's what's so exciting about it: you come here and get this element of discovery.

**Do you have one eye on next year's event at all?**

Absolutely. In fact we've already set the dates for next year and we've already started planning 2015 too. So yes, we do have to think ahead, very much so. As soon as this one is done we will already be fully fledged on talking to partners and thinking about planning next year's festival. It takes a year or more to plan a Great Escape. We never really stop thinking ahead and that's what makes it a good event.



# SPOILT FOR CHOICE?

There's plenty going on at The Great Escape this year as far as music industry panels, workshops and keynotes are concerned, so we've singled out six of our personal highlights

## KEYNOTE: WHERE WE'RE AT



**Thursday 16 May**  
10.30 - Duke's @ Komedia Screen 1

CMU business editor and TGE convention programmer Chris Cooke will review the big headliners and stats of the year just gone, before discussing the state of the indie and digital sectors with Charles Caldas (*pictured*), CEO of independents' global rights agency Merlin. Caldas will also reveal the results of a new survey of his organisation's membership. Sony Music's Federico Bolza and MAMA & Company's Rich McGinnis will then join the debate, considering the biggest threats and opportunities facing the music business.

## KEYNOTE: FUTURE OF MUSIC RETAIL



**Thursday 16 May**  
14.00 - Duke's @ Komedia Screen 1

Co-owner of indie retailer Rough Trade Stephen Godfroy (*pictured*) will discuss the opportunities that he and his colleagues see in music retail amidst tough times on the High Street. He will then be joined by [PIAS] UK MD Pete Thompson and entertainment retail specialist Rob Salter to consider the future of retail, and what labels and artists should be doing going forward. A follow-up panel will then consider the Direct-To-Fan phenomenon and its place in the industry in 2013.

## KEYNOTE: NEW ARTIST DEALS



**Friday 17 May**  
10:30 - Duke's @ Komedia Screen 1

TGE and CMU's Chris Cooke will look behind the scenes and discover how artists - both fresh-faced and established - are learning to navigate the new music industry. Music Managers Forum chairman Brian Message (*pictured*) and Kobalt's Paul Hitchman will discuss their partnership on the latest Nick Cave And The Bad Seeds release, while Garry Blackburn and Cooking Vinyl's Martin Goldschmidt will provide insights on last year's Madness album campaign. Meanwhile, manager Jamie Osman and BMG Chrysalis' Danny Watson will discuss their Deaf Havana deal.

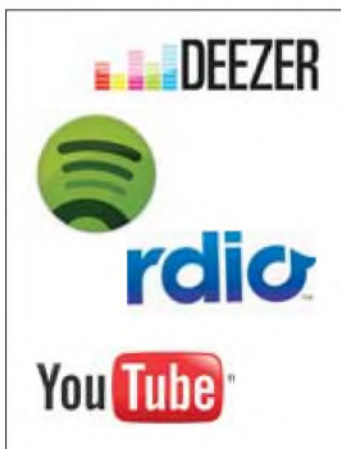
## TGE KEYNOTE: MOMENTUM MUSIC FUND LAUNCH



**Friday 17 May**  
13.45 - Duke's @ Komedia Screen 1

Arts Council England CEO Alan Davey (*pictured*) will officially launch the organisation's first ever artist-centric music funding initiative, the Momentum Music Fund. Davey - who has personally spearheaded this new initiative - will also outline the Arts Council's vision for music talent funding. PRS for Music Foundation will manage and administer the new scheme and executive director Vanessa Reed will explain how this new programme will work in practice. Later in the afternoon, a special panel will look at how music funding initiatives elsewhere in the world work, while reps from PRS for Music Foundation will be on hand at 5pm to answer questions about the new scheme.

## FOCUS ON MUSIC MARKETING: PRS FOR MUSIC PRESENTS MARKETING VALUE OF DIGITAL SERVICES



**Friday 17 May**  
15:00 - The Old Courtroom

The revenue that gets back to artists and managers from today's still young streaming music platforms remains a controversial talking point. But this discussion will turn the topic on its head and instead ponder the marketing potential of new digital distributors and opportunities to use streaming services as promotional platforms. Panelists offering pearls of wisdom include Mark Foster (Deezer), Mark Williamson (Spotify), Stefan Baumschlager (Rdio), Patrick Walker (YouTube Music). Discussions will be moderated by *The Guardian's* Jemima Kiss.

## FOCUS ON DIY

**Saturday 18 May**  
Throughout the day - The Basement

Aimed at artists building a grass-roots fanbase or at the start of their musical careers, The Great Escape and CMU's Chris Cooke will aim to offer advice about getting started before questioning a panel of DIY artists about their own careers. Later in the day legal experts will consider the ins and outs of artist contracts and key music speakers will be on hand with words of wisdom including Jake Shillingford, Infectious boss Korda Marshall and Billy Bragg.





**FEATURE** THE GREAT ESCAPEEUROPE'S LEADING FESTIVAL FOR NEW MUSIC  
**THE GREAT ESCAPE**

# GREAT BRIGHTON

Festival extraordinaire and co-founder of The Great Escape Martin Elbourne explains why the continued success of his coastal event is all about location, location, location

**B**oldly billed as “the UK’s answer to SXSW”, Great Escape co-founder Martin Elbourne is clear and unreserved when it comes to his event’s standing on an international stage.

It’s “the international gateway to the Anglo market” Elbourne tells *Music Week*, a moniker that the Brighton event shares with SXSW – although the former Glasto booker feels that the Texas showcase has lost some of its appeal in recent years.

But what is it exactly, that places The Great Escape eye-to-eye with other European titans like The Netherlands’ Eurosonic Noorderslag and Germany’s Reeperbahn? Great young artists and industry speakers are crucial, but Elbourne says that the crux of success is much more fundamental than that. From day one, The Great Escape has been based on two things: venues on the doorstep and a readily available bar.

**What’s your take on the way The Great Escape has evolved?**

It literally started in a bar in Calgary at what was then called The Western Canadian Music Week, now BreakOut West. I was with Jon McIlldowie – who was, until six months ago, working for MAMA and was a co-founder with me. We thought we should have [something similar] in the UK. So that’s the spiritual home, if you like.

I was also starting to go to many of these showcase conferences because I was getting invites as a booker for Glastonbury. Canada has always had a lot of these events, I think I’ve been to every single Eurosonic as far as I know – that was a major inspiration – Jon had been to SXSW and was a regular at CMJ. I think [Manchester’s] In The City was still going but it had clearly lost its energy and vibe. It was clearly losing its way so it was just a case of: “These events are quite fun and there should be a proper one in the UK.”

It didn’t take long to figure out that the obvious place [for such an event] was Brighton. We asked, ‘What are actually the bits you enjoy?’ – that’s why Eurosonic was a model for us because, while it’s almost gotten too big now, it was that thing of everywhere being walkable. Weirdly enough, not many people do it properly – having an official festival hotel where the bar’s open all night, for example. We’re not saying that everyone’s a raging alcoholic but it’s all part of the event.

We started doing research by going to every event we could and the ones that weren’t working were obvious. They were the ones held where the music industry was – you need to get people to spend the weekend away.

**Are those the characteristics that you would say make The Great Escape successful year after year?**

The first thing really was the bar. We went to a hotel and said we will book with you but your bar has to stay open all night and you’ve got to allow people who are delegates but aren’t staying at the hotel to



**ABOVE**  
Elbourne to lead: Great Escape co-founder Martin Elbourne says that The Great Escape is the UK’s only international player on the conference festival scene

**“We’re seen as the international gateway to the Anglo market. SXSW is losing that to an extent - [not completely], but it’s become so big that it’s easy for people to get lost there”**

MARTIN ELBOURNE, THE GREAT ESCAPE

come into the bar.

It wasn’t just a case of creating an atmosphere, it was also a business thing. That was the one thing that you could almost insist on people buying delegates wristbands for. If you can’t get into that bar late at night then you may as well not go to the event.

**How do you think the UK conference/showcase scene stands up to international competition today?** I think you’ve got to differentiate between the full-on industry convention side. Most cities in the UK now have an indoor urban festival. I think we’ll get to the point where every city in the UK will have some sort of urban indoor festival that involves a group of venues because it’s such an obvious thing to do.

In terms of the industry side, I know Go North has a good reputation but the reality is that we’re the only international player. That’s the truth of the matter. I know Liverpool Sound City claim that they are but everyone in the industry knows the reality

and the difference in the number of delegates and clout between The Great Escape and Liverpool.

The big four in Europe are obviously Eurosonic, The Great Escape, Reeperbahn and, to some extent, MaMA in Paris. If we’re being honest we’re probably Europe’s largest one but Eurosonic might be a similar size. Obviously Reeperbahn is getting bigger each year because Germany is the biggest domestic market [in Europe] but we’re more important for the Canadians, the Australians, the Kiwis and Americans. We’re kind of seen as the international gateway to the Anglo market. SXSW is losing that to an extent – [not completely], but it’s become so big that it’s become easy for people to get lost there.

**Do you worry about The Great Escape getting too big?**

We very much want to stay at more or less the size we are. SXSW could be ten times our size, even. Obviously [SXSW’s offering] is more than just music now – the interactive thing is bigger than the music side and the film part is getting bigger. When I’ve been there I’ve had a great time but it’s a bit of a jungle and it’s become more of a Spring Break thing now. I have absolute respect for the business they’ve developed but if I was going back to managing bands I wouldn’t dream of taking a band there. There’s just too much competition and too many people just there for a party.

We obviously tweak The Great Escape every year but I think the size we are is comfortable.



# INTERNATIONAL APPEAL

Proving itself to be a truly global event, here are just some of the multi-national showcases set for The Great Escape this year that will sit alongside 2013 host-nation Poland

**M**artin Elbourne touts The Great Escape as one of the top international events of its kind, and it only takes a quick look at the wealth of nationalities landing in Brighton this year to back that claim.

Poland's state cultural organisation, the Adam Mickiewicz Institute, will be presenting its Don't Panic! We're From Poland showcase at The Great Escape for the fourth time in 2013, only this year you can expect a bumper edition as the Poles boast host nation status.

Originally launched in Walsall in 2008 to bring Polish artists together, the Don't Panic! showcase steadily grew: "In the 80s and 90s we had festivals where we had 80% of the line-up being Polish artists and the remaining 20% being stars from abroad," explains Adam Mickiewicz Institute's Michal Hajduk. "Suddenly the ratio switched to the opposite, so we had the idea to get Polish bands in the same place at one time and invite people from other countries to come and see them.

"Year after year we started to grow the idea and organise a showcase for tradeshows in America and Europe. It turned into a regular project, which has been visible at The Great Escape since 2010."

Hajduk says that Poland's host-nation status at The Great Escape this year will allow for a much bigger presence for the nation's talent.

"We're bringing eight bands this year where previously we used to bring three or four," he says. "We made the selection along with The Great Escape bookers, who have always been well informed about Poland.

"As well as interesting bands, we're bringing industry professionals, press and radio stations," he adds. "We're trying to encourage Polish people to travel to The Great Escape and be present because Poland seems to be an undiscovered land [for many].

"But we have a great potential as a market and a growing music scene which is getting more and more interesting. It's time to tell people that there is good music to be discovered here and you should co-



**LEFT**  
**Pole position:** Kamp! (left), Tres B (right) and The KDMs (below) will be part of the Polish showcase at The Great Escape alongside Brodka, Daniel Drumz, Enchanted Hunters, Pictoral Candi and Teielte

operate [with the market] on a number of levels."

Looking elsewhere across Europe, IC Music works with musicians across southern England, Belgium, and northern France and aims to forge connections, improve artist networks, and ultimately help them get into a position where they can make a living from their music.

The company is showcasing four bands at The Great Escape - Damerels and Kins, from Plymouth and Brighton respectively, The Black Heart Rebellion from Belgium and UNNO from France.

## WORLD RHYTHM AT ALTERNATIVE ESCAPE

The Great Escape's Alternative Escape will return this year in a bid to cram as much live music into Brighton's city centre as possible with an additional 15 venues on top of the main stages. While UK world music festival Rhythms Of The World won't be presenting its usual main event in 2013, preparing for a big return next year, it will be bringing an eclectic and exclusive line-up to The Alternative Escape on Saturday, May 18 at Brighton's Latest Music Bar. Acts include alternative rock/electronica bands Songs Of Guns, Crap Crab and Kumara Junction, singer-songwriters Jordan Bradley, Holly Knowles and Alex Holmes, as well as Fort Hope and Brighton's own John Smith.

"The bands at The Great Escape this year run the gamut from post-hardcore to multilingual jazz-inflected hip hop and back," says Matt Booth, music industry specialist for Superact, the organisation behind the IC Music programme.

"The European music scene is incredibly rich and varied, yet so little of it is heard outside of its country of origin. We are trying to change that by giving up-and-coming artists the knowledge and experience to be able to take on the scene on their own terms."

## FROM BRAZIL TO BRIGHTON

As well as its usual haul of daytime conferences and evening gigs, The Great Escape 2013 will play host to the final stint of an international touring showcase Bass Culture Clash. Organised by Arts Council NPO British Underground - which produces industry events for non-mainstream genres all around the world - Bass Culture Clash is a collaboration of Brazilian and UK bass music.

"It grew of our Bass Culture reggae show at SXSW in 2012," explains British Underground's Crispin Parry. "After that the Secretariat for Culture in Bahia invited us to co-produce a cultural and industry exchange with their thriving bass music scene."

The tour will end with two shows in England: one at The Roundhouse in London and one at The Great Escape.

"By taking the showcase to The Great Escape we hope to achieve three things," says Parry: "We want to introduce acts from a growing international genre to delegates from the live sector, increase bookings and industry opportunities for all Bass Culture Clash participants and partners, and shine a light on the great music coming out of the state of Bahia."



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**SALVADOR vs LONDON**

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# ANALYSIS IVOR NOVELLOS

## Ivors becoming more experimental

KEY AWARDS CEREMONY LESS PREDICTABLE AS JUDGES WIDEN BEST SONG CATEGORIES

### EVENTS

BY PAUL WILLIAMS

Ivor Novello Awards judges have become more adventurous in their tastes as the century has progressed, placing far less emphasis on shortlisting the hits.

That is the conclusion of analysis by *Music Week*, which has looked in depth at the songs nominated each year in the key categories of Best Song Musically & Lyrically and Best Contemporary Song since the 2000-held ceremony.

The winners of the two categories for this year will be decided today (May 16) as the cream of the songwriting and publishing community gathers at London's Grosvenor House Hotel for the 58th annual ceremony. The line-up of the songs competing is typical of a pattern that has been emerging over the last few years with far fewer blockbuster hits featuring than once was the case.

Just one of the works up for Best Song & Lyrically could be described as a bona fide big commercial seller, the Emeli Sande hit *Next To Me*, with its rivals in the category being *Bat For Lashes' Laura*, which failed to make the weekly Official singles Top 75, and *Jake Bugg's Two Fingers*, which peaked at 28. The point is even more explicitly made in the Best Contemporary Song section



with *Plan B's* Top 10 hit *Ill Manors* up against *The Maccabees' Pelican*, which reached No 75, and *Alt-J's Fitzpleasure*, which missed the chart altogether.

Since the event's introduction in 1955, the Ivor Novello Awards has always judged songs on their artistic merits, outside the specific statistical categories, rather than how they have performed commercially. However, an inspection of the shortlists at the BASCA-organised event this century suggests those judging the non-statistical-based awards are much more likely now to opt for something that was not a sales success than was the case a few years ago. This is especially the case for the Musically & Lyrically category where eight of the 15 songs shortlisted over the last five years did not make the Official Charts Company Top 75 singles chart.



By contrast, back in 2000 the category comprised three hugely-successful songs in the *Shania Twain* hit *You're Still The One*, *Robbie Williams' Stronger* and *Christina Aguilera's* breakthrough *Genie In A Bottle* with all three having made the weekly sales Top 10. The same was true of the three songs in the Contemporary Song category: *Gabrielle's* chart-topping *Rise*, *Madonna's* *Beautiful Stranger* and *Why Does It Always Rain On Me* by *Travis*.

Over the next few years the occasional smaller commercial hit would sneak in, including in 2004 when *Amy Winehouse's* first single *Stronger Than Me* won the Contemporary Song prize despite having risen only as high as No 71 on the sales chart. However, this and others were largely the exceptions with most of the songs shortlisted in these two

categories big hits such as *Dido's* *White Flag* and *I Bet You Look Good On The Dance Floor* by the *Arctic Monkeys*.

A first indication of a greater move away from just backing the hits came in the ceremony held in 2007 when the Musically & Lyrically category included minor sellers *Elusive* by *Scott Matthews* and *Sophia* by *Nerina Pallot*. Two years later two of the three songs competing for this prize had not even charted: *The Last Shadow Puppets' My Mistakes Were Made For You* and *The Last Of The Melting Show* recorded by *The Leisure Society*.

A year on in 2010 the shortlist again included two chart misses with another *Leisure Society* tune making an appearance, this time *Save It For Someone Who Cares*, and *Patch William's* *The Last Bus*, although they both lost to *Lily Allen's* chart-topping *The Fear*.



In a first, not one of the songs shortlisted for the Musically & Lyrically category in 2011 had charted with *Villagers'* *Becoming A Jackal* winning out over *Everything's MY KZ*, *UR BF* and *Foals' Spanish Sahara*.

Last year's event strongly swung back to the top sellers with *Adele's* *Rolling In The Deep* beating *Ed Sheeran's* *The A Team* and *Florence + The Machine* hit *Shake It Out* for the Musically & Lyrically prize, while the *Lana Del Rey* Top 10 song *Video Games* was Best Contemporary Song.

However, last year was the first time this century the Contemporary category included a song which had not charted – *James Blake's* *The Wilhelm Scream*, although it was part of a Top 10 album.

The judges further showed their individuality in 2012 in the Best Album category with *Adele's* runaway top seller of the year 21 beaten out by *PJ Harvey's* *Let England Shake*, which had won the *Barclaycard Mercury Prize* the year before. Similarly, all three albums vying for this year's prize were 2012 *Mercury* nominees with the winner *An Awesome Wave* by *Al-J* competing at the Grosvenor with *Lianne La Havas's* *Is Your Love Big Enough?* and *Ben Howard's* *Every Kingdom*. It means there is no room for *Emeli Sande's* *Our Version Of Events*, the top-selling album of last year and *Brits* album winner, and *Mumford & Sons' Babel*, which won *Album of the Year* at the *Grammy Awards* in February.

### COMMERCIAL SUCCESS OF THE IVORS NOMINEES

#### BEST SONG MUSICALLY & LYRICALLY

Year	Top 10		Charted	Did Not Chart
	Top 10	Charted		
2000	3	0	0	0
2001	3	0	0	0
2002	1	2	0	0
2003	2	1	0	0
2004	2	1	0	0
2005	3	0	0	0
2006	2	1	0	0
2007	1	2	0	0
2008	0	3	0	0
2009	0	1	2	0
2010	1	0	2	0
2011	0	0	3	0
2012	2	1	0	0
2013	1	1	1	0

The above breaks down the three shortlisted songs each year for Best Song Musically & Lyrically into whether they made the weekly sales Top 10, charted elsewhere in the Top 75 or not at all. The year quoted is when the ceremony was held.

Source: Music Week research/BASCA/Official Charts Company data

#### BEST CONTEMPORARY SONG

Year	Top 10		Charted	Did Not Chart
	Top 10	Charted		
2000	3	0	0	0
2001	2	1	0	0
2002	2	1	0	0
2003	3	0	0	0
2004	1	2	0	0
2005	3	0	0	0
2006	3	0	0	0
2007	2	1	0	0
2008	1	2	0	0
2009	2	1	0	0
2010	2	1	0	0
2011	2	1	0	0
2012	2	0	1	0
2013	1	1	1	0

The above breaks down the three shortlisted songs each year for Best Contemporary Song into whether they made the weekly sales Top 10, charted elsewhere in the Top 75 or not at all. The year quoted is when the ceremony was held.

Source: Music Week research/BASCA/Official Charts Company data



# PROFILE SHARLEEN SPITERI

## 'If I was on Twitter, I'd get arrested'

AFTER A 27-YEAR CAREER, 20 MILLION ALBUM SALES AND A LONG HIATUS, TEXAS ARE READYING THEIR EIGHTH STUDIO LP. OUTSPOKEN FRONTWOMAN SHARLEEN SPITERI TALKS ABOUT HER NEW RECORD DEAL - AND HER FRESH OUTLOOK ON LIFE



### TALENT

BY RHIAN JONES

Texas have been around for a long time. Founded by bassist Johnny McElhone back in 1986, the band released their debut album *Southside* in 1989.

In 1997 their fourth record *White On Blonde* entered the UK Albums Chart at No.1 and became their biggest seller. To date it's been certified six-times platinum in the UK. Three more albums have arrived since then, with *Texas* clocking up more than 20 million LP sales.

Then, eight years ago, they stopped. A combination of family responsibilities, heartbreak and a near death experience (in 2009 guitarist Ally McErlaine survived a brain aneurysm) meant that a planned break took the best part of a decade.

But now Texas are back with a new album (*The Conversation*, to be released on May 20), a new label deal and a new outlook on life.

*Music Week* talks to Sharleen Spiteri for a discussion on life and love - while she showcases her splendidly coarse vocabulary...

#### First things first, why the long hiatus?

There was a really good feeling for Texas as a band but I think it became a bit over-saturated. You couldn't turn on the radio at one point and not hear a Texas record. So it was a bit like, okay we need to back off and just stop, give people a break. Then time ran away with us. I took a year or two off and then suddenly it turned into eight years. Due to the circumstances of Ally things slowed down. I guess as well you start to live life, have kids, you're married, all that kind of stuff and time just flies.

### TEXAS



ABOVE  
The  
Conversation:  
Texas' new  
studio album  
will be released  
via [PIAS] on  
May 20

But then you ended up releasing two solo albums, were they planned?

During that time out I'd split from my long-term partner and it was something that was a bit of a shock - at that point I couldn't give a shit if I made another record, to be perfectly honest.

Johnny [McElhone] and I did start trying to write the next Texas record and that just wasn't happening. It was a very personal moment in my life and I didn't want the band to see me in that vulnerable state. I don't think they would feel comfortable at all seeing me that way either, it would have been a wee bit awkward. So I used the material instead for my first solo album *Melody*.

The second solo album [*The Movie Songbook*] was about a week's work in LA at Capital Studios with Phil Ramone [producer] and Al Schmitt [engineer] - these guys made all the Frank Sinatra records and the Barbra Streisand records. It was something I thought I'd never be able to do with Texas. It was a bit like a hall pass.

#### What's different with the new album to previous Texas records?

It feels like we've gone back to the beginning. With our first album we didn't mean jack shit in the UK so we never had that big pressure, you have all the time in the world to make the record. Then there was a big pressure to make the second album for the UK and after that it kind of dwindled and we were just doing loads of work in the rest of Europe. It feels like we got that freedom back this time.

Because we'd finished [our] contract at Universal we didn't have that pressure of, 'When are we getting the record, when is the delivery date?' So we've just made a record because we wanted to. We

worked with Richard Hawley and Bernard Butler and it was very much like working with your mates. Let's just make good songs. That was it really, that's everything about this record.

**"If we were still at Universal we wouldn't be a priority. They're too busy doing Rihanna and Gaga."**

SHARLEEN SPITERI

The lyrics still sound very personal...

For me the inspiration for the lyrics was centered around late night phone calls with your mates - the ones where once you get the kids to bed and fancy a bottle of wine and suddenly you're sitting there and talking about how your friends are unbelievably unhappy in marriages that they hate but they love their kids and don't know what to do because any decision is going to have an effect on everyone.

You finished your contract with Universal, did you have the option to sign again?

Universal aren't stupid and we're not stupid. It was a case of us finishing the contract. Universal are probably thinking, 'Fuck it, we're not giving them a load of money now so we'll let them go and they'll probably come back.' If we were at Universal now we wouldn't be a priority. They're too busy doing Rihanna and Gaga and all that stuff - so they wouldn't have put the right team around us.

How did your new [PIAS] deal come about?

Johnny and I met them and we really liked them, we just thought, 'Wow these guys seem to genuinely like music.' We always felt that even if we sell two records or two million records it's just about putting the right team round about you. And we felt that [PIAS] could give us that.

You're notoriously outspoken...

I'm just not very good at being someone I'm not - seriously, media training, do I need someone to tell me how to string a fucking sentence together? I don't think so.

I'm not on Twitter but I think if I was I'd end up getting arrested or sued or something. I never looked to my parents to ask what I should say - you have to make mistakes. Life is about not getting it right sometimes and having to face the consequences.

Have you ever felt that anyone is trying to restrict what you want to say?

No, I've never felt restricted in my life. I don't think people have ever put up barriers with me but I think they do - especially with women in the music industry - because they expect you to be a certain way and expect you to deliver in a certain thing, and that thing isn't always the music. They try it on and I'm like 'it isn't going to happen, boys'. That's basically it. No. I don't feel comfortable with that, that's so not me - maybe if I looked like Rihanna I might. When I was young it used to make me annoyed but now I think it's hysterically funny.

Last question, what's the future of Texas?

I like to think more records, but if this does jack shit then no, there won't be any more records. Hopefully we'll do all right.



**PROFILE** SIMON MORAN**WHAT THE WORLD WAS WAITING FOR**

SJM MD Simon Moran is one of the most influential people in the UK music industry - and also one of its quietest. In a rare interview at this month's Liverpool Sound City he finally broke his silence, revealing the secrets behind his record-breaking success

**LIVE**

■ BY RHIAN JONES

**S**imon Moran is a man of very few words. The veteran promoter has so far managed a 30-year career without talking to the press very much at all.

Test the theory: Google 'Simon Moran'. Bar one quote on the success of Warrington Wolves at Wembley (the rugby league club which he owns), there's nothing. Yet with a stunningly successful CV, he's got plenty to talk about.

As managing director of SJM, Moran puts on around 2,000 shows a year from the biggest names in music. Beyonce, Robbie Williams, The Stone Roses, Take That - the list goes on. He's also largely credited for reforming the latter two.

SJM co-owns V Festival and T in the Park, and Moran also runs a management company, whose clients include The Script and The Courteeners. In addition, he is a director of the Academy Music Group of venues (including the O2 Shepherd's Bush Empire and O2 Brixton Academy). Moran

**ABOVE**

**Take Two**  
Simon Moran played a key role in Take That's reformation gigs The Circus Tour in 2009 and follow-up Progress Live with Robbie Williams in 2011

frequents power and influential people lists - and is said by some to be worth a cool £200m.

So why has he never been interviewed? Perhaps he's scared of a rogue reporter twisting his words into a tabloid headline? Maybe he's channeling the strong, silent type? Nope. Moran's just painfully shy.

However, at an 'In Conversation' session at Liverpool Sound City this month - interviewed by the event's boss Dave Pichilingi - the live music businessman gave a candid insight into his career to date. So here begins the story of Simon Moran...

It starts at Sheffield University. A fan of music but an even bigger fan of commercial endeavor, Moran was studying for a business degree aged 18 in the early Eighties.

"I never thought I wanted to have a go as being a promoter," he explains. "I was a fan of music but I was more interested in record companies [than the live market]. I had a business mind, that's just what I was good at."

He got his first taste of music promotion with Liverpool legends The Farm, then New Order and

**MORAN ON THE FUTURE OF THE MUSIC MARKET**

"Record companies or anyone are looking at any areas of revenue source like putting concerts on or getting money from the live side. It just means you have to do your job better, if you provide a service to an artist at a reasonable rate you do okay.

"I think live music has had a pretty big turnover in the last six to nine months [in] the UK. The Academy Music Group has done well with the small to medium level groups. A few years ago [the live music scene] was pretty barren but there's a lot of exciting stuff that people are going out to watch.

"Even today the Rudimental album is No.1 with huge sales, the Disclosure record is probably going to be No.1 with big sales in a few weeks, Bastille have done really well, Tom Odell will probably do okay and there's others but all of those have only just come through in the last year."





various other “old bands that you’ve never heard of”. After leaving university and hiring office space back home in Warrington, his career slowly started to gain traction.

“Every few months I got better at what I was doing, made more contacts, got used to the ups and downs of it all. But it wasn’t easy - I did everything myself for the first year-and-a-half,” he says.

Then the Manchester indie explosion happened and Moran ended up putting on gigs for James, The Stone Roses, Happy Mondays, The Charlatans, Inspiral Carpets and Oasis - placing himself at the very centre of one of UK music’s most culturally influential and triumphant periods.



**“We didn’t get gigs by offering bands the most money. We were in it with them, we’d go the extra mile - so when The Stone Roses got big they stuck with us”**

**SIMON MORAN, SJM CONCERTS**

“We didn’t have a big cheque book, we didn’t get the gigs by offering people the most money,” he says. “We were in it with them. I had a team of around three or four people and everyone loved what they were doing. We’d go the extra mile and work very hard, so when groups like The Stone Roses went big quick they stuck with us.”

Inspirational Carpets went from playing 2,000 capacity gigs to selling out Manchester’s G-Mex at 10,000 and then arenas. In 1991 SJM did their first outdoor concert with James at Alton Towers for 30,000 people. Then in 1996 Oasis played two era-defining nights at Knebworth Park in front of a quarter of a million fans.

In recent years, Moran is famed for reforming those stars of yester-year, being particularly held responsible for Take That’s reunion. After the band’s big split in 1996, Moran ended up working with Gary Barlow and Mark Owen’s solo ventures. Suggesting “a few months before [the reformation] all got announced” that “it would be amazing if they

reformed,” he sent in a financial proposal to Take That’s then-manager Nigel Martin-Smith, who summoned Moran for a meeting. In a cheeky move, Martin-Smith subsequently offered the tour to Live Nation, “to check they were getting a good offer [from me], I suppose,” says Moran - but SJM’s rival famously turned the group down. “They said it would be a waste of time without Robbie Williams.” Moran emerged victorious.

“Take That are great to work with - very fair and inclusive,” he says. “Ultimately we’re a service company - although we are the risk takers - but they basically went with all my ideas: what [territories] they wanted to do, what venues, the

ticket price, how many nights - I rolled the dice a bit and it worked.” The Circus Tour was the highest-selling ever in the UK. And when Robbie Williams rejoined for Progress Live in 2011, the group beat their own record.

Moran’s magic reformation touch didn’t end there, though: last year’s Stone Roses home-coming gigs, the fastest-selling rock music shows in UK history, might never have happened if it weren’t for the exec mediating between the band members.

“They decided to look at reforming the group and I was involved in all that, from the position of talking between the members, working out what to do and when to do it,” says Moran.

Despite being undeniably interested in the moneymaking nature of the business (the Roses’ three Heaton Park gigs reportedly generated a whopping £23m), Moran isn’t quite as dispassionate as he perhaps likes to make out: “I’m not moralist about [SJM’s operation]: we’re still a business and if [artists] can make some money and enjoy it and get

**ABOVE**  
**Coming up**  
**Roses:**

The Stone Roses were one of the first acts on SJM’s roster and Moran helped mediate between band members to get them back together in late 2011

out on shows then great. But there are things that are different - The Stone Roses [reformation], that for me wasn’t about the money.”

So what’s next? No master plan says Moran, apart from “to carry on, be good and do well” with no plans to expand “too much out of the UK”.

And of course to find the next talented young promoter: “I want to find the next me and have him working for me - I don’t want to compete against him. That’s where the future lies for our business: we don’t want to be full of old people.”

**MORAN ON JOE STRUMMER: ‘THE CLASH TURNED DOWN £1M TO REFORM AT V FEST’**

“The year after I finished as a student I got in touch with [Joe Strummer] while he was on the Rock Against the Rich tour. I put on quite a lot of concerts for this charity thing so got to know him a bit and kept in touch. When we were at V Festival we had a meeting to think of headliners and thought The Clash would be great - this is 14 years ago - so we offered them £1m to do it and Joe said: ‘Yeah come down and see me.’ I did and he said the band weren’t interested in reforming but [he] wanted me to manage him. He’d not done anything for years, and wanted to put out a solo record or start his own group. I agreed to do it but I said I was busy and [couldn’t] commit much and he said: ‘I only want to speak to you twice a year.’

“[Strummer] was a great guy and the most inspirational person I worked with. He was very humble and had time for everyone he spoke to. He was a huge rock star but completely ego-free and hugely talented as well.”

“New Order’s manager, the late Rob Green was another inspiration. When I was a student at Sheffield I used to ring him at home until he agreed to see me in Manchester. I spent a few hours talking to him - I was 19-year-old student and they were a big group at the time - and he agreed for me to promote for them for a day in Sheffield.”



# VIEWPOINT IMS IN IBIZA



## Ibiza: Is it still in the club?

ON THE EVE OF THE INTERNATIONAL MUSIC SUMMIT IN IBIZA (MAY 22 - 24), DANNY WHITTLE CONSIDERS THE SUN-BAKED ISLAND'S FUTURE AS THE DANCE MUSIC CAPITAL



### DANCE

■ BY DANNY WHITTLE,  
FOUNDER, IBZ ENTERTAINMENT &  
PARTNER, IMS

**ABOVE**  
IMS 2012  
Pete Tong  
chatted to Nile  
Rodgers last  
year - and they  
will both return  
for IMS 2013

As we reach year six of the IMS, it has become apparent that all our hard work is really starting to pay-off.

For the partners - myself, Ben Turner, Pete Tong, Mark Netto and Simeon Friend - it started off as a real labour of love and I'm afraid it continued that way for several years.

We saw steady improvement over the first four years but last year was the real tipping point. We could see it had developed its own identity and vibe. So where to now?

We did our first real non-Ibiza event in Los Angeles titled IMS Engage last month. Ben came up with the great idea of just getting two individuals, one from our world and one from another, to discuss the bridges between us. It was a great success and sold out in year one. Even the two managers having a girly brawl was fascinating. I'm sure some people thought we set it up, they think like that in America, you know.

Now we return to Ibiza for the main IMS event and already we know it will be sold out which is amazing for us. However, it does face us with a problem, the kind of problem we like to have and

that is, how do we develop it in Ibiza. Ibiza is changing all the time and we work very hard to try and stay ahead and to keep developing with the changing scene. America, as we all know, is totally committed to electronic music and we see that as a great opportunity for us to creatively present our industry over there and to help the scene to develop in a good way. One of the main reasons

**"IMS Engage in Los Angeles last month was our first non-Ibiza event. Even the two managers having a girly brawl was fascinating"**

DANNY WHITTLE

we wanted to host IMS in Ibiza was because we actually wanted to present the business side of the scene in a place where people only thought about the party and not the real hard work that goes on behind the scenes and also to support Ibiza, to give it legitimacy. We saw over the years some bad press that came out of Ibiza and felt the business and creative side needed to be shown.

IMS has become the "official opening to the summer", which has helped Ibiza extend its summer by a couple of weeks, and is a really busy time for the island. So into year six and now the

real hard work starts, how to tame the monster we have created. I would never say Vegas could replace Ibiza or that anywhere could actually. A lot of the press and exposure for Ibiza comes from the level of artists that come to the island.

This place is so special that artists want to come back week after week, I mean where else in the world would major artists play every week for 19 weeks? It just doesn't happen. However, with the kind of money being thrown around in Vegas, this may change and artists may decide to limit their time on Ibiza and to spend more time in America and then the world's press changes its focus also, which is never good when as a tourist destination you want to be in the news as much as possible. So my point is it may not take the individual tourist but maybe a percentage of the artists or their time.

This is why on Ibiza we have to be on the lookout for new talent and always be aware of the competition from off the island and try to encourage more competition on the island; this will only bring more attention to the place and therefore more tourists. IMS and my new company IBZ Entertainment has a responsibility to ensure this new talent is nurtured and supported. Join us in Ibiza to help shape the future.

For more information on IMS 2013 in Ibiza, visit: [InternationalMusicSummit.com](http://InternationalMusicSummit.com)



## 28 SINGLES AND ALBUMS

Caro Emerald's *The Shocking Miss Emerald* is No.1 on the Official UK Albums Chart



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OFFICIAL WEEKLY  
iTUNES CHARTS FROM  
AROUND THE WORLD

# CHARTS FOCUS

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# CHARTS UK ALBUMS WEEK 19



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

## THE OFFICIAL UK ALBUMS CHART

THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL/CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL/CATALOGUE NUMBER (DISTRIBUTOR)
1	New		<b>CARO EMERALD</b> The Shocking Miss Emerald <i>Dramatic/Grand Mono DRAMCD0092 (ADA/ARV)</i> (Schreurs/van Wieringen)	39	New		<b>THEA GILMORE</b> <i>Regardless Fujifilm FCD146 (ARV)</i> (Stoner)
2	1	2	<b>RUDIMENTAL</b> <i>Home Asylum 2564654475 (ARV)</i> (Rudimental/Spencer)	40	39	48	<b>CARO EMERALD</b> Deleted Scenes From The Cutting Room Floor <i>Dramatic/Grand Mono DRAMCD0064 (ADA/ARV)</i> (Schreurs/Wieringen) 1★1★
3	New		<b>HUGH LAURIE</b> Didn't It Rain <i>Warner Brothers 256465710 (ARV)</i> (Henry)	41	13	2	<b>BLUE</b> <i>Roulette Blueworld BLUEW111 (Absolute/Arvuto)</i> (Gruber/Luckowski/Cutfather/Gill/Davidsen/Beaegsk/Henry/Secor/Jeberg/The Fives/DaBerry/Da Beatfreak.)
4	2	4	<b>MICHAEL BUBLE</b> <i>To Be Loved Reprise 936249493 (ARV)</i> 1★ (Rock)	42	32	4	<b>DAFT PUNK</b> <i>Discovery Virgin 0724384960629 (E)</i> 1★ (Daft Punk)
5	New		<b>ALISON MOYET</b> <i>The Minutes' Cooking Vinyl COOKCD585 (Essential/GEM)</i> (Sigsworth)	43	36	10	<b>LAURA MVULA</b> <i>Sing To The Moon RCA 88765421752 (ARV)</i> (Brown)
6	3	34	<b>PINK</b> <i>The Truth About Love RCA 88725452422 (ARV)</i> (Kurstin/Bhasker/Walker/Hill/Hayne/Martin/Shellback/Mann/Schuler/Dj Khalil/Chin Injeti/Tracklacers/Wilson/tbc)	44	New		<b>JOE SATRIANI</b> <i>Unstoppable Momentum EMI 88765482852 (ARV)</i> (Satriani/Fraser)
7	New		<b>LADY ANTEBELLUM</b> <i>Golden Decca 9791872 (ARV)</i> (Worley/Lady Antebellum)	45	New		<b>LITTLE BOOTS</b> <i>Nocturnes On Repeat LBD0001CD (Kobalt/Proyer)</i> (Galdworthy/Laursen/Ford/Sutler/Kelch's Head)
8	6	4	<b>PASSENGER</b> <i>All The Little Lights Nettwerk 00309652 (Essential/GEM)</i> (Valje/Rosenberg) SALES INCREASE	46	37	9	<b>DAVID BOWIE</b> <i>The Next Day RCA 8876541861 (ARV)</i> (Bowie/Vicentini)
9	4	65	<b>EMELI SANDE</b> <i>Our Version Of Events Virgin 5099946376725 (E)</i> 6★ (Spencer/Hayne/Naughty Boy/Mojam/Hermans/Millard/Harrison/Craze/Hoax/Keys/Sandee/Slater/Aikins)	47	21	3	<b>FRANK TURNER</b> <i>Tape Deck Heart Xtra Mile/Polydor 3729591 (ARV)</i> (Coste)
10	12	10	<b>BASTILLE</b> <i>Bad Blood Virgin CDV3097 (E)</i> (Smith/Crew)	48	50	48	<b>ALT-J</b> <i>An Awesome Wave Infectious INFECT134CD (PIAS/ARV)</i> (Andrew) SALES INCREASE
11	11	10	<b>STEREOPHONICS</b> <i>Graffiti On The Train Stylus STYLUSCD3 (E)</i> (Jones/Lowe)	49	42	10	<b>DIDO</b> <i>Girl Who Got Away RCA 88765442322 (ARV)</i> (D.A.M./Strong/R.A.M./Strong/Mowels/Kristin/Adrian)
12	9	28	<b>CALVIN HARRIS</b> <i>18 Months Columbia/Easy Eye 88697859231 (ARV)</i> 2★ (Harris/Romero/Reynolds/Knight/Francis)	50	26	44	<b>BEYONCE</b> <i>4 Columbia/Parkwood Ent. 88697908212 (ARV)</i> (Knowles/Nash/Stewart/Bhasker/Taylor/Babyface/Dixon/S1/West/Switch/Diplo/Tedder/Kutzie)
13	New		<b>NOAH &amp; THE WHALE</b> <i>Heart Of Nowhere Mercury 3732429 (ARV)</i> (Noah And The Whale)	51	44	77	<b>ONE DIRECTION</b> <i>Up All Night Syco 88697843642 (ARV)</i> 2★ (Mac/Falk/Yacoub/Rawling/Meehan/Squire/Solomon/Meredith/Stannard/Hoves/Gad/Robson/RedOne/Beaegsk/Jimmy Joker/Rawling/Gaudino/Rooney)
14	7	22	<b>BRUNO MARS</b> <i>Unorthodox Jukebox Atlantic 2567876171 (ARV)</i> (The Smeezingtons/Bhasker/Hayne/Romson/B.Blanco/Epworth/Chin-Quee/Diplo)	52	New		<b>BONNIE TYLER</b> <i>Rocks And Honey Celtic Swan SWANCD001 (ADA/ARV)</i> (Huff/tbc)
15	5	3	<b>WILL.I.AM</b> <i>#Willpower Interscope 2793522 (ARV)</i> (will.i.am/Afrojack/Free School/Angello/Ingrasso/Lacy/HLSHMM/NI/Noel/Leroy/Dr. Luke/B.Blanco/Lirkut/Maejor/Alh/Audiobit)	53	40	92	<b>FLEETWOOD MAC</b> <i>The Very Best Of WSM 8722736352 (Absolute)</i> 4★2★ (Various)
16	16	6	<b>IMAGINE DRAGONS</b> <i>Night Visions Interscope 3722421 (ARV)</i> (Imagine Dragons/Alex Da Kid/Darner) SALES INCREASE	54	Re-entry		<b>HUGH LAURIE</b> <i>Let Them Talk Warner Music Entertainment 2564664003 (ARV)</i> (Henry)
17	8	8	<b>JUSTIN TIMBERLAKE</b> <i>The 20/20 Experience RCA 88765478501 (ARV)</i> (Timbaland/Timberlake/Harmon/Knox)	55	46	15	<b>BIFFY CLYRO</b> <i>Opposites 4th Floor 2561651693 (ARV)</i> (GGGarth/Biffy Clyro)
18	31	18	<b>MOTION PICTURE CAST RECORDING</b> <i>Les Miserables Polydor 3724595 (ARV)</i> (McCartcheon/Metcalf) HIGHEST CLIMBER	56	New		<b>VALERIE JUNE</b> <i>Pushin' Against A Stone Sunday Best SBESTCD56 (PIAS/ARV)</i> (Sabak/Augunas/Auerbach)
19	New		<b>SAVAGES</b> <i>Silence Yourself Matador OLE10361 (PIAS/ARV)</i> (Hostile/McDonald)	57	52	170	<b>MUMFORD &amp; SONS</b> <i>Sigh No More Geffen/Of The Road/Island 2722538 (ARV)</i> 4★1★ (Dravs)
20	14	2	<b>SEASICK STEVE</b> <i>Hubcap Music Fiction 3732897 (ARV)</i> (Seasick Steve)	58	38	6	<b>MEAT LOAF</b> <i>Bat Out Of Hell EMI 4804112 (ARV)</i> 7★ (Hurd/Grant/Meat Loaf/Steinman/Swivel/Gallas)
21	New		<b>PUBLIC SERVICE BROADCASTING</b> <i>Inform Educate Entertain Test Card TCRCDA01 (ARGO)</i> (Public Service Broadcasting)	59	48	31	<b>DAVID BOWIE</b> <i>Best Of Bowie EMI 5398212 (E)</i> 1★2★ (Various)
22	18	31	<b>ELLIE GOULDING</b> <i>Halcyon Polydor 3714241 (ARV)</i> (Elliot/Goulding/MONSTA/Spencer/Billboard/Fortis/Farker/Starsmith/Harris)	60	54	120	<b>ADELE</b> <i>21 XL XCD520 (PIAS/ARV)</i> 16★10★ (F.L.Smith/Rubin/Epworth/Abbs/Wilson/Adkins)
23	35	74	<b>DAVID GUETTA</b> <i>Nothing But The Beat Parlophone 0838951 (E)</i> 1★ (Guetta/Vee/Caro/Turnfort/Risnerer/Black Raw/Afrojack/Luttrell/Avicci) SALES INCREASE	61	Re-entry		<b>LITTLE MIX</b> <i>D.N.A. Syco 88697938472 (ARV)</i> (Mac/Falk/Stannard/Powell/Hoves/DAFO/Dean/Higgins/Xenomania/Future Cut/Lewine/Pagasus)
24	23	33	<b>MUMFORD &amp; SONS</b> <i>Babel Gentlemen Of The Road/Island 0892038002619 (ARV)</i> 2★ (Dravs)	62	51	87	<b>ED SHEERAN</b> <i>+ Asylum 5249864652 (ARV)</i> 5★1★ (Gosling/Lugall/Sheeran/Wo I D)
25	15	25	<b>RIHANNA</b> <i>Unapologetic Def Jam 3722074 (ARV)</i> 1★ (Naughty Boy/Guetta/Turnfort/Wash/StarGate/Blanco/Oakwood/Flippa I 23/PopWansel/Mike Will Made-it/J-Bo/Future/Chase & Status/Mike/Romero/Turnfort/Ighite/Cassels/Ekko/Oswell/Parker/The Dream/McKinney/Kennedy/No ID/Labrinth)	63	63	61	<b>BON JOVI</b> <i>Greatest Hits Mercury 2752339 (ARV)</i> 2★1★ (Farbairn/Son Jovi/Ebbin/Sam/Sora/Shanks/Rock/Colinus/Benson)
26	17	29	<b>TAYLOR SWIFT</b> <i>Red Mercury/Big Machine 3717311 (ARV)</i> 1★ (Chapman/Swift/Huff/Wilson/Martin/Shellback/Jacknife Lee/Bhasker)	64	73	82	<b>BOB MARLEY &amp; THE WAILERS</b> <i>Legend Tuff Gong (ARV)</i> (Marley/Various)
27	20	4	<b>FALL OUT BOY</b> <i>Save Rock And Roll Def Jam 3735211 (ARV)</i> (Walker/Fall Out Boy)	65	60	112	<b>BRUNO MARS</b> <i>Doo-Wops &amp; Hoologans Elektra 2567883304 (ARV)</i> 5★2★ (The Smeezingtons/Needlz/The Supa Dups)
28	24	30	<b>JAKE BUGG</b> <i>Jake Bugg Mercury 0802537128778 (ARV)</i> 1★ (Archer/Crossby/Prime/Hart/Hunt)	66	47	13	<b>FOALS</b> <i>Holy Fire Warner Brothers 2564652224 (ARV)</i> (Flood/Moulden)
29	22	5	<b>PARAMORE</b> <i>Paramore Fueled By Ramen/Atlantic 2567869017 (ARV)</i> (Midal-Johnsen/York)	67	45	102	<b>BEYONCE</b> <i>I Am Sasha Fierce Columbia 088497327991 (ARV)</i> 4★ (Gad/Tedder/The Dream/Stargate/Stewart/Various)
30	25	30	<b>THE LUMINEERS</b> <i>The Lumineers Dacca 3717589 (ARV)</i> (Hadlock)	68	55	67	<b>LANA DEL REY</b> <i>Born To Die Polydor/Strange 2787091 (ARV)</i> 1★ (Haynie/Parker/Berger/Robopal/Shaker/Daly/Sneddon/Bauer-Mein/Mowels/Straide/Shux/Skarbe/Howe)
31	10	2	<b>BO BRUCE</b> <i>Before I Sleep Mercury 3716311 (ARV)</i> (Binns/Milliner/Schwartz/O'Donoghue/Fanning/McCaid/Etherington/Southwood/Rudd/Kurstin)	69	19	2	<b>DEEP PURPLE</b> <i>Now What?! EMI Music 208486ERE (Absolute/Arvuto)</i> (Arey/Gillan/Glover/Paice/Morse/Linn)
32	30	26	<b>ONE DIRECTION</b> <i>Take Me Home Syco 88725139612 (ARV)</i> 2★ (Rami/Falk/Gosling/Bunetta/Ryan/Fogelmark/Needer/Shellback/Dr. Luke/KoDoL/Kojak/Cirkut/Robson)	70	49	4	<b>YEAH YEAH YEAHS</b> <i>Mosquito Polydor 3729307 (ARV)</i> (Lunnay/Sirek)
33	33	12	<b>MACKLEMORE &amp; RYAN LEWIS</b> <i>The Heist Macklemore 0751152229 (ADA/ARV)</i> (Lewis)	71	New		<b>DEERHUNTER</b> <i>Monomania 1AD CAD330 (PIAS/ARV)</i> (Vernhes/tbc)
34	28	35	<b>THE SCRIPT</b> <i>3 EMI/Phonogenic 88725115172 (ARV)</i> (O'Donoghue/Sheehan/Frampton/Harry/Kipner)	72	64	153	<b>MICHAEL BUBLE</b> <i>Crazy Love Reprise 9362196277 (ARV)</i> 8★4★ (Foster/Rock/Gatica/Chang)
35	29	78	<b>BEN HOWARD</b> <i>Every Kingdom Island 080257298755 (ARV)</i> 1★ (Bond)	73	New		<b>GHOSTPOET</b> <i>Some Say I So I Say Light Poly It Agum Sun PIASR610CDX (PIAS/ARV)</i> (Formby)
36	34	24	<b>OLLY MURS</b> <i>Right Place Right Time EMI/Syco 88725116357 (ARV)</i> 2★ (Future Cut/Robson/Harmony/Kelly/Elat/TMS/Fitzmaurice/Bunetta/Ryan/Secor/The Fearless/Frampton/Kipner/Argyle/Brammer/Prinn)	74	59	76	<b>PINK</b> <i>Greatest Hits So Far!!! LaFace 88697902732 (ARV)</i> (Perry/Briggs/Austin/Starch/Armstrong/Friedman/Junior/Whitby/Schiff/Dr. Luke/Martin/Knox/Money/Pink/Danjia/Shellback)
37	New		<b>ARMIN VAN BUUREN</b> <i>Intense Positiva/Intigra CDV3102 (ARV)</i> (van Buuren/De Gees)	75	New		<b>KILLING JOKE</b> <i>The Singles Collection 1979-2012 Sony/Intigra/Intigra SPINE72491 (ARV)</i> (tbc)
38	27	13	<b>EAGLES</b> <i>The Complete Greatest Hits Rhino 812273712 (ARV)</i> (Symczyk/Johns/Eagles)				

Official Charts Company 2013.

- Adele 60
- Alt-J 48
- Bastille 10
- Beyonce 50
- Beyonce 57
- Biffy Clyro 55
- Blue 41
- Bon Jovi 63
- Bowie, David 46
- Bowie, David 59
- Bruce, Bo 31
- Buble, Michael 4
- Buble, Michael 72

- Bugg, Jake 28
- Daft Punk 42
- Deep Purple 69
- Deerhunter 71
- Dido 49
- Eagles 38
- Emzraid, Caro 1
- Emzraid, Caro 40
- Fall Out Boy 27
- Fleetwood Mac 53
- Foals 66
- Ghostpoet 73
- Gilmore, Thea 39

- Goulding, Ellie 22
- Guetta, David 23
- Harris, Calvin 12
- Howard, Ben 35
- Imagine Dragons 16
- Killing Joke 75
- Lady Antebellum 7
- Laura Mvula 43
- Laurie, Hugh 3
- Laurie, Hugh 54
- Little Boots 45
- Little Mix 61
- Lumineers, The 30

- Macklemore & Ryan Lewis 33
- Marley, Bob & The Wailers 64
- Mars, Bruno 14
- Mars, Bruno 65
- Meat Loaf 58
- Motion Picture Cast Recording 18
- Moyet, Alison 5
- Mumford & Sons 24
- Mumford & Sons 57
- Murs, Ollly 36

- Noah & The Whale 13
- One Direction 32
- One Direction 51
- Paramore 29
- Passenger 8
- Pink 6
- Pink 74
- Public Service Broadcasting 21
- Rey, Lana Del 68
- Rihanna 25
- Rudimental 2
- Sande, Emeli 9

- Satriani, Joe 44
- Savages 19
- Script, The 34
- Seasick Steve 20
- Sneezin', Ed 62
- Stereophonics 11
- Swift, Taylor 26
- Timberlake, Justin 17
- Turner, Frank 47
- Tyler, Bonnie 52
- Valerie June 56
- Van Buuren, Armin 37
- Will.I.Am 15
- Yeah Yeah Yeahs 70

- Key
- ★ Platinum (300,000)
- Gold (100,000)
- Silver (60,000)
- ★ 1m European sales

- BPI Awards Albums
- Foals
- Holy Fire
- Warner Bros
- 11.02.13
- (Gold)

- Rudimental
- Home
- Atlantic
- 29.04.13
- (Gold)



# CHARTS UK AIRPLAY WEEK 19

Radio playlists are online at [www.musicweek.com](http://www.musicweek.com)

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

## UK RADIO AIRPLAY CHART TOP 50

POS	LAST	WKS	SALES	CHT	ARTIST / ALBUM / LABEL	TOTAL PLAYS	PLAYS +/-	TOTAL AUD (m)	AUD % +/-
1	1	3	1		<b>DAFT PUNK FEAT. PHARRELL &amp; NILE RODGERS</b> <i>Get Lucky / Columbia</i>	4874		104.33	
2	2	12	20		<b>JUSTIN TIMBERLAKE</b> <i>Mirrors / RCA</i>	3994		58.92	
3	3	12	10		<b>PINK FEAT. NATE RUESS</b> <i>Just Give Me A Reason / RCA</i>	4023		51.18	
4	5	9	8		<b>CALVIN HARRIS FEAT. ELLIE GOULDING</b> <i>I Need Your Love / Columbia</i>	2417		48.18	
5	6	13	21		<b>BRUNO MARS</b> <i>When I Was Your Man / Atlantic</i>	3279		39.59	
6	10	9	4		<b>RUDIMENTAL FEAT. ELLA EYRE</b> <i>Waiting All Night / Asylum</i>	1782		39.33	
7	9	12	11		<b>DUKE DUMONT FEAT. A**M**E &amp; MNEK</b> <i>Need U (100%) / MoS/Blaze Bcys Club</i>	2454		39.32	
8	7	7	9		<b>WILL.I.AM FEAT. JUSTIN BIEBER</b> <i>#Thatpower / Interscope</i>	1637		38.24	
9	4	11	51		<b>MICHAEL BUBLE</b> <i>It's A Beautiful Day / Reprise</i>	3360		38.06	
10	13	3	5		<b>MACKLEMORE &amp; RYAN LEWIS FEAT. RAY DALTON</b> <i>Can't Hold Us / Macklemore</i>	1290		37.89	
11	8	32	46		<b>BRUNO MARS</b> <i>Locked Out Of Heaven / Elektra</i>	2694		36.68	
12	18	2	3		<b>PASSENGER</b> <i>Let Her Go / Netwerk</i>	2044		36.11	
13	14	35	55		<b>SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN</b> <i>Don't You Worry Child / Virgin</i>	1740		34.12	
14	15	13	27		<b>THE SATURDAYS FEAT. SEAN PAUL</b> <i>What About Us / Polydor</i>	2472		32.61	
15	12	14			<b>OLLY MURS</b> <i>Army Of Two / Epic/Syco</i>	3102		32.57	
16	11	8	12		<b>NELLY</b> <i>Hey Porsche / Republic/Island</i>	1762		31.38	
17	16	17	34		<b>AVICII V NICKY ROMERO</b> <i>I Could Be The One / Positiva/Virgin</i>	1164		30.98	
18	43	2	6		<b>ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE</b> <i>This Is What It Feels Like / Positiva/Virgin</i>	915		30.25	
19	45	2			<b>THE WANTED</b> <i>Walks Like Rihanna / Global Talent/Island</i>	1271		28.96	
20	17	4			<b>TEXAS</b> <i>The Conversation / PIAS</i>	1222		28.37	
21	24	6	2		<b>CHRIS MALINCHAK</b> <i>So Good To Me / MoS</i>	1091		27.48	
22	21	10	28		<b>TAYLOR SWIFT</b> <i>22 / Mercury/Big Machine</i>	2542		27.2	
23	19	4	68		<b>STEREOPHONICS</b> <i>Graffiti On The Train / Stylus/Ignition</i>	555		27.14	
24	23	7	16		<b>PITBULL FEAT. CHRISTINA AGUILERA</b> <i>Feel This Moment / JMR 305/Polo Grounds</i>	1305		25.68	
25	31	2			<b>STOOSHE</b> <i>Slip / Future Cut/QWork/Warner Brothers</i>	1956		24	
26	20	4	17		<b>LITTLE MIX FEAT. MISSY ELLIOTT</b> <i>How Ya Doin' / Syco</i>	1134		23.92	
27	22	31			<b>OLLY MURS FEAT. FLO RIDA</b> <i>Troublemaker / Epic</i>	1647		23.38	
28	29	2	19		<b>GABRIELLE APPLIN</b> <i>Panic Cord / Parlophone</i>	658		21.78	
29	NEW				<b>DISCLOSURE FEAT. ELIZA DOOLITTLE</b> <i>You &amp; Me / Island/PMR</i>	709		21.45	
30	30	5			<b>ROD STEWART</b> <i>It's Over / Capital</i>	618		21.32	
31	44	32	45		<b>RIHANNA</b> <i>Diamonds / Def Jam</i>	1065		20.63	
32	36	15	22		<b>MACKLEMORE FEAT. RYAN LEWIS &amp; WANZ</b> <i>Thrift Shop / Macklemore</i>	859		19.83	
33	27	6	18		<b>ALUNAGEORGE</b> <i>Attracting Flies / Island</i>	917		19.62	
34	34	25	56		<b>TAYLOR SWIFT</b> <i>I Knew You Were Trouble / Mercury/Big Machine</i>	1304		19.13	
35	NEW				<b>JAMIE CULLUM</b> <i>Everything You Didn't Do / Island</i>	511		18.71	
36	38	3			<b>WRETCH 32 FEAT. SHAKKA</b> <i>Blackout / MoS/Levels</i>	362		17.99	
37	37	5	14		<b>IMAGINE DRAGONS</b> <i>Radioactive / Interscope</i>	315		17.98	
38	35	17	72		<b>JUSTIN TIMBERLAKE FEAT. JAY-Z</b> <i>Suit &amp; Tie / RCA</i>	908		17.86	
39	NEW				<b>NAUGHTY BOY FEAT. SAM SMITH</b> <i>La La La / Virgin</i>	639		17.8	
40	NEW				<b>JAKE BUGG</b> <i>Country Song / Mercury</i>	115		17.43	
41	39	29			<b>LABRINTH FEAT. EMELI SANDE</b> <i>Beneath Your Beautiful / Syco</i>	1416		17.32	
42	25	22	52		<b>RIHANNA FEAT. MIKKY EKKO</b> <i>Stay / Def Jam</i>	1828		17.19	
43	33	35			<b>ROBBIE WILLIAMS</b> <i>Candy / Island</i>	1567		16.93	
44	NEW				<b>OLLY MURS</b> <i>Dear Darlin' / Epic/Syco</i>	327		16.84	
45	NEW				<b>PHILIP PHILIPS</b> <i>Home / Polydor</i>	69		16.63	
46	NEW				<b>THE 1975</b> <i>The City / Polydor</i>	188		16.45	
47	RE				<b>DISCLOSURE FEAT. ALUNAGEORGE</b> <i>White Noise / Island/PMR</i>	847		16.43	
48	32	7			<b>BONNIE TYLER</b> <i>Believe In Me / ZYX</i>	157		16.42	
49	28	6			<b>AGNETHA FALTSKOG</b> <i>When You Really Loved Someone / Polydor</i>	321		16.14	
50	RE				<b>PINK</b> <i>Try / RCA</i>	1004		15.69	

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

## UK TV AIRPLAY CHART TOP 40

POS	LAST	ARTIST / ALBUM / LABEL	AUDIENCE ('000s)
1	1	<b>WILL.I.AM FEAT. JUSTIN BIEBER</b> <i>#Thatpower / Interscope</i>	3189
2	3	<b>CALVIN HARRIS FEAT. ELLIE GOULDING</b> <i>I Need Your Love / Columbia</i>	2891
3	2	<b>RUDIMENTAL FEAT. ELLA EYRE</b> <i>Waiting All Night / Asylum</i>	2723
4	9	<b>DAVID GUETTA FEAT. NE-YO &amp; AKON</b> <i>Play Hard / Parlophone</i>	2272
5	4	<b>NELLY</b> <i>Hey Porsche / Republic/Island</i>	2023
6	32	<b>DISCLOSURE FEAT. ELIZA DOOLITTLE</b> <i>You &amp; Me / Island/PMR</i>	2003
7	5	<b>DUKE DUMONT FEAT. A**M**E &amp; MNEK</b> <i>Need U (100%) / MoS/Blaze Bcys Club</i>	1950
8	11	<b>JUSTIN TIMBERLAKE</b> <i>Mirrors / RCA</i>	1943
9	6	<b>PITBULL FEAT. CHRISTINA AGUILERA</b> <i>Feel This Moment / JMR 305/Polo Grounds</i>	1922
10	18	<b>MACKLEMORE &amp; RYAN LEWIS FEAT. RAY DALTON</b> <i>Can't Hold Us / Macklemore</i>	1913
11	10	<b>PINK FEAT. NATE RUESS</b> <i>Just Give Me A Reason / RCA</i>	1808
12	8	<b>LITTLE MIX FEAT. MISSY ELLIOTT</b> <i>How Ya Doin' / Syco</i>	1750
13	16	<b>DAFT PUNK FEAT. PHARRELL &amp; NILE RODGERS</b> <i>Get Lucky / Columbia</i>	1620
14	7	<b>PSY</b> <i>Gentleman / Republic/Island</i>	1612
15	12	<b>THE SATURDAYS FEAT. SEAN PAUL</b> <i>What About Us / Polydor</i>	1528
16	13	<b>CHRIS BROWN</b> <i>Fine China / RCA</i>	1524
17	25	<b>CHRIS MALINCHAK</b> <i>So Good To Me / MoS</i>	1502
18	40	<b>DEMI LOVATO</b> <i>Heart Attack / Hollywood/Polydor</i>	1358
19	14	<b>WILL.I.AM FEAT. BRITNEY SPEARS</b> <i>Scream &amp; Shout / Interscope</i>	1352
20	NEW	<b>NAUGHTY BOY FEAT. SAM SMITH</b> <i>La La La / Virgin</i>	1216
21	35	<b>UNION J</b> <i>Carry You / Sony</i>	1160
22	36	<b>PASSENGER</b> <i>Let Her Go / Netwerk</i>	1097
23	NEW	<b>JASON DERULO</b> <i>The Other Side / Warner Brothers</i>	1094
24	24	<b>WRETCH 32 FEAT. SHAKKA</b> <i>Blackout / MoS/Levels</i>	1093
25	26	<b>ALUNAGEORGE</b> <i>Attracting Flies / Island</i>	1083
26	17	<b>TAYLOR SWIFT</b> <i>22 / Mercury/Big Machine</i>	1064
27	15	<b>IGGY AZALEA</b> <i>Work / Mercury</i>	1050
28	21	<b>MACKLEMORE FEAT. RYAN LEWIS &amp; WANZ</b> <i>Thrift Shop / Macklemore</i>	1040
29	20	<b>BRUNO MARS</b> <i>When I Was Your Man / Atlantic</i>	1031
30	27	<b>BRIDGIT MENDLER</b> <i>Ready Or Not / Hollywood/Polydor</i>	968
31	23	<b>AVICII V NICKY ROMERO</b> <i>I Could Be The One / Positiva/Virgin</i>	935
32	28	<b>BASTILLE</b> <i>Pompeii / Virgin</i>	928
33	NEW	<b>WILEY FEAT. ANGEL &amp; TINCHY STRYDER</b> <i>Lights On / Warner Brothers/One More Tune</i>	850
34	NEW	<b>ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE</b> <i>This Is What It Feels Like / Positiva/Virgin</i>	847
35	RE	<b>JUSTIN TIMBERLAKE FEAT. JAY-Z</b> <i>Suit &amp; Tie / RCA</i>	841
36	22	<b>STOOSHE</b> <i>Slip / Future Cut/QWork/Warner Brothers</i>	822
37	NEW	<b>ALICIA KEYS</b> <i>New Day / RCA</i>	798
38	30	<b>DISCLOSURE FEAT. ALUNAGEORGE</b> <i>White Noise / Island/PMR</i>	773
39	RE	<b>IMAGINE DRAGONS</b> <i>Radioactive / Interscope</i>	691
40	34	<b>NICOLE SCHERZINGER</b> <i>Boomerang / Interscope</i>	654

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



Will.i.Am

## UK AIRPLAY ANALYSIS

BY ALAN JONES

After crushing all opposition on its first week atop the radio airplay chart, **Daft Punk's** *Get Lucky* (feat. Pharrell Williams) continues to grow, adding a further 693 plays and 8.43m listeners in the week to finish with astronomical totals of 4,874 plays and 104.33m listeners. With former chart-topper **Justin Timberlake's** *Mirrors* holding at number two but losing support, *Get Lucky* was heard by a massive 77.07% more radio listeners last week than its rival, and both its tally of plays and audience are the highest of any track in the 19 weeks that have thus far elapsed in 2013.

*Get Lucky* actually suffered a dip in plays at both Radio One (from 24 to 23) and Radio Two (from 22 to 18) but it remains the latter station's most-played track, and the two still combined to provide 38.96% of its overall audience. Its biggest supporter was The Hits Radio, where it was aired 79 times, closely followed by the nine stations in The CapitalNetwork, each of which aired it 75 or 76 times.

Radio One's most-played song for the third week in a row is *So Good To Me* by **Chris Malinchak**. Aired 28 times on the station last week - three times more than



nearest challenger, **Wretch 32's** *Blackout* (feat Shakka) - *So Good To Me* derived 57.94% of its audience from Radio One but it is a massive club and retail hit, and has been making steady progress elsewhere, hence its 100-51-42-

28-24-21 progress on the radio airplay chart. The Ministry Of Sound release was played most frequently on the label's own radio station last week (50 plays), followed by 107.6 Juice FM (49 plays) and Choice FM (45 plays).

Racking up a bigger increase in plays than any other song last week, **The Wanted's** upcoming single *Walks Like Rihanna* catapults 45-19 on the radio airplay chart. Increasing support a massive 143.02% week-on-week from 523 plays to 1,271, the track also saw its audience expand from 17.58m to 28.96m - a hike of 64.73%. 393 plays on The Capital Network pulled in 36.65% of its total, while its biggest supporters was Smash Hits Radio (50 plays). **The Wanted's** last single, *I Found*

You, peaked at number 10 on the radio airplay chart, seven places below its immediate predecessor, *Chasing The Sun*.

After climbing 12-7 to make the Top 10 of the radio airplay chart at the sixth attempt, **#thatpower** eases to number eight for **Will.i.Am feat. Justin Bieber** - but the promotional video for the track remains atop the TV airplay chart for the third straight week.

TV support for **#thatpower** is finally waning - it declined from 901 to 859 plays last week - but it still has an impressive lead of 96 plays over runners-up Rudimental's *Waiting All Night*, which is also in decline. **#thatpower's** biggest supporters last week: Capital TV (99 plays), Chart Show TV (75) and MTV Dance (62).



# CHARTS STREAMING WEEK 19

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## OFFICIAL UK STREAMING CHART TOP 75

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



CLIMBER: PASSENGER



CLIMBER: DAVID GUETTA



NON-MOVER: SCRIPT



CLIMBER: ALT-J



NEW: TAYLOR SWIFT

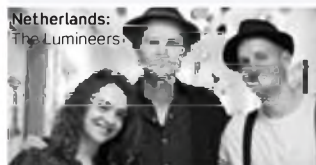


**CHARTS EU AIRPLAY** WEEK 18**PAN-EUROPEAN**

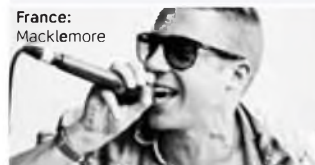
POS	ARTIST/ALBUM / LABEL
1	<b>DAFT PUNK FEAT. WILLIAMS, PHARRELL</b> GET LUCKY <small>SME</small>
2	<b>PINK FEAT. RUESS, NATE</b> JUST GIVE ME A REASON <small>SME</small>
3	<b>TIMBERLAKE, JUSTIN</b> MIRRORS <small>SME</small>
4	<b>LUMINEERS, THE HO HEY</b> <small>UNI</small>
5	<b>MARS, BRUNO</b> WHEN I WAS YOUR MAN <small>WEA</small>
6	<b>RIHANNA FEAT. EKKO, MIKKY STAY</b> <small>UNI</small>
7	<b>PASSENGER</b> LET HER GO <small>SME</small>
8	<b>MACKLEMORE &amp; RYAN LEWIS</b> CAN'T HOLD US <small>WEA</small>
9	<b>SWIFT, TAYLOR</b> I KNEW YOU WERE TROUBLE <small>UNI</small>
10	<b>WILL.I.AM FEAT. BIEBER, JUSTIN</b> #THAT POWER <small>UNI</small>

**DENMARK**

POS	ARTIST/ALBUM / LABEL
1	<b>TIMBERLAKE, JUSTIN</b> MIRRORS <small>SME</small>
2	<b>PANAMAH BOERN AF NATTEN</b> <small>UNI</small>
3	<b>PASSENGER</b> LET HER GO <small>SME</small>
4	<b>DUMONT, DUKE FEAT. A*M*E</b> NEED U (100%) <small>EMI</small>
5	<b>MARS, BRUNO</b> WHEN I WAS YOUR MAN <small>WEA</small>
6	<b>PINK FEAT. RUESS, NATE</b> JUST GIVE ME A REASON <small>SME</small>
7	<b>DAFT PUNK FEAT. WILLIAMS, PHARRELL</b> GET LUCKY <small>SME</small>
8	<b>QUADRON</b> HEY LOVE <small>SME</small>
9	<b>LANGER, MADS</b> ELEPHANT <small>SME</small>
10	<b>NOAH DET'</b> OKAY <small>CPH</small>

**FRANCE**

POS	ARTIST/ALBUM / LABEL
1	<b>MACKLEMORE &amp; RYAN LEWIS</b> CAN'T HOLD US <small>WEA</small>
2	<b>DAFT PUNK FEAT. WILLIAMS, PHARRELL</b> GET LUCKY <small>SME</small>
3	<b>MAITRE GIMS</b> J'ME TIRE <small>SME</small>
4	<b>WILL.I.AM FEAT. BIEBER, JUSTIN</b> #THAT POWER <small>UNI</small>
5	<b>RIHANNA FEAT. GUETTA, DAVID</b> RIGHT NOW <small>UNI</small>
6	<b>THICKE, ROBIN FEAT. T.I. &amp; PHARRELL</b> BLURRED LINES <small>UNI</small>
7	<b>MAE, CHRISTOPHE</b> TOMBE SOUS LE CHARME <small>WEA</small>
8	<b>PINK</b> JUST GIVE ME A REASON <small>SME</small>
9	<b>GUETTA, DAVID FEAT. NE-YO &amp; AKON</b> PLAY HARD <small>CAP</small>
10	<b>YOUSOUPOHA FEAT. AYNA &amp; SKALPOVITCH</b> ON SE CONNAIT <small>BLV</small>

**GERMANY**

POS	ARTIST/ALBUM / LABEL
1	<b>TIMBERLAKE, JUSTIN</b> MIRRORS <small>SME</small>
2	<b>PINK FEAT. RUESS, NATE</b> JUST GIVE ME A REASON <small>SME</small>
3	<b>CAPITAL CITIES</b> SAFE AND SOUND <small>UMI</small>
4	<b>PASSENGER</b> LET HER GO <small>EOM</small>
5	<b>NELLY HEY</b> PORSCHE <small>UMI</small>
6	<b>GOULDING, ELLIE</b> LIGHTS <small>UMI</small>
7	<b>SCRIPT, THE FEAT. WILL.I.AM</b> HALL OF FAME <small>SME</small>
8	<b>DAFT PUNK FEAT. WILLIAMS, PHARRELL</b> GET LUCKY <small>SME</small>
9	<b>LUMINEERS, THE HO HEY</b> <small>UMI</small>
10	<b>ONE REPUBLIC</b> IF I LOSE MYSELF <small>UMI</small>

**IRELAND**

POS	ARTIST/ALBUM / LABEL
1	<b>DAFT PUNK FEAT. WILLIAMS, PHARRELL</b> GET LUCKY <small>SME</small>
2	<b>KODALINE</b> HIGH HOPES <small>SME</small>
3	<b>PASSENGER</b> LET HER GO <small>NET</small>
4	<b>PINK FEAT. RUESS, NATE</b> JUST GIVE ME A REASON <small>SME</small>
5	<b>BASTILLE</b> POMPEII <small>UNI</small>
6	<b>TIMBERLAKE, JUSTIN</b> MIRRORS <small>SME</small>
7	<b>BUBLE, MICHAEL</b> IT'S A BEAUTIFUL DAY <small>WEA</small>
8	<b>MACKLEMORE &amp; RYAN LEWIS</b> CAN'T HOLD US <small>WEA</small>
9	<b>HARRIS, CALVIN FEAT. GOULDING, ELLIE</b> I NEED YOUR LOVE <small>SME</small>
10	<b>1975, THE</b> CHOCOLATE <small>UNIO</small>

**ITALY**

POS	ARTIST/ALBUM / LABEL
1	<b>DAFT PUNK FEAT. WILLIAMS, PHARRELL</b> GET LUCKY <small>SME</small>
2	<b>BASTILLE</b> POMPEII <small>EMI</small>
3	<b>JOVANOTTI</b> TI PORTO VIA CON ME <small>UNI</small>
4	<b>PINK FEAT. RUESS, NATE</b> JUST GIVE ME A REASON <small>SME</small>
5	<b>GAZZE'</b> MAX SOTTO CASA <small>EMI</small>
6	<b>OLA</b> I'M IN LOVE <small>DIY</small>
7	<b>MACKLEMORE &amp; RYAN LEWIS FEAT. WANZ</b> THRIFT SHOP <small>WMI</small>
8	<b>EMMA</b> AMAMI <small>UNI</small>
9	<b>JUTTY RANX</b> I SEE YOU <small>SYA</small>
10	<b>THICKE, ROBIN FEAT. T.I. &amp; PHARRELL</b> BLURRED LINES <small>UNI</small>

**NETHERLANDS**

POS	ARTIST/ALBUM / LABEL
1	<b>LUMINEERS, THE HO HEY</b> <small>UNI</small>
2	<b>RIHANNA FEAT. EKKO, MIKKY STAY</b> <small>UNI</small>
3	<b>THICKE, ROBIN FEAT. T.I. &amp; PHARRELL</b> BLURRED LINES <small>UNI</small>
4	<b>DAFT PUNK FEAT. WILLIAMS, PHARRELL</b> GET LUCKY <small>SME</small>
5	<b>BUBLE, MICHAEL</b> IT'S A BEAUTIFUL DAY <small>WEA</small>
6	<b>KLANGKARUSSELL</b> SONNENTANZ <small>UNI</small>
7	<b>PINK FEAT. LILY ROSE COOPER</b> TRUE LOVE <small>SME</small>
8	<b>VARIOUS ARTISTS</b> KONINGSLIED <small>UNI</small>
9	<b>SIMONS, MATT</b> WITH YOU <small>SME</small>
10	<b>DOORSON, SHARON</b> HIGH ON YOUR LOVE <small>CLO</small>

**NORWAY**

POS	ARTIST/ALBUM / LABEL
1	<b>TIMBERLAKE, JUSTIN</b> MIRRORS <small>SME</small>
2	<b>PINK FEAT. RUESS, NATE</b> JUST GIVE ME A REASON <small>SME</small>
3	<b>MARS, BRUNO</b> WHEN I WAS YOUR MAN <small>WMN</small>
4	<b>PASSENGER</b> LET HER GO <small>SME</small>
5	<b>DAFT PUNK FEAT. WILLIAMS, PHARRELL</b> GET LUCKY <small>SME</small>
6	<b>RIHANNA FEAT. EKKO, MIKKY STAY</b> <small>UNI</small>
7	<b>RAVN, MARION</b> THE MINUTE <small>SME</small>
8	<b>EVA &amp; THE HEARTMAKER</b> JOANNA <small>SME</small>
9	<b>TRULS</b> OUT OF YOURSELF <small>EMI</small>
10	<b>LARSSON, ZARA</b> UNCOVER <small>UNI</small>

**SPAIN**

POS	ARTIST/ALBUM / LABEL
1	<b>MELENDI</b> TU JARDIN CON ENANITOS <small>WMG</small>
2	<b>PINK</b> TRY <small>SME</small>
3	<b>MALU CON PABLO ALBORAN</b> VUELVO A VERTE <small>SME</small>
4	<b>MARS, BRUNO</b> LOCKED OUT OF HEAVEN <small>WMG</small>
5	<b>LUMINEERS, THE HO HEY</b> <small>UNI</small>
6	<b>PITBULL FEAT. AGUILERA, CHRISTINA</b> FEEL THIS MOMENT <small>SME</small>
7	<b>SWIFT, TAYLOR</b> I KNEW YOU WERE TROUBLE <small>UNI</small>
8	<b>SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN</b> DON'T YOU WORRY CHILD <small>EMI</small>
9	<b>WILL.I.AM FEAT. SPEARS, BRITNEY</b> SCREAM & SHOUT <small>UNI</small>
10	<b>OF MONSTERS AND MEN</b> LITTLE TALKS <small>UNI</small>

**SWEDEN**

POS	ARTIST/ALBUM / LABEL
1	<b>PINK FEAT. RUESS, NATE</b> JUST GIVE ME A REASON <small>SME</small>
2	<b>LUMINEERS, THE HO HEY</b> <small>UNI</small>
3	<b>PASSENGER</b> LET HER GO <small>SME</small>
4	<b>LARSSON, ZARA</b> UNCOVER <small>UNI</small>
5	<b>STJERNBERG, ROBIN</b> YOU <small>LHT</small>
6	<b>MARS, BRUNO</b> WHEN I WAS YOUR MAN <small>WEA</small>
7	<b>LINNROS, OSKAR</b> HUR DOM AN <small>UNI</small>
8	<b>MANDO DIAO</b> STROVTAG I HEMBYGDEN <small>SME</small>
9	<b>TIMBERLAKE, JUSTIN</b> MIRRORS <small>SME</small>
10	<b>DARIN</b> ASTROLOGEN <small>UNI</small>

**GLOBAL SALES ANALYSIS**

■ BY ALAN JONES

Knocked off the top of the chart in America after just one week, with replacement **Kenny Chesney** racking up his seventh number one, **Michael Buble's** *To Be Loved* is more tenacious elsewhere, remaining at No.1 in Australia, Canada, Hungary, Ireland and New Zealand, while climbing 2-1 in Portugal, and debuting at number one in Mexico. Buble's album also improves its standing in Estonia (9-2), Germany (7-4) and Japan (49-35). Currently Top 10 in 20 countries, it remains the planet's prime seller.

While the likes of Buble, Chesney and even Finnish metal band **Him** (pictured) are currently in the Top 20 in America, Britain's highest ranking album stateside is **Mumford & Sons'** *Babel*, which subsides 20-24. It is the first time that there has been no British act in the Top 20 there since 18 September 2010. It's only at the very highest level that British acts are currently in a slump in America - over the entire Top 200, they account for upwards of 10% of the chart. Elsewhere around the globe, British acts claim the No.1 slot in



four territories. **Depeche Mode's** *Delta Machine* regains the No.1 slot in Estonia (2-1), while **Deep Purple** debut at No.1 with *Now What?!* in Austria, The Czech Republic and Germany. It is a sensational result for the veteran rockers - average

age 64 - with their 19th studio album. *Now What?!* opened at No.19 domestically last week, achieving their highest chart position since 1987. It is less appreciated in The US where it debuts at No. 115 - but even that marks high tide for the band since 1990. *Now What?!* also debuts in Switzerland (2), Russia (6), Hungary (7), Sweden (7), Finland (8), Italy (12), The Netherlands (12), Denmark (18), Spain (19), Greece (20), Flanders (33) and Wallonia (36).

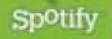
London drum & bass exponents **Rudimental** roared to the top of the UK chart with debut album *Home* last week. They have

been having some success globally with their singles, so it's no surprise to find *Home* has already made an impression in several territories, debuting in New Zealand (2), Ireland (5), Flanders (30), Switzerland (34), The Netherlands (41) and Austria (56).

Previously No.3 in Ireland, No.10 in Australia, No.13 in Denmark, No.14 in New Zealand, No.43 in Flanders, No.49 in The Netherlands, No.50 in Finland, No.72 in South Korea, No.86 in Switzerland and No.87 in Wallonia, **Little Mix's** first album *DNA* adds debuts in Norway (5), Sweden (8), France (27) and Portugal (30), while sprinting 7-2 in the Czech Republic.



# CHARTS SPOTIFY WEEK 19



## GLOBAL

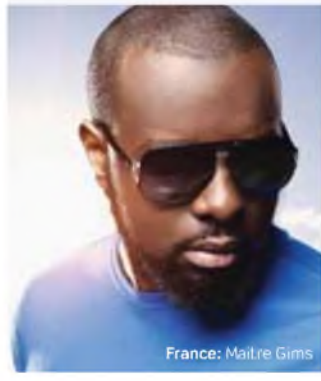
POS	ARTIST/ALBUM
1	<b>MACKLEMORE &amp; RYAN LEWIS</b> Can't Hold Us - feat. Ray Dalton
2	<b>DAFT PUNK</b> Get Lucky
3	<b>PINK</b> Just Give Me A Reason
4	<b>MACKLEMORE &amp; RYAN LEWIS</b> Thrift Shop - feat. Wanz
5	<b>IMAGINE DRAGONS</b> Radioactive
6	<b>JUSTIN TIMBERLAKE</b> Mirrors
7	<b>PASSENGER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

## EUROPE

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

## AUSTRIA

POS	ARTIST/ALBUM
1	<b>DAFT PUNK</b> Get Lucky
2	<b>PASSENGER</b> Let Her Go
3	<b>MACKLEMORE &amp; RYAN LEWIS</b> Can't Hold Us - feat. Ray Dalton
4	<b>BASTILLE</b> Pompeii
5	<b>JUSTIN TIMBERLAKE</b> Mirrors
6	<b>CALVIN HARRIS</b> I Need Your Love
7	<b>FLUME</b> Holdin On
8	<b>LORDE</b> Royals
9	<b>IMAGINE DRAGONS</b> Radioactive
10	<b>PINK</b> Just Give Me A Reason



France: Maitre Gims

## FRANCE

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



Austria: Bastille

## GERMANY

POS	ARTIST/ALBUM
1	<b>MACKLEMORE &amp; RYAN LEWIS</b> Can't Hold Us - feat. Ray Dalton
2	<b>IMAGINE DRAGONS</b> Radioactive
3	<b>MACKLEMORE &amp; RYAN LEWIS</b> Thrift Shop - feat. Wanz
4	<b>CALVIN HARRIS</b> I Need Your Love
5	<b>DAFT PUNK</b> Get Lucky
6	<b>PASSENGER</b> Let Her Go
7	<b>JUSTIN TIMBERLAKE</b> Mirrors
8	<b>JAMES ARTHUR</b> Impossible
9	<b>CAPITAL CITIES</b> Safe And Sound
10	<b>PINK</b> Just Give Me A Reason

## NETHERLANDS

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

## NORWAY

POS	ARTIST/ALBUM
1	<b>PASSENGER</b> Let Her Go
2	<b>ZARA LARSSON</b> Uncover
3	<b>MACKLEMORE &amp; RYAN LEWIS</b> Can't Hold Us - feat. Ray Dalton
4	<b>PINK</b> Just Give Me A Reason
5	<b>DAFT PUNK</b> Get Lucky
6	<b>ASTRID SMEPLASS</b> Shattered
7	<b>ADELÉN</b> Bombo
8	<b>IMAGINE DRAGONS</b> Radioactive
9	<b>MACKLEMORE &amp; RYAN LEWIS</b> Thrift Shop - feat. Wanz
10	<b>ENVY</b> Am I Wrong

## SPAIN

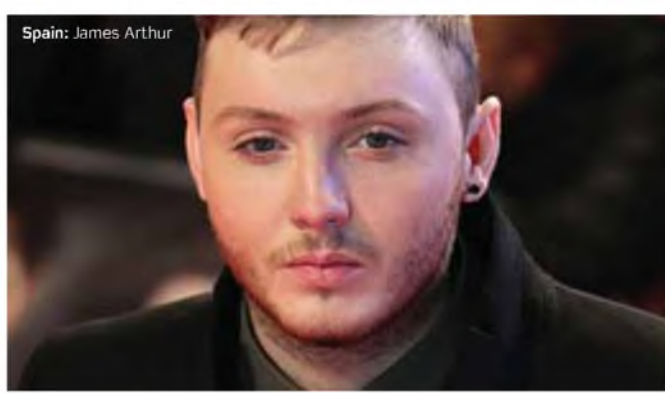
POS	ARTIST/ALBUM
1	<b>MACKLEMORE &amp; RYAN LEWIS</b> Thrift Shop - feat. Wanz
2	<b>JAMES ARTHUR</b> Impossible
3	<b>PITBULL</b> Feel This Moment
4	<b>MELENDI</b> Tu Jardín Con Enanitos
5	<b>THE LUMINEERS</b> Ho Hey
6	<b>DAFT PUNK</b> Get Lucky
7	<b>HENRY MENDEZ</b> Mi Reina
8	<b>PINK</b> Try
9	<b>THE SCRIPT</b> Hall Of Fame
10	<b>BRUNO MARS</b> Locked Out Of Heaven

## SWEDEN

POS	ARTIST/ALBUM
1	<b>MACKLEMORE &amp; RYAN LEWIS</b> Can't Hold Us - feat. Ray Dalton
2	<b>PINK</b> Just Give Me A Reason
3	<b>MACKLEMORE &amp; RYAN LEWIS</b> Thrift Shop - feat. Wanz
4	<b>DAFT PUNK</b> Get Lucky
5	<b>HÅKAN HELLSTRÖM</b> Det Kommer Aldrig Va Over För Mig
6	<b>PASSENGER</b> Let Her Go
7	<b>PSY</b> Gentleman
8	<b>AKI</b> När Solen Går Ner
9	<b>ZARA LARSSON</b> Uncover
10	<b>JUSTIN TIMBERLAKE</b> Mirrors

## UNITED STATES

POS	ARTIST/ALBUM
1	<b>MACKLEMORE &amp; RYAN LEWIS</b> Can't Hold Us - feat. Ray Dalton
2	<b>DAFT PUNK</b> Get Lucky
3	<b>IMAGINE DRAGONS</b> Radioactive
4	<b>JUSTIN TIMBERLAKE</b> Mirrors
5	<b>PINK</b> Just Give Me A Reason
6	<b>MACKLEMORE &amp; RYAN LEWIS</b> Thrift Shop - feat. Wanz
7	<b>BRUNO MARS</b> When I Was Your Man
8	<b>JUSTIN TIMBERLAKE</b> Suit & Tie featuring Jay-Z
9	<b>THE LUMINEERS</b> Ho Hey
10	<b>FALL OUT BOY</b> My Songs Know What You Did In The Dark (Light Em Up)



Spain: James Arthur



Norway: Zara Larsson



# CHARTS INDIES/COMPILATIONS WEEK 19



## COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- |    |     |                        |   |
|----|-----|------------------------|---|
| 1  | 1   | VARIOUS                | Now That's What I Call Music 84 / EMI TV/UMTV (E)           |
| 2  | 2   | VARIOUS                | Euphoric Clubland / AATW/UMTV (ARV)                         |
| 3  | 3   | VARIOUS                | Voices - Simply The Best / Sony RCA (ARV)                   |
| 4  | 4   | VARIOUS                | The Sound Of Deep House / MoS (ARV)                         |
| 5  | NEW | VARIOUS                | Edm - Electronic Dance Music / Sony/UMTV (ARV)              |
| 6  | NEW | VARIOUS                | American Heartland / Sony (ARV)                             |
| 7  | NEW | VARIOUS                | The Mix / MoS (ARV)   |
| 8  | NEW | OST                    | The Great Gatsby / Interscope (ARV)                         |
| 9  | 5   | VARIOUS                | The Trevor Nelson Collection / Sony RCA (ARV)               |
| 10 | B   | ORIGINAL TV SOUNDTRACK | The Music Of Nashville - Season 1 / Big Machine/Decca (ARV) |
| 11 | 11  | VARIOUS                | Pop Party 11 / Sony/UMTV (ARV)                              |
| 12 | 7   | VARIOUS                | Addicted To Bass 2013 / MoS (ARV)                           |
| 13 | 10  | OST                    | Pitch Perfect / Island (ARV)                                |
| 14 | 6   | VARIOUS                | Carnaby Street / UMTV/EMI TV (ARV)                          |
| 15 | 9   | VARIOUS                | Floorfillers - Club Anthems / AATW/UMTV (ARV)               |
| 16 | 17  | VARIOUS                | Anthems 90S / MoS (ARV)                                     |
| 17 | 14  | VARIOUS                | 100 Hits - 80S Classics / 100 Hits (SDU)                    |
| 18 | 13  | VARIOUS                | Seriously 90S / UMTV/EMI TV (ARV)                           |
| 19 | RE  | VARIOUS                | Now That's What I Call Running / EMI TV/UMTV (E)            |
| 20 | NEW | VARIOUS                | 100 Hits - 80S Chartbusters / 100 Hits (SDU)                |

## INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Chris Malinchak

- |    |     |  |  |
|----|-----|--|--|
| 1  | NEW | CHRIS MALINCHAK                          | So Good To Me / MoS (ARV)                            |
| 2  | 2   | PASSENGER                                | Let Her Go / Nettwerk (Essential/GEM)                |
| 3  | 1   | MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON | Can't Hold Us / Macklemore (ACA/ARV)                 |
| 4  | 3   | DUKE DUMONT FEAT. A*M*E & MNEK           | Need U (100%) / MoS/Blase Bcys Club (ARV)            |
| 5  | 4   | MACKLEMORE FEAT. RYAN LEWIS & WANZ       | Thrift Shop / Macklemore (ACA/ARV)                   |
| 6  | 5   | THE 1975                                 | Chocolate / Dirty Hit (ARV)                          |
| 7  | NEW | DRUMSOUND & BASSLINE SMITH FEAT. FLEUR   | One In A Million / New State                         |
| 8  | 7   | VAMPIRE WEEKEND                          | Diane Young / XL (PIAS/ARV)                          |
| 9  | 8   | STEREOPHONICS                            | Graffiti On The Train / Stylus/Ignition (E)          |
| 10 | 10  | ADELE                                    | Skyfall / XL (PIAS/ARV)                              |
| 11 | 6   | MICHAEL MOLLOY & ALEX EVANS              | Rise + Fall / Sunday Best (PIAS/ARV)                 |
| 12 | 20  | BINGO PLAYERS FEAT. FAR EAST MOVEMENT    | Get Up (Rattle) / MoS (ARV)                          |
| 13 | NEW | IMRAN KHAN                               | Satisfya / IK  |
| 14 | 15  | STEREOPHONICS                            | Indian Summer / Stylus/Ignition (E)                  |
| 15 | 14  | BAAUER                                   | Harlem Shake / Mad Decent (CARGO)                    |
| 16 | 9   | MAT ZO & PORTER ROBINSON                 | Easy / MoS/Arjuna Beats (ARV)                        |
| 17 | NEW | GAMU                                     | Shake The Room / G Sound (ING)                       |
| 18 | RE  | CARO EMERALD                             | Tangled Up / Dramatica/Grand Mono (ADA/ARV)          |
| 19 | RE  | DROIDEKA                                 | Get Hyper / Droideka                                 |
| 20 | NEW | ALISON MOYET                             | When I Was Your Girl / Cooking Vinyl (Essential/GEM) |

## INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Caro Emerald

- |    |     |                             |   |
|----|-----|-----------------------------|---|
| 1  | NEW | CARO EMERALD                | The Shocking Miss Emerald / Dramatica/Grand Mono (ACA/ARV)                  |
| 2  | NEW | ALISON MOYET                | The Minutes / Cooking Vinyl (Essential/GEM)                                 |
| 3  | 1   | PASSENGER                   | All The Little Lights / Nettwerk (Essential/GEM)                            |
| 4  | 2   | STEREOPHONICS               | Graffiti On The Train / Stylus (E)  |
| 5  | NEW | SAVAGES                     | Silence Yourself / Matador (PIAS/ARV)                                       |
| 6  | NEW | PUBLIC SERVICE BROADCASTING | Inform Educate Entertain / Test Card (CARGO)                                |
| 7  | 5   | MACKLEMORE & RYAN LEWIS     | The Heist / Macklemore (ADA/ARV)  |
| 8  | NEW | THEA GILMORE                | Regardless / Fullfill (ARV)   |
| 9  | 6   | CARO EMERALD                | Deleted Scenes From The Cutting Room Floor / Dramatica/Grand Mono (ADA/ARV) |
| 10 | 3   | BLUE                        | Roulette / Blueworld (Absolute Arvata)                                      |
| 11 | NEW | LITTLE BOOTS                | Nocturnes / On Repeat (Kobalt/Praper)                                       |
| 12 | 9   | ALT-J                       | An Awesome Wave / Infectious (PIAS/ARV)                                     |
| 13 | NEW | BONNIE TYLER                | Rocks And Honey / Celtic Swan (ADA/ARV)                                     |
| 14 | NEW | VALERIE JUNE                | Pushin' Against A Stone / Sunday Best (PIAS/ARV)                            |
| 15 | 10  | ADELE                       | 21 / XL (PIAS/ARV)  |
| 16 | 4   | DEEP PURPLE                 | Now What?! / Ear Music (Absolute Arvata)                                    |
| 17 | NEW | DEERHUNTER                  | Monomania / 4AD (PIAS/ARV)  |
| 18 | NEW | GHOSTPOET                   | Some Say I So I Say Light / Picy It Again Sam (PIAS/ARV)                    |
| 19 | RE  | ATOMS FOR PEACE             | Amok / XL (PIAS/ARV)  |
| 20 | 13  | JOHNNY CASH                 | The Rebel / Music Digital (Delta/SonyDADC)                                  |



Macklemore & Ryan Lewis.. Indie Singles (3)



Gamu Indie Singles Breakers (2)



Alison Moyet Indie Albums (2)



Deerhunter Indie Albums Breakers (2)



Ghostpoet Indie Albums Breakers (3)

## INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Imran Khan

- |    |     |  |  |
|----|-----|--|--|
| 1  | NEW | IMRAN KHAN                                 | Satisfya / IK (Ik)                                       |
| 2  | NEW | GAMU                                       | Shake The Room / G Sound                                 |
| 3  | 3   | MACKLEMORE & RYAN LEWIS FEAT. MARY LAMBERT | Same Love / Macklemore (Macklemore)                      |
| 4  | 18  | KILL IT KID                                | Run / One Little Indian (One Little Indian)              |
| 5  | 6   | PERFECT TWO                                | Perfect Two / Perfect Two (Perfect Two)                  |
| 6  | 2   | WE THE KINGS                               | Find You There / We The Kings (We The Kings)             |
| 7  | 7   | MAYA JANE COLES                            | What They Say / Real Tone (Real Tone)                    |
| 8  | NEW | BECK GOLDSMITH                             | I Vow To Thee My Country / Hollow Hill (Hollow Hill)     |
| 9  | 5   | GORGON CITY FEAT. YASMIN                   | Real / Black Butter (Black Butter)                       |
| 10 | 16  | BREACH                                     | Jack / Dirtybird (Dirtybird)                             |
| 11 | 8   | AWOLNATION                                 | Sail / Red Bull (Red Bull)                               |
| 12 | 14  | JULIO BASHMORE                             | Au Seve / Broadwalk (Broadwalk)                          |
| 13 | RE  | CINEMATIC ORCHESTRA                        | To Build A Home / NirJa Tune (NirJa Tune)                |
| 14 | NEW | DJ TROY LEFREAK                            | Blurred Lines / T (T)                                    |
| 15 | NEW | FALLING IN REVERSE                         | Alone / Epitaph (Epitaph)                                |
| 16 | 12  | TOM PLAYER                                 | Time For Change / 2Nx (2Nx)                              |
| 17 | 9   | MAJOR LAZER FEAT. BUSY SIGNAL              | Watch Out For This (Bumaye) / Because (Because)          |
| 18 | 13  | HANNI EL KHATIB                            | You Rascal You / Innovative Leisure (Innovative Leisure) |
| 19 | 15  | MIGUEL CAMPBELL                            | Something Special / Hot Creations (Hot Creations)        |
| 20 | NEW | UNIVERS KARAOKE                            | Blurred Lines / Unvers Karaoke (Unvers Karaoke)          |

## INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- |    |     |                        |   |
|----|-----|------------------------|---|
| 1  | NEW | VALERIE JUNE           | Pushin' Against A Stone / Sunday Best (Sunday Best)             |
| 2  | NEW | DEERHUNTER             | Monomania / 4AD (XI Beggars)                                    |
| 3  | NEW | GHOSTPOET              | Some Say I So I Say Light / Play It Again Sam (Pias Recordings) |
| 4  | 1   | NEON NEON              | Praxis Makes Perfect / Lex (Lex)                                |
| 5  | NEW | ARCANE ROOTS           | Blood & Chemistry / Play It Again Sam (Pias Recordings)         |
| 6  | NEW | TRACER                 | El Pistolero / Mascot (Mascot Label Group)                      |
| 7  | NEW | JOHN MURRY             | The Graceless Age / Ruby Works (Ruby Works)                     |
| 8  | 6   | KURT VILE              | Wakin On A Pretty Daze / Matador (XI Beggars)                   |
| 9  | NEW | SHE & HIM              | Volume 3 / Double 6/Domino (Domino)                             |
| 10 | 11  | JACOB BANKS            | The Monologue / Full & Bless (Full & Bless)                     |
| 11 | NEW | THE D.O.T.             | Diary / Cooking Vinyl (Cooking Vinyl)                           |
| 12 | NEW | THE CHILD OF LOV       | The Child Of Lov / Double 6/Domino (Domino)                     |
| 13 | NEW | DELAIN                 | Interlude / Napalm (Napalm)                                     |
| 14 | 10  | LPO/PARRY              | The 50 Greatest Pieces Of Classical / XS (XS)                   |
| 15 | NEW | STILL CORNERS          | Strange Pleasures / Sub Pop (Sub Pop)                           |
| 16 | 2   | IGGY & THE STOOGES     | Ready To Die / Fat Possum (Fat Possum)                          |
| 17 | 5   | !!!                    | Thr!!!er / Warp (Warp)  |
| 18 | 3   | THE PHOENIX FOUNDATION | Fandango / Memphis Industries (Memphis Industries)              |
| 19 | 4   | WOLF PEOPLE            | Fain / Jagjaguwar (Jagjaguwar)                                  |
| 20 | NEW | VAN DYKE PARKS         | Songs Cycled / Bella Union (Cooperative Music)                  |



# CHARTS CLUB WEEK 19

Club charts are available on MusicWeek.com every Friday

## UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	2	8	CAHILL AND KIMBERLEY LOCKE Feel The Love / 3 Beat
2	7	5	BURNS Limitless / Deconstruction/Columbia
3	4	4	DAVID GUETTA FEAT. NE-YO & AKON Play Hard / Parlophone
4	9	6	WRETCH 32 FEAT. SHAKKA Blackout / MoS/Levels
5	12	5	MIAMI ROCKERS Disco's Revenge / Strictly Rhythm
6	8	4	HOT NATURED FEAT. ANABEL ENGLUND Reverse Skydiving / Hot Creations/FFRR/Warner
7	1	5	ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE This Is What It Feels Like / Positiva/Virgin
8	3	5	AFROJACK FT CHRIS BROWN As Your Friend / Island/PM:AM
9	11	5	REDLIGHT Switch It Off / Poljdar
10	15	2	STYLE OF EYE FEAT. TOM STAAR After Dark / Walk/Spinnin
11	14	5	DRUMSOUND & BASSLINE SMITH FEAT. FLEUR One In A Million / New State
12	17	6	ULTRA NATE Everybody Loves The Night / Peace Bisquit
13		1	NERVO Hold On / Positiva/Virgin
14	10	12	CHRIS MALINCHAK So Good To Me / MoS
15	16	5	LAIDBACK LUKE FT MAJESTIC POGO / New State
16	21	2	GALI I'm Alive / Ryal
17	5	4	MARK KNIGHT FEAT. SWAY Alright / 3 Beat
18	40	2	NAUGHTY BOY FEAT. SAM SMITH La La La / Virgin
19	20	3	SHINY TOY GUNS Somewhere To Hide / Five Seven
20		1	DEEP FOREST Dub Africa / Station 5
21	22	3	CHICANE & FERRY CORSTEN FEAT. CHRISTIAN BURNS One Thousand Suns / Enzo
22	32	2	NABIHA Never Played The Bass / Disco Wax
23	30	2	TWM Rock Da House / White Label
24	18	9	CALVIN HARRIS FEAT. ELLIE GOULDING I Need Your Love / Columbia
25	25	3	EMII Time To Move On/Freakier Freak / Slippery Eel
26	24	3	INFINITY INK Infinity Pm / Hfn/Warner Brothers
27	33	3	FERRY CORSTEN Rock Your Body Rock / Flashover
28	34	2	STATIC REVENGER & MISS PALMER Bullet Train / One Love
29	29	2	DAFT PUNK FEAT. PHARRELL & NILE RODGERS Get Lucky / Columbia
30	26	9	RUDIMENTAL FEAT. ELLA EYRE Waiting All Night / Asylum
31		1	PEKING DUK The Way You Are / 3 Beat
32	27	15	DUKE DUMONT FEAT. A*M*E & MNEK Need U (100%) / MoS/Blase Bcys Club
33	31	11	ANDAIN What It's Like / Black Hole
34	37	2	DJ MARK BRICKMAN Rhythm Is Love / Rambunctious
35	23	7	SUB FOCUS FEAT. ALEX CLARE Endorphins / Mercury/Ram
36	35	2	DIDO End Of Night / RCA
37		1	MARKUS BINAPFL FEAT. BRIGHI Human / Warmland
38	28	8	RUSS CHIMES Turn Me Out / Deconstruction/Columbia
39	39	2	SEAMUS HAJI V JUNKDNA & OLIC Aurora Lights / Big Love
40		1	STOOSHE. Slip / Future Cut/QWork/Warner Brothers

## COMMERCIAL POP TOP 30

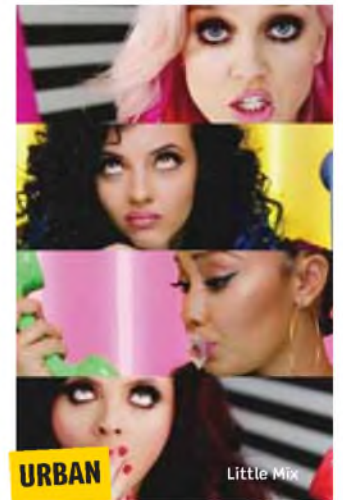
POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	4	CARLY RAE JEPSEN Tonight I'm Getting Over You / Interscope
2	7	3	STOOSHE. Slip / Future Cut/QWork/Warner Brothers
3	8	3	DAVID GUETTA FEAT. NE-YO & AKON Play Hard / Parlophone
4	11	3	LITTLE MIX FEAT. MISSY ELLIOTT How Ya Doin' / Syco
5	15	3	MIAMI ROCKERS Disco's Revenge / Strictly Rhythm
6	6	4	WRETCH 32 FEAT. SHAKKA Blackout / MoS/Levels
7	17	2	BURNS Limitless / Deconstruction/Columbia
8	9	3	SWISS LIPS U Got The Power / Epic
9	5	5	AFROJACK FT CHRIS BROWN As Your Friend / Island/PM:AM
10	2	4	DEMI LOVATO Heart Attack / Holywood/Poljdar
11	18	6	CAHILL AND KIMBERLEY LOCKE Feel The Love / 3 Beat
12	22	2	DIDO End Of Night / RCA
13	23	4	HAMPENBERG & ALEXANDER BROWN FEAT. BUSTA RHYMES & SHONIE You're A Star / Disco Wax
14	1	4	ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE This Is What It Feels Like / Positiva/Virgin
15	21	2	FUSE ODG Antenna / 3 Beat
16	14	5	CHRIS MALINCHAK So Good To Me / MoS
17	NEW	1	GAMU Shake The Room / G Sound
18	25	2	HOT NATURED FEAT. ANABEL ENGLUND Reverse Skydiving / Hot Creations/FFRR/Warner
19	24	5	ARASH FEAT SEAN PAUL She Makes Me Go / Universal
20	NEW	1	NAUGHTY BOY FEAT. SAM SMITH La La La / Virgin
21	16	6	WILL.I.AM FEAT. JUSTIN BIEBER #Thatpower / Interscope
22	29	2	EMII Time To Move On/Freakier Freak / Slippery Eel
23	RE	4	NABIHA Never Played The Bass / Disco Wax
24	20	7	CALVIN HARRIS FEAT. ELLIE GOULDING I Need Your Love / Columbia
25	13	5	PITBULL FEAT. CHRISTINA AGUILERA Feel The Moment / JMR 305/Polo Grounds
26	NEW	1	DAFT PUNK FEAT. PHARRELL & NILE RODGERS Get Lucky / Columbia
27	NEW	1	NERVO Hold On / Positiva/Virgin
28	NEW	1	ROLL DEEP All Or Nothing / Relentless/RCA
29	28	6	ULTRA NATE Everybody Loves The Night / Peace Bisquit
30	26	3	SOPHI This Is Our Love (Asi Es El Amor) / White Label



UPFRONT Kimberley Locke



COMMERCIAL POP Carly Rae Jepsen



URBAN Little Mix

# Cahill rule Upfront list

### ANALYSIS

BY ALAN JONES

Five weeks after topping the Commercial Pop chart, Liverpool trio Cahill's *Feel The Love* finally ascends to pole position on the Upfront chart. With 15 mixes to choose from - by Cahill themselves, Grum, TS7, eSquire & Anton Powers, Benjamin Leung & Fiasko, Hi Def, Tony Mc and Toy Armada & DJ Grind - the track, which features guest vocals from American Kimberley Locke, ended up just 5.02% ahead of Burns' *Limitless*, and gives Cahill

their third Upfront number one, following *Trippin' On You* in 2008 and *Sexshooter* in 2009. As well as enjoying success in their own right, Cahill have provided floorfilling mixes for the likes of Rihanna, Lady GaGa, Emeli Sande and Nicole Scherzinger, among others.

Meanwhile, Carly Rae Jepsen edges a tight battle for Commercial Pop chart supremacy against Stooshe by a margin of less than 1%. Stooshe's *Slip* rises five places but has to settle for runners-up slot, as Jepsen's *Tonight I'm Getting*

Over You moves 3-1 to provide the Canadian singer with her second No.1 on the list, 11 months after debut smash *Call Me Maybe*. Many mixes are available, some of which features Nicki Minaj. Maybe it's the addition of Missy Elliott, maybe it's the fact that *How Ya Doin'* is based on a seminal urban hit by De La Soul - whatever the reason, Little Mix move to the top of the Urban chart this week. *How Ya Doin'* is their first Urban No.1, and also rises 11-4 on the Commercial Pop chart, where they have previously had two No.1s.

## URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	4	4	LITTLE MIX FEAT. MISSY ELLIOTT How Ya Doin' / Syco
2	1	5	STYLO G Soundbwoy / 3 Beat
3	3	5	FUSE ODG FEAT. WYCLEF JEAN Antenna / 3 Beat
4	2	8	NELLY Hey Porsche / Republic/Island
5	6	4	A.M.SNIPER It's Big (The Kettle On My Wrist) / 3Fifty7
6	16	5	CHRIS BROWN Fine China / RCA
7	5	8	RIHANNA Pour It Up / Def Jam
8	13	4	Q-BLOCK FEAT. KRISSI & ILLAMAN Abandon / Camouflage
9	12	5	STOOSHE. Slip / Future Cut/QWork/Warner Brothers
10	10	4	NICKI MINAJ & LIL' WAYNE High School / Cash Money/Republic
11	19	3	KELLY EREZ Xtra/Money Money / Definition
12	11	3	LL COOL J FEAT. SNOOP DOGG & FATMAN SCOOP We Came To Party / 429/Universal
13	24	6	KMC FEAT. JAMTECH Forever / Universal/2010
14		1	NABIHA Never Played The Bass / Disco Wax
15	7	9	IGGY AZALEA Work / Mercury
16	20	6	DROX FEAT. STAMPIE MAJOR Never Will Be Humble / Helicopta
17	18	8	WRETCH 32 FEAT. SHAKKA Blackout / MoS/Levels
18	14	14	DRAKE Started From The Bottom / Cash Money/Republic
19	17	2	WATCH THE DUCK Poppin' Off / Relentless
20	9	7	J COLE FEAT. MIGUEL Power Trip / Columbia/Roc-A-Fella
21	26	2	SNEAKBO Ring A Ling / Play Hard
22	3	9	RUDIMENTAL FEAT. ELLA EYRE Waiting All Night / Asylum
23	29	2	MIGUEL FEAT. KENDRICK LAMAR How Many Drinks / RCA
24		1	WILEY FEAT. ANGEL & TINCHY STRYDER Lights On / Warner Brothers/One More Tune
25	15	10	JUSTIN TIMBERLAKE Mirrors / RCA
26		1	NAUGHTY BOY FEAT. SAM SMITH La La La / Virgin
27		1	SILVERLAND V BAILEY Hang Up / Ryal
28	27	3	PJ MORTON FEAT. STEVIE WONDER Only One / Cash Money
29	22	3	OMAR The Man / Freestyle
30	30	13	MACKLEMORE FEAT. RYAN LEWIS & WANZ Thrift Shop / Macklemore

## COOL CUTS TOP 20

POS	ARTIST / TRACK
1	CHASE & STATUS FT LOUIS M'ATRS Lost And Not Found
2	PEKING DUK The Way You Are
3	DISCLOSURE FEAT. ELIZA DOOLITTLE You & Me
4	KNIFE PARTY Haunted House
5	MARTIN SOLVEIG & THE CATARACS FT KYLE Hey Now
6	WILEY FEAT. ANGEL & TINCHY STRYDER Lights On
7	MIKE MAGO The Show
8	MARK KNIGHT FEAT. SWAY Alright
9	SEBASTIAN INGROSSO & TOMMY TRASH FEAT. JOHN MARTIN Reload
10	NAUGHTY BOY FEAT. SAM SMITH La La La
11	DADDY'S GROOVE & DINO Walking On Air
12	BLOODY BEETROOTS FT TAI & BART B MORE Spank
13	DIRTY SOUTH FT JOE GIL Your Heart
14	KAMALIYA I'M Alive
15	ELI & FUR Nightmares
16	PLUMP DJS Super Imploder
17	DISCOPOLIS Falling
18	PULP After You
19	BREACH Jack
20	NO ARTIFICIAL COLOURS Crying Wolf



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

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# CHARTS iTUNESSINGLES WEEK 19

BELGIUM	
POS	ARTIST/ ALBUM
06/05/2013 - 12/05/2013	
1	DAFT PUNK Get Lucky (Radio Edit)
2	ROBIN THICKE Blurred Lines
3	MACKLEMORE & RYAN LEWIS Can't Hold Us
4	BASTILLE Pompeii
5	OZARK HENRY I'm Your Sacrifice
6	MAÎTRE GIMS J'me tire
7	DAVID GUETTA Play Hard
8	KLANKARUSSELL Sonnentanz
9	MAJOR LAZER Watch Out For This
10	PAULIEN MATHUES There's Some Place...

DENMARK	
POS	ARTIST/ ALBUM
29/04/2013 - 05/05/2013	
1	DAFT PUNK Get Lucky (Radio Edit)
2	ROBIN THICKE Blurred Lines
3	P!NK Just Give Me a Reason
4	JUSTIN TIMBERLAKE Mirrors
5	PASSENGER Let Her Go
6	PANAMAH Børn Af Natten
7	MACKLEMORE & RYAN LEWIS Can't Hold Us
8	PHARFAR La' Mig Rulle Dig
9	BURHAN G Din for evigt
10	NEPHEW Gå Med Dig (feat. Marie Key)

FRANCE	
POS	ARTIST/ ALBUM
06/05/2013 - 12/05/2013	
1	DAFT PUNK Get Lucky (Radio Edit)
2	ROBIN THICKE Blurred Ljnes
3	MAÎTRE GIMS Bella
4	RYAN LEWIS, MACKLEMORE Can't Hold Us
5	MAÎTRE GIMS J'me tire
6	ALEX HEPBURN Under
7	P!NK Just Give Me a Reason
8	DAVID GUETTA Play Hard
9	THE LUMINEERS Ho Hey
10	BRUNO MARS Locked Out of Heaven

GERMANY	
POS	ARTIST/ ALBUM
03/05/2013 - 09/05/2013	
1	CAPITAL CITIES Safe and Sound
2	DAFT PUNK Get Lucky
3	MACKLEMORE & RYAN LEWIS Can't Hold Us
4	IMAGINE DRAGONS Radioactive
5	P!NK Just Give Me a Reason
6	SPORTFREUNDE STILLER Applaus
7	JAMES ARTHUR Impossible
8	DAVID GUETTA Play Hard
9	PASSENGER Let Her Go
10	XAVIER NAIDOO Bei meiner Seele

ITALY	
POS	ARTIST/ ALBUM
02/05/2013 - 08/05/2013	
1	DAFT PUNK Get Lucky (Radio Edit)
2	P!NK Just Give Me a Reason
3	ROBIN THICKE Blurred Lines
4	OLA I'm in Love
5	MACKLEMORE & RYAN LEWIS Thrift Shop
6	WANKELMUT,EMMA LOUISE My Head Is ...
7	BASTILLE Pompeii
8	FEDEZ Cigno nero
9	DAVID GUETTA Play Hard
10	MAX GAZZÈ Sotto Casa



NETHERLANDS	
POS	ARTIST/ ALBUM
03/05/2013 - 09/05/2013	
1	ROBIN THICKE Blurred Lines
2	DAFT PUNK Get Lucky (Radio Edit)
3	ARMIN VAN BUUREN This Is What It Feels Like
4	RIHANNA Stay (feat. Mikky Ekko)
5	MACKLEMORE & RYAN LEWIS Can't Hold Us
6	EMELI SANDÉ Read All About It, Pt. III
7	NIELSON,MISS MONTREAL Hoe
8	YELLOW CLAW,THE OPPOSITES Thunder
9	MAJOR LAZER Watch Out For This (Bumaye)
10	PITBULL Feel This Moment

AUSTRIA	
POS	ARTIST/ ALBUM
04/05/2013 - 10/05/2013	
1	ROBIN THICKE Blurred Lines
2	DAFT PUNK Get Lucky (Radio Edit)
3	PASSENGER Let Her Go
4	JASON DERULO The Other Side
5	BASTILLE Pompeii
6	MACKLEMORE & RYAN LEWIS Can't Hold Us
7	PARAMORE Still Into You
8	WILL.I.AM #thatPOWER
9	MKTO Thank You
10	CALVIN HARRIS I Need Your Love

SWEDEN	
POS	ARTIST/ ALBUM
01/05/2013 - 07/05/2013	
1	P!NK Just Give Me a Reason
2	DAFT PUNK Get Lucky (Radio Edit)
3	PSY Gentleman
4	MACKLEMORE & RYAN LEWIS Can't Hold Us
5	RIHANNA Stay (feat. Mikky Ekko)
6	ZARA LARSSON Uncover
7	MACKLEMORE & RYAN LEWIS Thrift Shop
8	WILL.I.AM #thatPOWER
9	JUSTIN TIMBERLAKE Mirrors
10	KIM CESARION Undressed

SWITZERLAND	
POS	ARTIST/ ALBUM
03/05/2013 - 09/05/2013	
1	DAFT PUNK Get Luck
2	P!NK Just Give Me a Reason
3	ROBIN THICKE Blurred Lines
4	PASSENGER Let Her Go
5	MACKLEMORE & RYAN LEWIS Can't Hold Us
6	ALEX HEPBURN Under
7	MACKLEMORE & RYAN LEWIS Thrift Shop
8	WAX Rosana
9	PITBULL Feel This Moment
10	PSY Gentleman

UNITED KINGDOM	
POS	ARTIST/ ALBUM
05/05/2013 - 11/05/2013	
1	DAFT PUNK Get Lucky (Radio Edit)
2	PASSENGER Let Her Go
3	RUDIMENTAL Waiting All Night
4	MACKLEMORE & RYAN LEWIS Can't Hold Us
5	CHRIS MALINCHAK So Good To Me
6	DAVID GUETTA Play Hard
7	ARMIN VAN BUUREN This Is What It Feels Like
8	CALVIN HARRIS I Need Your Love
9	WILL.I.AM #thatPOWER
10	P!NK Just Give Me a Reason



# CHARTS iTUNES ALBUMS WEEK 19



BELGIUM	
POS	ARTIST/ ALBUM
06/05/2013 - 12/05/2013	
1	VA MNM Big Hits 2013, Vol. 1
2	DAFT PUNK Random Access Memories
3	ZAZ Recto verso
4	PUGGY To Win the World (iTunes Version)
5	OZARK HENRY Stay Gold
6	DAAN Le franc belge
7	VA De Maxx - Long Player 26
8	ARMIN VAN BUUREN Intense
9	VARIOUS ARTISTS Knuffelrock 2013
10	VARIOUS ARTISTS Rapper's Delight

DENMARK	
POS	ARTIST/ ALBUM
29/04/2013 - 05/05/2013	
1	TURBOWEEKEND Shadow Sounds - EP
2	VARIOUS ARTISTS Running Hits 2
3	LULU ROUGE The Song Is In the Drum
4	VOLBEAT Outlaw Gentlemen & Shady Ladies
5	MARIE KEY De Her Dage
6	VARIOUS ARTISTS More Music 7
7	JUSTIN TIMBERLAKE The 20/20...
8	PASSENGER All the Little Lights
9	MICHAEL BUBLÉ To Be Loved
10	P!NK The Truth About Love

FRANCE	
POS	ARTIST/ ALBUM
06/05/2013 - 12/05/2013	
1	DAFT PUNK Random Access Memories
2	SETH GUEKO Bad Cowboy
3	ZAZ Recto Verso
4	JUSTICE Access All Arenas (Live)
5	MAÎTRE GIMS Subliminal [Pre-order]
6	BRUNO MARS Unorthodox Jukebox
7	C2C Tetra
8	VA Quentin Tarantino's Django Unchained
9	VA The Great Gatsby
10	MULTI-INTERPRÈTES NJ Spring Hits 2013

GERMANY	
POS	ARTIST/ ALBUM
03/05/2013 - 09/05/2013	
1	KC REBELL Banger Rebellieren
2	XAVIER NAIDOO Bei meiner Seele - EP
3	VARIOUS ARTISTS Bravo Hits, Vol. 81
4	REINHARD MEY Dann mach's gut
5	MACKLEMORE & RYAN LEWIS The Heist
6	P!NK The Truth About Love
7	CARO EMERALD The Shocking Miss Emerald
8	VARIOUS ARTISTS about: Berlin, Vol. 3
9	IMAGINE DRAGONS Night Visions
10	ARMIN VAN BUUREN Intense

ITALY	
POS	ARTIST/ ALBUM
02/05/2013 - 08/05/2013	
1	ELIO E LE STORIE TESE L'Album Bianco
2	ENIGMA Rebus
3	P!NK The Truth About Love
4	FEDEZ Sig. Brainwash - L'arte di...
5	MICHAEL BUBLÉ To Be Loved
6	NEGRAMARO Una storia semplice
7	DAFT PUNK Random Access Memories
8	ZUCCHERO La Sesión Cubana
9	LANA DEL REY Born to Die
10	JOVANNOTTI Backup 1987-2012

Denmark: Turboweekend



NETHERLANDS	
POS	ARTIST/ ALBUM
03/05/2013 - 09/05/2013	
1	ARMIN VAN BUUREN Intense
2	CARO EMERALD The Shocking Miss Emerald
3	VARIOUS ARTISTS 538 Hitzone 65
4	VA 538 Dance Smash 2013-01
5	DOUWE BOB Born In a Storm
6	ANDRÉ HAZES Alle 40 Goed
7	MICHAEL BUBLÉ To Be Loved
8	DAFT PUNK Random Access Memories
9	EMELI SANDÉ Our Version of Events
10	VARIOUS ARTISTS Back to the 80's

AUSTRIA	
POS	ARTIST/ ALBUM
04/05/2013 - 10/05/2013	
1	RUDIMENTAL Home
2	TAYLOR SWIFT Red
3	LADY ANTEBELLUM Golden
4	ED SHEERAN +
5	FLUME Flume
6	VA MOS Presents Addicted To Bass, Vol. II
7	PASSENGER All the Little Lights
8	KNIFE PARTY Haunted House - EP
9	VARIOUS ARTISTS Pitch Perfect
10	BRUNO MARS Unorthodox Jukebox

SWEDEN	
POS	ARTIST/ ALBUM
01/05/2013 - 07/05/2013	
1	HÅKAN HELLSTRÖM Det kommer aldrig...
2	GYLLENE TIDER Dags att tänka på...
3	LOOPTRÖP ROCKERS Mitt Hjärta Är En Bomb
4	STOR Shere Khan XIII
5	VARIOUS ARTISTS NRJ Hits 2013, Vol. 1
6	VARIOUS ARTISTS Absolute Music 72
7	BRUCE SPRINGSTEEN Greatest Hits
8	VARIOUS ARTISTS Absolute Workout
9	BRUCE SPRINGSTEEN Born to Run
10	VA Eurovision Song Contest - Malmö 2013

SWITZERLAND	
POS	ARTIST/ ALBUM
03/05/2013 - 09/05/2013	
1	KC REBELL Banger Rebellieren
2	VARIOUS ARTISTS Bravo Hits, Vol. 81
3	STEFF LA CHEFFE Vögu zum Geburtstag
4	ANNA ROSSINELLI Marylou
5	MACKLEMORE & RYAN LEWIS The Heist
6	DAFT PUNK Random Access Memories
7	CARO EMERALD The Shocking Miss Emerald
8	PASSENGER All the Little Lights
9	P!NK The Truth About Love
10	VARIOUS ARTISTS about: Berlin, Vol. 3

UNITED KINGDOM	
POS	ARTIST/ ALBUM
05/05/2013 - 11/05/2013	
1	RUDIMENTAL Home
2	PASSENGER All the Little Lights
3	VARIOUS ARTISTS Euphoric Clubland
4	VA The Sound of Deep House - MOS
5	VARIOUS ARTISTS The Great Gatsby
6	VAS Now That's What I Call Music! 84
7	KNIFE PARTY Haunted House - EP
8	BASTILLE Bad Blood
9	VARIOUS ARTISTS EDM
10	CARO EMERALD The Shocking Miss Emerald



# CHARTS ANALYSIS WEEK 19



## 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

- DEMI LOVATO *Heart Attack* Hollywood
- WRETCH 32 FEAT. SHAKKA *Blackout* Levels/Ministry of Sound
- STOOSHE *Slip* Futurecut/QWorks/Warner Bros
- SUB FOCUS FEAT. ALEX CLARE *Endorphins* Mercury
- TICH *Dumb AATW/UMTV*
- BIRDY *People Help The People* 14th Floor/Atlantic
- OF MONSTERS AND MEN *Little Talks* Republic
- JORDIN SPARKS FEAT. CHRIS BROWN *No Air* Jive
- JAMES MORRISON *I Won't Let You Go* Island
- FUN *Some Nights* Atlantic/Fueled By Ramen
- JESSIE J *Who You Are* Lava/Republic
- OLLY MURS *Dear Darlin'* Epic
- EMELI SAMDE *Read All About It* Pt 3 Virgin
- VAN MORRISON *Brown Eyed Girl* Sony

### UK ARTIST ALBUMS CHART

- ROD STEWART *Time* Decca
- GABRIELLE APLIN *English Rain* Parlophone
- VAMPIRE WEEKEND *Modern Vampires Of The City* XL Recordings
- AGNETHA FALTSKOG *A Polydor*
- PRIMAL SCREAM *More Light* First International
- THE FALL *Re-mit* Cherry Red
- REM *Green Rhino*
- FUN *Some Nights* Atlantic/Fueled By Ramen
- SHE & HIM *Volume 3* Double Six
- BOXER REBELLION *Promises* Absentee Recordings
- MRS MR *Secondhand Rapture* Columbia
- MARK LANEGAN/DUKE GARWOOD *Black Pudding* Heavenly
- OF MONSTERS AND MEN *My Head Is An Animal* Republic
- PATTY GRIFFIN *American* Kgd Columbia
- THE BREEDERS *LSXX 4AD*
- JOHNNY CASH *The Rebel* Music Digital
- WONDER YEARS *The Greatest Generation* Hopeless

The new Official Charts Company UK sales charts and Nielsen airplay charts are available from every Sunday evening at [musicweek.com](http://musicweek.com).

Source: Official Charts Company

## SINGLES

■ BY ALAN JONES

Becoming the first act from continental Europe to spend three straight weeks at number one since Basshunter in 2008, Daft Punk maintained a Gallic grip on the chart on Sunday with *Get Lucky* (feat. Pharrell Williams) selling a further 123,112 copies. It is likely to remain at the summit this weekend too, with Tuesday's midweek sales flashes showing it with a 71.80% lead over its nearest challenger.

*Get Lucky's* cumulative 23-day tally ticked up to 492,128 by close of business last Saturday. It jumped 10-4 on year-to-date rankings, which it will surely top in two weeks time.

It became the eighth single in the 21st century to sell upwards of 120,000 copies for three weeks in a row. The previous seven: *Can We Fix It?* by Bob The Builder (2000), *Stan* by Eminem (2000),



MIDWEEK NO.1

Daft Punk: Get Lucky

*It Wasn't Me* by Shaggy (2001), *Can't Get You Out Of My Head* by Kylie Minogue (2001), *Do They Know It's Christmas?* by Band Aid 20 (2004), *(Is This The Way To) Amarillo* by Tony Christie (2005) and *Impossible* by James Arthur (2012).

In what is the genre's best week in the 21st century, *Get Lucky* was one of five records in the Top 10 by core dance acts on Sunday. American DJ Chris Malinchak joined the floorfilling frenzy, debuting at number two with his first hit *So Good To Me* (72,733

sales), while Dutch DJ Armin Van Buuren entered at number six with *This Is What It Feels Like* (feat. Trevor Guthrie). Completing the five, *Play Hard* was down a notch (6-7, 36,489 sales) for David Guetta feat. Ne-Yo & Akon, and *I Need Your Love* eased 5-8 (33,685 sales) for Calvin Harris feat. Ellie Goulding.

Elsewhere in the Top 10, Passenger's *Let Her Go* climbed 4-3 (63,864 sales), Rudimental's *Waiting All Night* (feat. Ella Eyre) eased 2-4 (59,530 sales), *Can't Hold Us* fell 3-5 (49,814 sales) for Macklemore & Ryan Lewis feat. Ray Dalton, *#thatpower* dipped 7-9 (25,038 sales) for Will.I.Am feat. Justin Bieber, and *Just Give Me A Reason* shrank 8-10 (23,796 sales) for Pink feat. Nate Ruess.

Overall singles sales were down 6.52% week-on-week at 3,253,255 - 3.82% below same week 2012 sales of 3,382,333.

## ALBUMS

■ BY ALAN JONES

Veteran rocker Rod Stewart is set to land his first number one album since the 1970s this weekend, with his debut Decca set *Time* topping Tuesday's midweek sales flashes ahead of new releases by Gabrielle Aplin, Vampire Weekend and Agnetha Faltskog. Stewart's first album of (primarily) self-penned material since 1988's *Out Of Order*, it will be his eighth number one album.

Vacating the throne, jazz singer Caro Emerald's *The Shocking Miss Emerald*, debuted atop the chart last Sunday on sales of 34,236 copies. Marking her second album, it made a considerably more striking debut than her first, *Deleted Scenes From The Cutting Room Floor*, which entered at number 74 on sales of 2,359 copies in October 2010. It peaked 39 weeks later at number four, and has gone on to become a major success, with sales to date of 410,662 copies. Surprisingly Emerald's success has been achieved without even a sniff of a Top 40 single - her highest charting single, *A Night Like This*, reached number 65 in June 2011.

The 32-year-old from Amsterdam is only the third Dutch act in chart history to have



MIDWEEK NO.1

Rod Stewart: Time

a number one album - Stars On 45 by Starsound entered the UK chart at number 20 in 1981, and jumped to number one a week later, eventually spending five weeks at the summit, and pop/dance duo 2 Unlimited reached number one with *No Limits* in 1993, and returned to the summit the following year with *Real Things*.

Actor Hugh Laurie's second album of blues songs, *Didn't It Rain*, debuted at number three (16,883 sales) on Sunday. It arrived two years after 2011's, *Let Them Talk* album which opened and peaked at number two, attracting almost twice as many first-week buyers (33,174) on its way to cumulative sales of 226,558.

Returning to recording after a hiatus of nearly six years, Alison

Moyet was rewarded with a number five debut for *The Minutes* (13,536 sales), her first album for *Cooking Vinyl*. Although Moyet's *Singles* retrospective notably topped the chart in 1995, *The Minutes* is her highest-charting album of new material since *Raindancing* reached number two in 1987. Her last studio album, *The Turn*, debuted and peaked at number 21 in 2007.

The fourth and last album to debut inside the Top 10 last weekend was *Golden*, the new album by country trio Lady Antebellum. Debuting at number seven (11,784 sales), it became their third Top 10 LP, following *Need You Now* (number eight, 2010) and *Own The Night* (number four, 2011). *Need You*

Now is their biggest-selling album by far, with sales to date of 323,431, while the title track is their biggest-selling, with sales of 456,920, despite peaking at number 15.

Looking at the Top 10 as a whole, it was perhaps the most stylistically diverse there has ever been, with jazz (Caro Emerald and Michael Buble, though the latter's album is categorised as MOR by OCC), blues (Hugh Laurie), drum and bass (Rudimental) and country (Lady Antebellum) all sharing space with more traditional chart fare. It is also noticeable that Mike Batt's independent Dramatico label - which previously had chart-toppers with Katie Melua - had the number one album, ending a run of three from Warner Music.

In the busiest week of 2013, there were also Top 40 debuts Noah & The Whale, The Savages, Public Service and Thea Gilmore.

Now *That's What I Call Music!* 84 topped the compilation chart for the seventh straight week, with a further 23,332 sales raising its cumulative tally to 543,208 - that's 2.25% ahead of same stage sales of 531,271 for 2012 equivalent, *Now!* 81.

Overall album sales were down 7.11% week-on-week at 1,310,849 - 10.08% below same week 2012 sales of 1,457,792.





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# INDUSTRY EVENTS DATES FOR YOUR DIARY

**June** 5-6 GoNorth, Inverness, Scotland

GO **NORTH**

**June**  
5-6  
GoNorth  
Inverness, Scotland  
[gonorthfestival.co.uk](http://gonorthfestival.co.uk)

**13-15**  
Sonar Festival  
MACBA and CCCB/Plaça de las Drassanes,  
Barcelona  
[sonar.es](http://sonar.es)

**28**  
Nordoff Robbins O2 Silver  
Clef Awards  
Hilton, London  
[nordoff-robbins.org.uk](http://nordoff-robbins.org.uk)

**13**  
Isle of Wight Festival  
Seaclose Park  
[isleofwightfestival.com](http://isleofwightfestival.com)

**14-16**  
Download Festival  
Donington Park,  
Leicestershire  
[downloadfestival.co.uk](http://downloadfestival.co.uk)

**July**  
5  
Wakestock  
Llyn Peninsula  
[wakestock.co.uk](http://wakestock.co.uk)

**26**  
Glastonbury Festival  
Worthy Farm,  
Somerset  
[glastonburyfestivals.co.uk](http://glastonburyfestivals.co.uk)

**12**  
T In The Park  
Kinross-shire,  
Scotland  
[tinthepark.com](http://tinthepark.com)

FORTHCOMING  
FEATURES

IBIZA INTERNATIONAL  
MUSIC SUMMIT  
BEYOND THE BOOM BOOM

## Ibiza International Music Summit

Recognised as one of the world's most important events for the electronic and dance music industry, Music Week will be reporting from the summit. Look out for a special dance music feature promoting the next big acts on May 24.

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

# PRODUCT KEY RELEASES



▶ DAFT PUNK Random Access Memories 20.05



▶ STOOOSHE London With The Lights On 27.05

## MAY 20

### SINGLES

- **THE 1975** The City (Polydor)
- **AUDRA MCDONALD** Go Back Home (Nonesuch)
- **JAKE BUGG** Country Song (Epic)
- **DAYTONA LIGHTS** Old Fashioned Love (Hubris)
- **FAR EAST MOVEMENT** Change Your Life (Polydor)
- **JOSH GROBAN** I Believe (When I Fall In Love It Will Be Forever) (Reprise/143)
- **HALF MOON RUN** Call Me In The Afternoon (Island)
- **MYKKI BLANCO** Betty Rubble: The Initiation (Uno Nyc/Mykki Music)
- **NAUGHTY BOY FEAT. SAM SMITH** La La La (Virgin)
- **NICK CAVE & THE BAD SEEDS** Mermaids (Bad Seed)
- **PARAMORE** Still Into You (Fueled By Ramen/Atlantic)
- **RAFFERTIE** Build Me Up Ep (Ninja Tune)
- **KAREN RUIMY** Whisper (Karais)
- **SAN CISCO** Fred Astaire (Columbia)
- **THE SILVER SEAS** Alaska (The Lights)

### ALBUMS

- **30 SECONDS TO MARS** Love Lust Faith + Dreams (Polydor)
- **CHARLIE BOYER & THE VOYEURS** Clarietta (Heavenly)
- **CLUB 8** Above The City (Labrador)
- **JAMIE CULLUM** Momentum (Island)
- **DAFT PUNK** Random Access Memories (Columbia)
- **DEMI LOVATO** Demi (Hollywood/Polydor)
- **PAT METHENY** Tap: John Zorn's Book Of Angels, Vol. 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 (Pias)
- **TRIBES** Wish To Scream (Island)

## MAY 27

### SINGLES

- **ALICE IN CHAINS** Stone (Virgin)
- **FALL OUT BOY** The Phoenix (Def Jam)
- **GOLDHEART ASSEMBLY** Stephanie And The Ferris Wheel (New Music Club)
- **CARLY RAE JEPSEN** Tonight I'm Getting Over You (Interscope)
- **LAURA MARLING** Master Hunter (Virgin)
- **OMD** Dresden (100 Percent)

- **PASSENGER** Let Her Go (Network)
- **ANGUS STONE** Wooden Chair (Desert Harvest)
- **TAFFY** Tumbling/Boys Don't Cry (Club AC30)
- **THE WEEKS** Brother In The Night (Columbia)

### ALBUMS

- **ALICE IN CHAINS** The Devil Put Dinosaurs Here (Virgin)
- **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 (Larache)
- **FLETCHER** Upon Ayr (Dramatica)
- **JOHN FOGERTY** Wrote A Song For Everyone (Columbia)
- **GRAHAM KENDRICK** Duets (Integrity)
- **LAURA MARLING** Once I Was An Eagle (Virgin)
- **MIKA VAINIO** Kilo (Blutstipette)
- **KAREN RUIMY** Come With Me (Karais)
- **STOOOSHE** London With The Lights On (Future Cut/Work/Warner Brothers)

## JUNE 3

### SINGLES

- **3OH3** Back To Life (Atlantic)
- **AFROJACK FT CHRIS BROWN** As Your Friend (Island/Wali)
- **BASTILLE** Laura Palmer (Virgin)
- **DON DIABLO FT ALEX CLARE AND KELIS** Give It All (Columbia)
- **ELECTRIC GUEST** This Head I Hold (Warner Brothers/Because)
- **GAZ COOMBS PRESENTS...** One Of These Days/Break The Silence (Hot Fruit Records)
- **THE GOOD NATURED** Skeleton (Regal/Parlophone)
- **MILES KANE** Don't Forget Who You Are (Columbia)
- **MISTY MILLER** Next To You Ep (Relentless)
- **OLLY MURS** Dear Darlin' (Epic/Syco)
- **MUSE** Panic Station (Warner)
- **MARK OWEN** Stars (Polydor)
- **PHILIP PHILIPS** Home (Polydor)
- **PORTUGAL. THE MAN** Purple, Yellow, Red And Blue (Atlantic)
- **RANDOM IMPULSE** Best Party Ever (Warner)
- **RUSS CHIMES** Turn Me Out (Deconstruction/Columbia)
- **TWO DOOR CINEMA CLUB** Handshake (Kitsune/Cooperative)
- **UNION J** Carry You (Sony)

### ALBUMS



▶ **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▶ **GOLDHEART ASSEMBLY** Long Distance.. 01.07

- **AUDRA MCDONALD** Go Back Home (Nonesuch)
- **BASTILLE** Bad Blood (Virgin)
- **BIG DEAL** June Gloom (Mute)
- **DISCLOSURE** Settle (Island)
- **EVE** Lip Lock (Eleven Seven)
- **JON HOPKINS** Immunity (Double Six)
- **IAMAMIWHOAMI** Bounty (To Whom It May Concern/Coupe)
- **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)
- **SPECTRALS** Sob Story (Wichita)

## JUNE 10

- SINGLES
- **ALUNAGEORGE** Lost & Found (Island/Tri Angle)
  - **ARASH FEAT SEAN PAUL** She Makes Me Go (Universal)
  - **AXWELL & SEBASTIAN INGROSSO** Roar (Emi)
  - **BON JOVI** What About Now (Lost Highway)
  - **BRING ME THE HORIZON** Go To Hell, For Heavens Sake (Rca)
  - **DEPECHE MODE** Soothe My Soul (Columbia)
  - **INFINITY INK** Infinity Ep (Warner)
  - **ALICIA KEYS** Next Day (Rca)
  - **JOHN LEGEND** Who Do We Think We Are (Sony Rca)
  - **BRIDGIT MENDLER** Hurricane (Hollywood/Polydor)
  - **PEACE** Lovesick (Columbia)
  - **TRAVIS** Where You Stand (Red Telephone Box)
  - **KT TUNSTALL** Feel It All (Relentless/Virgin)
  - **WILEY FEAT. ANGEL & TINCHY STRYDER** Lights On (Warner Brothers/One More Tune)

## ALBUMS

- **ANDREW STOCKDALE** Keep Moving (Island)
- **BEADY EYE** Be (Columbia)
- **BLACK SABBATH** 13 (Vertigo)
- **THE CLASH** The Clash Hits Back (Columbia)
- **CLOSE** Getting Closer (R7)
- **CSS** Planta (Sage Music)
- **GOO GOO DOLLS** Magnetic (Warner Brothers)
- **GUSTAVO SANTAOLALLA** The Last Of Us (Sony)
- **JAGWAR MA** Howlin (Marathon Artists)
- **JIMMY EAT WORLD** Damage (Rca)
- **KODALINE** In A Perfect World (B-Unique/Rca)
- **MARK OWEN** The Art Of Doing Nothing (Polydor)
- **PHILIP PHILIPS** The World From The Side

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

## JUNE 17

### SINGLES

- **BULLET FOR MY VALENTINE** P.O.W. (Rca/20-26)
- **C2C** Down The Road (Emi)
- **DAWES** From The Right Angle (Mercury)
- **JASON DERULO** The Other Side (Warner Brothers)
- **DIZZEE RASCAL FEAT. ROBBIE WILLIAMS** Goin' Crazy (Island)
- **EMPIRE OF THE SUN** Alive (Virgin)
- **THE FAMILY RAIN** Pushing It (Emi)
- **JOSH RECORD** War (National Anthem)
- **GEORGI KAY** In My Mind Ep (Hegai)
- **KODALINE** Love Like This (B-Unique/Rca)
- **AVRIL LAVIGNE** Here's To Never Growing Up (Rca)
- **LISSIE** Shameless (Columbia)
- **BRUNO MARS** Treasure (Atlantic)
- **NERVO** Hold On (Positiva/Virgin)
- **TOM ODELL** The Another Love Ep (Columbia)
- **PARACHUTE YOUTH** Can't Get Better Than This (Sweet It Out)
- **TAFFY** Lixivate (Club Ac3C)
- **TWENTY ONE PILOTS** Migraine (Fbr/Atlantic)

### ALBUMS

- **3OH3** Omens (Atlantic)
- **AUSTRA** Olympia (Domina)
- **MARCUS BONFANTI** Shake The Walls (Jigsaw)
- **DIAMOND PLATE** Pulse (Laruche)
- **EMPIRE OF THE SUN** Ice On The Dune (Virgin)
- **MAC MILLER** Watching Movies With The Sound Off (Island/Rostrum)
- **KELLY ROWLAND** Talk A Good Game (Motown/Island)
- **RUBYLUX** The World Goes Quiet (Luxury-6)
- **POLLY SCATTERGOOD** Arrows (Mute)
- **SIGUR ROS** Kveikur (Xi)
- **THE VIEW** Seven Year Setlist (Cooking Vinyl)
- **THE WEEKS** Dear Bo Jackson (Columbia)

## JUNE 24

### SINGLES

- **BIFFY CLYRO** Opposite (14Th Floor)
- **BO BRUCE** Alive (Emi)
- **MICHAEL BUBLE** Close Your Eyes (Reprise)
- **MARIAH CAREY FEAT. MIGUEL** Beautiful (Island/Def Jam Mj/Universal)
- **ED DREWETT** Undefeated (Bauer Music)
- **JOHN NEWMAN** Love Me Again (Island)
- **MIKILL PANE** Chairman Of The Bored (Mercury)
- **RDGLDRN** Lootin' In London (Island)
- **VONDELPARK** Always Forever (RBS)
- **THE WANTED** Walk Like Rihanna (Global Talent/Island)

### ALBUMS

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

## JULY 1

### SINGLES

- **CHASE & STATUS** Lost & Not Found (Feat. Louis M^Ttrs) (Mercury)
- **FENECH-SOLER** Magnetic (Warner Brothers)
- **IGGY AZALEA** Bounce (Mercury)
- **SEBASTIAN INGROSSO & TOMMY TRASH** FEAT. JOHN MARTIN Reload (Virgin)
- **CHARLENE SORAIA** Broken (Peacefrog)
- **TAYLOR SWIFT FEAT. ED SHEERAN** Everything Changes (Mercury)
- **LEWIS WATSON** Calling (Warner Brothers)

### ALBUMS

- **GOLDHEART ASSEMBLY** Long Distance Song Effects (New Music Job)
- **HALF MOON RUN** Dark Eyes (Island)
- **OWEN** L'ami Du Peuple (Poiyvinyl)
- **ROBERT DELONG** Just Movement (Island)
- **VALENTINE** Valentine (Integrity)

## JULY 8

### SINGLES

- **LUNE** Leave The World Behind (Virgin/Emi)
- **RIHANNA FEAT. DAVID GUETTA** Right Now (Def Jam)

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

### ALBUMS

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

## JULY 15

### SINGLES

- **CHVRCHES** Gun (Virgin)
- **NOAH & THE WHALE** All Through The Night (Emi)

### ALBUMS

- **ALUNAGEORGE** Body Music (Island)
- **LUKE JAMES** Made To Love (Def Jam)

## JULY 22

### SINGLES

- **AMPLIFY DOT FT. BUSTA RHYMES** I'm Good (Virgin)
- **LORDE** Tennis Court (Virgin)
- **NINA NESBITT** Way In The World (Island)
- **FRANK OCEAN** Sweet Life (Def Jam)
- **SAN CISCO** Awkward (Columbia)

## JULY 29

### ALBUMS

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

## AUGUST 5

### SINGLES

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

### ALBUMS

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

## AUGUST 12

### SINGLES

- **C2C** Happy (Emi)

## AUGUST 19

### SINGLES

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

### ALBUMS

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

## AUGUST 26

### SINGLES

- **AVICII** Wake Me Up (Positiva/Virgin)
- **NAUGHTY BOY** Think About It (Virgin)

## SEPTEMBER 2

### SINGLES

- **BASTILLE** Things We Lost In The Fire (Virgin)
- **TRINIDAD JAMES** All Gold Everything (Emi)
- **WANKLEMURT/EMMA LOUISE** My Head Is A Jungle (Virgin/Emi)

### ALBUMS

- **IGGY AZALEA** New Classic (Emi)
- **NAUGHTY BOY** Hotel Cabana (Virgin)

## SEPTEMBER 9

### SINGLES

- **CHVRCHES** Lies (Virgin)
- **ARMIN VAN BUUREN** Beautiful Life (Positiva/Virgin)

## SEPTEMBER 16

### SINGLES

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

## SEPTEMBER 23

### SINGLES

- **LORDE** Royals (Virgin)

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@intentionmedia.co.uk](mailto:isabelle.nesmon@intentionmedia.co.uk)

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



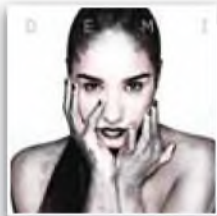
# PRODUCT RECOMMENDED

## ALBUM OF THE WEEK



### DEMI LOVATO Demi

(Hollywood Records)



May 20

Multi-platinum recording artist Demi Lovato is set to release her fourth studio album, *Demi* on May 20 in the UK.

The record features her latest single, *Heart Attack* (released May 12) which is already gold in the US and Canada, and debuted at No.1 on iTunes in 19 countries. It follows her US No.1 single, *Give Your Heart A Break* (which will be featured on the UK version of the album, alongside the track *Skyscraper*) and has already entered the Top 15 at US Radio with over 40 million in audience.

Lovato co-wrote nearly every song on her latest LP, along with a team of top producers and writers including TheSUSPEX (Mitch Allan & Jason Evigan), Priscilla Renea, Ryan Tedder, Emanuel "Eman" Kiriakou, Carl Falk, Rami Yacoub, Savan Kotecha, Ali Tamposi, The Monsters & Strangerz, Jonas Jeberg, Anne Preven and Matt Rad.

Lovato will return to the judges' panel for season three of *The X Factor USA* in 2013.

## TRACK OF THE WEEK



### DEAP VALLY Baby I Call Hell

(Islana/Communion Records)



June 17

Los Angeles-hailing rock duo Deap Vally, comprising Lindsey Troy and Julie Edwards, precede the release of their debut album (*Sistrionix*, out June 24) with single *Baby I Call Hell* in mid-June. They recorded the 11-track LP with producer Lars Stalfors (*The Mars Volta*).

In a series of live gigs this month and onwards, DeapVally will perform a headline show at London's Scala and UK festival appearances at Glastonbury, The Great Escape, Dot To Dot and Reading & Leeds.

They recently finished a touring stint in the US following dates with Muse, The Vaccines and Mumford & Sons. Next up was sets at Coachella and US dates with the Yeah Yeah Yeahs. They'll be appearing at all the major US festivals this summer.

## INCOMING ALBUMS

**WHITESNAKE** *Made In Britain / The World Record* (Frontiers Records)



British rock band Whitesnake are set to release double live album *Made In Britain/The*

World Record.

The release will coincide with the band's UK arena tour with Journey and Thunder, which kicks off this month.

During 2011, Whitesnake embarked on the *Forevermore World Tour*, performing 96 shows in across 35 countries, from North America in May through to a second UK run in December.

Every performance on the tour was recorded and the production team listened back to over 130 hours of performances.

*Made In Britain* and *The World Record* albums are said to have been inspired by the performances from nine sold out UK concerts and numerous performances from around the world.

JULY 8

**THE LONELY ISLAND** *The Wack Album* (Islana)



The Grammy-nominated comedy rap trio will release their third studio album next month,

featuring Pharrell Williams, T-Pain, Billie Joe Armstrong, Solange, and other special guests to be revealed. These artists join previously announced collaborators Adam Levine, Kendrick Lamar, Justin Timberlake and Lady Gaga.

The group recently kicked off 'Wack Wednesdays' on their YouTube Channel (boasting 1.2 billion overall views) - on which they released a video for the new track *Spring Break Anthem*.

The album's lead single, *YOLO* featuring Adam Levine and Kendrick Lamar has garnered over 40 million views on YouTube.

TLI's 2011 album *Turtleneck & Chain* peaked at No.3 in the Billboard chart and No.26 in the UK album chart.

JUNE 10

**ELECTRIC GUEST** *Mondo* (Warner Bros / Because Music)



Electric Guest's debut album *Mondo* is produced by Danger Mouse (Gnarls Barkley, Gorillaz, The

Black Keys) and has already received numerous positive reviews in the US - the success has tied in with the duo making major television appearances on David Letterman, Jimmy Fallon and Conan O'Brien, along with sets at festivals including SXSW and CMJ.

New single *This Head I Hold* will be released the same day as the album - it has already received over 4 million views on YouTube across two official videos and entered the charts in the US and France. It was recently boosted by a feature on US TV show *Dancing With The Stars*.

Electric Guest followed their recent UK tour as support to Darwin Deez with a headline tour which included a set at the *Live At Leeds* festival.

MAY 27

## STAFF PICK: KARMA BERTELSEN, SALES EXECUTIVE



**DROPKICK MURPHYS**  
*Signed & Sealed In Blood*  
(Hellcat Records)

The green, quilt wearing, tattooed and leathered, bagpipe-playing, raggedy, rugged, beer-drinking, crazy Celtic seven birthed their ninth studio album earlier this year.

Anchoring it with their first track *The Boys Are Back* (and they're looking for trouble) couldn't be a more fitting

appellation. It opens with a raspy voiced (drunken septet) choir accompanied by bagpipes and a realisation that 'they're coming for you'.

Track number three is *Signed & Sealed In Blood* but secretly disguised as *Rose Tattoo* edging on a love song,

making for my favorite tune.

Get your Santa Claus outfits on, a mistletoe in one hand and a bottle of whiskey in the other as the seasonal song (*The Season's Upon Us*) sticks to the band's true erratic essence, it wouldn't be a Dropkick album without something desultory in it and this track is just that.

When you come to the final song, the bar's closing, they've called last orders, there isn't anywhere else to go and its the *End Of The Night* (but they ain't going home)

pretty much sums up the end of this album for me: it's down to its last seconds but I'm just going to start it from the beginning again to stomp, clap and scream 'Arrrghh' all over again as if I were some sort of a celtic pirate.

OUT NOW





## NEW REISSUES / CATALOGUE ALBUMS

**PAUL MCCARTNEY & WINGS:  
Wings Over America***(MPL/Hear Music/Concord 7234336)*

The fifth album by Paul McCartney to get the deluxe Archive Collection treatment, Wings

Over America was originally released in 1976, when it was a sprawling triple vinyl set which nevertheless was a major success, reaching number two in the UK and number one in The US. An incendiary live album, which documents a triumphant American tour by McCartney and his post-Beatles band Wings, it remains a potent reminder of his abilities as songwriter, singer, bass guitarist and showman. Now digitally remastered in excellent quality, its highlights are the many selections from the blockbusting 1973 album Band On The Run, an awesome Maybe I'm Amazed, and his affectionate versions of Beatles songs like Lady Madonna, Blackbird and The Long And Winding Road. In addition to the remastered 2CD edition, and the triple vinyl upgrade (7234316), the album will be

released in a four-disc (3CD/1DVD) deluxe edition box set, which will retail for upwards of £100. The third CD will comprise previously unreleased alternate versions of eight songs, as performed at San Francisco's Cow Palace, and the DVD will include the 1979 TV documentary feature Wings Over The World and the short Photographer's Pass. The package is completed by a plethora of extras including a 110-page tour book, a Humphrey Ocean sketchbook and a 60-page book of photographs by Linda McCartney.

**VARIOUS: To Fathom Hell Or Soar Angelic...A Lesson In Devilish Psychedelics 1968-1974** *(Particles FARTCD 4024)*

Pitched, in the liner notes, as 'twenty masterpieces of early seventies heavy rock', this

album certainly lacks the charm and easy appeal of the Particles label's flagship Piccadilly Sunshine series but as a showcase for

obscure, vibrant metal, it has no equal, and certainly blows away the cobwebs, with early manifestations of space rock, stoner rock, folk rock and prog rock among the varieties on offer. Most of the frenetic frettists - who hailed from the UK, France, US, Ireland and Netherlands - remain delightfully unknown, and rejoiced in names like Armageddon, Henry Schifter, Rotomagus and Rapunzel. Particularly compelling is the album's shortest track, See Those Girls, a powerful drone, delivered in a succinct 110-second package by Dutch band Sound Of Imker, who also up the ante for the bluesy hardcore vehicle Train Of Doomsday.

**VARIOUS: Twistin' USA***(Fantastic Voyage FVDD161)*

Compiled by former Radio 1 DJ and record producer Stuart Coleman, Twistin' USA is a fun,

engrossing sampling of the countless early 1960s recordings that attempted to cash-in on

The Twist, a dance craze that swept America after Chubby Checker scored major hits first with The Twist, and then with Let's Twist Again. So legion were twist songs, that this compilation gets by without including either, although Checker - whose entire career was based around dance-themed hits - is represented by Twistin' USA and Lose Your Inhibitions, Twist. To hear the range of inventive 'twists on the twist' among the 50 here is quite something. Broadly from the pop, rock and R&B fields, many of the twisters never made the grade but there's a surprising number of already established artists who joined the craze, and did so with decent records. They include Sam Cooke, whose Twistin' In The Old Town Tonight is perfectly judged; Jerry Lee Lewis, who rocks out in fine style with I've Been Twistin'; and The Shirelles, whose Twistin' In The USA is a tasty adaptation of Chuck Berry's Back In The USA. Most songs are less than two and a half minutes long, so they don't outstay their welcome, and the whole thing is great fun. Comprehensive liner notes complete the package.

**LONNIE LISTON SMITH & THE COSMIC ECHOES: Expansions***(BGP LDBGPM 263)*

The BGP label has released many classic albums from Bob Thiele's iconic Flying Dutchman label

recently, and now unleashes one of its best, Lonnie Liston Smith's early jazz/funk classic Expansions. The 1975 album opens with the glorious title track - a recognised club classic which skitters over a busily tinkering backing track, on which Smith's excellent keyboards are matched only by his lesser-known brother Donald's light, ethereal tenor vocals and some first-rate flute playing. Seasoned by the excellent playing of The Cosmic Echoes and mostly with only vocal texturing until the closing My Love, the remaining tracks balance right on the jazz/funk divide, with some also embracing Latin influences. Intelligent, accessible, sumptuous, and mastered from first generation tapes, Expansions is accompanied by a 12-page booklet, heavy on liner notes and illustrations.

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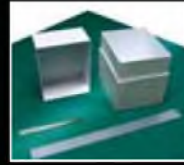
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**BRITS ABROAD**

British Consul-General in Los Angeles Dame Barbara Hay and UK Trade & Investment hosted a garden party for the delegates of the BPI, MPA, UKTI driven LA Sync Mission two weeks ago. Ditching the British chill, music publishers, label execs and more basked in the Hollywood heat with music supervisors and sync execs from across the Pond.

1. Chris Tams, BPI; Dame Barbara Hay, British Consul-General; Phil Patterson, UKTI
2. Steven Farris, Polar Patrol Publishing; Samantha Smith, Fairsound; Gary Lightbody, Polar Patrol Publishing/Snow Patrol
3. Lauren Rozwadowski, PPL; Debi Blackgrove, BPI; Sue Hantsch, MPA; Lynne McDowell, BPI



# KEY SONGS IN THE LIFE OF

**Iain Watt**



*Managing Director, Machine Management*

- What's the first record you remember buying?**  
Haircut 100 - Fantastic Day. Bought with my first pay-cheque from a Saturday job at local record store Nutty Notes.
- What was (or would be) the 'first dance' at your wedding?**  
Change - The Glow Of Love. A wedding song that everyone can dance to.
- Which track would you like played at your funeral?**  
Marvin Gaye - Flying High (In A Friendly Sky). The best soul vocalist of all time with lyrical context and meaning.
- What's your karaoke speciality?**  
Stevie Wonder - You Are The Sunshine Of My Life. Terrible, terrible rendition, no redeeming qualities, alcohol required.

## ARCHIVE

### MUSIC WEEK May 14 2005

The much-anticipated new Oasis album Don't Believe The Truth leaked onto the internet last week. The record accidentally ended up on sale through the iTunes German service – four weeks ahead of the official release date. Copies subsequently became available on eBay, with one seller offering 200 copies. A retail source said: "the fact it is available on eBay is quite a significant event. The genie is out of the bottle"...**Warner Music Group's** long-awaited initial public offering will go ahead this week, despite threats from **Linkin Park** to derail the move. The US band is threatening to pull out of its contract with WMG if it is not given a cut of the estimated \$1.4bn windfall the flotation will deliver. In the letter's page...The merger of **Capital Radio** and **GWR** has created a £711m broadcasting giant. Known as **GCap Media**, the new super-size group reaches 17.1m listeners a week, according to the latest Rajar figures. Capital FM MD **Keith Pringle** says the size of the deal means the new company can compete head-on with Radio 1 and Radio Two.



SINGLES TOP 5 14.05.05		
POS	ARTIST	SINGLE
1	AKON	Lonely
2	TONY CHRISTIE FEAT. PETER KAY	(Is This The Way To) Amarillo
3	SNOOP DOGG	Signs
4	EMINEM	Mockingbird
5	BODYROCKERS	I Like The Way



ALBUMS TOP 5 14.05.05		
POS	ARTIST	ALBUM
1	AKON	Trouble
2	BASEMENT JAXX	The Singles
3	NINE INCH NAILS	With Teeth
4	ROBERT PLANT & THE STRANGE	Mighty Rearranger
5	BRUCE SPRINGSTEEN	Devils & Dust

**What was the best artist meeting of your life?**  
James Brown. Somehow managed to make it into his dressing room at a festival. Had a nice chat to him. He seemed to think I was in the band.

### NEW RELEASES RECOMMENDED 14.05.2005



**GORILLAZ** Demon Days  
**COLDPLAY** Speed of Sound  
Album of the Week is Demon Days by Gorillaz. Damon Albarn and Jamie Hewlett enlist the left-field hip-hop brain of Danger Mouse "to give their vision some urban nous". DARE, Dirty Harry and title track Feel Good Inc "can sit happily among Albarn's best work." Single of the Week is Coldplay's Speed of Sound. The track is "a melodic mid-paced piano rocker that is getting massive rotation everywhere," says *Music Week*.

**Recommend a track Music Week readers may not have heard...**  
Gorgon City feat. Clean Bandit – Intentions. Wonderful, soulful deep house tune.

**What's your favourite single/track of all time?**  
Mr Fingers - Can You Feel It. The best house track of all time and the soundtrack to my teenage clubbing years and way beyond.



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**SUNNY SIDE UP**

More snaps from the LA Sync Mission garden party, courtesy of British Consul-General Dame Barbara Hay, as UK indie music bods get to know Hollywood's music gatekeepers.

1. Sam Diaz, CBS Television Studios; Hamish Duff, Sofar Creative
2. Andy McAllister, Ground Level Records; Ben Cherrill, Distiller Records/Distiller Publishing
3. Lawrence Gill, Rinse The Sync; Herman Verkade, Musiqware
4. Jana Wolff, Broon Songs UK; Phil Legg, Futureproof Records



## FABLED LABELS

### PYE RECORDS

Key Artists: The Kinks, Petula Clark, The Searchers

Pye Records was founded in the UK after the Pye Company – a manufacturer of televisions and radios - bought Nixa Records in 1953. In 1955, the label was merged with Polygon Records to form Pye Nixa Records.

Pye International Records was started in 1958 to license recordings from American and other foreign labels for the UK market, including Chess, A&M, Kama Sutra, Colpix, Warner Bros., Buddah, 20th Century, and King.

Pye Nixa became Pye Records in 1959 and ATV acquired 50% of the label. ATV bought the other half of the business in 1966.

The company launched various subsidiaries including Pye Golden Guinea Records (eventually replaced by Marble Arch Records), Piccadilly Records and Dawn Records.

When the rights to the name Pye expired in 1980, the label changed its name to PRT, which stood for Precision Records and Tapes.

At that time, it had sub-labels such as Fanfare Records, R&B Records and Splash Records. PRT ceased operations in 1989.

In July 2006, Pye Records was reactivated by Sanctuary Records as an indie and alternative label, artists included Scottish alternative rock group Idlewild.

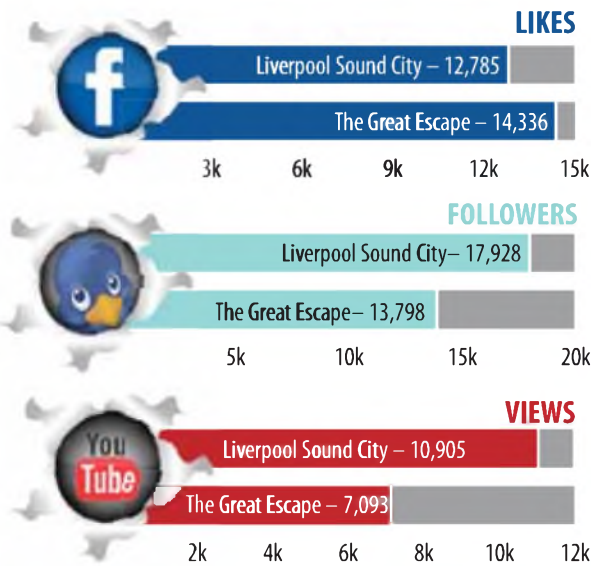
However, plans for continued usage of the Pye name were abandoned when Universal Music Group bought Sanctuary in 2007.



**Did You Know?** Pye Records was a subsidiary to ATV Music Publishing, which was bought by Michael Jackson in 1985. Ten years later, Jackson merged ATV Music Publishing with Sony and it was renamed Sony/ATV Music Publishing.

## SOCIAL STANDING

Official fan pages go head-to-head



# THE GREAT ESCAPE



Liverpool Sound City VS The Great Escape

## intentmedia

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*"Like the legend of the phoenix / All ends with the beginning"*



## es·sen·tial ADJECTIVE

- *indispensable; absolutely necessary*
- *pertaining to or constituting the essence of a thing*

For ten years, Essential Music & Marketing has helped redefine the role of distributor and record label for the digital age - coordinating physical and digital releases to thousands of shops and online services in the UK, Europe and around the world.

## mu·sic NOUN

- *the art of sound in time that expresses ideas and emotions in significant forms through the elements of rhythm, melody, harmony, and colour*

Asking Alexandria / The Fall / Breton / Billy Bragg / JME / Ghostface Killah  
Clutch / Devildriver / John Fullbright / Autre Ne Veut / Passenger  
Alison Moyet / Diana Vickers / Tall Ships / Madness / Oneohtrix Point Never  
Nettwerk / FatCat / Loose / Sumerian / Cult Records / Software  
Mexican Summer / Kanine Records / Cherry Red / Astral / Cooking Vinyl  
R&S Records / Wall Of Sound / Silva Screen Records / Luaka Bop

## mar·ket·ing NOUN

- *the total of activities involved in the transfer of goods from the producer or seller to the consumer or buyer, including advertising, shipping, storing, and selling*

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*Clash Magazine*

"Moyet is an artist not for mellowing -  
and for that we are very much thankful."  
*Digital Spy*

"One of the finest studio releases of  
her career to date"  
*Renowned for Sound*

"An extraordinary, modern-sounding  
and effortlessly stylish comeback"  
*Popjustice*

"A musical resurrection in the making"  
*The Huffington Post*

"Her best LP in decades"  
*Q Magazine*

"A total triumph"  
*Classic Pop*

# ALISON MOYET

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