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CD/LP/DL

'An unerring ability to locate the sense of yearning and wonder that lies at the heart of the best Americana'

Album Of The Week - The Sunday Times



ANDY BURROWS • COMPANY

CD/LP/DL

'Ten ready-made guilty pleasures... killer chord sequences and winning melodies' 4/5 Metro

THE JIM JONES REVUE • THE SAVAGE HEART

CD/LP/DL

'Even at their most understated, the Revue still sound several times more raucous than most bands'

4/5 The Guardian



DINOSAUR JR • I BET ON SKY

CD/2LP/DL

'A relaxed, confident hook filled record' Rock Sound

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NEWS

05 Beats and pieces
Rising dance music genre celebrates an Ivor Novello - as community heads to IMS in Ibiza



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Half a million opportunities

MUSIC COMPANIES CAN TAKE SHARE OF £500,000 FUND - IF THEY PLAY BY THE RULES

INVESTMENT

BY RHIAN JONES

Independent publishers, managers and labels are in with a shout of grabbing a chunk of a new £500,000 funding injection into the UK music industry.

Although predominantly earmarked for emerging artists, the Arts Council has confirmed to *Music Week* that its Momentum grant could also fund specific projects for music companies.

The Momentum Fund will be awarded in chunks of £5,000 to £15,000 to between 50 and 75 parties over the next two years, distributed by the PRS For Music Foundation. Applicants must not only show their project to be musically worthy, but also demonstrate a sound business case for receiving the investment.

"[Other funds] might support a roster, but that's not what's envisaged here," said Arts Council chief executive Alan Davey (pictured).

"A record company might apply on behalf of [their] individual artist but ultimately it's the artist we're interested in."

Entrants will be judged on the quality of their music by a panel of selected experts. The cash can be used for the development of new material, touring, recording and marketing.

Added PRS For Music Foundation executive director Vanessa Reed: "The fund is open to managers and labels who can apply on behalf of their artists, but it's not there to fund a roster of artists or company development: it's about one very focused activity that's related to one artist or band's career."

Davey said he hoped the fund would grow into a bigger sum in future. He added: "For Momentum to continue [in future years] we need to prove that we've got a sufficient number of artists getting to that next stage, whether it's a tour of a bigger scale than before or a [successful] record. This whole



scheme is about money and support and mentoring. I hope it's going to be a great success."

There will be four opportunities for applicants to apply, with the first deadline on

June 28. Various organisations have already pledged their support, with the BBC promising to promote successful applicants on national radio.

Davey added: "We're starting

this now because the music industry has reached a certain stage with a lot of external traumas - the decline of CD sales and switch to digital. It's only now that it's becoming clear what public support could really do. The mega successes like the Adeles are great but they are the tip of the iceberg and it's what's happening at ground level that's more symptomatic of what would happen in the future. That's what we've got to address."

Bob Shennan, controller of BBC Popular Music, said: "The BBC takes great pride in supporting the UK music industry, and nurturing and providing a platform for new talent is a key element of its purpose. It's fantastic to be part of the creative glue that holds together this significant initiative, which will open more doors for gifted artists and allow the industry as a whole to reap great rewards."

■ **Momentum's online application can be found at prformusicfoundation.com**

Kobalt hires Tausis as Neighbouring Rights MD



Ann Tausis has joined Kobalt as MD of its Neighbouring Rights division (KNR), which now includes the Michael Jackson estate as a client.

Tausis replaces Sabine Jones in the London-based role, which begins June 1. Jones is leaving Kobalt for a consultancy position.

Tausis is tasked with streamlining day-to-day operations and building up KNR's staffing across the world.

She moves from her role as director of European regional administration at Universal Music Publishing, having previously held the position of global copyright director.

She brings 20 years of experience in rights management administration.

Said Hans Van Berkel, executive chairman of KNR: "Ann brings fantastic experience from her time at Universal, and

PolyGram before that, to the role. Her stability and clarity of vision gained across publishing will stand her in great stead in the comparative Wild West of Neighbouring Rights."

Said Tausis: "I am delighted to be joining a thriving, industry-leading company. Opportunities abound for an efficient global Neighbouring Rights agency, and it is testament to KNR that it has

been able to attract the cream of the crop in terms of clients in such a short space of time."

The IFPI estimates that global Neighbouring Rights are worth an estimated €735 million a year. Although a separate limited company, KNR operates as part of the Kobalt Music Group. Other than the Jackson estate, recent signings include Ellie Goulding, Tom Odell and Gotye.

NEWS

EDITORIAL

I'm out for the count



IT'S FINALLY HAPPENED. Last week at The Great Escape, I heard a record executive excitedly describe the might of one venue's evening line-up not in terms of musical brilliance, not even in terms of chart hits, but in terms of combined YouTube subscribers. Out loud. In the pub. Shameless.

This, I was assured, meant an empirically provable good night was on the cards. I felt like I was at Woodstock. If Woodstock had been programmed by PriceWaterHouseCoopers.

Welcome to the modern-day music industry, where the employment-rattling paranoia of Napster's legacy continues to petrify those paid to detect the Next Big Thing with their ears, rather than their mouse; where online play-counts and jelly-minded Retweets driven by Haribo-chomping teens have rendered A&R middle management too often digital bean counters, rather than bold crusaders of sound.

I am exaggerating - slightly. But one has to wonder where the illuminating sonance of future generations will come from if it's not from the ballsy belief of a fan with a chequebook.

"It would be good to see Radio 1 become less reliant on online play-counts - but it's hard to deny such stats can be fascinating"

Because without that gutsy brand of A&R - and the cynical ear of the slavish play-count watcher is starting to pop up here and there in indie circles, just as much as within the quarterly pressures of the majors - surely the record industry is only ever destined to follow the crowd; to remain subservient to the public's whim, rather than courageously dictatorial to its tastes?

It would be encouraging to see Radio 1 - bravely dumping older listeners this year as it attempts to become more palatable to the yoof - show itself to be just as audacious when it comes to its playlist, and agree to become less reliant on online stats.

That being said, those play-counts aren't half a fascinating beast sometimes. Spotify launched its weekly online global charts this week within a nifty embeddable widget that openly revealed the number of streams accrued by its most popular tracks.

There was a rare treat at the top of its UK 'social 50' chart: Jon Hopkins' Open Eye Signal was ahead of Get Lucky and Passenger's Let Her Go in the platform's most-shared list. That'll be the same Jon Hopkins who on receiving one paltry Spotify royalty cheque too many in 2011, famously tweeted something rather scathing about the Swedish company. All publicity etc.

In more forgiving moments, I tend to think that the industry's slight modern obsession with online stats is rooted in the competition that gushes through its veins. There's absolutely nothing wrong or reductive about that - it was ever so - but equally, it's hard not to fear that such puff-chested rivalry, combined with consumer-reaching social media, has begun to creep into the creative side of the business, with predictably upsetting results.

Witness the cacophony of smashed-together noise that is The Voice's Battle Rounds - 'artists' feverishly trying to move through every scale known to mankind, rather than, well, moving mankind.

No wonder the British public are turning off in their droves, according to TV viewing figures.

As I've always said, the stats never lie.

Tim Ingham, Editor

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

Spotify aims to reach 100m subs milestone

INDUSTRY WOULD BECOME 'BIGGER THAN PRE-NAPSTER'

DIGITAL

■ BY TOM PAKINKIS

Spotify believes that 100 million paying subscribers across all streaming services is a realistic milestone within the next two to three years - one that, if reached, would create a recorded global music industry bigger than that pre-Napster.

Speaking on a streaming panel at The Great Escape last week, Spotify's director of artist services Mark Williamson (pictured) asked the audience to consider the number of consumers already paying for a music subscription service in 2013 and the extent of internet availability across the globe.

"With all of our services, and other streaming services, I think there are 20 million paying [streaming] subscribers," he said.

"Does anyone think that, with the four or five billion internet-connected people that in two or three years, it's possible we'll have 100 million paying subscribers for music?"

With the majority of the session's attendees seemingly in agreement that the target was realistic, Williamson suggested: "If we get to 100 million paying subscribers for music, the industry will be bigger than it was pre-Napster."

Williamson's comments came in response to the question of



whether or not streaming platforms should be thought of more as marketing tools after reports of low royalty payments for artists.

Deezer's UK managing director Mark Foster added: "Don't forget, five years ago streaming services didn't really exist so this is a brand new revenue stream that artists, managers and rights-holders didn't have before.

"We're pulling back a whole generation from piracy, we're offering them a better experience, a safer experience and a legitimate experience. People are starting to understand that artists do need to be paid."

YOUTUBE CALLS FOR LABEL TRANSPARENCY

YouTube's senior director of Europe, Middle East and Africa Patrick Walker told Great Escape attendees that rights-holders should demand more transparency from labels about their streaming agreements if they're unhappy with the royalties garnered from digital services.

Responding to an audience comment suggesting that there was a "suspicion that a lot of money is changing hands that isn't being seen by the artist" Walker replied: "People sign their rights to a label to manage certain distribution on their behalf. In our case if you work directly with us it's terribly transparent. We deal with people who have rights and we do deals that are relatively straightforward.

He added: "If you have an issue with what's being passed through to you [by a label] just go direct. You may lose all the hard work that's done by the label but it's up to you to make that call. I think [labels] should be more transparent. The data is there for them to be transparent. Artists should demand from their contracts with today's labels. It's up to you to negotiate a good deal."

Twin B joins Atlantic



Atlantic Records UK has appointed Alec 'Twin B' Boateng to the position of A&R director.

Reporting into Max Lousada, chairman of Atlantic Records UK, Boateng will be responsible for signing new talent to the label's UK roster.

Boateng began his A&R career in 2005 at Ministry of Sound and subsequently worked at EMI and Sony across recorded music and publishing. In 2008, he formed Levels with Richard

Attwili that has spawned Top 10 hits for the likes of Vato Gonzalez, Gyptian and Wretch 32. Boateng presents the BBC Radio 1Xtra Breakfast Show and can claim to be the first DJ to ever play Ed Sheeran.

Lousada commented: "I'm thrilled Alec is joining the Atlantic team. He's had great success developing a number of critically-acclaimed and successful artists and songwriters, and he shares our entrepreneurial spirit

and passion for finding and breaking important British artists."

Boateng said: "It's a really exciting time to join Atlantic. I have a great respect for Max and his team who have signed and developed culturally-defining acts, and I can't wait to get involved and discover more raw and original talent to add to Atlantic's impressive roster."

ROUGH TRADE CO-OWNER ON SECRETS BEHIND RETAILER'S SUCCESS, AND EXPANSION

'Open a record shop: it's a smart move'

RETAIL

■ BY TIM INGHAM

Rough Trade's win at the Music Week Awards for best Retail Brand last month raised a few eyebrows. The small chain beat the relative behemoths of iTunes, Spotify and HMV to the prize, voted for by more than 200 senior UK music industry executives.

The company will open its first store in New York this summer, and recently announced Q1 sales were up in the region of 25% year-on-year.

But things weren't always this rosy. Speaking at The Great Escape in Brighton last Thursday (May 16) Stephen Godfroy, co-owner of the outfit, revealed that before the flagship Rough Trade East store was due to launch in July 2007, money was tight.

"We were on our knees in some respects," he said. "It was only with inward investment into the company that we had the opportunity to [expand]. Thankfully, it's all worked out."

Godfroy couldn't name an exact date on when the New York store will open ("end of summer"), but did discuss Rough Trade's medium-term hopes to expand outside London in Britain. However, he ruled out Manchester as the next move.

"In terms of more regional stores in the UK, we certainly have the ambition - whether or not we have the plans is another thing," he said. "We're still a small company concentrating on one thing at a time. The opportunity in this country is fantastic, but at the same time we are cognisant of the fact we don't want to simply steamroll into cities where they have fantastic independent retail at the moment - we would have to address where the demand is at its most."

So what's Rough Trade's secret? Godfroy discussed how Rough Trade deliberately nurtured a uniqueness in the retail space to help move it away from others selling music. He said Rough Trade's stores didn't have a "fixed identity", which allowed them to experiment and "reflect the customers and local area" - a



Rough Trade co-owner Stephen Godfroy speaking at The Great Escape last week

"I think music retail is a fantastic place to be with an incredible opportunity. It's crying out for more bold moves than are currently happening"

STEPHEN GODFROY, ROUGH TRADE

strategy that will apply to the New York store.

"We don't have to roll-out a brand look across 140 stores, and are therefore able to embrace a lot of change and variation," he said. "Rough Trade is a black and white canvas for the kaleidoscopic delights of music. Independent record stores can be a wondrous place and [they have] the potential to be more than just a hobby store. Given the right opportunity, I think they can engage people old and young. I think there's an incredibly bright future for them if it's embraced as an opportunity."

He added: "Rough Trade East doesn't commoditise music, when you walk in you're not hit by loads of price messaging - the value is added in more rewarding ways."

One important sector of British physical music retail was rescued earlier this year, when HMV was bought by Hilco after falling into administration. Despite announced closures from Hilco, the chain still owns around 140 stores across the UK. When asked if he saw HMV as a direct

competitor to Rough Trade, Godfroy said: "No. I think we offer quite different experiences. Our greatest competitor is people's time. As an offline store, you're creating a destination experience and you have to vie with other options people have."

Rough Trade recently announced a new customer card that will offer customers who buy physical records the opportunity to download the same music for free, or digital rarities.

Of trying to 'dovetail' the online and offline shopping experiences, Godfroy said: "Each record label has its own set of requirements and so forth... we've had to overcome a lot of challenges internally to offer it, but we had to approach digital music retail on our own terms."

"Really, the [music] market is Apple when it comes to downloads - their's is a model that really supports the sale of [their] hardware. It's a volumes business."

"To compete, you have to stand back from that and think how you're going to do it in a way that's viable for you. For Rough

Trade, that will come down to our recommendation authority, being able to take the trust and affection people have with the Rough Trade brand online. I think we can do that in a way that even the likes of Apple can't. But it's one step at a time."

Rough Trade East is complemented in a two-store portfolio by the historic Rough Trade West in Ladbroke Grove, managed by Nigel House.

Godfroy said the two outlets were "very different", with West "your quintessential independent record store", while East was "much larger... a point where a like-minded community can congregate - a space for people seeking music adventure that is serendipitous rather than linear".

As for his independent music retail peers in the UK, Godfroy had an optimistic message: "Music retail in general - although I'm very wary of generalisation - is extremely positive. If you were to open a record shop tomorrow, I think I'd say that was a very smart move, depending on what your personal circumstances are... If you're young and able to take something on, I think music retail is a fantastic place to be with an incredible opportunity. It's crying out for more bold moves than are currently happening."

TIPS FOR HMV

Stephen Godfroy was asked at The Great Escape to offer advice to HMV's new owner Hilco, as well as others in the music retail space.

"Not paying attention to the media is quite a good strategy," he said. "You have to keep a good relationship with customers - believe in what you see, rather than what you read. [My] fellow co-owners of the business still work behind the counter. Having that face-to-face contact with customers and being able to see through the hype, that's very important. It's realism."

"Also, you certainly don't want to start competing on price as a rule - that's clearly where multiple chain stores have failed, not being able to compete on price with off-shore tax-avoiding whoevers."

"At the same time, [you can] provide a destination experience that is as rewarding as an independent store - you don't want to fall between those two [concepts], as HMV has done in the past. I would certainly focus on being a celebration of music as an artform and add value in other ways, rather than discounting."



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Calvin, congratulations on being honoured with The Ivor Novello Songwriter Of The Year Award, from Mark and all of your friends at Three Six Zero Group

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NEWS

NEWS IN BRIEF

■ **GLOBAL RADIO:** The group must sell stations in seven areas of the UK following its acquisition of Real and Smooth Limited, the Competition Commission has decided. The divestments can either come from RLS assets or Global's own. The Commission concluded that the merger is likely to cause higher prices for advertising in these UK regions.

■ **SPOTIFY:** The streaming service has launched global charts showcasing its most listened to tracks each week. The charts will show both the most listened to songs via the Spotify 50 and the most viral via the Social 50.

■ **93 FEET EAST:** The East London club is free to re-open after winning an appeal against the Tower Hamlets council who tried to close the venue for good in January. The Brick Lane venue had its licence removed following a police raid last year and the council subsequently decided to close it.

■ **RAY MANZAREK:** Keyboardist for The Doors, Ray Manzarek, has died aged 74 in Germany from cancer. A Facebook post on the official Doors page announced the news on Monday night. Manzarek died at 12:31pm (PT) at the RoMed Clinic in Rosenheim, Germany surrounded by family - his brothers Rick and James and his wife Dorothy.

■ **RARA:** London-based music streaming service rara.com has inked an international partnership with BMW to integrate its platform directly into the manufacturer's cars across Europe. The Omnifone-powered service launched this week across the UK, Germany, France, Italy and The Netherlands.

■ **LIVE NATION:** Live Nation Entertainment and Lushington Entertainments Pte Ltd have partnered to form Live Nation Lushington in order to promote live concerts in Hong Kong and Singapore. The new venture will be headed by Lushington MD Michael Roche and the first event to be handled by the outfit will be Linkin Park on August 15 in Hong Kong.

■ **THE GREAT ESCAPE:** In the last issue's Great Escape preview, the festival's founder Martin Elbourne was described as a 'former Glastonbury booker'. However, Elbourne continues to programme the Somerset festival's Other and John Peel stages.

For all of the latest Music Industry news, bookmark

MusicWeek.com

TONG HERALDS HARRIS' IVOR AS SCENE DESCENDS ON IBIZA FOR IMS

'Let's not get carried away with dance's mainstream growth'

GENRE

■ BY TINA HART

Pete Tong is advocating a calm appraisal of dance music's increasing presence in the mainstream at IMS in Ibiza this week - but remains over the moon with Calvin Harris' landmark Ivor Novello Award.

Tong presented Harris with the gong in London last week, calling him a "role model" for the genre, and suggesting that dance music stars never before "believed they belonged in this room".

Whilst Tong recognises that the growth of the electronic music scene will be one of the big themes at the IMS conference this week, he notes that there is still more progress to be made in its relationships with the traditional music industry, including the major labels.

"Big themes of discussion this year will be around the consolidation of the industry with private equity, venture capital and big businesses making substantial investment in the electronic scene - and how we cope with that. How we make the most of the opportunity, and how we maintain a thriving underground scene to make sure we encourage the next big thing," he said.

"I think the progress [of electronic music] with the major record business is okay. Sales look hot [in the Official Charts



at the moment] but let's not get carried away just yet.

"The next stage is developing more stickiness and longevity with the DJs and artists. Calvin Harris winning songwriter of the year at the Ivors is a real milestone - and hopefully a wake-up call to many in terms of what can be achieved."

Sharing his tips for IMS Ibiza delegates, both new and returning, Tong advised to pick panels and keynotes and plan days around those events - and emphasised the unique networking opportunities: "IMS is a fantastic place to network, so make sure you have plenty of time to hang around

TONG'S TIPS

Panels that the IMS partner has marked as personal highlights in the programme:

- Market Focus - Germany
- Changing Face Of Ibiza
- Is the American Style of Doing Business Killing the Heart of Dance Music?
- Keynotes with Mark Geiger from WME, blogger Bob Lefsetz & Sven Vath

the hotel and do your meetings. Also, check out the showcases and after-parties up at Dalt Vila."

He also noted the development of IMS over the years and spoke of ambitions for the future of the brand.

"I think we have come of age during the past few years. The event is starting to take on a life of its own. Companies now come and use the event to have their own meetings, which is fantastic. It's a living, breathing entity in its own right and the partners are proud of that. It took a while!

"The Ibiza event is actually a sell-out for the first time this year. For growth, our focus is on developing IMS: Engage in L.A, and in the future I hope that IMS continues to make a difference, and that people find it stimulating and inspiring."

- **IMS Ibiza Dance Music Focus - Page 18**
- **Calvin Harris Ivor Novellos interview - Page 25**

IT WASN'T ALL ABOUT DANCE MUSIC... THE 58TH IVOR NOVELLO AWARDS WINNERS

Best Contemporary Song

Pelican by Sam Doyle, Rupert Jarvis, Orlando Weeks, Felix White and Hugo White (published by BMG Chrysalis)

Best Television Soundtrack

Lucian Freud: Painted Life by John Harle (Chester)

The Ivors Inspiration Award
Marc Almond

Album Award

An Awesome Wave by Thomas Green, Joe Newman, Gwilym Sainsbury and Augustus Unger-Hamilton (Kobalt)

The Ivors Classical Music Award
Errollyn Wallen MBE

PRS for Music Award for Outstanding Achievement
Justin Hayward

Best Original Film Score

Anna Karenina by Dario Marianelli (Universal)

Best Song Musically and Lyrically & PRS for Music Most

Performed Work
Next to Me by Hugo Chegwin, Harry Craze, Anup Paul and Emeli Sandé (Naughty Words/Sony/ATV, Stellar Songs/EMI)

International Achievement
Gavin Rossdale

Songwriter of the Year
Calvin Harris

Outstanding Song Collection
Noel Gallagher

PRS for Music Special International Award
Randy Newman

source: BASCA

MusicWeek The Playlist

10 tracks you need to hear...

DATA DIGEST

BREAKOUT



RAPHAELLA
Singer/songwriter
Raphaella has already collaborated with the likes of Afrojack and Ishi. Published by Phrased Differently, her mixture of pop, soul & acoustic is inspired by Nina Simone, Chopin and Tom Waits. After releasing debut EP *Idiot*, she's played *The Roundhouse*, *Showcase Live*, *This Is Wired*, *iLuvLive* and *S4S* as well as last week's Breakout event at *Proud in Camden*. *Get on the guest list at musicweek.com/breakout*



The latest most popular Shazam new release chart:

- 1 ROBIN THICKE**
Blurred Lines
- 2 DISCLOSURE**
You & Me
- 3 FUSE ODG** *Antenna*
- 4 OLLY MURS**
Dear Darlin'
- 5 STYLO G**
Soundbwoy

GIG OF THE WEEK



Who: Muse, Bastille and Dizzee Rascal
Where: Emirates Stadium, London
When: Saturday, May 25
Why: The Devon rock band are joined by the two acts at the 60,000+ capacity venue as part of The 2nd Law World Tour.

SALES STATISTICS



CHART WEEK 20 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,351,769	1,107,333	310,039	1,417,372
PREVIOUS WEEK	3,253,255	1,003,775	307,075	1,310,850
% CHANGE	+3.0%	+10.3%	+1.0%	+8.1%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	68,724,375	25,601,104	6,473,148	32,074,252
PREVIOUS YEAR	67,141,649	26,780,578	6,188,990	32,969,568
% CHANGE	+2.4%	-4.4%	+4.6%	-2.7%

APPOINTMENT TO VIEW



RADIO 1'S BIG WEEKEND

Saturday, May 25 - BBC3, 7pm - 8pm
Highlights of the festival from Londonderry, Northern Ireland. Acts to appear include Ellie Goulding, The Saturdays, The Vaccines, Two Door Cinema Club, Conor Maynard and Biffy Clyro. Stay tuned for more coverage throughout the weekend.

DAVID BOWIE - FIVE YEARS

Saturday, May 25 - BBC2, 9.20pm - 10.50pm
Documentary exploring five years in the singer's career which saw him redefine himself as an artist in 1971, 1975, 1977, 1980 and 1983.

THE STORY OF NOW

Monday, May 27 - ITV, 10pm - 11pm
Marking the 30th anniversary of the release of *Now That's What I Call Music!*, the programme charts the history of the compilation album that was launched in late 1983 as a one-off punt by Virgin Records and EMI.

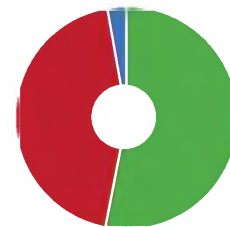
PIRATES' BAY

NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON MAY 20 2013



SOCIAL SCIENCE: THE VOICE

ImpactSocial analysed over 1605 mentions of BBC's *The Voice*, in the seven days to Monday (20/5) for *Music Week* across Facebook, Twitter, YouTube and news websites. With only two per cent of the conversation, it appears that viewers are nonplussed by the battle rounds and general build up to next week's 'Super Battle'. However, the online Predictor Game promo got some traction with 16 per cent of the conversation. The programme's producers might be interested to see YouTube sharing of performances from series one and two commanded around a third of social media activity. But it was BBC's scheduling that provoked the clearest reaction on social media: 25 per cent of the total conversation showed that *The Voice* fans were not happy with the replacement of Saturday's show with *Eurovision*.



OVERALL SENTIMENT OF COMMENTING

- Positive 214
- Negative 178
- Neutral 11

CONVERSATION TOPICS ON SOCIAL MEDIA



- Battle rounds - 2%
- Danny - 2%
- Super Battle - 2%
- Wanted rumour - 3%
- Adenike release - 4%
- Jessie J - 4%
- Schedule - 5%
- Press - 15%
- BBC promos - 16%
- Eurovision - 25%
- YouTube - 27%



KANYE WEST
New Slaves (Virgin EMI)
(single, tbc)
Contact: Ash Collins, Virgin EMI
ash.collins@umusic.com



PALMA VIOLETS
Best Of Friends (Rough Trade)
(single, July 1)
Contact: Jamie Woolgar, Rough Trade
jamiewoolgar@roughtraderecords.com



MILES KANE
Don't Forget Who You Are
(Columbia)
(single, out now)
Contact: Barbara Charone, MBC PR
bc@mbcpr.com



MØ
Waste Of Time (Chess Club)
(single, June 7)
Contact: Adrian Read, Inside Out
adrian@insideslashout.com



FRANZ FERDINAND
Right Thoughts Right Words
Right Action (Domino)
(album, August 26)
Contact: Steve Phillips, Big Mouth
steve@bigmouthpublicity.co.uk



FTSE FT. SAINT SAVIOUR
Tidal Wave (Lucky Numbers)
(ep, July 1)
Contact: Sarah Richardson, Bleached
sarah@bleachedcommunications.com



EMBERS
Part Of The Echoes
(Killing Moon)
(single, July 8)
Contact: Steve Phillips, Big Mouth
steve@bigmouthpublicity.co.uk



KATE BOY
The Way We Are (IAmSound)
(single, May 20)
Contact: Amanda Freeman, Freeman PR
amanda@freemanpr.net



DRENGE
Backwaters (Mad Mark / Infectious)
(single, July 1)
Contact: Keong Woo, Family
keongwoo@familytd.co.uk



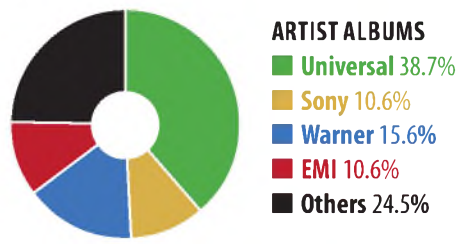
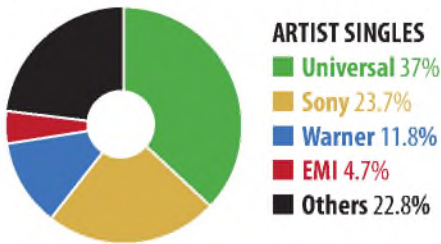
RUEN BROTHERS
Walk Like A Man (Ruen Records)
(single, July 1)
Contact: Alix Wenmouth
alix@wastedyouthpr.com

For daily news visit musicweek.com

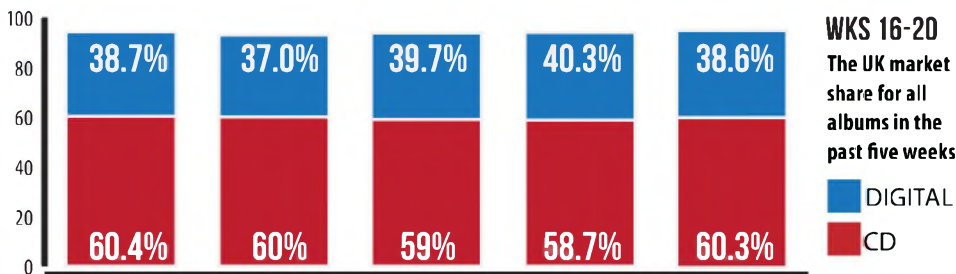
MARKET SHARES BY CORPORATE GROUP



CHART WEEK 20



DIGITAL vs PHYSICAL



TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending May 20

- 01** Abba's Gold overtakes The Beatles to become 2nd biggest-selling album in UK history *Sunday, May 19*
- 02** Prince partners with Kobalt Label Services *Monday, May 20*
- 03** Streaming now earns more than downloads for third of EU indies *Thursday, May 16*
- 04** Ivor Novello Awards: all the winners *Thursday, May 16*
- 05** Daft Punk album 4/5 on to become fastest-selling album in UK chart history in first week *Thursday, May 16*

MUSIC WEEK POLL

This week we asked...

Do you think Radio 1's significant loss of listeners in the latest Rajars is good news for the UK radio market?

Vote at www.musicweek.com



INK SPOTS

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

On the front of this month's BBC Music magazine, an 11-page special explores



Richard Wagner's "10 seismic operas that shook the world". Inside, the works that "utterly transformed the art form itself," are revealed alongside the composer's "life of exile, debt, scandalous affairs and high-level adulation."

Elsewhere, James Naughtie meets "the great Russian maestro" Valery Gergiev and Richard Morrison pays tribute to the late "British conducting legend" Sir Colin Davis.

A special feature looks back on the history of *The Cardiff Singer of the World* competition, while David Starkey reveals how British kings and queens were "rather more tuneful than we chose to believe" in a write-up of his new series on BBC Two *Music and Monarchy*.

In the reviews pages, Recording of the Month is Italian soprano **Roberta Invernizzi's** "homage to Faustina Bordonni," *I Viaggi Di Faustina*. Berta Joncus gives the album five stars out of five for showing "the inspiration that a great singer can provide." Ivan Hewett applauds **George Benjamin's** new opera *Written on Skin*. The composer's "sonorities and harmonies are as imaginative as ever," says the critic.



THE MAGIC NUMBERS

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

4.4bn

Streams have been served since the launch of the Official Streaming Chart in May 2012. The Top 100 most streamed tracks account for 9.7% of that total and Fun. top the chart with *We Are Young*

7th

Studio album by Placebo will be released on September 16. Titled *Loud Like Love*, the 10-track LP has been produced by Adam Noble

5.1m

Sales and ABBA's *Gold: Greatest Hits* has become the UK's second biggest selling album of all time. According to the Official Charts Company, the Swedish band's 1992 *Best Of* collection stole the title from The Beatles' 1967 album *Sgt. Pepper's Lonely Hearts Club Band* with nearly 15,000 more sales

50bn

Apps have been downloaded from Apple's App Store. The tech giant says customers are now downloading more than two billion apps per month

8

Awards for Taylor Swift at the Billboard ceremony on May 19. Justin Bieber, Gotye and Rihanna were among other winners on the night

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST

@Fluxpavilion Stop asking me about daft punk, what does my opinion mean (*Flux Pavilion*) *Wednesday, May 15*

@BarcusDeese What was that meeting even about!??? #JustGetMeAHitRecord (*Barcus Deese, parody*) *Thursday, May 16*

@taratomes The Great Gatsby. Incredible. Lives up to the hype and stays true to the original story. Awesome score too, Mr @mattdunkleymuso xx (*Tara Tomes, MemoryHaus*) *Friday, May 17*

@Martin_Carr This is bringing back memories of a nightclub in Malaga, 1986. None of them good. #eurovision (*Martin Carr, songwriter*) *Saturday, May 18*

@ArtfulNoiseUK Watching this Danish performance. We should have got Bo Bruce to do ours or Dido, one and the same really. #eurovision (*Peter Cornish-Barlow, Crown Management*) *Saturday, May 18*

@mdev1234 Oy #Eurovision - How about mentioning the winning songwriters by name when giving out the award! i mean it's supposed 2 b a "song"contest! (*Michelle de Vries, Mat Music*) *Saturday, May 18*

@SrhHswl Wait... BONNIE TYLER DIDN'T WIN? Also who did an ABBA cover? I'd better see some fucking royalties for that. (*Sarah Haswell, Soundcloud*) *Sunday, May 19*

@Annikakaka Properly enjoying listening to Milo Greene's album today. I feel like I'm back in St Bartholomew's church. They were a great find. #tge13 (*Annikwa Walsh, We7*) *Sunday, May 19*

@ryanpenty Back to reality. The post Great Escape hangover begins. Top weekend. #TGE (*Ryan Penty, Coda Music Agency*) *Monday, May 20*

@seaninsound Primavera sounds like Glasto "Sea water bathing area...an area architecturally designed to allow you to have a dip during the festival" (*Sean Adams, Drowned in Sounc/CCCLX music*) *Monday, May 20*

@AnnieMac Myself and @TODDLAT very special delivery arrived into the world this morning at 11.12am. It's a boy ♥♥♥♥ (*Annie Mac*) *Monday, May 20*

@Brewrecords Pretty much every publication we have been in has run news on our demise except NME who are busy running news on Noel and Liam from Oasis (*Brew Records*) *Tuesday, May 21*

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

PICTURE OF THE WEEK



KANYE SEE ME NOW?

Royal Opera House, Covent Garden - May 18-19

Following his Saturday Night Live performance of track New Slaves and Black Skinheads, Kanye West teases the related video – directed by Nick Knight – via projections across London, New York, Berlin, Sydney, Chicago and Miami.

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



NATHAN WESTLEY ARTROCKER

The Growlers • Hung At Heart (Fat Cat Records)

Californian quartet The Growlers are a surf board hugging band heading for UK attention. Their third album is a captivating brew of Sixties touched psychedelia, garage rock smarts and a dollop of country style that makes it rattle and hum with a classic, foot stomping aura. Salivatingly enducing.



IAN MCQUAID SUPAJAM

The Graphite Set • These Streets EP (Thumbscrew Music)

The Graphite Set are getting us very excited - their twisted psych folk is shot-through with a delicious Celtic darkness that hints of secrets yet to be shared. Smoke Fairies' Katherine Blamire guests on the current EP and the result is a perfect fit. Can't wait for the album...



SHEREEN LOW PRESS ASSOCIATION

Goo Goo Dolls • Magnetic (Warners)

Don't dismiss the GG Dolls merely on the merit of Iris, which is going through a resurgence. The trio are a rockier and edgier version of Bon Jovi, with superb tracks such as Slide and Broadway. With over 25 years in the industry and nine albums, they still have the power to remain relevant, which is no easy feat.



ROB DA BANK SUNDAY BEST RECORDINGS

Too Many T's • Earl Necks and Round Grey (Drop Cat Records)

Too Many T's continue their mission to reinvigorate UK hip hop with ace raps about some of my favourite subjects - bananas, Vaseline and my favourite year - 1992. Fantastic live freestylers and hip hop junkies - check 'em out people!



SYNC STORY

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



- **Artist** Luke Higgins
- **Track** I Wish You Love
- **Composer** Leon Chauliac, Charles Trenet, Albert Beach
- **Publisher** Leeds Music Ltd., Universal/MCA Music Ltd / Francis Salabert Editions, G. Ricardi & Co. (London) Ltd.
- **Client/Campaign** VAX Air3 / VAX
- **Usage** All key UK TV channels, social media and website www.vax.co.uk
- **Key execs** Abigail Holloway Hellens (MD of The Laurian Recording Co.), Jo Little (head of PR, VAX), Ian Cassie (creative director at The Black Arts)

Luke Higgins' I Wish You Love features on the VAX Air 3 campaign, which has been running since April 1.

Abigail Holloway Hellens, MD of The Laurian Recording Co. said: "I became aware that VAX were looking for a track by a young talented singer for their new campaign for the VAX Air 3. The brief was that VAX wanted a track that suited the concept (that this vacuum makes life easier and generally takes the stress out of vacuuming) and for an artist they could work with in the future. We had been working with Luke Higgins for a couple of years and felt that he and his version of Charles Trenet's 1942 classic Que reste-t-il de nos amours (translated in 1957 as 'I Wish You Love') met the brief."

Jo Little, head of PR at VAX (pictured) adds: "Our brand motto is Performance Is Everything. When Luke came to the attention of VAX, we were drawn to him as an extremely talented artist and, on hearing his recording of I Wish You Love, knew that we had found both the perfect soundtrack for the new VAX advert and an artist whose career we could support."



SIGNS O' THE TIMES



Dutch EDM act **East & Young** have signed a global record deal with **Ultra/Sony** with the first single released via the new deal being Starting Again featuring Tom Cane on June 25. Last year E&Y signed a publishing deal

with EMI.

Welsh producer **Sion** has signed to **MTA Records**. After several successful releases on independent labels, the house artist will release his first single Make You Do in June through MTA, the multi-genre record label created by Chase & Status duo Saul Milton and Will Kennard in 2008. Sion is touring across Europe during 2013 with support from Solomun, Kolombo and Annie Mac.

Multi-platform media company **Red Bull Media House** has signed an agreement with

Sony/ATV Publishing for worldwide administration of its audio portfolio. The three-year agreement applies worldwide excluding the US and Austria, where the Red Bull division will steer administrative functions for its music publishing business in-house. Amongst the catalogue, publishing rights include artists signed to Red Bull Records such as AWOLNATION, Twin Atlantic and Five Knives, Blitz Kids, Itch and Heavens Basement, as well as commissioned scores and a fast growing catalogue of production music assets.

ON THE RADAR **A3**



Produced by Grammy award nominee Poet Name Life, whose previous work includes Black Eye Peas' Boom Boom Pow and Rock That Body, singer-songwriter A3 hopes to spread his heartfelt world vision of innocence rediscovered and grounded spirituality with his debut single, *Feel The Light*.

Speaking to *Music Week* about the track, A3 described it as, "converging between singer-songwriter, pop and dance. It's got a heartfelt, positive message - a pretty upbeat backbone to it."

Feel The Light, set for UK release on August 26, has been described as carrying an honest,

emotionally-uplifting essence, which has been compared to the early works of Seal and Jason Mraz, inspired by the coming together of people, places and impressions on the American-born artist.

"It's got a lot of positive messages, a lot of pay it forward themes, and hopefully people will see it that way," A3 said. "The message is about answering to a calling and spreading this inspiration in the universe."

Discussing his ambitions for his

forthcoming debut album *Wonderfly* - and revealing the journey of the recording process - A3 said: "I spent a couple of weeks [in Los Angeles] just really living in the studio, literally for 20 to 22 hours on some days. The artistic collaboration has just been incredible.

"[I've worked with] Kenny O'Brien, Christian de Walden, just great people whom I have co-writ-



ten and worked out my music with. We want to make sure this is not just presented as simple music, we really want to get that message out there."

A3's touring dates will be confirmed soon but he expects to perform a host of live shows in the UK later this year.

Speaking of his past live experiences, that include supporting

ESSENTIAL INFO

RELEASES

August 26 Single: *Feel The Light*
October 28 Album: *Wonderfly*

LABEL

A3 Music Works
Distributed under Orchard

MANAGEMENT

Leon Mitchell
leon@unitingcreativearts.com
www.unitingcreativearts.com

will.i.am, A3 said: "I've performed in interesting situations as part of groups, and as a solo artist. However, I'm looking forward to sharing the music I've written and worked on now."

HE SAID / SHE SAID



"I'd like to thank my publishers [of] 20 years who I've only just met. Sony apparently. They're all right."

Noel Gallagher is frank, as ever, collecting his Outstanding Song Collection award at last Thursday's Ivor Novello Awards

TAKE A BOW TEAM BLUE



THE LOWDOWN

Album: *Roulette*
Highest chart position: No.13

Label: Blueworld

Publisher: Sony/ATV, BMG Rights Management

General manager: Paul DH Baylay, James Gallimore

A&R: Antony Costa, Duncan James, Lee Ryan, Simon Webbe

Manager: Paul DH Baylay, 25 Media

Legal: Paul Spraggon, SSB

Agent: Billy Wood, William Morris Entertainment

Marketing: Mark Dowling, Absolute Marketing

National, regional, online press and TV: Melissa Nathan, Outside Organisation

National radio: Joe Bennett, JBPR

Regional radio: Steve Tandy, Jonathan Pool and Adrian Tredinnick, Cop Media

MUST-SEE MUSIC TICKETING INFORMATION

HITWISE

Primary Ticketing Chart

POS	PREV	EVENT
1	8	One Direction
2	19	Rod Stewart
3	NEW	Paramore
4	NEW	Emeli Sandé
5	6	Bon Jovi
6	11	Robbie Williams
7	1	Bastille
8	3	V Festival
9	14	Caro Emerald
10	5	Bruce Springsteen
11	4	Bruno Mars
12	NEW	Rihanna
13	15	Michael Bublé
14	NEW	Mark Knopfler
15	17	Olly Murs
16	16	Fleetwood Mac
17	NEW	Stone Roses
18	NEW	Muse
19	NEW	Little Mix
20	9	Mumford and Sons

LATEST SECONDARY TICKETING PRICES



PARAMORE
Capital FM Arena, Sept 24

FACE VALUE £27.50

SEATWAVE £58.00 - £328.00

VIAGOGO £39.00- £339.77

STUBHUB £63.00 - £391.00



KINGS OF LEON
O2 Arena, Jun 12

FACE VALUE £50.00 - £65.00

SEATWAVE £41.99 - £658.00

VIAGOGO £45.00 - £680.68

STUBHUB £46.00 - £784.00

HALL&NOTES

THE BEST LIVE VENUES IN THE UK



THE ASSEMBLY

Spencer Street
Leamington Spa
Warwickshire
CV31 3NF
t 01926 311 311
w leamingtonassembly.com
Bands contact
chris@leamingtonassembly.com

Capacity
1000

Coming up

31/05 The Christians
07/06 Gary Numan
14/06 Mott The Hoople's + Ian Hunter + The Rant Band
27/06 KT Tunstall
28/06 Levellers
16/08 Heaven 17
30/08 Red Hot Chili Peppers
World Tribute by Organic

THE BIG INTERVIEW NETTWERK MUSIC GROUP

INTERNATIONAL NETTWERK

Passenger's Top 5 single is one of a number of high points for Nettwerk Music Group in 2013 as the "little indie" also boasts management and publishing success worldwide

EXECUTIVES

■ BY TOM PAKINKIS

Twenty-nine years on from its founding as a four-man Vancouver-based label, Nettwerk Music Group is now a three-pronged operation with a publishing and management arm complementing the record division. That's across offices in LA, New York, Hamburg and London as well as the company's Canadian headquarters - not bad for what label manager Charlie Larby still calls a "little indie".

The success coming from all three departments is growing too: the publishing arm has Sinead O'Connor on its books as well as Stooshe and Little Mix co-writer Shaznay Lewis, while artist management clients include fun. and Stereophonics.

But Nettwerk's biggest talking point in 2013 so far arguably comes from the label. Singer-songwriter Passenger is currently sitting in the Top 5 of the UK singles chart - second only to Daft Punk's runaway return *Get Lucky*.

Talking to *Music Week*, Larby and Nettwerk's head of publishing Blair McDonald are keen not to overstate the impact of new investments in the group totalling \$10.25 million earlier this month. While it will certainly help them compete in a bolder fashion and on a new level, the group's success and infrastructure has been there for a while, a product of steady evolution.

Nettwerk has quite a unique structure for an indie operation with records, publishing and management all under one roof...

Charlie Larby: It is quite a unique set-up, yeah. I joined two-and-a-half-years ago having had the luck of working for a major label, an independent and another management company in the past. You come to a place like Nettwerk where you have all those capabilities and disciplines and it's not about maximising revenue - it's about being the most effective and efficient about what you do, so everyone's on the same page. Having all those different capabilities means we can talk publishing and records, management and publishing or management and records. That's where we come into our own compared to the places I've worked in the past. We have that collective approach, have found that a really good template to work from and it's built from there.

The past 18 months is when we've really seen Nettwerk come to form in all those different areas. As well as having the individual success of the management side, we've had the success in the publishing side with the likes of Neon Neon, Sinead O'Connor and then Aaron Espe - someone on the publishing side that our film and TV department picked up a great sync for at the end of last year for Sainsbury's. Off the back of that, conversations were had with the writer saying would you like us to put this out, so we licensed the master - we had the ability to do that and put the record out [in the UK]. It wasn't just



ABOVE
UK Nettwerk:
Nettwerk Music
Group's Blair
McDonald (left)
and Charlie
Larby (right)
outside the
company's UK
office

"We can probably compete with the major labels and publishers in most areas other than if people are looking for the biggest cheque"

BLAIR MCDONALD, NETTWERK MUSIC GROUP

a business move it was also about the artist loving the fact that he had the ability to release his music into the public domain through a proper channel.

[Our structure] also means you can draw from different revenues. If you need to take an artist into another country and they're doing really well on the TV and film side, that can provide funding for a tour in northern Europe or something like that.

It's gotten us to this point where at the end of last year we were having conversations with North America about Passenger. When we heard the track *Let It Go* we said we'd love to pick this up and it was as easy as having a conversation with North America. We went ahead and now we'd like to think we've got a hit record on our hands, which makes a big difference for a little indie - to all intents and purposes in the UK we're two people really - but we have got support around the world. That makes a difference.

And we're patient with our approach. Passenger has been chipping away for eight years. It might have only been eight months since we started working with him in October but we've been patient with him and the good will out at the end of the day.

Blair McDonald: One of the other elements that sets us apart is that there's no forcing artists into 360 deals that say, "You must do the publishing if you want to do the record deal." It's all very much

about collaboration rather than a forced relationship. It's natural and we find a way to work together.

Sometimes that means we don't have the publishing when we have the records, but when we have a belief in the artist and a passion for what they're doing then we want to find a way to work with them.

Tell us a bit more about what this new investment means for Nettwerk...

BM: The funding is obviously great but it really is only part of the story: The timing of it is great for us because it comes when we're seeing a new level of activity and success across the label and the publishing side.

We've seen success growing across all the divisions - Passenger is obviously very exciting and it's great to see that on the label as well as Admiral Fallow. There are some great new artists coming in later this year. On the publishing side, Sinead O'Connor's catalogue has seen a great relationship develop between us and her and we helped her co-write for this new record she's working at the moment. We also publish Shaznay Lewis who has had a great year having written *Black Heart* for Stooshe and co-wrote a *Little Mix* single as well as currently writing on a lot of pop projects. On top of that we publish writer and producer Gary Clark who's had a No.2 single in France, worked on Deltra Goodrem's last album, which is gold in Australia and has got a new artist that he developed on RCA.

So we've seen some really positive signs from all the divisions and all those were happening before this investment money - when someone came along and said I'd like to help you build

Nettwerk to another level. It's a fantastic coincidence, if you like, that this has all come together at one point and it feels like a great opportunity for us.

What's the investment going to mean in terms of what you'll be able to do moving forward?

BM: In practical terms it means we have no debts and we have a pot of money to draw on. We're working on an album by Family Of The Year – an American band on the label and management. They've got a record that's warming up very well on US radio but the process of taking a single from alternative radio and crossing it over to the Top 40 in America can involve some fairly significant investment. With Passenger, we're doing everything that any label would do, major or otherwise: we're advertising on television, there are radio ads running, there are retail campaigns and we know we can do that confidently because we have the financial backing to do it.

We may well look at more acquisition in terms of publishing catalogues as well to bring them in and help grow the company but again we're not obliged to do that. The company is doing well in lots of areas and the more we can feed that the better it is for everyone.

CL: The funding will also allow us to be more creative with our A&R direction. We want to go out and find new talent. Having that fund to draw on means we're able to be bolder with our A&R approach.

BM: That's definitely part of our strategy: to develop more of a UK A&R identity. A lot of the repertoire that was brought into the company over the previous years was North American because it was a Vancouver-based company. But given the success we've had in both publishing and the label, there's definitely support and we'll take that forward and bring in more repertoire from the UK and maybe even from around Europe to become a genuinely international A&R resource.

Do you feel that you're at a level where you can compete with what majors can offer, at least in some respects?

CL: We don't want to grow too quickly. A record like Passenger's means a lot to a company like ours because we are a small outfit so it goes a lot further. But we don't want to take that and open offices left right and centre, it's about being measured with our approach. We are still an indie, which is about an ethos. I think the minute you start competing with the majors you might change your approach. It might not be so much about development because they are big business and they have a huge amount of turnover and sign a lot of artists, but they also don't keep hold of a lot of artists. We don't like to take that approach. It would be a bit hypocritical of us to try and push our way up there.

Yes we'll be able to compete in certain areas. We won't be able to compete when it comes to huge advances, but at the same time we'd like to think that artists would look at us in a different light.

BM: I would be even bolder and say we can probably compete with the major publishers and major labels in most areas other than, as Charlie said, if people are looking for the biggest cheque it won't be us because it doesn't make sense for our



LEFT
Single success: Singer-songwriter Passenger currently lays claim to Top 5 single Let Her Go, which could have been No.1 but for Daft Punk's dominant track Get Lucky

business. But it's also because I think there's an inherent aspect to those relationships, which isn't what we're about. It introduces a pressure and an influence that isn't a healthy situation for anybody. Both Charlie and myself have worked at major labels over the years and I certainly think this is a far better scenario.

Although increasingly rare, there does every now and then seem to be a conflict between artists or managers and labels and publishers about embracing streaming services. Nettwerk has all parties under one roof, which is an interesting position. How significant are revenues from the likes of Spotify and YouTube and do you ever find yourself holding a double-edged sword?

BM: I think the artists that withhold their repertoire are actually pretty few. I know there's talk about making [small royalty payments] from a zillion Spotify plays but I think if you're an artist you want people to hear your music. I've certainly never come across a conflict with any of the artists or writers I've worked with.

As an income stream, YouTube is certainly becoming more significant, as is Spotify. Overall I think Nettwerk has more of a split of revenue weighted towards digital, something like 65/35, which is more than the overall market. That's because we focus a lot of our marketing initiatives in the digital arena but we're also conscious of taking a balanced view.

You mentioned sync success earlier, is that an increasingly important contributor in terms of revenue and promotion?

BM: Yeah I think so. The TV budgets are going down in America – and obviously we have a blanket license here, so the fees aren't quite the same – but certainly in the world of ads we've had our biggest year ever.

One of our biggest songs in terms of sync was a song called Dark Parts by Perfume Genius on Matador, which was used in a Honda car ad in North America, then Canada, then South America and it's been a huge sync for a song from an artist that we love but hasn't sold a lot of records, to be honest. But the music is magical and it just fitted.

Advertising and the whole world of sync is important to us. I know from the publishing perspective, we see nearly 30% of our total revenue each year coming from sync. We're very proud of that.

ESSENTIAL PASSENGER: GETTING A SLOW BURN ARTIST MAXIMUM EXPOSURE

Nettwerk Music Group has partnered with Essential Music & Marketing for distribution for Passenger's All The Little Lights album in the UK and Ireland, with lead single Let Her Go passing the 250,000 sales mark. Of Essential, Nettwerk label head Charlie Larby says: "They've been fantastic. From day one, even when we didn't have a Top 5 single or a Top 10 album, they were still there chipping away with us making sure that we could achieve everything that we wanted to."

Essential Music & Marketing's senior project manager Stuart Meikle added: "The Passenger album is a real snapshot of the music business in 2013. This is an artist who has been self-releasing music since 2007, who has toured consistently and who has built his audience gradually. He is no overnight sensation.

"Liasing closely with [Passenger], his management, and with Nettwerk, Essential has worked tirelessly to get this album before a UK audience – and there's still bags of potential left."

CEO TERRY MCBRIDE: NETTWERK'S TWO-PRONGED STRATEGY FOR THE FUTURE



"Nettwerk is one of the few truly integrated full service companies still left in the music business with a record label, publishing, producer/mixer management, artist management, film and TV pitching and concert production. Within this model we help the artists and songwriters add value to their creations.

"The [recent \$10.25m] capital raise is part of a two pronged strategy. Firstly, to sign more artists that we are passionate about and run the marathons that are required to support them in their desire to release amazing music. This means more aggressive marketing and promotional campaigns and, on the ground, radio and tour support.

"Secondly, to look at acquiring master and publishing catalogues that our well built infrastructure can add value to. The current model of VC firms buying IP has more to do with consolidation to create yields and dividends, versus marketing and promoting these catalogues to bring out additional value."

FEATURE PAPERLESS TICKETING**SCANNING VS SCAMMING**

Those in favour say it's the only effective solution to tackle dodgy touts and excessive third party profits. Its opponents suggest it could needlessly kill a healthy free market. How far away is the live music industry from going completely paperless?

**LIVE**

BY RHIAN JONES

Imagine a world without secondary ticketing. A place where every gig ticket lands in the hands of an excited fan, fraudulent tickets are near impossible to create and all tickets are sold and bought for face value. No Viagogo, Stubhub or Seatwave.

Impossible? Maybe not. The development of new technology may be set to solve one of the biggest bugbears for those in the live sector, and leave resale specialists reconsidering their place in the market.

Paperless gig entry was trialled by Ticketmaster for the first time in Europe on Metallica's Death Magnetic gig at London's O2 Arena in September 2008. Since then, tours from artists such as Robbie Williams, Red Hot Chili Peppers, Arcade Fire and The Libertines have all been fully-digital, as well as last year's Wakestock festival.

Recent stabs at paperless ticketing have come in two forms: customers using the credit card they have paid with as a scannable to warrant entry, or digital wristbands containing radio chips - as used at Wakestock. However, NFC technology soon looks set to land in the UK, meaning that all a

ABOVE
Wakestock
2012 Rizzle
Kicks perform
at the annual
festival
that went
completely
paperless last
year



"The live industry is delivering a service to the customer that is less than it could be for paperless ticketing. The venues and ticketing companies are

not co-operating with each other"

STUART GALBRAITH, KILIMANJARO CEO

fans' ticket information could be stored simply on their mobile phone - an advancement that has already flourished for boarding passes on flights.

NFC means that tickets can be bought on a phone, which is then used to gain entry into the venue and buy merchandise. Japanese firm NTT Docomo has been using NFC to sell concert tickets for several years - in 2012, they had 1.4 million customers in Japan and Korea. While not included in Apple's iPhone 5, rivals LG, Sony, HTC, Samsung, Nokia and Blackberry say they are committed to building NFC technology into their future phones.

Because NFC tickets are always linked to the buyer's phone, they are almost impossible for touts

to sell on. For recent paperless Kid Rock gigs in New Jersey, just nine tickets ended up on secondary sites, whereas in New York where they used paper tickets there were 500 seats for sale on secondary sites a day after the tickets went on sale.

In the UK, recent furore over tickets for the BBC Proms 2013 show just how prevalent the secondary market is over here. A total of 1,430 Proms tickets for the run of dates are listed on Stubhub at the time of writing. A ticket for the Last Night of the Proms on September 7 is up on Viagogo for £1,090 - a huge mark-up on the BBC's original price of £87.50. Seats for the Doctor Who-themed Prom on July 14 are up for £500, compared with the official flat-rate price of £12. For the first night on July 12 tickets are being offered for £400, against an original value of £38.

So why isn't every gig paperless? One reason is that the equipment required to scan the digital tickets comes at an extra cost, which according to one software provider, ranges from £1,800 to a whopping £160,000 depending on the size of the gig. That extra bill is footed by the promoter - who can either pass it onto the customer, or in fear of

The BBC Proms - Prom 75 - Last Night of the Proms 2013

Tickets

Royal Albert Hall, London, United Kingdom
Saturday, 07 September 2013 19:30 (see more shows)

Like 27



Sell Tickets

viagogo



SELECT AREAS
 Circle Stalls

SECTION	ROW	AVAILABLE	PRICE/TICKET	
Circle		2	£449.99	Buy
Stalls M	1	1	£511.36	Buy
Stalls J	4	2	£852.27	Buy
Stalls K	1	2	£1,010.64	Buy
Stalls L	1	2	£1,010.64	Buy
Stalls M	2	2	£1,068.62	Buy
Stalls M	2	2	£1,068.63	Buy
Stalls L	1	2	£1,090.91	Buy

pricing fans out of the market, foot the bill themselves. Wakestock promoter Kilimanjaro admits it was only able to go digital for the festival last year because they had a sponsor on board.

Secondly, due to the lack of one universal system (because of ticket companies competing for market share), paperless can only really be provided if gigs are run on one single ticket system. Being sold through multiple parties potentially runs the risk of entry-point staff being unable to identify transactions and barcodes.

Kilimanjaro CEO Stuart Galbraith explains: "The big problem that you have, whether it be with paperless or barcode ticketing in any form, is the industry is delivering a service to the customer that is less than it could be at the moment.

"Companies such as Ticketmaster, Access or Eventim are saying: 'Yes we'll scan our tickets in, but we're not going to scan *your* tickets in'. As a result, the customer has to either print a ticket and go in on a physical ticket, or have it delivered, which is inconvenient and more costly for them. The venues and ticketing companies at this point in time are not co-operating with one another."

Aside from the commercial downsides, some disagree with paperless tickets because consumers



CHRIS EDMONDS, TICKETMASTER

are restricted to one seller, so the format "stifles competition" in a supposed free market - whether from independent resellers (touts) or resale marketplaces (Viagogo, Stubhub and Seatwave).

Fiona Chow, head of European communications for StubHub says: "Restricted paperless ticketing inhibits fan freedom and acts against the interests of consumers, as the initial seller makes it almost impossible to buy tickets as a gift, or to sell on when fans are unable to make the event."

In 2012, the American Antitrust Institute called for a federal investigation of "restrictive paperless tickets" and Michigan Republican Rep. Kevin Cotter proposed legislation to outlaw paperless completely in the state in 2012. New York is the only state currently with a law that restricts digital

"The downsides to paperless tickets have been incredibly overstated. For the number of events we've run, customers have reported a 95% satisfaction rate"

ABOVE
Big business Tickets for the BBC Proms 2013 have landed up on a number of secondary ticketing sites with hugely inflated prices

ticketing - hence why the Kid Rock dates were physical in the UK - and there's a proposed ban on paperless ticketing in New Jersey which hasn't yet been ruled on.

Chairman of Ticketmaster UK and EVP of international strategic partnerships Chris Edmonds disagrees. He says that paperless has a 95% satisfaction rate with consumers, according to Ticketmaster research. "The downsides have been incredibly overstated and from the consumer surveys we've done only about 1% of the people who actually purchase tickets contact us and say they are looking to transfer their tickets," he says.

"We just have to get the balance right - you can't have open transferability because that would undermine the whole objective for why we're doing it for our client. But we have got to realise people's circumstances may change and try and be flexible."

It could be a good few years before the UK market significantly wakes up to the benefits of paperless, says Kilimanjaro's Galbraith - due to the lack of co-operation between the live market, technology companies and financial card providers.

"I said two or three years ago that we were about five years away [before paperless is used for most events]. Unfortunately, the technology is there now but I think that we are still five years away, even two or three years further on.

"Once the use of a radio chip in phones becomes more widespread, at that point we can then use it on events and festivals, but only on events and festivals where the promoter or the organiser has control of that system. I think it's going to be many years before you see it in regular use of places like the O2, or Brixton or Hammersmith."

However, if the live market wants the secondary ticketing problem to go away, there isn't really another option: the government has made clear its stance on resale-curbing legislation. Speaking to *Music Week*, a DCMS spokesperson said, "the Government has no intention of regulating the secondary ticketing market," and "would like to see the introduction of tighter operating practices by primary ticket distributors".

Edmonds agrees, suggesting that legislation would drive ticket resale underground and increase the risk of fraudulent transactions: "There's a responsibility on ourselves and event organisers to look at new technologies solutions like paperless to offer a market-based solution."

BLACKBERRY: 'PAPERLESS TICKETS ON SMARTPHONES CAN HELP BRANDS CONNECT BETTER WITH THEIR CUSTOMERS'



While Apple hasn't yet built NFC technology into its iPhones, Blackberry has been a keen advocate of the radio chips for a while. Here Gerry Kelliher, senior director of UK & Ireland sales operations at the tech company, tells us why his company believes it's the future:

"Ticketing is a really strong use case for NFC technology, there's a lot of focus on paperless ticketing, venues are looking to cut down - there's a green angle, plus people are looking at the efficiency.

"Secondly, what a lot of brands and organisations are doing is working out how they can connect better to their customers, and connect better with their most frequent customers. Putting the ticket on the device is another way of tying that connection to the customer, making you identifiable, and then looking at ways of how to expand experience. Brands want to get closer to their customers,

so rather than sending them a smart card or physical ticket in the post, or collecting it at the venue, where it just becomes a transaction, we can deliver this capability that allows them to have a much better relationship.

"Last summer we saw a lot around these RFID wristbands which allowed you to buy your drinks at the venue and you could register with your Facebook and Twitter accounts so it allowed you to auto-tweet, or auto-Facebook update, which was well received. I think that's testing the market in terms of the take-up, and we'll see that then rolling into smartphones and smartphone applications. The market is developing really quickly, I think it's still in the early stage but we are seeing more and more NFC devices. I expect to see even more innovation at this summer's events including smartphone apps and NFC capability on smartphones."

BUSINESS ANALYSIS Q1 RAJARS

EDITORIAL

Radio 1 battles ageless appeal of new music



Back in the Nineties when Radio 1's Matthew Bannister was axing Smashie and Nicey and going yooof there was total glee from commercial radio as millions of listeners switched stations. Not so this time.

After a number of years in which the strategy under Andy Parfitt was at least partially about audience growth, his deputy and now successor Ben Cooper is faced with similar challenges to what Bannister had to deal with. In short, he must return Radio 1 to what it is supposed to be, namely a youth-targeted station providing a gateway for the young to not just the BBC but radio in general.

Cooper's strategy, which most blatantly so far has included replacing Chris Moyles with Nick Grimshaw at breakfast, has resulted in some spectacular audience drops in the latest Rajar figures. In Q1 1.3 million fewer people listened to the breakfast show compared to 12 months earlier, while Radio 1's total numbers fell below 11 million to 10.26 million.

"The battle when it comes to youth and the radio in 2013 isn't just about which station they listen to, but whether they bother to listen to the radio at all"

So were these declines at what was long ago the Nation's Favourite accompanied by the sound of popping Champagne corks at Global, Bauer and the rest of commercial radio? Not anything like it. In fact, when we spoke to some of the sector's leading players they could not have been more supportive of what Cooper and his team are trying to achieve. Absolute Radio's Tony Moorey perhaps put it most succinctly when he told *Music Week* about the BBC network's strategy: "It's not just the right thing for Radio 1. It's not even just the right thing for the BBC. It's the right thing for the radio industry in general."

What is so different from the early Nineties when Bates, DLT and co were being replaced by the likes of Steve Lamacq and Jo Whiley is the battle now within radio for the youth audience is not simply about which stations they will listen to but whether they bother to listen to radio at all.

Commercial radio recognises that reality and its executives within it are aware that Radio 1 has the kind of influence on this sector of the population their stations never could have in trying to sell them the concept of radio when they have so many other ways of being occupied and entertained.

Fortunately in Cooper the station has a controller who appears fully focused on the task ahead, although totally aware that bringing down the average listening age as the BBC Trust wishes will not be very easy. It's all very well saying Radio 1's target audience is 15 to 29-year-olds, but how do you persuade a 35-year-old or older still interested in cutting-edge music he should now be listening to another station?

A 35-year-old in 2013 is a lot different to one even 20 years ago when Bannister was the Fat Controller and as such the raw statistics of who is listening to Radio 1 should not be allowed to dictate things too heavily. What really matters is that Radio 1's output – and that includes much more than the linear broadcast these days – is being targeted specifically at its supposed demographic. The age of those who decide to listen is another matter.

Paul Williams, Head of Business Analysis

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

RADIO 1 SHEDDING OLDER LISTENERS

Station controller says migration to BBC Radio 2 was expected as 6Music audience climbs yet again



MEDIA

BY PAUL WILLIAMS

Radio 1 controller Ben Cooper says he was fully prepared for a big drop in the station's ratings, but admits meeting a target of reducing the average listening age is proving tough.

The network's numbers endured a sizable hit in the Q1 Rajar figures published last week with breakfast in particular taking a battering. While Radio 1's reach overall was down 7.9% year-on-year to 10.26 million, new breakfast host Nick Grimshaw (*pictured above*) attracted 18.6% fewer listeners than his predecessor Chris Moyles did during the same time last year. That took his audience down by 1.32 million to 5.78 million.

Cooper, who instigated the change at breakfast as part of being charged by the BBC Trust of making the station younger, says the figures were no surprise to him following what he calls the "the biggest set of changes in a generation to Radio 1".

"It's what I've been expecting," he adds. "The BBC Trust have asked me to lower the average age and that's got consequences. You have a smaller Radio 1 and larger Radio 2 and I knew it was coming. The thing that I take from it is you have to trust your ears and if you trust your ears you'll know if you listen to the station it sounds younger, we're playing more music and it feels like we've got the right breakfast show for this next era of Radio 1."

However, despite his efforts, the station's average listening age remained stubbornly at 32 in Q1 and Cooper suggests that is proving "very hard to shift". His task is not helped by a high number of listeners above the station's 15 to 29-year-old target

EXECUTIVE SUMMARY

- Some 47.29 million people listened to radio overall in Q1, up from 47.02 million the previous quarter and 46.68 million 12 months before
- Reach grew to 90.3% over the three months, compared to 89.8% the previous quarter and 89.8% during the same period the year before
- Radio 1's reach down 7.9% annually to 10.26 million as the breakfast show loses 1.32 million listeners
- Radio 2 hits another record reach, up 4.9% year-on-year to 15.27 million, while 6 Music has 24.7% annual rise
- Magic is London's top commercial station in share and Capital in reach, while XFM accelerates 40.3% in city

audience. "We have a long tail of 35-plus who continue to listen to the station and there are a lot of them in the population whereas there are fewer younger people in the population so that's what I'm up against. I'm up against demographics and statistics, but I'm up for the job," he says.

And he is encouraged by 24 being the most common age for a Radio 1 listener and the station now reaching 40% of all 15 to 24-year-olds. "That's an incredible penetration of the market," says Cooper who notes Grimshaw's Q1 audience size is actually the same as Chris Moyles' own second quarter in charge of breakfast back in 2004. Also under Cooper's watch, 1 Xtra grew 9.2% on the year, but was down 4.2% quarter-on-quarter to 1.00 million.

A key part of the BBC collectively in managing the reshaping of Radio 1 has been Ben Cooper working closely with his Radio 2 and 6 Music opposite number Ben Shennan in trying to direct any of the exiting listeners to one of the



"The BBC Trust have asked me to lower the average age and that's got consequences. You have a smaller Radio 1 and larger Radio 2 and I knew it was coming."

BEN COOPER, RADIO 1

Corporation's other services. A look at the Q1 Rajars suggests that has been successfully navigated with Radio 1's drop contrasted by Radio 2 up 1.1% on the quarter and 4.9% on the year to another record 15.27 million reach, while breakfast host Chris Evans added 572,000 listeners on the year to take him up to a phenomenal 9.80 million people.

Shennan says: "You can see clearly our plan to coordinate all of the change around Radio 1 that they're doing and work with Ben as closely as possible to bring people to Radio 2 and keep them in the BBC had a positive impact. That plan is starting to show some rewards at breakfast time, but it's not just a breakfast story, though the Chris Evans phenomenon is something to behold."

Besides Evans, Sheenan singles out for mention weekday lunchtime presenter Jeremy Vine and Saturday morning host Graham Norton.

"Look at Jeremy Vine's audience at lunchtime," he says. "This is a two-hour news and current affairs and music mix and it has an audience of 7.23 million listeners a week. That's the biggest daily news programme the BBC offers. I would also flag up the performance of Graham Norton at the weekend on Saturdays. That's the biggest single show on Radio 2. He has an audience of nearer 4 million than three and a half million now."

Shennan's other station 6 also appears to have picked up some listeners exiting Radio 1 with breakfast host Shaun Keaveny enjoying a record reach in Q1 and the station collectively up 24.7% on the year to 1.81 million, although dropped back slightly (4.1%) between quarters.

"The growth of 6 has been a phenomenon," says Shennan. "In fact, the last couple of years to look at what 6 and 2 have both done certainly outstrips our expectations."

The commercial sector does not appear to have gained too much from what is going on at Radio 1, but one breakfast host there who is clearly on the

up is Absolute Radio's Christian O'Connell who grew his numbers slightly from the previous quarter, while attracted another 178,000 followers year-on-year. It helped the main Absolute station grow 4.7% annually to 1.69 million listeners, although falling by the same percentage between quarters

"It is an amazing week for Christian," says Absolute's content director Tony Moorey who saw the presenter pick up another two Golds at last week's Sony Radio Academy Awards. "He's now made it 10 Sonys in 10 years and his breakfast show is back over 1.4 million reach a week for a second time. He's absolutely thrilled and so he should be."

Commercial radio leader Global saw its Capital Network's reach drop 1.6% on the year but rise 1.4% on the quarter to 6.93 million with group director of broadcasting and executive director Richard Park reporting gains in almost every market except London.

"Capital Yorkshire has got the highest figures it's ever had in its various incarnations," he says. "We made gains in every Capital bar one; that's a tremendous performance. The whole thing is taking off in all the cities."

Sister network Heart dropped 3.4% on the year and 1.8% on the quarter to 7.23 million and XFM's UK service grew 18.7% year-on-year to 960,000.

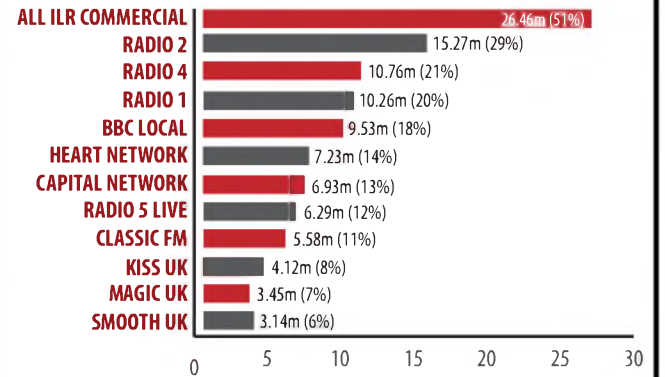
Global was expecting to hear this week from the Competition Commission about its proposed takeover of Real Radio and Smooth, which in the meantime have been part of a holding company. Both brands nationally saw declines in Q1 with Real down 14.5% annually to 2.14 million and Smooth dropping 5.4% to 3.14 million. In London Smooth's reach was down 31.3% year-on-year.

"It was always going to be a tough quarter for us because we had record audience figures in quarter three and then we went up again in quarter four so it's really just about hanging on really if I'm on honest," says group programme director John Simons who is planning to exit his role on June 30, but work on the two brands two days a week as part of his radio consultancy business.

Simons reports good numbers from the Midlands, while Real Radio Wales enjoyed record audience figures.

Bauer Radio's Q1 regional highlights included Newcastle's Metro Radio growing reach annually by 12.7% to 434,000 listeners and Clyde 1 in Glasgow up 16.2% to 601,000.

"Metro and Clyde are two of the oldest stations in commercial radio," says Bauer Radio London managing director Steve Parkinson. "If you get the



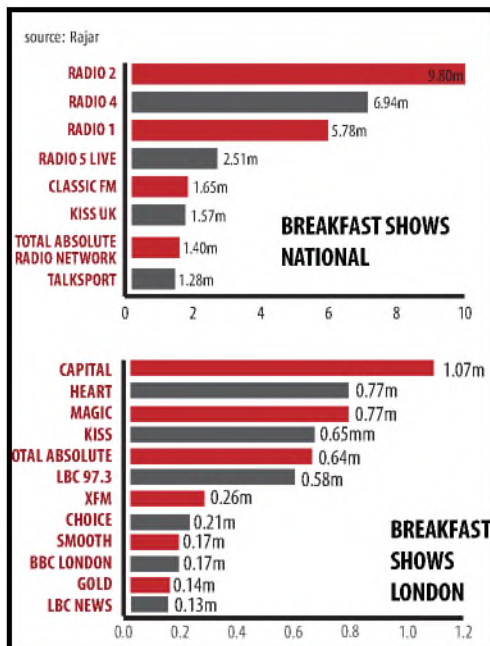
NATIONAL REACH AND SHARE



- RADIO 2 17.7%
- RADIO 4 12.8%
- BBC LOCAL/REGIONAL 9.0%
- RADIO 1 6.7%
- HEART NETWORK 4.8%
- RADIO 5 LIVE 4.0%
- CAPITAL NETWORK 3.9%
- CLASSIC FM 3.8%
- ABSOLUTE RADIO COMBINED 2.6%
- SMOOTH RADIO UK 2.3%
- MAGIC UK 2.2%
- KISS UK 2.0%
- TALK SPORT 1.9%
- REAL RADIO 1.6%
- 6 MUSIC 1.5%
- RADIO 3 1.3%
- GOLD NETWORK 1.2%
- TOTAL LBC 1.1%
- OTHERS 19.6%

source: Rajar

balance of product and promotion right they win. At Metro we've got a great breakfast show in Karen and Steve. We've got the Metro Arena there and the right music and the right marketing and a best performance in six years. Similarly for Clyde we really focus locally on that product and Clyde has had its best numbers since 2007."



RADIO 3: BBC'S CLASSICAL STATION SHOWS IMPRESSIVE GROWTH



The classical BBC station's total reach increased 13.7% annually while was up 4.9% on the quarter to 2.16 million, but its digital growth was even more spectacular with a 33.5%

expansion reach. That represented the biggest percentage increase among the leading 20 stations and compared to Radio 2's digital numbers lifting 15.1%, Radio 4's up 14.1% and Global's own classical service Classic FM improving 16.0% digitally. Radio 3's breakfast presenter Sara Mohr-Pietsch (pictured) played a leading part in the network's big gains as she attracted a 704,000 reach in the quarter, a 22.2% rise from the same period in 2012 when 576,000 people listened. The station did well in

London where its audience rose 28.3% annually and was 21.6% higher than in the same quarter last year with 631,000 people listening. In Q1 2012 Radio 3's numbers in the city were less than half a million, standing at 492,000. Despite these rises, the BBC network's numbers continue to be dwarfed by Classic FM which, in the first quarter after its 20th anniversary year, was back above the five-and-a-half-million mark with reach up 2.6% on the year and 4.0% on the quarter to 5.58 million.

BUSINESS ANALYSIS Q1 RAJARS

GLOBAL CELEBRATES XFM RESULT IN LONDON

Rock and indie specialist revitalised as sister station Capital has highest commercial reach

MEDIA

BY PAUL WILLIAMS

Global Radio's Richard Park admits the speed of XFM's turnaround has taken him by surprise with its London audience growing by a whopping 40.3% year-on-year in Q1.

That took it up to 574,000 listeners in the city, 165,000 more than during the same period last year, and was testament to a series of changes undertaken at the station under managing director Chris Baughen and head of music Mike Walsh.

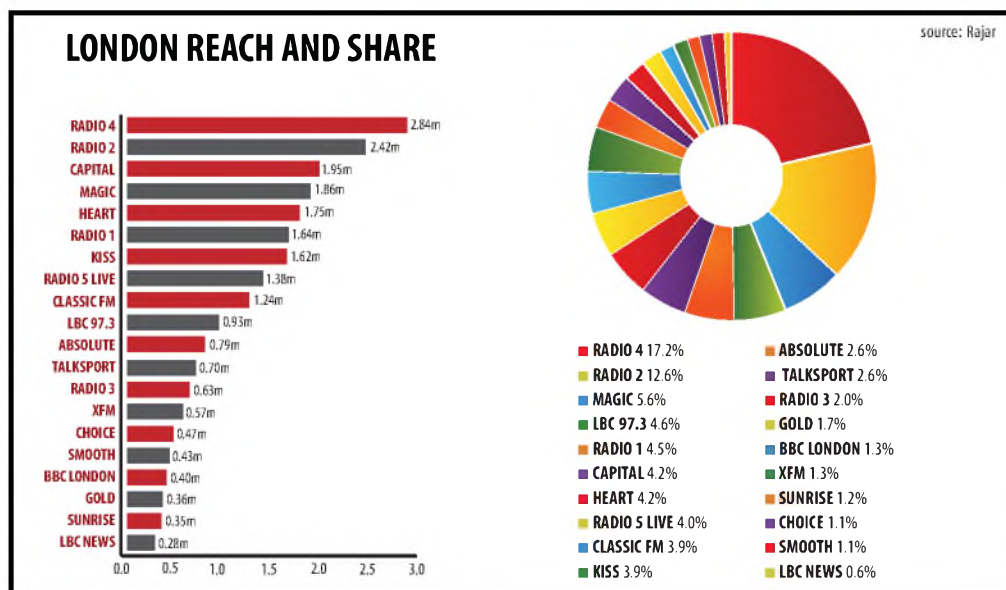
"It's a mix of the changes and music, a new breakfast show and great leadership," says the Global director of broadcasting and executive director (pictured left). "We've got two top broadcast executives with a great broadcast team backing them up. It has all come together unusually quickly because the focus is correct."

One key change at XFM was the arrival in January of Jon Holmes (pictured right) at breakfast, helping to lift reach in the key slot by a stunning 50.9% to 261,000 to lift the show above Smooth and sister Global service Choice. Park is anticipating more growth for both Holmes and the rest of the station.

Global's flagship station Capital regained its status as London's top commercial station in terms of reach, moving above Bauer's Magic 105.4 with 1.95 million listeners. But that was 1.7% down on the quarter and 14.1% down on a year ago. Like Radio 1, Capital is having to bed in a still relatively new breakfast show with Dave Berry brought in last year to present alongside Lisa Snowdon. It remains London's top commercial offering in the slot, but its ratings dropped from 1.27 million in Q1 last year to 1.07 million 12 months later.

Park says it takes 18 months for a new breakfast show to bed in. "Dave Berry has started well, has managed to hold the traditional Capital lead in the market place, including over Radio 1, but I don't think our breakfast show has yet matured. You always have to shed a few before you build," he says.

Global's Heart has also made changes to its breakfast show with Emma Bunton replacing Harriet Scott as Jamie Theakston's co-presenter at the start of the year. Unlike with Capital, this has



resulted in a year-on-year lift in reach with audience growing from 759,000 to 768,000 to move it above Magic's Neil Fox.

"Emma Bunton with Jamie and their first audience card is up on Jamie's previous show with Harriet Scott," says Park. "In the afternoon Nick Snaith is London's commercial market leader between 1pm and 4pm, which is another great thing, which leads into the drivetime show, another brand new show with JK and Lucy. That's up 125,000."

Magic remains London's top commercial station in terms of share with 5.6% of the market, down from 5.9% during the previous quarter. Bauer London managing director Steve Parkinson reckons the radio focus for everyone is on either product or promotion. "They're the two absolute ways to win now with Rajar," he says. "You can tell where people

are getting more out of listening by improving the product and you can tell where people are either throwing a lot of money at promotion or in the case of the BBC they're really getting their cross promotion to work even better than before."

After its record audience heights of 2012, Bauer-owned Kiss 100 slipped back by 17.2% on the year and 10.7% on the quarter with 1.62 million people tuning in. This dropped it behind Heart.

As its group programme director Andy Roberts notes: "As a programmer you're going, 'Great, we've got the highest figures we've ever got in the history of the station' and then you're thinking, 'Shit, we've got to beat them next time round.'"

"What I'm happy about is the shape of Kiss is still good so 15-24, 15-34 we're still market leader and the core 15-24s is ok, but it's a hugely competitive area both with Capital heavily marketing to try to get the young audience and the reshaping and redefining of Radio 1."

Kiss on May 7 launched two new services in Kisstory and Kissfresh with Roberts explaining: "Kisstory is all about non-stop old skool anthems and there's a huge appetite for Kisstory. Kissfresh is a new music channel available on IP at the moment and doing really well, [with] a lot of new music that finds its way onto the playlist eventually."

DIGITAL: PLANET ROCK ENJOYS STEADY UK GROWTH AS ABSOLUTE 80S REACHES NEW HEIGHTS

Planet Rock's reach rose 4.1% on the year to 896,000. "Hours are back a bit, but we have had the new team in there only a matter of weeks," says Bauer London MD Steve Parkinson who was given the additional responsibility of the station when Bauer bought it in February. "Ric [Blaxill] and Liz [Barnes] and the team are working through the music flow and just exactly what the proposition is. Extra nuggets like new presenter Al Murray help to raise the awareness of

a station that has been left pretty much to its own devices in the past," he says. Some of Bauer's other digital stations suffered big annual drops, however, with The Hits down 18.9% annually to 877,000 and Heat declining 8.9% to 652,000, while among the group's rivals Absolute 80s hit new highs with an 14.8% year-on-year lift to 984,000 listeners. "It's almost at a million, outright the No.1 commercial digital station. There's only the likes of 6Music

and 1Xtra that beat it in terms of digital services," says Absolute Radio content director Tony Moorey. As an executive at a radio group where three-quarters of its listening is now non-analogue, Moorey is particularly pleased that digital radio accounted for a record 34.3% of all listening in the quarter, up from 29.2% in the same period in 2012. Among other digital-only services, Jazz FM increased reach by 7.1% on the year to 604,000.



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FEATURE IMS IBIZA**JOIN THE CLUB**

As the electronic music scene continues to grow globally, with an estimated annual market worth of \$4bn and rising, *Music Week* talks to key companies in the sector about their plans for 2013 on the eve of one of the biggest industry gatherings – IMS Ibiza 2013

EVENTS

■ BY TINA HART

It's hot, it's buzzing, opening parties are imminent and many are flocking to Ibiza – but it's not just for the nighttime activity. By day, stalwarts of some of the leading dance music businesses from around the world will be heading to the Gran Hotel and the IMS Ibiza event for its extensive high-profile conference programme. So, before the festivities begin, *Music Week* caught up with some of them about their news, successes and what they're likely to be getting up to at IMS.

Transmission Recordings is the independent label under the Notting Hill Music Group umbrella and NHM head of A&R and 'chief of mischief' John Saunderson, a regular IMS attendee, will once again be in town for 2013. The UK dance music veteran said: "IMS is fast becoming one of the best conferences to find homes for our product. Every year it gets better. Every label is in attendance and I'll be there both looking for new tunes to sign and partners to release our product with.

"I'll also be there with my publishing hat on. This is a great opportunity to cement old friendships and forge new ones. We may even have a bit of fun along the way."

Transmission's general manager Joel Sumerling (pictured bottom left) has a busy summer ahead with forthcoming releases from the label's roster including up-and-coming and established artists such as: LA producer Clinton VanSciver (recently signed to Steve Aoki's US label Dim Mak), Antoine Becks teaming up with James Doman and CeCe Peniston, Ruff Loaderz, Ayah Marar and Meital.

Elsewhere, TR has partnered with a new house label group Mintpig, founded by Ruff Loaderz's Julian Napolitano and Rob Turner. The label group has three imprints, Deeploaded, Ruffloaded and Mintpig supplying a spectrum of house music. "Expect big releases from Skinner & Braxe, Jochen Simms, Cutmore, Noise freaks and more," reveals Sumerling.

As for the rest of 2013, Sumerling aims to "carry on smashing the UK club charts and picking up some great singles from great artists.

"Over the past year or so we have spent a lot of time and effort setting up a pan-European domestic release network for our artists and releases with a variety of partners across the continent. Key Transmission artists now have the opportunity to be promoted to radio, TV and more in these territories with a planned domestic release date."

Meanwhile, hailing from Italy is Enrico Delaiti (aka The Big Man Restless) from label **Adaptor Recordings**. The business has had particular success in the last couple of years with its roster of talented producers and notable highlights including Ankamassa by Menini & Viani (Jack & Joy Remix), and track It's On Tonight written by Inaya



ABOVE

Up and AFEM: Some of the members of the Association For Electronic Music pose for a group photo at a recent meeting



"Transmission aims to carry on smashing the UK club charts and picking up some great singles from great artists"

JOEL SUMERLING, TRANSMISSION RECORDINGS

Day featuring Roz Brown, which reached the *Music Week* Club Chart summit.

"At the moment we're focused on promoting the new Nick Corline single featuring N.U.M. called Touch the Stars," tells Delaiti. "That is doing really well with so many important licenses in many countries such as Kontor in Germany and Blanco y Negro in Spain."

The year ahead will see Adaptor push follow-ups from the rest of 'The Adaptor Family' - Daniel Chord, Jack & Joy, Matteo Marini and Menini & Viani, as well as the album of Los Angeles-based five-piece Nuthin' Under a Million (N.U.M.).

Delaiti remains ambitious when it comes to future plans with a desire to keep up, and grow, the international appeal of Adaptor's product as well as gaining support from big names in the industry.

Another IMS regular, Delaiti says of the event: "We think it's really the best conference about club

music and the dance industry. We'll be there presenting our upcoming releases as well as unveiling the new video clip from Matteo Marini featuring N.U.M. We're really excited about this year's iconic guests: Norman Cook and Jean Michel Jarre."

Positiva/Virgin celebrate milestones in 2013 as the labels are celebrating their 20th and 40th anniversaries respectively. Jason Ellis, A&R director is feeling confident as the labels come of age: "We have recently moved into the Universal building and after so much uncertainty within EMI in the last couple of years, it's good to be feeling confident and positive about the future, under the stewardship of Ted Cockle. Look out for plenty of anniversary-related activity later in the year."

The labels have had recent landmark successes with their artists, including a No.1 hit for Avicii vs. Nicky Romero, Armin van Buuren's biggest UK hit of his career and Nervo breaking into the Top 40.

Forthcoming activity includes Sebastian Ingrosso's first outing post-Swedish House Mafia, more activity following the launch of Ash Pournouri's label, PRMD (working with Cazzette and Avicii) and the welcome of Tiesto to Virgin for the UK, plus new music from Eric Prydz and deadmau5. Ellis teases: "There'll be one or two more exciting signings to be announced shortly as well."

Ellis had similar words of praise for IMS saying he "couldn't recommend it highly enough".

"I'm pleased that the organisers have resisted the temptation to increase the capacity too much as the calibre of delegates has remained incredibly high.

"The panels put together by [IMS co-founder Ben Turner] and his team are always on the money and never fail to inspire and entertain. There are lots of changes this year on the island, so I look forward to checking out Pacha, Sankeys, Ushuaia, and more,

to see what they have in store for us.”

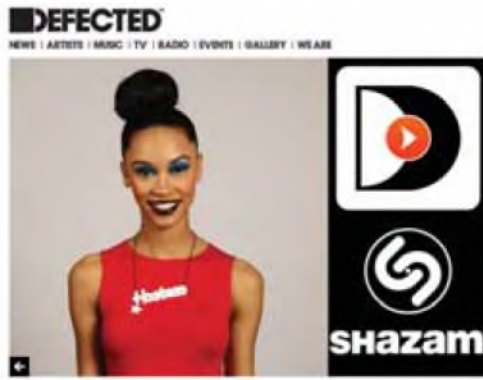
Tim Binns (*pictured first page, right*) will be representing Newstate Music at IMS Ibiza. The A&R director will “be meeting existing brand partners on the ground, meeting potential new label clients for NewState Digital, NewState Music-signed artists who are at IMS, and unsigned artists. Plus, listening to new ideas and spreading our word.”

The business has just re-launched its website newstatedigital.com – to show off the plethora of high-profile dance music brands on its books, and it will also be working to grow its managed label deals that include Food Music.

The company has some big summer compilation releases lined-up too, including Pacha Ibiza 40 Years, BCM Majorca Mixed By Dave Pearce, Privilege Ibiza 2013, Cream Ibiza 2013, and an artist album from Drumsound & Bassline Smith in addition to a number of single releases and the outing of new UK electronic band Disciples.

Another legendary dance music name with a brand relaunch is Defected. As it approaches its 15-year anniversary, its new look (*above*) – designed by the renowned Trevor Jackson – went live this week via its website with the revamp including new release and event artwork.

Defected founder Simon Dunmore said: “Defected in 2013 is a completely different proposition from the record label we started in 1999. We wanted to recognise this by giving the brand a complete overhaul, a new contemporary



look that also had to acknowledge our history.

“Trevor Jackson is an outstanding creative and his understanding of dance culture has enabled him to achieve this and deliver all the design requirements of a contemporary label. I am ecstatic with the results.”

As well as individual brands and artists celebrating their current success and making new connections at IMS Ibiza, plus the impressive programme of high-profile speakers, the core issues and opportunities of the scene will continue to be tackled by dance music’s new international advocacy and lobbying group Association For Electronic Music (AFEM - *pictured main left*) and its ever-growing membership.

Its 51-strong international board of advisors - bringing together representatives of artists, DJs, managers, labels, promoters, publishers, agents,

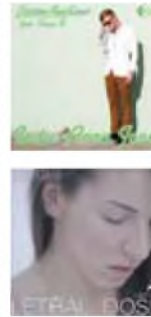
retailers and broadcasters - will attend a key meeting during IMS Ibiza.

The latest additions to the Board of Advisors span 15 countries and include influential names such as: Pedro Winter, Ed Banger Records; Lohan Presencer, Ministry of Sound; Ash Pournouri, Manager, Avicii; Horst Weidenmuller, K7; Simon Dunmore, Defected who joins AFEM Ambassador Nile Rodgers.

AFEM co-founder Ben Turner said: “There has been an incredible outpouring of support for AFEM. Everyone sees the opportunity to seize this moment of dance music’s high profile and make a lasting difference.

“We set out with the objective of creating an inclusive organisation with the objective of being a worldwide voice for electronic dance music. The response so far has confirmed our view that the time is right for dance music to assert its voice. The energy and passion of our advisory board is clear. It is striking to see so many people who ordinarily are fierce rivals joining together to fight for the music they love.”

Co-founder Kurosh Nasserri said: “Electronic music is the sleeping giant of the music industry. Everyone knows it is there, everyone knows it’s big, but nobody knows just how big it is. The result has been that dance music still fails to receive the respect and recognition that it deserves. Tackling that recognition gap is among our earliest priorities.”



ABOVE On a Transmission: Forthcoming releases on the label include Indie Anna Jones by Clinton VanSciver feat Queen B, and Lethal Dose by Ayah Marar

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- 3 **DUKE** So In Love With You / **Transmission 2012**
- 5 **MEITAL FEAT. SEAN KINGSTON** On Ya / **Transmission 2013**
- 5 **KID MASSIVE FEAT. DATABOY** Good Girlfriend / **Transmission 2012**
- 6 **AYAH MARAR** Mind Controller / **Hussle Girl/Transmission 2012**
- 7 **BENJAMIN LEUNG & JIM NEILD FEAT. ANDY HALDANE** Time To Go / **Limbo 2012**
- 8 **HARDINO FEAT. MARK LE SAL** Stand Alone / **Limbo 2013**
- 9 **LOST WITNESS FEAT. ADAM ZINDANI** Our Suns Rising / **Transmission 2012**
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FEATURE DANCE MUSIC GROWTH

THAT'S MORE THAN LUCKY

Daft Punk, Guetta, Malinchak and more pushing dance music genre to new heights in UK



LEFT
Daft Punk:
French duo's
hit Get
Lucky is
expected to
become the
year's top-
selling single
this week

ANALYSIS

■ BY PAUL WILLIAMS

Dance singles sales are growing at nearly eight times the rate of the overall market this year as Daft Punk's *Get Lucky* shapes up to become 2013's top seller.

In the first 19 weeks of the year around 8.3million dance tracks were sold in the UK, according to the Official Charts Company, 1.2 million units more than during the same period in 2012. That represents a 16.9% year-on-year rise and compares to overall singles sales growing annually by 2.2%. The increase is being driven by blockbuster dance hits, most obviously Daft Punk's Columbia debut *Get Lucky*, which in just its first four weeks on sale sold around 600,000 copies in the UK. On the previous weekend's chart *Get Lucky*, which features contributions from Pharrell Williams and Nile Rodgers, led what was dance's biggest control of the weekly sales Top 10 this century with the genre supplying half of the titles. US DJ Chris Malinchak's Ministry of Sound single *So Good To Me* was at 2, Dutch DJ Armin Van Buuren at 6 with the Positiva/Virgin-issued *This Is What I Feel* featuring Trevor Guthrie, Parlophone-handled David Guetta at 7 with *Play Hard* featuring Ne-Yo & Akon and the Columbia pairing of Calvin Harris and Ellie Goulding at 8 with *I Need Your Love*.

Up to chart week 19 just one of the year's Top 10 singles was a dance track – *Get Lucky*, which was placed at 4, but set to jump to 1 this week. However, another four were lined up immediately

underneath the Top 10, led by the Positiva/Virgin-issued *I Could Be The One* by Avicci Versus Nicky Romero at 11. The PMR/Island single *White Noise* by Disclosure featuring AlunaGeorge was the year's 12th top seller, Asylum act Rudimental's *Waiting All Night* featuring Ella Eyre 13th and *Drinking From The Bottle* by Columbia's Calvin Harris featuring Tinie Tempah 14th.

The same period last year was not lacking in big dance hits with David Guetta's *Titanium* featuring Sia having only been outsold by Island act Gotye's mega-hit *Somebody That I Used To Know* at this point in the calendar. However, there is a greater concentration of dance tracks among the top sellers this year with 21 of the Top 100 coming from the genre compared to 17 12 months ago.

Increased one-track sales easily make dance the fastest-growing of the main genres in the singles market, ahead of rock whose predicted 2013 revival by some industry wise heads has been accompanied by unit sales expanding by nearly 10%. Sales of pop singles are up annually by only around 1%.

Universal's EMI acquisition, which has given it control of the Virgin-affiliated label Positiva, has helped it to grow its share of the dance singles market in the first 19 weeks of the year from 28.6% to 31.4%. Over the corresponding timeframe in 2012 EMI was the top corporate group for dance singles, mainly because of David Guetta, although the Frenchman is one of the assets Universal has had to divest to satisfy European regulators. His sales this year instead are part of a 6.9% market share for Parlophone Label Group (PLG), which has been bought by Warner for £487m. The

2013 TOP DANCE SINGLES

POS ARTIST/TITLE / LABEL

1	DAFT PUNK FEAT. PHARRELL WILLIAMS	<i>Get Lucky</i>	Columbia
2	AVICII VS NICKY ROMERO	<i>I Could Be The One</i>	Positiva/Virgin
3	DISCLOSURE FEAT. ALUNAGEORGE	<i>White Noise</i>	PMR
4	RUDIMENTAL FEAT. ELLA EYRE	<i>Waiting All Night</i>	Asylum
5	CALVIN HARRIS FEAT. TINIE...	<i>Drinking From The Bottle</i>	Columbia
6	DUKE DUMONT FEAT. A*M*E	<i>Need U (100 Percent)</i>	Ministry of Sound
7	BINGO PLAYERS FEAT. FAR EAST...	<i>Get Up</i>	(Rattle) Ministry of Sound
8	BAAUER	<i>Harlem Shake</i>	Mad Decent
9	CALVIN HARRIS FEAT. ELLIE GOULDING	<i>I Need Your Love</i>	Columbia
10	PITBULL FEAT. CHRISTINA...	<i>Feel This Moment</i>	J/MR 305/Polo Grounds

The above shows the 10 biggest-selling dance singles in the UK for chart weeks 1 to 19 2013 source: Official Charts Company

2013 TOP DANCE ALBUMS

POS ARTIST/TITLE / LABEL

1	CALVIN HARRIS	<i>18 Months</i>	Columbia
2	VARIOUS ARTISTS	<i>Anthems – 90s</i>	Ministry of Sound
3	RUDIMENTAL	<i>Home</i>	Asylum
4	DAVID GUETTA	<i>Nothing But The Beat</i>	Parlophone
5	VARIOUS ARTISTS	<i>Until Now – Swedish House Mafia</i>	Virgin
6	VARIOUS ARTISTS	<i>Addicted To Bass 2013</i>	Ministry of Sound
7	VARIOUS ARTISTS	<i>Euphoric Clubland</i>	AATW/UMTV
8	VARIOUS ARTISTS	<i>Clubland 22</i>	AATW/Rhino/UMTV
9	VARIOUS ARTISTS	<i>Saturday Night Club Classics</i>	Ministry of Sound
10	VARIOUS	<i>Running Trax Mashup – The Cut Up Boys</i>	Ministry of Sound

The above shows the 10 biggest-selling dance albums in the UK for chart weeks 1 to 19 2013 source: Official Charts Company

Positiva hits under Universal control include *I Could Be The One*, which has sold around 400,000 copies in the UK, while its Virgin acquisition has also given it the likes of *Don't You Worry Child* by Swedish House Mafia featuring John Martin.

Formerly signed to Virgin, Daft Punk made up more than a quarter of Sony's dance singles sales during the period in question to give it 22.4% control of the market. Warner is placed third with a 12.7% share led by Rudimental's *Waiting All Night*, while with PLG it would have had 19.6%. Ministry of Sound shifted more than 1 million dance singles in the year's opening 19 weeks with Duke Dumont featuring A*M*E's *Need U (100 Percent)* and *Get Up* (Rattle) by Bingo Players featuring Far East Movement its top sellers. While its unit sales were up, MoS's share of the dance singles market dropped year-on-year from 13.0% to 12.3% because overall dance sales grew at a faster rate.

ALBUMS: SINGLES POPULARITY TRANSLATES TO LPS FOR DANCE GENRE, AS COMPILATIONS DOMINATE MARKET

Dance album sales are also up year-on-year, growing by 12.1%, although this only represents an additional 200,000 units sold.

About 25,000 of these extra units came from sales of artist titles, but the vast majority of the growth was down to compilations as dance cashed in on the continuing revival of the sector. As overall compilation sales increased 3.8% year-on-year in the opening 19 weeks of 2013,

demand for dance hit packages rose 20.6% with 1.1 million units sold. Compilations dominate the top dance album sellers over 2013's first 19 weeks with 57 of the 100 leading titled non-artist sets. These include Ministry of Sound releases *Anthems – 90s* and *Addicted To Bass 2013* plus the Virgin-handled Swedish House Mafia package *Until Now*. Three of the period's top four dance albums are artist sets, led by Columbia act Calvin Harris's

18 Months with around 220,000 copies sold and also include Parlophone signing David Guetta's *Nothing But The Beat* and Rudimental's *Asylum* debut *Home*, which debuted at No 1 in May with nearly 95,000 sales.

Ministry of Sound handled nearly one-third (32.5%) of non-budget dance album sales during the period, mainly compilations, while Universal controlled 18.2%, Sony 14.5%, Parlophone Label Group 9.5% and Warner 7.8%.

FEATURE 10 YEARS OF HACKFORD JONES**'PR HAS CHANGED SO MUCH IN 10 YEARS'**

A decade on from its birth, Hackford Jones co-founder Simon Jones takes a look back at the firm's successes and stories



HJPR

MEDIA

■ BY SIMON JONES, DIRECTOR AND CO-FOUNDER, HJPR

ABOVE
Team HJPR
Left to right:
James White,
Natasha
Cotterill,
Ryan Maher,
Simon Jones,
Jonathan
Hackford,
Sara Lee,
Ben Duncan

When we set up Hackford Jones in 2003, I always hoped we would still be going strong 10 years later, but it has gone so fast! IT started with just myself, Jonathan [Hackford] and an assistant in a little two-roomed office in Soho. Our first clients included Blue (who were the No.1 band of the time), Mis-Teeq and Geri Halliwell, alongside TV clients like Ant & Dec and Vernon Kay.

Although we're an entertainment PR agency, I've always loved music and always wanted it to be a big part of the agency. I loved working with Blue, even though they were sometimes challenging PR-wise - there was a lot of firefighting back in the day! I remember a time when not a day would go by without them being in the tabloids. Every time one of them would ring me I'd reply "What have you done NOW?!"

PR has changed so much in 10 years. When we first set up our agency, everything on a music level was very print-oriented but now digital is of equal importance. Online PR and social media are massive tools, you can't run a PR campaign without them. We now work equally with the big sites as much as the big magazines and newspapers and set up a specific online department at HJPR two years ago, currently headed up by the brilliant Ryan

Maher who joined us from Mercury Records. All the labels expect an agency to be able to do print and online PR side-by-side, and I'm happy to say we specialise in both. We've done some great online campaigns that I'm really proud of for acts such as Tulisa, Little Mix and McFly.

I've done some surreal things over the last 10 years including standing on the steps of court whilst a client read out a statement about a sex tape; obtaining an injunction from the High Court to stop a high-profile private story; watching McFly strip completely naked for Attitude magazine's best-selling cover of all time; being in the jungle for the triumphs of Myleene Klass and Dougie Poynter; doing the Inca Trek with Fearne Cotton and Alexandra Burke; spending a week at Eurovision with both Javine and Blue; and going to New York to witness the excitement of the beginning of the One Direction US takeover alongside *The Guardian* and *The Mirror*.

Other memorable moments include being at The X Factor waiting for the winner to be announced five years in a row. It's really exciting knowing that the person's name they say is going to be your client! I can remember wanting Alexandra Burke to win so badly because she was my favourite contestant on the show, I was voting on my phone up until the last minute!

I wouldn't be able to say how many tabloid front pages I've been involved in over the last 10 years, but it is hundreds and hundreds. There was a time last year when I had the front page of The Sun every day for nine days! This can be very challenging and you have to make sure you don't lose perspective or get overly stressed.

Crisis management is something we've become

very good at. So many things have happened involving our clients that have been scandalous or front-page news, and you need to be able to act quickly and instinctively. Whether it's dealing with a client's sex tape (like last year), a sex scandal, a high-profile divorce, someone being involved in drugs, a gay affair, or inappropriate behaviour on a night out, we've certainly been there and done it all. Working so closely with the tabloid and celebrity press ensures that you have great relationships with people. I always think that our relationship with the media is 50/50. No-one is more important than the other. We both need each other, once one starts to think they are more important it will never work.

The team in the office joke that if a male celeb in the music industry wants to come out they should come to me. So far I've handled three music coming-out stories in the papers - Duncan James, Ian 'H' Watkins and Joe McElderry. Each was a very emotional time for the guys and had to be handled very well, which I like to think they were. Working with celebrities means they have to be able to trust you and tell you the whole story so you can work out the best way to handle things. You need a close bond as you're sometimes dealing with the most difficult of times. So much has happened over 10 years that I'd never be able to speak about - we are the keeper of secrets!

I always wanted to work with Syco and The X Factor, and went all out to worm my way in as one of their publicists. They are an amazing company, and I have the utmost respect for Sonny Takhar who runs the label and has been so good to us as an agency. The first act we worked on with Syco was Westlife who we did for three years. We then got asked to take over The X Factor account, which means

JONATHAN HACKFORD ON SYNERGY BETWEEN RADIO AND MUSIC

"Having established a strong roster of clients in both the music and TV worlds during the first few years after we set up HJPR, it was a natural progression to look at representing more key radio presenters.

"The agency already repped Fearne Cotton and Lisa Snowden and when they started presenting on R1 and Capital respectively, we continued to manage their media profiles and transitions onto radio. From this starting point, we have steadily built up a roster of key radio broadcasters which now includes Nick Grimshaw, Jameela Jamil and Scott Mills, and have established strong working relationships with the relevant broadcasters' in-house PR departments.

"Using the knowledge built up with this experience we have also been integral in handling the media for other TV clients who have started presenting on radio including Myleene Klass and Denise Van Outen.

"There's a natural synergy between our music division and the radio presenters we rep, and while we are not music pluggers, we can offer our music clients the confidence that we have strong, close relationships and are in daily communication with most of the key stations, producers and presenters in radio."

looking after the top contestants as they leave the show. Through this we've been able to take on some amazing clients who are still with us today such as Alexandra Burke, Cher Lloyd, Little Mix and One Direction. I was even asked to head up the Syco label's PR for a year, which was a great experience.

We also work with a lot of the X Factor judges such as Dannii Minogue, Tulisa and Louis Walsh. You can imagine the intense media scrutiny X Factor judges get, and managing their profiles requires a high level of skill and patience with the media. One of the things I'm most proud of as a PR is working with Dannii Minogue. I know Dannii feels we played a major part in her success as an X Factor judge and beyond. It's so exciting to be part of a career turnaround, and seeing someone become bigger than ever media-wise.

"Working with celebrities means they have to be able to completely trust you. So much has happened over 10 years that I'd never be able to speak about - we are the keeper of secrets!"

SIMON JONES, HACKFORD JONES PR

I guess one of the acts we're most known for is N-Dubz. It's funny, as I nearly turned them down when I was first approached for them. Jonathan Shalit came to me about doing the group's PR shortly after he took them on for management. At first, I wasn't sure they were for us, but Jonathan knew we would work well together. I'm really proud of how team N-Dubz built the profile of the band and made them into huge UK stars. Dappy has of course always been a PR challenge (no surprises there) and we've had a lot of dramas along the way! You can imagine some of the conversations that have gone on behind the scenes...

Tulisa has been amazing to work with. I absolutely love her, and felt so proud when she got the X Factor job. We'd all worked so hard to raise her profile and get her to a place where such a prestigious job would be offered to her.

We're well known for doing big pop acts like One Direction and McFly, but what some people in the industry might not know is that we've always done a lot of dance music PR, from acts such as Cascada and Basshunter, to DJs such as Roger Sanchez, Alex Gaudino and our latest signing, DJ Fresh. I think it's really important to work with a wide variety of artists at the agency, and dance music is something we all feel passionately about.

Ant & Dec are the clients we've worked with for

the longest time. I've worked with them since before HJPR was founded, and we still continue an amazing professional relationship to this day. They are fantastic to work with - and I've got to go out to Australia twice now for I'm A Celebrity with them. It was so much fun to see the jungle first-hand and walk into the camp, I even stole David Guest's water bottle one year (but don't tell the producers that!).

I've never worked on anything quite like One Direction before. The media interest in them is so vast and is sometimes almost overwhelming! I spend every day dealing with enquiries about the band - and that includes on the weekend. The thirst for news on them never stops. What has happened internationally has just been amazing. We always expected them to be successful but I don't think you can ever predict a worldwide phenomenon. They



LEFT
Smilin Simon
HJPR's Simon
Jones with
clients Fearne
Cotton,
Alexandra Burke,
Denise Van Outen
and Dougie 'King
Of The Jungle'
Poynter of McFly



are such great boys, and deserve all of their success. I love working with them, and we've had a fanatic journey so far.

Even though I've set up what feels like thousands of photo shoots in my career, I still get excited about special and unexpected ones, like the One Direction Wonderland magazine cover, Tulisa shooting Sheer magazine's cover, Ant & Dec dressing as the Krays for Rankin, Little Mix launching with an i-D shoot, or Harry Judd and McFly's numerous *Attitude* covers I love doing surprising press shoots, it's so important for artists to push boundaries with them and create a statement. For instance, when we launched One Direction, their first shoot was a black and white fashion shoot with *Tatler*. Alexandra's first shoot was a really cool fashion spread with *LOVE*. One I'm looking forward to is Dannii Minogue's forthcoming style spread in *Ponystep* magazine, she looks amazing, and I can't wait for everyone to see it.

CLIENTS, PEERS AND FRIENDS PAY TRIBUTE TO HJPR

ONE DIRECTION

"Thanks to Simon and HJPR for all that you do and have done for us. Thank you for always going above and beyond the call of duty. CONGRATS! Love 1D x"



PROFESSOR JONATHAN SHALIT, MD OF ROAR GLOBAL

"I have worked with HJPR for 10 years and quite simply I regard Simon and Jonathan as the very best at what they do. HJPR combine a unique understanding with the creative ambitions of their clients with the commercial necessities of the industry in which they are true leaders."



HARRY JUDD, McFLY

"McFly genuinely couldn't have asked for more from HJPR. They have provided everything and more for us as a band and also as individuals. Most importantly though they are an absolute pleasure to work and we can honestly say that they are our friends as well as work colleagues."



TULISA

"I've worked with Simon and HJPR since N-Dubz released our first single for Universal, and we've been on an amazing journey together! Simon is without doubt the best PR man in the industry and has supported me through everything."



SONNY TAKHAR, SYCO

"A few years ago, we needed some additional PR support across our roster, I asked a number of editors and journalists across a range of titles, which PR would always receive a returned call - they all mentioned Simon, so he was hired! He is strategic, professional and fearless in his pursuit to do what is right for the artist. I know our artists are in the best possible hands with Hackford Jones steering their publicity campaigns.

"Congratulations on 10 years, a perfect opportunity to celebrate and maybe you could try switching your phone off for a few hours!"

MODEST! MANAGEMENT

"Having worked very closely with Simon Jones and HJPR for a number of years, it is easy to see why they have been so successful and are so well respected. Simon is a true team player with impeccable instincts. He possesses exceptional clarity, a work ethic that is second-to-none and is fiercely loyal to his clients.

"Congratulations on 10 years and we are sure there will be many more to come! From all your friends at Modest! Management."

WE ARE PROUD
TO BE CELEBRATING
10 YEARS OF HJPR
THIS MONTH

*A huge thank you to
everyone that has supported
us for the last ten years*



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Specialising in music and TV, we represent artists ranging from One Direction, McFly, Tulisa, Little Mix, DJ Fresh, Cher Lloyd and Alexandra Burke, to Fearne Cotton, Ant & Dec, Dannii Minogue, Nick Grimshaw and Myleene Klass.

IVOR NOVELLOS CALVIN HARRIS

'DANCE GETS FROWNED UPON'

The UK's most successful current songwriter tells Music Week what his Ivor means to him

TALENT

BY PAUL WILLIAMS

Calvin Harris was hailed as a role model for music-making DJs everywhere at this year's Ivor Novello Awards after being crowned Songwriter Of The Year.

As he presented the award to the Sony/ATV/EMI-published writer, Radio 1 presenter Pete Tong told the event: "DJs and the writers of dance music never truly believed they belonged in this room along with all the greats who are here today, but I think that changes. I think we've got a role model now."

Harris, who described receiving the award as "easily the greatest achievement of my entire life", told *Music Week* afterwards that songwriting was "essential" to what he did as an artist: "I write the music and for most of the songs that came out I wrote the lyrics as well. It's vitally important. Music is my main thing, lyrics come second and I try and make them as good as possible."

It's rare to see only one name on the sleeve credits these days, but that's the case with you. I'm obsessed with credits on single sleeves. When I got CD singles I would always look to see who mixed it and who produced it, that kind of stuff. I just like the idea that it's just one guy that did it all.

Just how much difference did the Rihanna hit *We Found Love* - which you wrote and produced - make to your international profile?

On a scale of one to ten, I went from about four to about nine. And the fact that she put my name on that record as well, which she didn't have to do, in America went crazy. Almost the whole of last year I owe to that one song.

In the US it seemed like dance music was never going to break into the mainstream. Why after many years do you think that finally happened? I can't give you a reason why it broke through. Pretty much the first full-on dance record in years



Picture: Mark Allan

and years on mainstream radio there was that Lady Gaga record. Then David Guetta came through and he did his thing with the Black Eyed Peas and it was just, that year 2010 was the turning point for pop radio playing dance music. That opened the door for maybe, not underground, but less-well-known songwriters and producers of what is now commercial dance music. So I'm one of them.

You've collaborated with people including Florence, Tinie Tempah and Example. How quickly do you know when you sit down to write with somebody there's going to be chemistry there? Most of the people I've worked with I met before and I knew they were cool, they were nice people and obviously they were very talented.

ABOVE
He found love: Calvin Harris with his Ivor Novello for Songwriter of The Year

Your album *18 Months* has now produced no less than eight top five singles. Do you write everything as if it's going to be a single?

Well, there was never going to be an album, I was just going to release singles, in the end it just made sense to do it. The idea was to make like a mini-Now! compilation, but all the songs were by me.

What are you up to now in terms of writing?

I'm doing more dance music that probably won't get into the charts. I was in the studio yesterday. I just want to make good music, this award is like drawing a line under the past two years where I've just been intensely fucking working to try and make singles and hit records. I want to make dance music.

Your Ivor makes a real statement about dance music and how good songwriting can be within the genre.

It's one of those styles of music that maybe gets frowned upon by certain people. I just try and write good songs. It's easier to write bad songs to dance music because you hear the music and you want to dance and you want to put your hands in the air and you want to write about that. But I think there's a thousand records about dancing and putting your hands in the air, or drinking or whatever. So I try and write lyrics from the perspective of a band, like an indie band. You look at the lyrics and think, if a cool band wouldn't mind singing these lyrics then it's all right, as long as it's catchy as well.

Would you do music outside of dance?

I do. Ask any producer or any songwriter what they make and it's like, "I make everything." I don't think it's necessarily a good idea to unleash everything that I make so I don't, which is fine. You just make music for yourself.

Any idea about your next album?

Never think about albums ever. It's just one song at a time. I play a lot of shows as well.

I suppose you need to trial songs live first?

Exactly, and that's how I did the last album.

Congratulations to HJPR on 10 amazing years

Thank you to Simon Jones and Jonathan Hackford for all the brilliant work they have done with ROAR Global.

Very best, Jonathan Shalit, Séverine Berman,
Julia Jeory and Archie Lamb

ROAR MUSIC

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MANY CONGRATULATIONS TO ALL OUR
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THE IVORS 2013

OUTSTANDING SONG COLLECTION
NOEL GALLAGHER

SONGWRITER OF THE YEAR
CALVIN HARRIS

BEST SONG MUSICALLY AND LYRICALLY
- "NEXT TO ME"
EMELI SANDÉ/CRAZE&HOAX

PRS FOR MUSIC MOST PERFORMED WORK
- "NEXT TO ME"
EMELI SANDÉ/CRAZE&HOAX

BEST SONG MUSICALLY AND LYRICALLY
- "LAURA"
JUSTIN PARKER
(NOMINEE)



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IVOR NOVELLOS NOEL GALLAGHER

‘HOW MANY PEOPLE DOES IT TAKE TO WRITE ONE SONG?’

‘The greatest songwriter of his generation’ talks to Music Week after winning an Ivor Novello

TALENT

■ BY PAUL WILLIAMS

Noel Gallagher panned the current trend of artists relying on extensive songwriting teams to pen their music as his own work was honoured at this year’s Ivor Novello Awards.

The Oasis co-founder received the Outstanding Song Collection prize from Kinks frontman Ray Davies at the event last Thursday after he and the audience watched a film montage that opened with a quote from Sir George Martin saluting him as “the greatest songwriter of his generation”.

The last time Gallagher won an Ivor he was a non-show – accusing event organiser BASCA of making a “cheap” publicity stunt when he was jointly awarded Songwriter of the Year with arch rivals Blur in the year after their famous Britpop singles chart battle.

Seventeen years later he was being recognised for a full body of work that, with only a few exceptions, has been created entirely by himself. In an interview with *Music Week* afterwards he contrasted that with the “alien” concept of now sometimes half-a-dozen or more writers being credited on one song.

Ray Davies presenting you the award must put it into context - if it needed putting into context.

Well, when these things happen, they ask you who you’d like to present the award and all the people I’ve put on a list have already given me awards. I’d presented Ray with one at the GQ Awards about three years ago, so I thought Ray owes me one anyway. It’s funny to be stood beside someone you’ll never be as good as.

Is this award different from others you have received because it’s a songwriting award and the kind of people who are in the audience?

Not so much the people. All the other awards you get like [best] band or making an album, or [best] single or whatever it usually involves a team of people, maybe producers or your band mates when you’re on stage or whatever it is. A songwriting award, for me, is something that happens between me, a guitar and a TV with the sound down and that’s it. No-one else is involved in it, so it’s special for me, but it doesn’t make me feel any greater or worse. The songs are something I do on my own, but I’m watching people going up there [to collect an Ivor], fucking six people writing a song. I’ve only been to this thing twice, and the first time I came there was a procession of people [on stage]. It was like, “Fucking hell, how many people does it take to write a song?” I guess in a way that’s the way the music business has changed over the last maybe decade. There’s teams of songwriters. It’s something that’s alien to me and I don’t agree with it and I think artists should write their own songs. And if they don’t, what are they? I don’t get it.

Picture: Mark Allan



Have you considered ever writing with someone?

I’ve co-written twice in my life, once with the Chemical Brothers [Setting Sun] and once with Paul Weller, an album track on one of his albums a few years back [Echoes Round The Sun from 22 Dreams]. It’s not something that I’m really passionate about. Me and Weller have sat down through the years on quite a few occasions, and just for whatever reason I don’t feel it with other people; it’s a personal thing to me. I understand why people do it; I don’t agree with it.

After the last album Noel Gallagher’s High Flying Birds, where are you now with new material? Are you one of those people who write all the time?

Yeah I write all the time. I don’t think I’ve ever sat down to write an album. I’ve always just written and when my wife decides it’s time for me to go into the studio I’ll look at all the demos I’ve got, kick it around and see what happens. I can’t be arsed at the moment. Do you know when you can’t be arsed? I can’t be arsed so I’m doing nothing.

With the setup you’ve got now with the label Sour Mash, presumably there is none of that now where the record company in the past would have said: “We need another album.”

ABOVE
What a life:
Noel Gallagher was handed his Outstanding Song Collection Ivor Novello Award by The Kinks’ Ray Davies

Well, we run our own label. We kind of set it up and it was a bit of a gamble up front. But now it’s paid off, it should be pretty easy from now on. I don’t really see the downside to it. I completely fund what I do by myself. My management run it, but all the money comes out of [my wife] Sarah’s shoe allowance and my kids’ school fees. But it’s a more noble thing when you get to the end and it’s been successful and you’ve done your tour. There’s a greater sense of, “Well we did that ourselves.” And really you don’t need anybody else, if you’ve got the vision - obviously you need the money, the ambition and the drive - all things are possible.

When you collected your award you said on stage it was the first time you had met your publisher Sony/ATV, despite having been signed with them for two decades. Was it a joke or actually true?

I didn’t even go to the office to sign the deal. And it’s not like I dislike them. I never used to visit Sony when I was on the label. I’m not that kind of guy. I’m not always on the phone asking how shit’s doing, I don’t care. I’m too busy enjoying myself. I’m too busy doing what you should be doing if you’re in this game, fucking enjoying it. Let the business look after itself. I’ve met them for the first time and they’re nice people.

PEOPLE

PERSONNEL BROWN JOINS SPOTIFY IN EU LABELS ROLE

■ SPOTIFY

Spotify has appointed **KEVIN BROWN** to the newly-created role of head of label relations (Europe), based in London. Brown will report into Steve Savoca, Spotify's head of content, based in New York, and will manage the UK, Central European and Nordic Label Relations teams.



The exec will be responsible for developing and maintaining senior relationships with key major and indie label partners across Europe, creating new artist-focused initiatives, and serving as an advocate, educator and ambassador for the Spotify platform. Brown brings experience in marketing, sales and business development working across a number of global entertainment brands, artists and record labels, including roles with EMI, 3D Artist Management, BMG, 4AD and

Polygram. Most recently he ran his own global marketing consultancy, 360 Music Marketing, and was responsible for developing and implementing the global sales and marketing strategy for the most recent Coldplay project for EMI.

As head of international at 3D Artist Management he worked with artists including Coldplay, My Chemical Romance and Scissor Sisters, and prior to this was Vice President of International at EMI Music UK for eight years.

Brown commented: "I'm absolutely thrilled to be joining Spotify at what is such an exciting time in both in the development of the service, and in the broader digital music space. I'm looking forward to joining the team and building upon all the great work that has been done."

Steve Savoca, head of content, Spotify, added: "Kevin has a wealth of great experience in working at a senior executive level in both management and label capacities. He's helped build the careers of many superstar artists,

and I have no doubt he will lead the European Label Relations team from strength to strength, both in delivering innovative campaigns, and building our key label relationships across Europe."

■ MIXCLOUD

The on-demand radio platform has hired **FRAN HALE** as head of brand partnerships to boost the company's expertise in delivering music solutions to brands.



A homegrown 'Silicon Roundabout' success story, Mixcloud has partnered with high-profile global DJs, festivals and media companies to connect radio shows and DJ sets to listeners globally.

Brands that have worked with Mixcloud include Reebok, Red Bull, Malibu, Topman, BlackBerry, Coca Cola and Corona to deliver branded music and radio content online.

With previous roles at Myspace and Last.fm, Hale brings six years of agency sales experience for music products, with a strong track record in creative solutions and integrated partnerships.

Co-founder of Mixcloud, Nikhil Shah commented: "We're at an exciting stage of the business from a content and audience perspective, and we've been spending a lot of time figuring out how brands are changing the way they communicate and connect with consumers. It's great to have Fran on board to bring her experience and contacts to help us take our Brand Partnerships offering to the next level."

■ THE HYDRO AND SECC GLASGOW

The SECC, Glasgow has appointed of **JOHN LANGFORD** as director,



Concerts, Events & Ticketing.

Langford was previously chief operating officer of Big Concerts, listed as South Africa's top international concert promoter, and brings with him a wealth of experience in attracting and negotiating contracts with artists as well as a sound knowledge of the ticketing market.

In the newly-created role, he will be responsible for overseeing and developing the sales activity within the concerts, events & ticketing sector and to position The Hydro (and wider SECC campus) alongside the best premier live entertainment venues internationally.

Langford commented: "It's a privilege to be joining the SECC team at this time. The City of Glasgow, the SECC complex and of course the iconic and soon to be completed Hydro present so many exciting opportunities in the live entertainment and event space."

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

NEED TO KNOW

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

#78 **ALAN DAVEY**, Chief Executive, Arts Council England

Alan Davey was appointed chief executive of the Arts Council in November 2007.

He chairs the Arts Council executive board which provides the executive link between national and regional offices and is responsible for developing the long-term strategy for the organisation and ensuring delivery of its plans.

Prior to his current role, Davey was director for Culture at the Department for Culture, Media and Sport for three years, having previously worked in the department as head of the Arts division. In an earlier stint at the then Department of National Heritage he was responsible for designing the National Lottery.

He also worked at the Department of Health, where he led the Modernising division and held the post of Secretary to the Royal Commission on Long Term Care.



He has been a visiting Fulbright/Helen Hamlyn Scholar at the University of Maryland and has degrees from the universities of Birmingham, Oxford and London as well as an Honorary Doctorate of Art from Teesside University.

Davey is well known for his interest in, and advocacy of, the arts in addition to unrivalled knowledge of public policy in this area.

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

DAVID ELKABAS, Co-Director, MN2S

"I've been in bands since I was 13 so I wasn't going to consider a career in any other industry.

"At 19 I started my own label while studying a Commercial Music degree and made my first track in my bedroom on a computer my Mum bought me at school. I used my student loan to get the track remixed by producer, DJ Disciple from NYC, and pressed it myself. Within a few weeks I'd sold several thousand copies, achieved radio play on Radio 1 and Kiss FM, and I ended up licensing it to 25 companies worldwide - this was the break I needed. But it's been a roller coaster.

"My second record didn't sell as well but taught me some hard lessons that helped me to go on to produce over 75 commercial releases. Fifteen years later, I've turned this success into a global business that's signed and delivered over 500 singles to market, works with over 250 artists and represents 40 independent labels."



TOP TIP

Probably the best advice I've ever received was from a lecturer at university who told me that no one will give you a job in the business, you need to create one for yourself.

30 SINGLES AND ALBUMS

Rod Stewart lands his first No.1 on the Official Albums Chart for 33 years with Time

NOW INCLUDES
OFFICIAL WEEKLY
iTUNES CHARTS FROM
AROUND THE WORLD

CHARTS FOCUS

32 UK AIRPLAY & STREAMING

Daft Punk's *Get Lucky* tops the radio airplay chart for the third week in a row

34 EU AIRPLAY & GLOBAL SALES

Michael Buble's *To Be Loved* continues to be the dominant album worldwide

36 COMPILATIONS & INDIES

Passenger claims the No.1 spot on the Indie Singles Top 20 with *Let Her Go*

37 CLUB

David Guetta scores his first 2013 Club chart-topper with *Play Hard*

40 ANALYSIS

Alan Jones crunches the crucial numbers from the Official UK Charts

42 PRODUCT

US rapper Malcolm 'Mac Miller' McCormick's second record is *Album of the Week*



CHARTS UK SINGLES WEEK 20



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

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

THE OFFICIAL UK SINGLES CHART

THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL	ANTALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL	ANTALOGUE NUMBER (DISTRIBUTOR)
1	1	5	DAFT PUNK FEAT. PHARRELL & NILE RODGERS	Get Lucky Columbia JSQX91320809 (ARV)	39	27	9	THE SATURDAYS FEAT. SEAN PAUL	What About Us Polydor GBU12101925 (ARV)
2	3	5	PASSENGER	Let Her Go Netwerk GBMON1200012 (Essential/GEM)	40	29	7	CHRIS BROWN	Fine China RCA USRC11320375 (ARV)
3	New		DEMI LOVATO	Heart Attack Holywood JSHR11334249 (ARV)	41	33	5	CARLY RAE JEPSEN	Tonight I'm Getting Over You Interscope USJUM12108958 (ARV)
4	5	9	MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON	Can't Hold Us MyKlempre GMMRR1200702 (AGA/ARV)	42	28	11	TAYLOR SWIFT	22 Mercury/Big Machine USCT1Y1231047 (ARV)
5	4	5	RUDIMENTAL FEAT. ELLA EYRE	Waiting All Night Asylum GBASH1300115 (ARV)	43	48	3	LANA DEL REY	Young And Beautiful Interscope GRJUM12102505 (ARV)
6	New		WRETCH 32 FEAT. SHAKKA	Backout MoLeLeek GCEN1302219	44	Re-entry		OF MONSTERS AND MEN	Little Talks Republic/Iceland USJUM12119106 (ARV)
7	2	2	CHRIS MALINCHAK	So Good To Me MoS GCEN1300052 (ARV)	45	47	38	DRAKE FEAT. RIHANNA	Take Care Cash Money/Republic USMS1100547 (ARV)
8	6	2	ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE	This Is What It Feels Like Postiva/Virgin NF711374714 (ARV)	46	30	14	THE 1975	Chocolate City Hit GBK31W1000164 (ARV)
9	7	9	DAVID GUETTA FEAT. NE-YO & AKON	Play Hard Parlophone GB28K1200052 (E)	47	38	23	WILL.I.AM FEAT. BRITNEY SPEARS	Scream & Shout Interscope USUMY1215597 (ARV)
10	New		SUB FOCUS FEAT. ALEX CLARE	Endorphins Mercury GBUMY1301808 (ARV)	48	34	14	AVICII V NICKY ROMERO	I Could Be The One Postiva/Virgin SEUM12101603 (ARV)
11	8	10	CALVIN HARRIS FEAT. ELLIE GOULDING	I Need Your Love Columbia GBAR1201390 (ARV)	49	32	36	RUDIMENTAL FEAT. JOHN NEWMAN	Feel The Love Asylum GBASH1200177 (ARV)
12	New		STOOSHE	Slip Futurs Cut/Work/Warner Brothers GBAT1300191 (ARV)	50	Re-entry		KINGS OF LEON	Use Somebody Hand Me Do usn USRC10800301 (ARV)
13	13	12	BASTILLE	Pompeii Virgin GB1201200092 (E)	51	71	2	NELLY FEAT. KELLY ROWLAND	Dilemma Republic/Island USUR10200370 (ARV) 1★
14	10	15	PINK FEAT. NATE RUESS	Just Give Me A Reason RCA USRC11200786 (ARV)	52	35	11	BRIDGIT MENDLER	Ready Or Not Hollywood/Polydor USHR1123350 (ARV)
15	15	3	DISCLOSURE FEAT. ELIZA DOOLITTLE	You & Me Island/PMR GBUMY1302020 (ARV)	53	Re-entry		FUN	Some Nights Fueled By Ramen/Atlantic USAT21104050 (ARV)
16	9	5	WILL.I.AM FEAT. JUSTIN BIEBER	#Thatpower Interscope USUMY1302526 (ARV)	54	42	31	CHRISTINA PERRI	A Thousand Years Atlantic USAT21122141 (ARV)
17	14	25	IMAGINE DRAGONS	Radioactive Interscope USUMY1201074 (ARV)	55	75	4	DUSTY SPRINGFIELD	Son Of A Preacher Man Mercury GBFOR6900754 (ARV)
18	New		OLLY MURS	Dear Darlin' Epic/Syco GBAR1201982 (ARV)	56	45	33	RIHANNA	Diamonds Def Jam USUMY1211793 (ARV) 1★
19	12	10	NELLY	Hey Porsche Republic/Island USUMY1300653 (ARV)	57	Re-entry		BLACKSTREET FEAT. DR DRE	No Diggity Interscope USIR19500978 (ARV)
20	11	7	DUKE DUMONT FEAT. A*M*E & MNEK	Need U (100%) MoS/Epic/Syco GBCE1300001 (ARV)	58	New		JANDOSKIANS	Best Friends Syco A3BMD1300147 (ARV)
21	21	15	BRUNO MARS	When I Was Your Man Atlantic USAT21206588 (ARV)	59	37	19	GOO GOO DOLLS	Iris Warner Brothers USWB1704707 (ARV)
22	16	9	PITBULL FEAT. CHRISTINA AGUILERA	Feel This Moment JMR 3DS/Polo Grounds USRC11201328 (ARV)	60	46	27	BRUNO MARS	Locked Out Of Heaven Elektra USAT21204492 (ARV)
23	New		TICH	Dumb AATV/UMTY GBDE21300090 (ARV)	61	New		2 CHAINZ FEAT. WIZ KHALIFA	We Own It (Fast & Furious) Def Jam/Virgin USJUM12105173 (ARV)
24	26	7	PARAMORE	Still Into You Fueled By Ramen/Atlantic USAT21300012 (ARV)	62	55	32	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN	Don't You Worry Child Virgin GBAA4200645 (E)
25	17	6	LITTLE MIX FEAT. MISSY ELLIOTT	How Ya Doin' Syco GBHMU1320054 (ARV)	63	68	3	STEREOPHONICS	Graffiti On The Train Stylus/Inton GBGB81200029 (E)
26	20	14	JUSTIN TIMBERLAKE	Mirrors RCA USRC11300059 (ARV)	64	66	14	JAY-Z & KANYE WEST FEAT. FRANK OCEAN	No Church In The Wild Roc-a-fella USUMY1111617 (ARV)
27	39	2	MARIAH CAREY FEAT. MIGUEL	Beautiful Island L of Jun MG/Universal USUMY1305567 (ARV)	65	Re-entry		JAMES MORRISON	I Won't Let You Go Island GBUMY1104692 (ARV)
28	19	2	GABRIELLE APLIN	Panic Cord Parlophone GBAY51202434 (E)	66	New		J COLE FEAT. MIGUEL	Power Trip Columbia/Roc Nation USQX91300910 (ARV)
29	22	17	MACKLEMORE FEAT. RYAN LEWIS & WANZ	Thrift Shop Mucklemore GMMRR1200003 (ADA/ARV)	67	58	3	VAMPIRE WEEKEND	Diane Young XL GBBSK1300005 (PIAS/ARV)
30	36	17	JOHN LEGEND	Ordinary People Sony RCA USSM10411915 (ARV)	68	52	23	RIHANNA FEAT. MIKKY EKKO	Sty & Def Jam USUMY1214154 (ARV)
31	18	7	ALUNAGEORGE	Attracting Flies Island GBUMY1207665 (ARV)	69	56	29	TAYLOR SWIFT	I Knew You Were Trouble Mercury/Big Machine USCT1Y1231039 (ARV)
32	23	16	DISCLOSURE FEAT. ALUNAGEORGE	White Noise Island/PMR GBUMY1300682 (ARV)	70	Re-entry		JORDIN SPARKS FEAT. CHRIS BROWN	No Air Jive GB1AD700277 (ARV)
33	25	9	IGGY AZALEA	Work MyJive GBUMY1301347 (ARV)	71	62	37	PSY	Gangnam Style Republic/Iceland USUMY1210283 (ARV)
34	24	6	PSY	Gentleman Republic/Iceland USUMY1304188 (ARV)	72	59	13	ONE DIRECTION	One Way Or Another (Teenage Kicks) Syco GBHMU1300002 (ARV)
35	40	5	BLACK EYED PEAS	Where Is The Love? A&M USIR10311862 (ARV) 1★	73	60	12	JAY-Z	99 Problems Roc-a-fella/Mercury USJMU400008 (ARV)
36	Re-entry		BIRDY	People Help The People 14th Floor/Atlantic GBASH1100551 (ARV)	74	67	37	THE SCRIPT FEAT. WILL.I.AM	Hall Of Fame Epic/Phonogenic GB1101200733 (ARV)
37	31	31	THE LUMINEERS	Ho Hey Lscu USDMG126005 (ARV)	75	61	29	DISCLOSURE FEAT. SAM SMITH	Latch Island/PMR GB91P1200154 (ARV)
38	65	10	GABRIELLE APLIN	Please Don't Say You Love Me Parlophone GB04U1200227 (E)					

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#Thatpower 16	Dilemma 51	Heart Attack 3	Let Her Go 2	Panic Cord 28	Some Nights 53	We Own It (Fast & Furious) 61	Key
22 42	Don't You Worry Child 62	Hey Porsche 19	Little Talks 44	People Help The People 36	Son Of A Preacher Man 55	What About Us 39	★ Platinum (600,000)
99 Problems 73	Dumb 23	Ho Hey 37	Locked Out Of Heaven 60	Play Hard 9	Stay 68	When I Was Your Man 21	● Gold (400,000)
Attracting Flies 31	Endorphins 10	How Ya Doin' 25	I Could Be The One 48	Please Don't Say You Love Me 38	Still Into You 24	Wanna Be The Love? 35	● Silver (200,000)
Beautiful 27	Feel The Love 49	I Knew You Were Trouble 59	I Knew You Were Trouble 59	Pommes 13	Take Care 45	White Noise 32	
Best Friends 58	Feel This Moment 22	I Need Your Love 11	No Air 70	Power Trip 66	This Is What It Feels Like 8	Work 33	
Blackout 6	Fine China 43	I Want To Let You Go 65	No Church In The Wild 64	Ready Or Not 52	Thrift Shop 29	You & Me 15	
Can't Hold Us 4	Gangnam Style 71	Just Give Me A Reason 14	No Diggity 57	Scream & Shout 47	Waiting All Night 5	Young And Beautiful 43	
Chocolate 46	Gentleman 34	Latch 75	One Way Or Another (Teenage Kicks) 72	Slip 12			
Dear Darlin' 19	Get Lucky 1		Ordinary People 30	So Good To Me 7			
Diamonds 56	Giaffiti On The Train 63						
Diane Young 67	Hall Of Fame 74						

CHARTS UK ALBUMS WEEK 20



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		ROD STEWART Time Decra 9347892 (ARV) (Stewart/Savignol/Crogan/Kentis)	39	25	26	RIHANNA Unapologetic Def Jam 3722074 (ARV) 1★ (Nauq/My/Boy/Guerra/Tunford/Nash/Sra/Gren/Nlano/Dakwad/Figga173/Pog/Wamp/Mike/Wil Made-d/Il-Jo/Future/Chase & Status/Mike/Romero/Tunfor/ghile/Cassell/Vanous)
2	New		GABRIELLE APLIN English Rain Parlophone P7397177 (F) (Spencer/tbr)	40	New		THE FALL Re-Mit Cherry Red BRFD580 (Essential/GFM) (M.E. Smith)
3	New		VAMPIRE WEEKEND Modern Vampires Of The City XL XCDS56 (PIAS/ARV) (Barmangil/Rehrshaid)	41	62	88	ED SHEERAN + Asylum 5249864652 (ARV) 5★1★ (Gosling/Huggall/Sheeran/No.L.D)
4	1	2	CARO EMERALD The Shocking Miss Emerald Dramatica/Grand Mono DRAMCD0092 (ACA/ARV) (Scheuss/Wan/Wieringen)	42	48	49	ALT-J An Awesome Wave Infectious INFECT134CD (PIAS/ARV) (Andrew)
5	2	3	RUDIMENTAL Home Asylum 2564554475 (ARV) (Rudimental/Spencer)	43	51	78	ONE DIRECTION Up All Night Syco 88697843642 (ARV) 2★ (Mar/Falk/Paroubi/Kawing/Mehsin/Squire/Solomon/Mendith/Stannard/Hawes/J.Gad/Abbon/RedOne/Beat/GeeK/Immy/Jaker/Vanous)
6	New		AGNETHA FALTSKOG A Po'ydor 3732194 (ARV) (Hansson/Mardahl)	44	Re-entry		FUN. Some Nights Fueled By Ramen/Atlantic 7567882628 (ARV) 1★ (Bhasker/Haynie/Blake/Die)
7	8	5	PASSENGER All The Little Lights Nettwerk 00379652 (Essential/GEM) (Vallje/Rosenberg)	45	53	93	FLEETWOOD MAC The Very Best Of WSM 8122736352 (Absolute) 4★2★ (Various)
8	9	66	EMELI SANDE Our Version Of Events Virgin 509994637625 (E) 6★ (Spencer/Hayne/Namgity/Day/Moja/Mederman/Millard/Harrison/Craw/Hoax/Keys/Sands/Slate/Akins)	46	20	3	SEASICK STEVE Hubrap Music Fiction 3732897 (ARV) (Seasick Steve)
9	4	5	MICHAEL BUBLE To Be Loved Reprise 9362494493 (ARV) 1★ (Rock)	47	38	14	EAGLES The Complete Greatest Hits Rhino 8122737312 (ARV) (Symczyk/Johns/Eagles)
10	18	19	MOTION PICTURE CAST RECORDING Les Miserables Po'ydor 5724595 (ARV) (McCartheen/Merriffe)	48	31	3	BO BRUCE Before I Sleep Mercury 3731631 (ARV) (Sinn/Millner/Schwartz/D'Donoghue/Flannigan/Mr.Dad/Etherton/Southwood/Rudd/Kurstin)
11	10	11	BASTILLE Bad Blood Virgin CDV3097 (E) (Smith/Crew)	49	46	10	DAVID BOWIE The Next Day RCA 88755461851 (ARV) (Zowie/Visconti)
12	New		PRIMAL SCREAM More Light 1st International SCRMCD003 (PIAS/ARV) (Holmes)	50	21	2	PUBLIC SERVICE BROADCASTING Inform Educate Entertain Test Card ICR:DA71 (CARGO) (Public Service/Broadcasting)
13	6	35	PINK The Truth About Love RCA 88725452422 (ARV) (Gustin/Shackee/Walce/Hill/Hayne/Martin/Shellback/Mann/Schulze/Dj.Chai/Choi/Injet/Tracklars/Wilson/tbr)	51	68	68	LANA DEL REY Born To Die Po'ydor/Stranger 2787091 (ARV) 1★ (Haynie/Zarke/Langer/Robtopp/Bhasker/Daly/Sneddon/Bauer-Main/Nowell/Stride/Shux/Starbek/Howe)
14	12	29	CALVIN HARRIS 18 Months Columbia/Fly Eye 88697859231 (ARV) 2★ (Harris/Romero/Keynolds/Knight/Parsons)	52	19	2	SAVAGES Silence Yourself Watford 9LE10351 (PIAS/ARV) (Hosie/McDonald)
15	3	2	HUGH LAURIE Didn't It Rain Warner Brothers 2564645/10 (ARV) (Henry)	53	59	32	DAVID BOWIE Best Of Bowie EMI 5398212 (E) 1★2★ (Various)
16	11	11	STEREOPHONICS Graffiti On The Train Stylus SYUJSD03 (E) (Hobbs/Lowe)	54	Re-entry		ROD STEWART Some Guys Have All The Luck Rhino 8122798823 (ARV) 2★ (Lords/Tyrell/Kentis)
17	14	23	BRUNO MARS Unorthodox Jukebox Atlantic 7567876171 (ARV) (The Smeezingtons/Shackee/Hayne/Hansson/R.Slanco/Epworth/Choo-Quee/Diplo)	55	63	62	BON JOVI Greatest Hits Mercury 2752339 (ARV) 2★1★ (Fairbairn/Bon Jovi/Ebbin/Sambora/Shank/Rock/Cullins/Dagson)
18	16	7	IMAGINE DRAGONS Night Visions Interscope 3722421 (ARV) (Imagine Dragons/Alve/Ola Kid/Darner)	56	57	171	MUMFORD & SONS Sigh No More Gentlemen Of The Road/Island 2722538 (ARV) 4★1★ (Hearst)
19	7	2	LADY ANTEBELLUM Golden Decra 9791872 (ARV) (Worley/Lady Antebellum)	57	Re-entry		JOHNNY CASH The Rebel Music Digital 260403 (Dell/SonyDADC) (tbc)
20	15	4	WILL.I.AM #willpower Interscope 2754522 (ARV) (will.i.am/Arjacks/Free School/Ange/Imaginos/Solar/Jay FR:55V/M/IMP/Port/L/Emy/Dc.Luke/R.Slanco/Cirrut/Maejir/Alu/Audobert)	58	47	4	FRANK TURNER Tape Deck Heart Xtra Mile/Po'ydor 5729591 (ARV) (Costey)
21	17	9	JUSTIN TIMBERLAKE The 20/20 Experience RCA 8876547/8501 (ARV) (Timbaland/Timberlake/Harrison/Knox)	59	60	121	ADELE 21 XL XCDS20 (PIAS/ARV) 16★10★ (FT Smith/Rubin/Epworth/Abbiss/Wilson/Adkins)
22	23	75	DAVID GUETTA Nothing But The Beat Parlophone 0838951 (E) 1★ (Guetta/Vee/Caren/Tunford/Ricoster/Black/3a/W/Arjacks/Lattrell/Avici)	60	New		REM Green Rhino 7599257952 (ARV) 1★ (Litt/Berry/Buck/Mills/Stripe)
23	5	2	ALISON MOYET The Minutes Cooking Vinyl COOKCD85 (Essential/GEM) (Sjogworn)	61	55	16	BIFFY CLYRO Opposites 14th Floor 2564645247 (ARV) (GGearth/Biffy Clyro)
24	24	34	MUMFORD & SONS Babel Gentlemen Of The Road/Island 089203002619 (ARV) 2★ (Hearst)	62	37	2	ARMIN VAN BUUREN Interiise Post/Hive/Vinyx CDV3103 (ARV) (van Buuren/De Goeij)
25	33	13	MACKLEMORE & RYAN LEWIS The Heist Macklemore U754152229 (ADA/ARV) (Lewis)	63	New		SHE & HIM Volume 3 Double 6/Dun/nu USO/SCU (PIAS/ARV) (M. Ward)
26	40	49	CARO EMERALD Deleted Scenes From The Cutting... Dramatica/Grand Mono 817109200410 (ADA/ARV) 1★1★ (Scheuss/Wieringen)	64	54	19	HUGH LAURIE Let Them Talk Warner Music Entertainment 2564664003 (ARV) (Henry)
27	28	31	JAKE BUGG Jake Bugg Mercury 06025571287/8 (ARV) 1★ (Archie/Cassidy/Prinold/Arthorn)	65	New		MS MR Secondhand Rapture Columbia 88725477012 (ARV) (MS MR/Elmuss/Camileri)
28	36	25	OLLY MURS Right Place Right Time Epic/Syco 88725416352 (ARV) 2★ (Future Cut/Dobson/Harmony/Kelly/Lioli/TMS/iztm/auce/Dunstra/Ryan/Seron/The Fezzles/Crampton/Kipner/Argyle/Drammas/Pytime)	66	49	11	DIDO Girl Who Got Away RCA 88765492322 (ARV) (D Armstrong/R Armstrong/Wowels/Kurstin/Hansson)
29	42	5	DAFT PUNK Discovery Virgin CDV32940 (E) 1★ (Daft Punk)	67	65	113	BRUNO MARS Doo-Wops & Hooligans Elektra 7557883304 (ARV) 5★2★ (The Smeezingtons/Needlz/The Supa Dups)
30	29	6	PARAMORE Paramore Fueled By Ramen/Atlantic 7567869012 (ARV) (Meldrum/Johnson/Fork)	68	New		THE BOXER REBELLION Promises Abentice 1BR012CD (ACA/ARV) (tbc)
31	34	36	THE SCRIPT 3 Epic/Phonogenic 88725415472 (ARV) (O'Donoghue/Sheehan/Crampton/Sargy/Kipner)	69	58	7	MEAT LOAF Bat Out Of Hell Epic 4504112 (ARV) 7★ (Rundgren/Mest/Loaf/Steinman/ovine/Galfas)
32	30	31	THE LUMINEERS The Lumineers Decca 5712589 (ARV) (Hadlock)	70	61	25	LITTLE MIX DNA Syco 88697939472 (ARV) (Mac/TMS/Stannard/Powell/Hawes/JAP/D/Donald/iggins/Kenomania/Future Cut/evine/Ball/Pegasus)
33	32	27	ONE DIRECTION Take Me Home Syco 88725439642 (ARV) 2★ (Sam/Falk/Gosling/Sunetta/Ryan/Kogelmark/Nedler/Shellback/Dr.Luke/KoOal.kQ/AK/Cirrut/Ko'bbson)	71	43	11	LAURA MVULA Sing To The Moon RCA 88755421752 (ARV) (Brown)
34	22	32	ELLIE GOULDING Halcyon Po'ydor 3714291 (ARV) (Ellie/Goulding/WDA/STA/Spencer/Billboard/Fortis/Parker/Staismith/Hainis)	72	74	77	PINK Greatest Hits So Far!!! LuFace 98697907232 (ARV) (Perry/Briggs/Austin/Storch/Armstrong/Fields/Mann/Mach'ssycha/Dr.Luke/Martin/Kasz Money/Pink/Danjar/Shellback)
35	35	79	BEN HOWARD Every Kingdom Island U60257558255 (ARV) 1★ (Bond)	73	Re-entry		DAFT PUNK Musique - Vol 1 - 1993-2005 Virgin CDV3719 (E) (Daft Punk)
36	27	5	FALL OUT BOY Save Rock And Roll Def Jam 57552171 (ARV) (Walker/Fall Out Boy)	74	New		MARK LANEGAN & DUKE GARWOOD Black Pudding Heavenly/V2 HUNLP98 (ROM/ARV) (Smith)
37	13	2	NOAH & THE WHALE Heart Of Nowhere Mercury 5752429 (ARV) (Noah And The Whales)	75	64	83	BOB MARLEY & THE WAILERS Legend Tuff Gong 0073145857142 (ARV) (Marley/Vanous)
38	26	30	TAYLOR SWIFT Red Mercury/Big Machine 5717314 (ARV) 1★ (Chapman/Swift/Luff/Wilson/Martin/Shellback/Jack/ife/Lee/Bhasker)				

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<p>Adelle 59</p> <p>Alt-J 42</p> <p>Bastille 11</p> <p>Biffy Clyro 61</p> <p>Bon Jovi 55</p> <p>Bowie David 49</p> <p>Bowie David 53</p> <p>Boxer Rebellion The 68</p> <p>Bruce Bo 48</p> <p>Bubble Michael 9</p> <p>Bugg Jake 27</p> <p>Cash Johnny 57</p> <p>Daft Punk 29</p>	<p>Daft Punk 73</p> <p>Dido 56</p> <p>Eagles 47</p> <p>Emerald Caro 4</p> <p>Emerald Caro 26</p> <p>Fall Out Boy 36</p> <p>Fall The 40</p> <p>Faltskog Agnetha 6</p> <p>Fleetwood Mac 45</p> <p>Fun 44</p> <p>Goulding Ellie 2</p> <p>Goulding Ellie 34</p> <p>Guetta David 22</p>	<p>Harris Calvin 14</p> <p>Howard Ben 35</p> <p>Imagine Dragons 18</p> <p>Lady Antebellum 19</p> <p>Lanegan Mark & Duke</p> <p>Garwood 74</p> <p>Laura Mvula 71</p> <p>Laurie Hugh 15</p> <p>Laurie Hugh 64</p> <p>Little Mix 70</p> <p>Lumineers The 32</p> <p>Macklemore & Ryan Lewis 25</p>	<p>Marley Bob & The Wailers 75</p> <p>Mars Bruno 17</p> <p>Mars Bruno 67</p> <p>Meat Loaf 69</p> <p>Motion Picture Cast Recording 10</p> <p>Laurie Hugh 23</p> <p>Ms Mr 65</p> <p>Mumford & Sons 24</p> <p>Mumford & Sons 56</p> <p>Musk Dilly 28</p> <p>Noah & The Whales 37</p>	<p>One Direction 33</p> <p>One Direction 43</p> <p>Paramore 30</p> <p>Passenger 7</p> <p>Pink 13</p> <p>Pink 72</p> <p>Primal Scream 12</p> <p>Public Service Broadcasting 50</p> <p>Rem 60</p> <p>Rey Lana 51</p> <p>Rihanna 39</p> <p>Rudimental 5</p>	<p>Sande Emeli 8</p> <p>Savages 52</p> <p>Script The 31</p> <p>Seasick Steve 46</p> <p>She & Him 63</p> <p>Sheeran Ed 41</p> <p>Steele 16</p> <p>Stewart Rod 1</p> <p>Stewart Rod 54</p> <p>Swift Taylor 38</p> <p>Timberlake Justin 21</p> <p>Turner Frank 58</p> <p>Vampire Weekend 3</p> <p>Van Buuren Armin 62</p>	<p>Key</p> <p>★ Platinum (300,000)</p> <p>● Gold (100,000)</p> <p>● Silver (60,000)</p> <p>★ European sales</p>	<p>BPI Awards Albums</p> <p>Caro Emerald, The Shocking Miss Emerald (Silver)</p> <p>Michael Buble, To Be Loved (Platinum)</p>	<p>Singles</p> <p>Passenger, Let Her Go (Silver)</p>
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CHARTS UK AIRPLAY WEEK 20

Radio playlists are online at www.musicweek.com

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

UK RADIO AIRPLAY CHART TOP 50									
POS	LAST	WKS	SALES	CHT	ARTIST / ALBUM / LABEL	TOTAL PLAYS	PLAYS +/-	TOTAL AUD (m)	AUD % +/-
1	1	4	1		DAFT PUNK FEAT. PHARRELL & NILE RODGERS Get Lucky <i>Columbia</i>	5455	11.92	113.02	8.33
2	2	13	26		JUSTIN TIMBERLAKE Mirrors <i>RCA</i>	4021	0.68	60.11	2.02
3	3	13	14		PINK FEAT. NATE RUESS Just Give Me A Reason <i>RCA</i>	3961	-1.54	53.26	4.06
4	12	3	2		PASSENGER Let Her Go <i>Netwerk</i>	3013	47.41	49.11	36
5	6	10	5		RUDIMENTAL FEAT. ELLA EYRE Waiting All Night <i>Asylum</i>	1836	3.03	45.07	14.59
6	7	13	20		DUKE DUMONT FEAT. A**M**E & MNEK Need U (100%) <i>MoS/Blaze Bcys Club</i>	2605	6.15	43.13	9.69
7	10	4	4		MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON Can't Hold Us <i>Macklemore</i>	1353	4.88	42.94	13.33
8	18	3	8		ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE This Is What It Feels Like <i>Postiva/Virgin</i>	1381	50.93	40.16	32.76
9	44	2	18		OLLY MURS Dear Darlin' <i>Epic/Syco</i>	1205	268.5	39.32	133.49
10	4	10	11		CALVIN HARRIS FEAT. ELLIE GOULDING I Need Your Love <i>Columbia</i>	2309	-4.47	39	-19.05
11	5	14	21		BRUNO MARS When I Was Your Man <i>Atlantic</i>	2915	-11.1	37.85	-4.4
12	11	33	60		BRUNO MARS Locked Out Of Heaven <i>Elektra</i>	2388	-11.36	33.73	-8.04
13	14	14	39		THE SATURDAYS FEAT. SEAN PAUL What About Us <i>Po'ydor</i>	2369	-4.17	32.86	0.77
14	9	12	78		MICHAEL BUBLE It's A Beautiful Day <i>Reprise</i>	3238	-3.63	32.54	-14.5
15	16	9	19		NELLY Hey Porsche <i>Republic/Island</i>	1822	3.41	31.8	1.34
16	21	7	7		CHRIS MALINCHAK So Good To Me <i>MoS</i>	1380	26.49	31.68	15.28
17	13	36	62		SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child <i>Virgin</i>	1666	-4.25	31.47	-7.77
18	48	8	93		BONNIE TYLER Believe In Me <i>Celtic Swan</i>	438	178.98	29.04	76.86
19	25	3	12		STOOSHE. Slip <i>Future Cut/QWork/Warner Brothers</i>	2223	13.65	28.77	19.88
20	15	15			OLLY MURS Army Of Two <i>Epic/Syco</i>	2738	-11.73	27.28	-16.24
21	8	8	16		WILL.I.AM FEAT. JUSTIN BIEBER #Thatpower <i>Interscope</i>	1438	-12.16	26.37	-31.04
22	17	18	48		AVICII V NICKY ROMERO I Could Be The One <i>Postiva/Virgin</i>	1002	-13.92	26.19	-15.46
23	20	5			TEXAS The Conversation <i>PIAS</i>	1516	24.06	25.51	-10.08
24	39	2			NAUGHTY BOY FEAT. SAM SMITH La La La <i>Virgin</i>	929	45.38	25.51	43.31
25	23	5	63		STEREOPHONICS Graffiti On The Train <i>Stylus/Ignition</i>	527	-5.05	25.31	-6.74
26	26	5	25		LITTLE MIX FEAT. MISSY ELLIOTT How Ya Doin' <i>Syco</i>	1020	-10.05	24.15	0.96
27	29	2	15		DISCLOSURE FEAT. ELIZA DOOLITTLE You & Me <i>Island/PMR</i>	860	21.3	24.01	11.93
28	19	3			THE WANTED Walks Like Rihanna <i>Global Talent/Island</i>	1678	32.02	23.33	-19.44
29	22	11	42		TAYLOR SWIFT 22 <i>Mercury/Big Machine</i>	2411	-5.15	23.27	-14.45
30	24	8	22		PITBULL FEAT. CHRISTINA AGUILERA Feel This Moment <i>J/RR 30S/Polo Grounds</i>	1144	-12.34	22.77	-11.33
31	NEW				DEMI LOVATO Heart Attack <i>Hollywood/Po'ydor</i>	1005	0	22.43	0
32	35	2			JAMIE CULLUM Everything You Didn't Do <i>Island</i>	654	27.98	21.97	17.42
33	34	26	69		TAYLOR SWIFT I Knew You Were Trouble <i>Mercury/Big Machine</i>	1247	-4.37	20.94	9.46
34	RE				ALISON MOYET When I Was Your Girl <i>Cooking Vinyl</i>	120	0	20.23	0
35	NEW				UNION J Carry You <i>Sony</i>	1278	0	19.72	0
36	45	2			PHILIP PHILIPS Home <i>Po'ydor</i>	164	137.68	19.43	16.84
37	RE				MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger <i>A&M/Octone/Po'ydor</i>	1081	0	19.33	0
38	43	36			ROBBIE WILLIAMS Candy <i>Island</i>	1573	0.38	18.82	11.16
39	28	3	28		GABRIELLE APLIN Panic Cord <i>Parlophone</i>	939	42.71	18.18	-16.53
40	50	26	88		PINK Try <i>RCA</i>	1073	6.87	17.82	13.58
41	NEW				DAVID GUETTA FEAT. NE-YO & AKON Play Hard <i>Parlophone</i>	710	0	17.81	0
42	RE				FUN. All Alone <i>Fueled By Ramen/Atlantic</i>	120	0	17.77	0
43	31	33	56		RIHANNA Diamonds <i>Def Jam</i>	1239	16.34	17.36	-15.85
44	49	7			AGNETHA FALTSKOG When You Really Loved Someone <i>Po'ydor</i>	351	9.35	17.27	7
45	NEW				PARAMORE Still Into You <i>Fueled by Ramen/Atlantic</i>	292	0	16.98	0
46	NEW				VAMPIRE WEEKEND Diane Young <i>XL</i>	143	0	16	0
47	47	15	32		DISCLOSURE FEAT. ALUNAGEORGE White Noise <i>Island/PMR</i>	766	-9.56	15.96	-2.86
48	41	30	79		LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful <i>Syco</i>	1430	0.99	15.66	-9.58
49	NEW				BLACK STAR RIDERS Bound For Glory <i>Nuclear Blast</i>	41	0	15.55	0
50	33	7	31		ALUNAGEORGE Attracting Flies <i>Island</i>	769	-16.14	15.43	-21.36

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

UK TV AIRPLAY CHART TOP 40									
POS	LAST	ARTIST / ALBUM / LABEL	AUDIENCE ('000s)						
1	1	WILL.I.AM FEAT. JUSTIN BIEBER #Thatpower / Interscope	2796						
2	2	CALVIN HARRIS FEAT. ELLIE GOULDING I Need Your Love / Columbia	2577						
3	3	RUDIMENTAL FEAT. ELLA EYRE Waiting All Night / Asylum	2489						
4	10	MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON Can't Hold Us / Macklemore	2422						
5	13	DAFT PUNK FEAT. PHARRELL & NILE RODGERS Get Lucky / Columbia	2378						
6	17	CHRIS MALINCHAK So Good To Me / MoS	2151						
7	4	DAVID GUETTA FEAT. NE-YO & AKON Play Hard / Parlophone	2031						
8	8	JUSTIN TIMBERLAKE Mirrors / RCA	1897						
9	5	NELLY Hey Porsche / Republic/Island	1796						
10	11	PINK FEAT. NATE RUESS Just Give Me A Reason / RCA	1752						
11	6	DISCLOSURE FEAT. ELIZA DOOLITTLE You & Me / Island/PMR	1710						
12	12	LITTLE MIX FEAT. MISSY ELLIOTT How Ya Doin' / Syco	1695						
13	34	ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE This Is What It Feels Like / Postiva/Virgin	1667						
14	7	DUKE DUMONT FEAT. A**M**E & MNEK Need U (100%) / MoS/Blaze Bcys Club	1591						
15	9	PITBULL FEAT. CHRISTINA AGUILERA Feel This Moment / J/RR 30S/Polo Grounds	1550						
16	19	WILL.I.AM FEAT. BRITNEY SPEARS Scream & Shout / Interscope	1508						
17	NEW	ROBIN THICKE FEAT. T.I. & PHARRELL Blurred Lines / Interscope	1453						
18	24	WRETCH 32 FEAT. SHAKKA Blackout / MoS/Levels	1407						
19	15	THE SATURDAYS FEAT. SEAN PAUL What About Us / Po'ydor	1404						
20	NEW	DIZZEE RASCAL FEAT. ROBBIE WILLIAMS Goin' Crazy / Island	1345						
21	NEW	THE WANTED Walks Like Rihanna / Global Talent/Island	1336						
22	22	PASSENGER Let Her Go / Netwerk	1332						
23	37	ALICIA KEYS New Day / RCA	1311						
24	23	JASON DERULO The Other Side / Warner Brothers	1240						
25	16	CHRIS BROWN Fine China / RCA	1213						
26	14	PSY Gentleman / Republic/Island	1212						
27	28	MACKLEMORE FEAT. RYAN LEWIS & WANZ Thrift Shop / Macklemore	1117						
28	18	DEMI LOVATO Heart Attack / Hollywood/Po'ydor	1109						
29	20	NAUGHTY BOY FEAT. SAM SMITH La La La / Virgin	1108						
30	29	BRUNO MARS When I Was Your Man / Atlantic	1083						
31	NEW	OLLY MURS Dear Darlin' / Epic/Syco	1019						
32	21	UNION J Carry You / Sony	1011						
33	32	BASTILLE Pompeii / Virgin	991						
34	26	TAYLOR SWIFT 22 / Mercury/Big Machine	981						
35	36	STOOSHE. Slip / Future Cut/QWork/Warner Brothers	916						
36	25	ALUNAGEORGE Attracting Flies / Island	871						
37	NEW	IGGY AZALEA Bounce / Mercury	843						
38	31	AVICII V NICKY ROMERO I Could Be The One / Postiva/Virgin	831						
39	30	BRIDGIT MENDLER Ready Or Not / Hollywood/Polydor	823						
40	27	IGGY AZALEA Work / Mercury	779						

UK TV Airplay Chart © Nielsen. Compiled using data gathered from Monday to Saturday. Ranked using half hourly TV audience figures. Stations monitored 24 hours a day, 7 days a week. For full list of stations please see the Nielsen website at www.nielsen-music.com

UK AIRPLAY ANALYSIS

BY ALAN JONES

Topping the radio airplay chart for the third week in a row, **Daft Punk's** Get Lucky continues to storm away from the opposition, with a massive 5,455 plays and an audience in excess of 113.02m - both new highs in the period since chart compilers Nielsen Music Control increased its panel size to 331 stations. Get Lucky's audience was as much as the next two songs - **Justin Timberlake's** Mirrors and **Pink's** Just Give Me A Reason (feat. **Nate Ruess**) - combined, and included a joint 35.08% contribution from Radio One and Radio Two. It was the second most-played track on both stations, with 25 spins on Radio One and 18 on

Radio Two. The nine stations in the Capital Network also continue to be major supporters of Get Lucky. Airing it 648 times between them, with individual tallies ranging from 70 to 74 plays, they provided 15.18% of its audience. But the track's top supporter was The Hits, where it was played 82 times. It also earned its first, unlikely play on rock station *Kerrang!*.

Number two on sales, **Passenger's** (pictured) Let Her Go continues to play catch up on radio, and vaults 12-4 on the radio airplay chart this week, with the biggest increase in plays - up a massive 969 (47.41%) from 2,044 to 3,013 - generating a 36%



increase in audience from 36.11m to 49.11m. 20 plays on Radio One

and eight plays on Radio Two were key but the Heart Network made an even bigger contribution, with its 16 outlets providing a combined tally of 583 plays and 28.43% of the track's audience.

11 weeks after his last single, **Army Of Two**, topped the radio airplay chart, **Ollly Murs** roars into the Top 10 with follow-up Dear Darlin' making a jet-propelled 44-9 leap. Its audience soaring 133.37% over the week, the track had top tallies of 58 plays on Smash Hits Radio, 27 on Radio Jackie and - surprisingly - 26 on KISS.

After its failure at Eurovision - where it trailed in 19th out of 26 - expect a big downturn in support for **Bonnie Tyler's** Believe In Me next week. Radio Two got behind it massively last week, making it their most-played track, with 19 spins.

Although it was aired a further 419 times on 84 other stations, Radio Two's patronage provided 85.86% of the track's overall audience, and helped it to jump 48-18 on the radio airplay chart.

Plunging 8-21 on the radio airplay chart - where it peaked a fortnight ago at number seven - #thatpower remains atop the TV airplay chart for a fourth straight week for **Will.I.Am feat. Justin Bieber**. The track continues to block **Rudimental's** Waiting All Night (feat. **Ella Eyre**) and **Calvin Harris' I Need Your Love** (feat. **Ellie Goulding**), which have been second and third behind it for a fortnight.

#thatpower's promotional video was aired 799 times last week, 60 fewer than in the previous frame but 67 times more than Waiting All Night.

CHARTS STREAMING WEEK 20

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OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	DAFT PUNK FT PHARRELL WILLIAMS Get Lucky Columbia
2	4	MACKLEMORE/RYAN LEWIS/DALTON Can't Hold Us Macklemore
3	2	RUDIMENTAL FT ELLA EYRE Waiting All Night Asylum
4	7	PASSENGER Let Her Go Network
5	3	BASTILLE Pompeii Virgin
6	5	IMAGINE DRAGONS Radioactive Interscope
7	6	CALVIN HARRIS/ELLIE GOULDING I Need Your Love Columbia
8	8	PINK FT NATE RUESS Just Give Me A Reason RCA
9	9	JUSTIN TIMBERLAKE Mirrors RCA
10	10	MACKLEMORE/RYAN LEWIS/WANZ Thrift Shop Macklemore
11	11	NELLY Hey Porsche Republic Records
12	12	WILL I AM FT JUSTIN BIEBER Thatpower Interscope
13	13	LUMINEERS Ho Hey Decca
14	24	DAVID GUETTA FT NE-YO/AKON Play Hard Parlophone
15	14	BRUNO MARS When I Was Your Man Atlantic
16	16	DISCLOSURE FT ALUNAGEORGE White Noise PMR
17	18	PITBULL FT CHRISTINA AGUILERA Feel This Moment J/Mr 305/Polo Grounds
18	21	RUDIMENTAL FT JOHN NEWMAN Feel The Love Asylum/Black Butter
19	20	ALUNAGEORGE Attracting Flies Island
20	33	DISCLOSURE FT ELIZA DOOLITTLE You & Me PMR
21	17	SATURDAYS FT SEAN PAUL What About Us Polydor
22	19	AVICII VS NICKY ROMERO I Could Be The One Postiva/Virgin
23	28	PARAMORE Still Into You Atlantic/Fueled By Ramen
24	15	1975 Chocolate Dirty Hit
25	22	IMAGINE DRAGONS It's Time Interscope
26	74	ARMIN VAN BUUREN FT T GUTHRIE This Is What It Feels Like Postiva/Virgin
27	25	IGGY AZALEA Work Mercury
28	23	PSY Gentleman Republic Records
29	26	WILL I AM FT BRITNEY SPEARS Scream & Shout Interscope
30	30	BRUNO MARS Locked Out Of Heaven Atlantic
31	29	IMAGINE DRAGONS On Top Of The World Interscope
32	27	BRIDGIT MENDLER Ready Or Not Hollywood
33	36	BASTILLE Things We Lost In The Fire Virgin
34	35	BASTILLE Flaws Virgin
35	31	CHRIS BROWN Fine China RCA
36	44	GOO GOO DOLLS Iris Warner Bros
37	38	BASTILLE Bad Blood Virgin
38	48	BASTILLE Laura Palmer Virgin
39	34	RIHANNA Diamonds Def Jam
40	37	SWEDISH HOUSE MAFIA/MARTIN Don't You Worry Child Virgin
41	32	CALVIN HARRIS FT TINIE TEMPAH Drinking From The Bottle Columbia
42	47	ALT-J Breezeblocks Infectious Music
43	62	TAYLOR SWIFT 22 Mercury
44	45	IMAGINE DRAGONS Demons Interscope
45	54	LITTLE MIX FT MISSY ELLIOTT How Ya Doin' Syco Music
46	40	CALVIN HARRIS/FLORENCE WELCH Sweet Nothing Columbia
47	41	SCRIPT If You Could See Me Now Epic/Phonogenic
48	42	SCRIPT FT WILL I AM Hall Of Fame Epic/Phonogenic
49	46	MUMFORD & SONS I Will Wait Gentlemen Of The Road/Island
50	NEW	GABRIELLE APLIN Panic Cord Parlophone
51	52	VAMPIRE WEEKEND Diane Young XI Recordings
52	43	RUDIMENTAL/NEWMAN/CLARE Not Giving In Asylum
53	60	OF MONSTERS & MEN Little Talks Republic Records
54	39	JUSTIN TIMBERLAKE FT JAY Z Suit & Tie RCA
55	51	BEN HOWARD Only Love Island
56	NEW	DEMI LOVATO Heart Attack Hollywood
57	RE	GABRIELLE APLIN Please Don't Say You Love Me Parlophone
58	49	FALL OUT BOY My Songs Know What You Did In The Dark Def Jam
59	55	BEN HOWARD Keep Your Head Up Island
60	50	MICHAEL BUBLE It's A Beautiful Day Reprise
61	59	LABRINTH FT EMELI SANDE Beneath Your Beautiful Syco Music
62	53	EMELI SANDE Clown Virgin
63	58	FALL OUT BOY The Phoenix Def Jam
64	63	DAVID GUETTA FT SIA Titanium Parlophone
65	78	DAFT PUNK One More Time Virgin
66	67	IMAGINE DRAGONS Tiptoe Interscope
67	65	DISCLOSURE FT SAM SMITH Latch PMR
68	70	BASTILLE Icarus Virgin
69	57	HAIM Falling Polydor
70	68	JAY-Z & KANYE WEST N****S In Paris Roc-A-Fella
71	64	FOALS My Number Warner Bros
72	73	FUN FT JANELLE MONAE We Are Young Atlantic/Fueled By Ramen
73	61	CHARLIE BROWN On My Way All Around The World
74	66	JAMES ARTHUR Impossible Syco Music
75	71	RIHANNA FT CALVIN HARRIS We Found Love Def Jam



NON-MOVER: MACKLEMORE



CLIMBER: RUDIMENTAL



CLIMBER: ALT-J



NEW: GABRIELLE APLIN



CLIMBER: DAFT PUNK

CHARTS EU AIRPLAY WEEK 19



PAN-EUROPEAN

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

Italy:
Daft Punk

DENMARK

POS	ARTIST/ALBUM/LABEL
1	PANAMAH Boern Af Natten UNI
2	TIMBERLAKE, JUSTIN Mirrors SME
3	PINK FEAT. RUESS, NATE Just Give Me A Reason SME
4	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky SME
5	PASSENGER Let Her Go SME
6	NEPHEW FEAT. KEY, MARIE Gaa Med Dig CPH
7	BIKSTOK ROGSYSTEM Delerium SME
8	MARS, BRUNO When I Was Your Man WEA
9	QUADRON Hey Love SME
10	NABIHA Ask Yourself SME

Netherlands:
Michael Bublé

FRANCE

POS	ARTIST/ALBUM/LABEL
1	MACKLEMORE & RYAN LEWIS Can't Hold Us WEA
2	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky SME
3	MAITRE GIMS J'me Tire SME
4	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines UNI
5	WILL.I.AM FEAT. BIEBER, JUSTIN #That Power UNI
6	RIHANNA FEAT. GUETTA, DAVID Right Now UNI
7	SAULE FEAT. WINSTON, CHARLIE Dusty Men PIA
8	GUETTA, DAVID FEAT. NE-YO & AKON Play Hard CAP
9	MAITRE GIMS Bella SME
10	BENT, AMEL & SOPRANO Quand La Musique Est Bonne WEA

Norway:
Justin Timberlake

GERMANY

POS	ARTIST/ALBUM/LABEL
1	PINK FEAT. RUESS, NATE Just Give Me A Reason SME
2	CAPITAL CITIES Safe And Sound UMI
3	NELLY Hey Porsche UMI
4	PASSENGER Let Her Go EOM
5	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky SME
6	TIMBERLAKE, JUSTIN Mirrors SME
7	LUMINEERS, THE Ho Hey UMI
8	GOULDING, ELLIE Lights UMI
9	WAX Rosana WMG
10	SCRIPT, THE FEAT. WILL.I.AM Hall Of Fame SME

Spain:
Melendi

IRELAND

POS	ARTIST/ALBUM/LABEL
1	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky SME
2	TIMBERLAKE, JUSTIN Mirrors SME
3	PASSENGER Let Her Go NET
4	BASTILLE Pompeii UNI
5	KODALINE High Hopes SME
6	PINK FEAT. RUESS, NATE Just Give Me A Reason SME
7	HARRIS, CALVIN FEAT. GOULDING, ELLIE I Need Your Love SME
8	MACKLEMORE & RYAN LEWIS Can't Hold Us WEA
9	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines UNI
10	BUBLE, MICHAEL It's A Beautiful Day WEA

Sweden:
Passenger

ITALY

POS	ARTIST/ALBUM/LABEL
1	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky SME
2	JOVANOTTI Ti Porto Via Con Me UNI
3	PINK FEAT. RUESS, NATE Just Give Me A Reason SME
4	BASTILLE Pompeii EMI
5	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines UNI
6	BUBLE, MICHAEL It's A Beautiful Day WMI
7	EMMA Amami UNI
8	GAZZE, MAX Sotto Casa EMI
9	WANKELMUT & EMMA LOUISE My Head Is A Jungle EGO
10	MACKLEMORE & RYAN LEWIS FEAT. WANZ Thrift Shop WMI

NETHERLANDS

POS	ARTIST/ALBUM/LABEL
1	BUBLE, MICHAEL It's A Beautiful Day WEA
2	LUMINEERS, THE Ho Hey UNI
3	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines UNI
4	RIHANNA FEAT. EKKO, MIKKY Stay UNI
5	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky SME
6	VAN BUUREN, ARMIN FEAT. TREVOR GUTHRIE This Is What It Feels Like ARM
7	PITBULL FEAT. AGUILERA, CHRISTINA Feel This Moment SME
8	PINK FEAT. RUESS, NATE Just Give Me A Reason SME
9	CLARK, ALAIN Back In My World 88A
10	SANDE, EMELI Read All About It (Pt Iii) UNI

NORWAY

POS	ARTIST/ALBUM/LABEL
1	TIMBERLAKE, JUSTIN Mirrors SME
2	PASSENGER Let Her Go SME
3	PINK FEAT. RUESS, NATE Just Give Me A Reason SME
4	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky SME
5	MARS, BRUNO When I Was Your Man WMN
6	RIHANNA FEAT. EKKO, MIKKY Stay UNI
7	RAVN, MARION The Minute SME
8	LARSSON, ZARA Uncover UNI
9	TRULS Out Of Yourself EMI
10	BERGER, MARGARET I Feed You My Love UNI

SPAIN

POS	ARTIST/ALBUM/LABEL
1	MELENDI Tu Jardin Con Enanitos WMG
2	MALU CON PABLO ALBORAN Vuelvo A Verte SME
3	PINK Try SME
4	PITBULL FEAT. AGUILERA, CHRISTINA Feel This Moment SME
5	LUMINEERS, THE Ho Hey UNI
6	JESSE & JOY Corre WMG
7	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child EMI
8	ARTHUR, JAMES Impossible SME
9	MARS, BRUNO Locked Out Of Heaven WMG
10	RIHANNA Diamonds UNI

SWEDEN

POS	ARTIST/ALBUM/LABEL
1	PASSENGER Let Her Go SME
2	LUMINEERS, THE Ho Hey UNI
3	PINK FEAT. RUESS, NATE Just Give Me A Reason SME
4	STJERNBERG, ROBIN You LHT
5	LARSSON, ZARA Uncover UNI
6	MARS, BRUNO When I Was Your Man WEA
7	LINNROS, OSKAR Hur Dom An UNI
8	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky SME
9	TIMBERLAKE, JUSTIN Mirrors SME
10	DARIN Astrologen UNI

GLOBAL SALES ANALYSIS

■ BY ALAN JONES

New releases from **Lady Antebellum**, **Caro Emerald** and **Rod Stewart** notwithstanding, **Michael Bublé's** *To Be Loved* continues to be the dominant album worldwide, remaining at No.1 in Australia, Canada, Hungary, Ireland and New Zealand, while staying in the Top 10 in a further 14 countries.

Of the new intake, **Rod Stewart's** *Time* makes the biggest splash. The 68 year old's 28th studio album, *Time* doesn't manage to replicate its UK No.1 posting anywhere but posts an

impressive array of debuts, starting at No.3 in Ireland, No.4 in Canada and Germany, No.5 in New Zealand, No.6 in Australia, No.7 in Austria and The US. It opens outside the Top 10 in Switzerland (12), Spain (16), Denmark (17), The Czech Republic (18), Japan (25), Italy (29), The Netherlands (43), Flanders (59) and Wallonia (136).

Dutch jazz singer **Caro Emerald** (*pictured*), whose second album, *The Shocking Miss Emerald*, steps down from the top of the UK chart to facilitate *Stewart* this week,



makes her expected No.1 debut in her homeland - where her debut disc *Deleted Scenes From The Cutting Room Floor* established a new chart record by spending 30 weeks at No.1. The Shocking Miss Emerald also enters at No.3 in Austria, Germany and Switzerland - but it's slim pickings elsewhere, with debuts at No.71 in Ireland and No.72 in Flanders.

Country superstars **Lady Antebellum** waste no time in racking up their third No.1 album in The US, and also top the chart in Canada with *Golden* - but their coverage is also patchy, with debuts only in Australia (8), Ireland (10), New Zealand (26), Switzerland (36), Denmark (38), The Netherlands (78) and Japan (93).

After debuting last week atop the charts in three countries and in the Top 20 in a further 10 territories, veteran British rock band **Deep Purple's** 19th studio album *Now What?!* is generally in decline. It falls 1-12 in Austria and 1-5 in both Germany and The Czech Republic but climbs 4-1 in

Norway and 36-14 in Wallonia, while debuting in Poland (5) and France (23).

London drum & bass group **Rudimental's** *Home* dips 2-8 in New Zealand, 5-8 in Ireland and 34-69 in Switzerland but holds at No.41 in The Netherlands and climbs 30-23 in Flanders. It completes its portfolio with debuts at No.2 in Australia and No.102 in Wallonia. Actor **Hugh Laurie's** second album of blues songs, *Didn't It Rain*, is well received, with debuts at No.3 in France, No.4 in Wallonia and No.5 in Flanders. It also enters the chart in Finland (26), Ireland (26), The Netherlands (32), and Spain (71).

CHARTS SPOTIFY WEEK 20



GLOBAL

POS	ARTIST/ALBUM
1	DAFT PUNK Get Lucky - Radio Edit
2	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
3	PINK Just Give Me a Reason
4	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
5	IMAGINE DRAGONS Radioactive
6	JUSTIN TIMBERLAKE Mirrors
7	PASSENGER Let Her Go
8	CALVIN HARRIS I Need Your Love
9	BRUNO MARS When I Was Your Man
10	PITBULL Feel This Moment
11	THE LUMINEERS Ho Hey
12	WILL.I.AM #thatPOWER
13	PSY Gentleman
14	BASTILLE Pompeii
15	SWEDISH HOUSE MAFIA Don't You Worry Child (Radio Edit)
16	AVICII I Could Be The One [Avicii vs Nicky Romero] - Nicktim - Radio Edit
17	CALVIN HARRIS Sweet Nothing
18	WILL.I.AM Scream & Shout
19	BRUNO MARS Locked Out Of Heaven
20	ICONA POP I Love It - feat. Charli XCX [Original Version]

NETHERLANDS

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

EUROPE

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

NORWAY

POS	ARTIST/ALBUM
1	PASSENGER Let Her Go
2	DAFT PUNK Get Lucky - Radio Edit
3	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
4	PINK Just Give Me a Reason
5	ASTRID SMEPLASS Shattered
6	ENVY Am I Wrong
7	ZARA LARSSON Uncover
8	ADELEN Bombo
9	WILL.I.AM #thatPOWER
10	IMAGINE DRAGONS Radioactive

AUSTRIA

POS	ARTIST/ALBUM
1	DAFT PUNK Get Lucky - Radio Edit
2	PASSENGER Let Her Go
3	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
4	BASTILLE Pompeii
5	JUSTIN TIMBERLAKE Mirrors
6	CALVIN HARRIS I Need Your Love
7	IMAGINE DRAGONS Radioactive
8	FLUME Holdin On
9	VANCE JOY Riptide
10	LORDE Royals



SPAIN

POS	ARTIST/ALBUM
1	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
2	DAFT PUNK Get Lucky - Radio Edit
3	JAMES ARTHUR Impossible
4	MELENDI Tu jardin con enanitos
5	PITBULL Feel This Moment
6	HENRY MENDEZ Mi Reina
7	PINK Try
8	THE SCRIPT Hall of Fame
9	THE LUMINEERS Ho Hey
10	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton

FRANCE

POS	ARTIST/ALBUM
1	DAFT PUNK Get Lucky - Radio Edit
2	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
3	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
4	MAITRE GIMS J'me tire
5	PINK Just Give Me a Reason
6	BRUNO MARS When I Was Your Man
7	THE LUMINEERS Ho Hey
8	T.I. Blurred Lines
9	MAITRE GIMS Bella
10	IMAGINE DRAGONS Radioactive



GERMANY

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



UNITED STATES

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

CHARTS INDIES/COMPILATIONS WEEK 20



COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | | | |
|----|------------|---|----|--|--|
| 1 | 1 | VARIOUS Now That's What I Call Music 84 / <i>EMI TV/UMTV (E)</i> | 11 | 11 | VARIOUS Pop Party 11 / <i>Sony/UMTV (ARV)</i> |
| 2 | 2 | VARIOUS Euphoric Clubland / <i>AATW/UMTV (ARV)</i> | 12 | NEW ORIGINAL TV SOUNDTRACK The Music Of Nashville - Season 1.1 / <i>Big Machine/Decca (ARV)</i> | |
| 3 | 3 | VARIOUS Voices - Simply The Best / <i>Sony/RCA (ARV)</i> | 13 | 12 | VARIOUS Addicted To Bass 2013 / <i>MoS (ARV)</i> |
| 4 | 4 | VARIOUS The Sound Of Deep House / <i>MoS (ARV)</i> | 14 | RE VARIOUS Eurovision Song Contest 2013 / <i>UMC (ARV)</i> | |
| 5 | 5 | VARIOUS EDM - Electronic Dance Music / <i>Sony/UMTV (ARV)</i> | 15 | 15 | VARIOUS Anthems 90S / <i>MoS (ARV)</i> |
| 6 | 8 | OST The Great Gatsby / <i>Interscope (ARV)</i> | 16 | 13 | OST Pitch Perfect / <i>Island (ARV)</i> |
| 7 | 6 | VARIOUS American Heartland / <i>Sony (ARV)</i> | 17 | 17 | VARIOUS 100 Hits - 80S Classics - 100 Hits / <i>SDU</i> |
| 8 | 7 | VARIOUS The Mix / <i>MoS (ARV)</i> | 18 | 15 | VARIOUS Floorfillers - Club Anthems / <i>AATW/UMTV (ARV)</i> |
| 9 | 9 | VARIOUS The Trevor Nelson Collection / <i>Sony/RCA (ARV)</i> | 19 | 19 | VARIOUS Now That's What I Call Running / <i>EMI TV/UMTV (E)</i> |
| 10 | NEW | VARIOUS Swingin' At The Speakeasy / <i>Sony/RCA (ARV)</i> | 20 | 20 | VARIOUS 100 Hits - 80S Chartbusters / <i>100 Hits (SDU)</i> |

INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Passenger

- | | | |
|----|------------|---|
| 1 | 2 | PASSENGER Let Her Go / <i>Netwerk (Essential/GEM)</i> |
| 2 | 3 | MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON Can't Hold Us / <i>Macklemore (ADA/ARV)</i> |
| 3 | NEW | WRETCH 32 FEAT. SHAKKA Blackout / <i>MoS/Levels</i> |
| 4 | 1 | CHRIS MALINCHAK So Good To Me / <i>MoS (ARV)</i> |
| 5 | 4 | DUKE DUMONT FEAT. A*M*E & MNEK Need U (100%) / <i>MoS/Bloose Bcys Club (ARV)</i> |
| 6 | 5 | MACKLEMORE FEAT. RYAN LEWIS & WANZ Thrift Shop / <i>Macklemore (ACA/ARV)</i> |
| 7 | 6 | THE 1975 Chocolate / <i>Dirty Hit (ARV)</i> |
| 8 | 9 | STEREOPHONICS Graffiti On The Train / <i>Stylus/Ignition (E)</i> |
| 9 | 8 | VAMPIRE WEEKEND Diane Young / <i>PIAS (PIAS/ARV)</i> |
| 10 | NEW | BONNIE TYLER Believe In Me / <i>Celtic Swan (ADA/ARV)</i> |
| 11 | NEW | TEXAS The Conversation / <i>PIAS (PIAS/ARV)</i> |
| 12 | 10 | ADELE Skyfall / <i>XL (PIAS/ARV)</i> |
| 13 | 12 | BINGO PLAYERS FEAT. FAR EAST MOVEMENT Get Up (Rattle) / <i>MoS (ARV)</i> |
| 14 | NEW | DEAF HAVANA Boston Square / <i>Easy Life (ROM)</i> |
| 15 | NEW | COLOSSAL TUNES La La La / <i>Colossal Tunes (Horus)</i> |
| 16 | NEW | KILL IT KID Run / <i>One Little Indian (PIAS/ARV)</i> |
| 17 | 14 | STEREOPHONICS Indian Summer / <i>Stylus/Ignition (E)</i> |
| 18 | RE | DJ FRESH Gold Dust / <i>MoS (ARV)</i> |
| 19 | 19 | DROIDEKA Get Hyper / <i>Droideka</i> |
| 20 | 15 | BAAUER Harlem Shake / <i>Mad Decent (CARGO)</i> |

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | |
|----|------------|--|
| 1 | NEW | VAMPIRE WEEKEND Modern Vampires Of The City / <i>XL (PIAS/ARV)</i> |
| 2 | 1 | CARO EMERALD The Shocking Miss Emerald / <i>Dramatica/Grand Mono (ACA/ARV)</i> |
| 3 | 3 | PASSENGER All The Little Lights / <i>Netwerk (Essential/GEM)</i> |
| 4 | NEW | PRIMAL SCREAM More Light / <i>1st International (PIAS/ARV)</i> |
| 5 | 4 | STEREOPHONICS Graffiti On The Train / <i>Stylus (E)</i> |
| 6 | 2 | ALISON MOYET The Minutes / <i>Cooking Vinyl (Essential/GEM)</i> |
| 7 | 7 | MACKLEMORE & RYAN LEWIS The Heist / <i>Macklemore (ACA/ARV)</i> |
| 8 | 9 | CARO EMERALD Deleted Scenes From The Cutting Room Floor / <i>Dramatica/Grand Mono (ADA/ARV)</i> |
| 9 | NEW | THE FALL Re-Mit / <i>Cherry Red (Essential/GEM)</i> |
| 10 | 12 | ALT-J An Awesome Wave / <i>Infectious (PIAS/ARV)</i> |
| 11 | 6 | PUBLIC SERVICE BROADCASTING Inform Educate Entertain / <i>Test Card (CARGO)</i> |
| 12 | 5 | SAVAGES Silence Yourself / <i>Matador (PIAS/ARV)</i> |
| 13 | 20 | JOHNNY CASH The Rebel / <i>Music Digital (Delta/SonyDAD)</i> |
| 14 | 15 | ADELE 21 / <i>XL (PIAS/ARV)</i> |
| 15 | NEW | SHE & HIM Volume 3 / <i>Double 6/Damino (PIAS/ARV)</i> |
| 16 | NEW | THE BOXER REBELLION Promises / <i>Absentee (ACA/ARV)</i> |
| 17 | 14 | VALERIE JUNE Pushin' Against A Stone / <i>Sunday Best (PIAS/ARV)</i> |
| 18 | 13 | BONNIE TYLER Rocks And Honey / <i>Celtic Swan (ADA/ARV)</i> |
| 19 | 16 | DEEP PURPLE Now What?! / <i>Ear Music (Absolute/ARV)</i> |
| 20 | 10 | BLUE Roulette / <i>Blueworld (Absolute/ARV)</i> |



Macklemore Indie Singles (2)



Kill It Kid Indie Singles Breakers (2)



Caro Emerald Indie Albums (2)



The Boxer Rebellion Indie Albums Breakers (2)



Valerie June Indie Albums Breakers (3)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- | | | |
|----|------------|--|
| 1 | NEW | COLOSSAL TUNES La La La / <i>Colossal Tunes (Colossal Tunes)</i> |
| 2 | 4 | KILL IT KID Run / <i>One Little Indian (One Little Indian)</i> |
| 3 | NEW | STEPHANIE TREO I Don't Care I Love It / <i>Fit Hits (Fit Hits)</i> |
| 4 | 3 | MACKLEMORE & RYAN LEWIS FEAT. MARY LAMBERT Same Love / <i>Macklemore (Macklemore)</i> |
| 5 | 1 | IMRAN KHAN Satisfya / <i>IK 4(X)</i> |
| 6 | NEW | ROBIN STJERNBERG You / <i>Lionheart (Lionheart)</i> |
| 7 | 18 | HANNI EL KHATIB You Rascal You / <i>Innovative Leisure (Innovative Leisure)</i> |
| 8 | 7 | MAYA JANE COLES What They Say / <i>Real Tone (Real Tone)</i> |
| 9 | 11 | AWOLNATION Sail / <i>Red Bull (Red Bull)</i> |
| 10 | RE | LONDON GRAMMAR Metal & Dust / <i>Metal & Dust (Metal & Dust)</i> |
| 11 | NEW | BOYCE AVENUE FEAT. FIFTH HARMONY Mirrors / <i>3 Peace (3 Peace)</i> |
| 12 | NEW | AREA 11 Go Fighting Action Power / <i>Yagcast Studios (Yagcast Studios)</i> |
| 13 | 5 | PERFECT TWO Perfect Two / <i>Perfect Two (Perfect Two)</i> |
| 14 | NEW | MARGARET BERGER I Feed You My Love / <i>Macho (Macho)</i> |
| 15 | NEW | HOODIE ALLEN FEAT. KINA GRANNIS Make It Home / <i>Hoodie Allen (Hoodie Allen)</i> |
| 16 | 9 | GORGON CITY FEAT. YASMIN Real / <i>Black Butter (Black Butter)</i> |
| 17 | 16 | TOM PLAYER Time For Change / <i>2Nx (2Nx)</i> |
| 18 | 14 | DJ TROY LEFREAK Blurred Lines / <i>1 (1)</i> |
| 19 | 12 | JULIO BASHMORE Au Seve / <i>Broadwalk (Broadwalk)</i> |
| 20 | NEW | KOZA MOSTRA/A LAKOVIDIS Alcohol Is Free / <i>Platinum (Platinum)</i> |

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- | | | |
|----|------------|--|
| 1 | 9 | SHE & HIM Volume 3 / <i>Double 6/Damino (Damino)</i> |
| 2 | NEW | THE BOXER REBELLION Promises / <i>Absentee (The Boxer Rebellion)</i> |
| 3 | 1 | VALERIE JUNE Pushin' Against A Stone / <i>Sunday Best (Sunday Best)</i> |
| 4 | NEW | THE WONDER YEARS The Greatest Generation / <i>Hopeless (Hopeless)</i> |
| 5 | NEW | ESCAPE THE FATE Ungrateful / <i>Eleven Seven (10th Street Ent.)</i> |
| 6 | NEW | PAPER AEROPLANES Little Letters / <i>Navigator (Navigator)</i> |
| 7 | NEW | BIBIO Silver Wilkinson / <i>Warp (Warp)</i> |
| 8 | 3 | GHOSTPOET Some Say I So I Say Light / <i>Pley It Again Sam (Pias Recordings)</i> |
| 9 | 2 | DEERHUNTER Monomania / <i>4AD (XI Beggars)</i> |
| 10 | 4 | NEON NEON Praxis Makes Perfect / <i>Lex (Lex)</i> |
| 11 | 11 | KURT VILE Wakin On A Pretty Daze / <i>Matador (XI Beggars)</i> |
| 12 | NEW | MICHAEL GIACCHINO Star Trek - Into Darkness - Ost / <i>Varese Sarabande (Colosseum)</i> |
| 13 | NEW | GEORGE STRAIT Love Is Everything / <i>Hump Head (Wrasse)</i> |
| 14 | 14 | LPO/PARRY The 50 Greatest Pieces Of Classical / <i>XS (XS)</i> |
| 15 | NEW | BBC RADIOPHONIC/HODGSON Doctor Who - The Krotons - Ost / <i>Silva Screen (Silva Screen)</i> |
| 16 | RE | PIERCE THE VEIL Collide With The Sky / <i>Fearless (Fearless)</i> |
| 17 | NEW | KILL IT KID Feet Fall Heavy / <i>One Little Indian (One Little Indian)</i> |
| 18 | RE | JUNIP Junip / <i>City Slang (City Slang)</i> |
| 19 | 16 | IGGY & THE STOOGES Ready To Die / <i>Fat Possum (Fat Possum)</i> |
| 20 | NEW | MIKAL CRONIN Mclii / <i>Merge (Merge)</i> |

CHARTS CLUB WEEK 20

Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	5	DAVID GUETTA FEAT. NE-YO & AKON Play Hard / Parlophone
2	6	5	HOT NATURED FEAT. ANABEL ENGLUND Reverse Skydiving / Hot Creations/FFRR/Warner
3	13	2	NERVO Hold On / Positiva/Virgin
4	11	6	DRUMSOUND & BASSLINE SMITH FEAT. FLEUR One In A Million / New State
5	17	5	MARK KNIGHT FEAT. SWAY Alright / 3 Beat
6	18	3	NAUGHTY BOY FEAT. SAM SMITH La La La / Virgin
7	10	3	STYLE OF EYE FEAT. TOM STAAR After Dark / Wala/Spinnin
8	15	6	LAIDBACK LUKE FT MAJESTIC Pogo / New State
9	25	4	EMII Time To Move On/Freakier Freak / Slippery Eel
10	16	3	GALI I'm Alive / Ryal
11	19	4	SHINY TOY GUNS Somewhere To Hide / Five Seven
12	21	4	CHICANE & FERRY CORSTEN FEAT. CHRISTIAN BURNS One Thousand Suns / Enzo
13	1	9	CAHILL AND KIMBERLEY LOCKE Feel The Love / 3 Beat
14	31	2	PEKING DUK The Way You Are / 3 Beat
15	7	6	ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE This Is What It Feels Like / Positiva/Virgin
16	26	4	INFINITY INK Infinity Pm / Ffr/Warner Brothers
17	22	3	NABIHA Never Played The Bass / Disco Wax
18	2	6	BURNS Limitless / Deconstruction/Columbia
19	28	3	STATIC REVENGER & MISS PALMER Bullet Train / One Love
20	14	13	CHRIS MALINCHAK So Good To Me / MoS
21	27	4	FERRY CORSTEN Rock Your Body Rock / Flashover
22	4	7	WRETCH 32 FEAT. SHAKKA Blackout / MoS/Levels
23	34	3	DJ MARK BRICKMAN Rhythm Is Love / Rambunctious
24	39	3	SEAMUS HAJI V JUNKDNA & OLIC Aurora Lights / Big Love
25	8	6	AFROJACK FT CHRIS BROWN As Your Friend / Island/PM:AM
26	36	3	DIDO End Of Night / RCA
27	NEW		DREW PORTER What You Need Right Now / Freaktone/Audiofreaks
28	24	10	CALVIN HARRIS FEAT. ELLIE GOULDING I Need Your Love / Columbia
29	NEW		SEBASTIAN INGROSSO & TOMMY TRASH FEAT. JOHN MARTIN Reload / Positiva/Virgin
30	33	12	ANDAIN What It's Like / Black Hole
31	NEW		SHARAM On & On / Yoshitoshi
32	5	6	MIAMI ROCKERS Disco's Revenge / Strictly Rhythm
33	9	6	REDLIGHT Switch It Off / Po'ydor
34	NEW		WILEY FEAT. ANGEL & TINCHY STRYDER Lights On / Warner Brothers/One More Tune
35	37	2	MARKUS BINAPFL FEAT. BRIGHI Human / Warmland
36	NEW		KENNI WENNA One Of These Sundays / The Wenna Project
37	NEW		BRYCE NICE Call It Art / Nespulla
38	29	3	DAFT PUNK FEAT. PHARRRELL & NILE RODGERS Get Lucky / Columbia
39	30	10	RUDIMENTAL FEAT. ELLA EYRE Waiting All Night / Asylum
40	NEW		JAMIE CULLUM Everything You Didn't Do / Island

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	4	DAVID GUETTA FEAT. NE-YO & AKON Play Hard / Parlophone
2	4	4	LITTLE MIX FEAT. MISSY ELLIOTT How Ya Doin' / Syco
3	18	3	HOT NATURED FEAT. ANABEL ENGLUND Reverse Skydiving / Hot Creations/FFRR/Warner
4	22	3	EMII Time To Move On/Freakier Freak / Slippery Eel
5	17	2	GAMU Shake The Room / G Sound
6	12	3	DIDO End Of Night / RCA
7	15	3	FUSE ODG Antenna / 3 Beat
8	20	2	NAUGHTY BOY FEAT. SAM SMITH La La La / Virgin
9	23	5	NABIHA Never Played The Bass / Disco Wax
10	27	2	NERVO Hold On / Positiva/Virgin
11	NEW		THE SATURDAYS Gentleman / Po'ydor
12	6	5	WRETCH 32 FEAT. SHAKKA Blackout / MoS/Levels
13	NEW		WILEY FEAT. ANGEL & TINCHY STRYDER Lights On / Warner Brothers/One More Tune
14	10	5	DEMI LOVATO Heart Attack / Hollywood/Po'ydor
15	NEW		A*M*A Heartless / Epic
16	9	6	AFROJACK FT CHRIS BROWN As Your Friend / Island/PM:AM
17	2	4	STOOSHE. Slip / Future Cut/QWork/Warner Brothers
18	NEW		DREW PORTER What You Need Right Now / Freaktone/Audiofreaks
19	NEW		MARK KNIGHT FEAT. SWAY Alright / 3 Beat
20	11	7	CAHILL AND KIMBERLEY LOCKE Feel The Love / 3 Beat
21	1	5	CARLY RAE JEPSEN Tonight I'm Getting Over You / Interscope
22	14	5	ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE This Is What It Feels... / Positiva/Virgin
23	28	2	ROLL DEEP All Or Nothing / Relentless/RCA
24	NEW		TICH Dumb / AATW/UMTV
25	30	4	SOPHI This Is Our Love (Asi Es El Amor) / White Label
26	16	6	CHRIS MALINCHAK So Good To Me / MoS
27	NEW		CAMERON WHILEY Reh Reh Reh / Mission
28	8	4	SWISS LIPS U Got The Power / Spit
29	NEW		GALI I'm Alive / Ryal
30	21	7	WILL.I.AM FEAT. JUSTIN BIEBER #Thatpower / Interscope



David Guetta storms back into Club charts as Little Mix top Urban list

ANALYSIS

BY ALAN JONES

David Guetta had an unprecedented six number ones on both the Upfront and Commercial Pop charts last year but only now scores his first 2013 chart-topper, climbing 3-1 on both charts with Play Hard.

Also featuring Ne-Yo and Akon, the track was serviced in mixes by R3Hab, Spemncr &

Hill, Albert Neve, Maurizio Gubbellini and Guetta himself.

It has impressive victory margins, finishing 15.08% ahead of number two track Reverse Skydiving by Hot Natured on the Upfront chart, and 11.76% ahead of Little Mix's How Ya Doin' (feat. Missy Elliott) on the Commercial Pop list.

Guetta's next big club hit is likely to be Right Now, a collaboration with Rihanna,

which debuts on the Upfront chart at number 84 on support for the original mix of the track, and will leap higher when the full mix package is issued.

Although failing to top the Commercial Pop chart, the Little Mix track had a great week, increasing its support there by 56.52% as it climbed 4-2 - and it continues atop the Urban chart, where it has now spent a fortnight at the summit.

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	1	5	LITTLE MIX FEAT. MISSY ELLIOTT How Ya Doin' / Syco
2	5	5	A.M. SNIPER It's Big (The Kettle On My Wrist) / 3Fifty7
3	3	6	FUSE ODG FEAT. WYCLEF JEAN Antenna / 3 Beat
4	2	6	STYLO G Soundbwoy / 3 Beat
5	6	6	CHRIS BROWN Fine China / RCA
6	4	9	NELLY Hey Porsche / Republic/Island
7	24	2	WILEY FEAT. ANGEL & TINCHY STRYDER Lights On / Warner Brothers/One More Tune
8	12	4	LL COOL J FEAT. SNOOP DOGG & FATMAN SCOOP We Came To Party / 429/Universal
9	14	2	NABIHA Never Played The Bass / Disco Wax
10	16	7	DROX FEAT. STAMPIE MAJOR Never Will Be Humble / Helicopta
11	7	9	RIHANNA Pour It Up / Def Jam
12	21	3	SNEAKBO Ring A Ling / Play Hard
13	19	3	WATCH THE DUCK Poppin' Off / Relentless
14	27	2	SILVERLAND V BAILEY Hang Up / Ryal
15	18	15	DRAKE Started From The Bottom / Cash Money/Republic
16	26	2	NAUGHTY BOY FEAT. SAM SMITH La La La / Virgin
17	11	4	KELLY EREZ Xtra/Money Money / Delimitation
18	8	5	Q-BLOCK FEAT. KRISSI & ILLAMAN Abandon / Camouflage
19	3	6	STOOSHE. Slip / Future Cut/QWork/Warner Brothers
20	20	8	J COLE FEAT. MIGUEL Power Trip / Columbia/Roc Nation
21	15	10	IGGY AZALEA Work / Mercury
22	10	5	NICKI MINAJ & LIL' WAYNE High School / Cash Money/Republic
23	NEW		SHOLA AMA Boyfriend / Milk Artists
24	25	11	JUSTIN TIMBERLAKE Mirrors / RCA
25	NEW		CAHILL AND KIMBERLEY LOCKE Feel The Love / 3 Beat
26	13	7	KMC FEAT. JAMTECH Forever / Universa/2010
27	NEW		MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON Can't Hold Us / Macklemore
28	NEW		JOHN LEGEND FEAT. RICK ROSS Who Do We Think We Are / Sony RCA
29	17	9	WRETCH 32 FEAT. SHAKKA Blackout / MoS/Levels
30	22	10	RUDIMENTAL FEAT. ELLA EYRE Waiting All Night / Asylum

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	KATY B What Love Is Made Of
2	CHASE & STATUS... Lost And Not Found
3	DJ FRESH V DIFLO FT DOMINIQUE YOUNG UNIQUE Earthquake
4	MARTIN SOLVEIG & THE CATARACS FT KYLE Hey Now
5	MIKE MAGO The Show
6	SEBASTIAN INGROSSO & TOMMY TRASH FEAT. JOHN MARTIN Reload
7	NAUGHTY BOY FEAT. SAM SMITH La La La
8	DEPECHE MODE Soothe My Soul
9	RIHANNA FEAT. DAVID GUETTA Right Now
10	BLOODY BEETROOTS FT TAI & BART B MORE Spank
11	UNTITLED Animals
12	YUKSEK FT OH LAND Last Of Our Kinds
13	BLOC PARTY Truth
14	BREACH Jack
15	HENRIK B, NIKLAS GUSTAVSSON, PETER JOHANSSON Echoes
16	INFINITY INK Infinity
17	FELIX DA HOUSECAT FT ROMINA COHN I Just Want To Be A Lesbian
18	EMPIRE OF THE SUN Alive
19	ABOVE & BEYOND Walter White
20	LITTLE BOOTS Broken Record



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

CHARTS iTUNESSINGLES WEEK 20

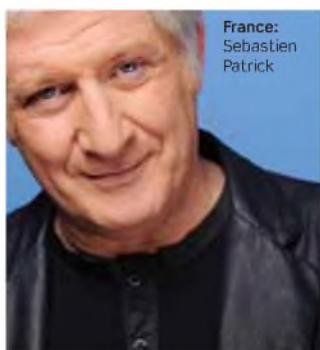
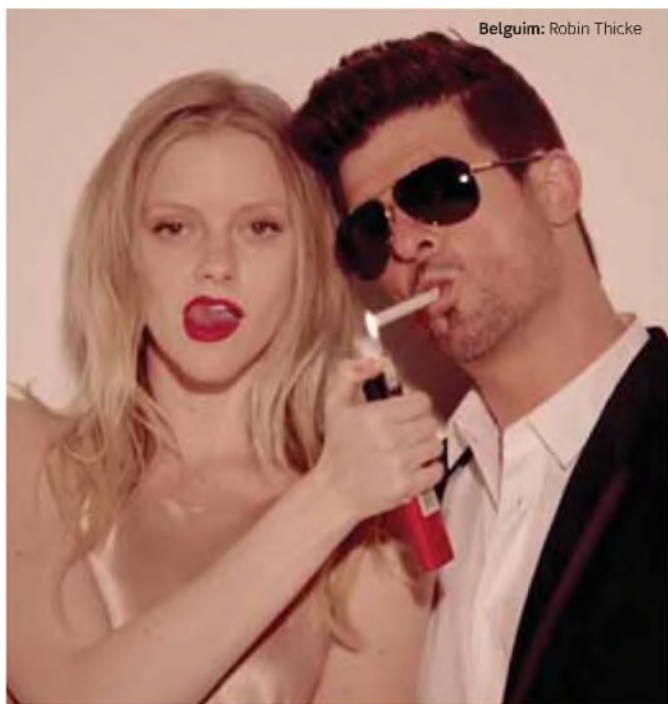
BELGIUM	
POS	ARTIST/ ALBUM
13/05/2013 - 19/05/2013	
1	ROBIN THICKE Blurred Lines
2	DAFT PUNK Get Lucky (Radio Edit)
3	MACKLEMORE & RYAN... Can't Hold Us
4	MAÎTRE GIMS J'me tire
5	BASTILLE Pompeii
6	DAVID GUETTA Play Hard
7	OZARK HENRY I'm Your Sacrifice
8	MAJOR LAZER Watch Out For This...
9	KLANGKARUSSELL Sonnentanz
10	JAMES ARTHUR Impossible

DENMARK	
POS	ARTIST/ ALBUM
06/05/2013 - 12/05/2013	
1	DAFT PUNK Get Lucky (Radio Edit)
2	ROBIN THICKE Blurred Lines
3	PINK Just Give Me a Reason
4	PASSENGER Let Her Go
5	PANAMAH Børn Af Natten
6	MACKLEMORE & RYAN... Can't Hold Us
7	PHARFAR La' Mig Rulle Dig
8	ANNE GADEGAARD Bag Skyerne
9	MARIE KEY Uden Forsvar
10	NEPHEW Gå Med Dig (feat. Marie Key)

FRANCE	
POS	ARTIST/ ALBUM
13/05/2013 - 19/05/2013	
1	DAFT PUNK Get Lucky (Radio Edit)
2	SEBASTIEN PATRICK Quand il pète il...
3	ROBIN THICKE Blurred Lines
4	MAÎTRE GIMS Bella
5	MACKLEMORE & RYAN... Can't Hold Us
6	MAÎTRE GIMS J'me tire
7	MAJOR LAZER Watch Out For This...
8	ALEX HEPBURN Under
9	PINK Just Give Me a Reason
10	THE LUMINEERS Ho Hey

GERMANY	
POS	ARTIST/ ALBUM
10/05/2013 - 16/05/2013	
1	BEATRICE EGLI Mein Herz
2	CAPITAL CITIES Safe and Sound
3	DAFT PUNK Get Lucky
4	JAMES ARTHUR Impossible
5	IMAGINE DRAGONS Radioactive
6	MACKLEMORE & RYAN... Can't Hold Us
7	PINK Just Give Me a Reason
8	FRESH TORGE Superstar (feat. Sandra)
9	LISA WOHLGEMUTH Heartbreaker
10	PASSENGER Let Her Go

ITALY	
POS	ARTIST/ ALBUM
09/05/2013 - 15/05/2013	
1	DAFT PUNK Get Lucky (Radio Edit)
2	ROBIN THICKE Blurred Lines
3	PINK Just Give Me a Reason
4	BASTILLE Pompeii
5	OLA I'm in Love
6	DAVID GUETTA Play Hard
7	MACKLEMORE & RYAN... Thrift Shop
8	GUE' PEQUENO Bravo ragazzo
9	WANKELMUT,EMMA... My Head Is a...
10	MARCO MENGONI Pronto a Corriere



NETHERLANDS	
POS	ARTIST/ ALBUM
10/05/2013 - 16/05/2013	
1	ANOOUK Birds
2	ROBIN THICKE Blurred Lines
3	DAFT PUNK Get Lucky (Radio Edit)
4	ARMIN VAN... This Is What It Feels Like
5	MR. PROBZ Waves
6	EMELI SANDÉ Read All About It, Pt. III
7	MACKLEMORE & RYAN... Can't Hold Us...
8	RIHANNA Stay (feat. Mikky Ekko)
9	NIELSON,MISS MONTREAL Hoe
10	PITBULL Feel This Moment

SPAIN	
POS	ARTIST/ ALBUM
13/05/2013 - 19/05/2013	
1	DAFT PUNK Get Lucky (Radio Edit)
2	JUAN MAGAN Mal de Amores
3	ALEJANDRO FERNÁNDEZ Hoy Tengo...
4	JAMES ARTHUR Impossible
5	PASSENGER Let Her Go
6	PINK Just Give Me a Reason
7	EMMELIE DE FOREST Only Teardrops
8	PITBULL Feel This Moment
9	RIHANNA Stay (feat. Mikky Ekko)
10	MACKLEMORE & RYAN... Thrift Shop

SWEDEN	
POS	ARTIST/ ALBUM
08/05/2013 - 14/05/2013	
1	LARS BAGGES ORKESTER...Sjung för...
2	DAFT PUNK Get Lucky (Radio Edit)
3	PINK Just Give Me a Reason
4	MACKLEMORE & RYAN Thrift Shop
5	KIM CESARION Undressed
6	TOMMY TRASH,SEBASTIAN... Reload
7	WILL.I.AM #thatPOWER
8	MACKLEMORE & RYAN Can't Hold Us
9	ERIC AMARILLO Sambofet
10	RIHANNA Stay (feat. Mikky Ekko)

SWITZERLAND	
POS	ARTIST/ ALBUM
10/05/2013 - 16/05/2013	
1	BEATRICE EGLI Mein Herz
2	DAFT PUNK Get Lucky
3	ROBIN THICKE Blurred Lines
4	PINK Just Give Me a Reason
5	MACKLEMORE & RYAN... Can't Hold Us
6	PASSENGER Let Her Go
7	LISA WOHLGEMUTH Heartbreaker
8	JAMES ARTHUR Impossible
9	WAX Rosana
10	ALEX HEPBURN Under

UNITED KINGDOM	
POS	ARTIST/ ALBUM
12/05/2013 - 18/05/2013	
1	DAFT PUNK Get Lucky (Radio Edit)
2	PASSENGER Let Her Go
3	DEMI LOVATO Heart Attack
4	MACKLEMORE & RYAN... Can't Hold Us
5	RUDIMENTAL Waiting All Night
6	WRETCH 32 Blackout (feat. Shakka)
7	DAVID GUETTA Play Hard
8	ARMIN VAN BUUREN This Is What It...
9	CHRIS MALINCHAK So Good To Me
10	SUB FOCUS Endorphins (feat. Alex Clare)

CHARTS iTUNES ALBUMS WEEK 20



BELGIUM	
POS	ARTIST/ALBUM
13/05/2013 - 19/05/2013	
1	DAFT PUNK Random Access Memories
2	VARIOUS Gunther D - De Ultieme...
3	VANESSA PARADIS Love Songs
4	THE NATIONAL Trouble Will Find Me
5	VARIOUS ARTISTS The Great Gatsby...
6	ZAZ Recto verso
7	VARIOUS MNM Big Hits 2013, Vol. 1
8	VARIOUS Eurovision... - Malmö 2013
9	DAFT PUNK Alive 2007 (Live)
10	OZARK HENRY Stay Gold

DENMARK	
POS	ARTIST/ALBUM
06/05/2013 - 12/05/2013	
1	VARIOUS ARTISTS Running Hits 3
2	VARIOUS ARTISTS Running Hits 2
3	TOPGUNN 21
4	ALLAN OLSEN JÄ, wt
5	VARIOUS ARTISTS More Music 7
6	MARIE KEY De Her Dage
7	JOHNSON Sextape
8	JUSTIN TIMBER... The 20/20 Experience
9	VOLBEAT Outlaw Gentlemen & Shady...
10	ONE DIRECTION Take Me Home

FRANCE	
POS	ARTIST/ALBUM
13/05/2013 - 19/05/2013	
1	DAFT PUNK Random Access Memories
2	VANESSA PARADIS Love Songs
3	MAÎTRE GIMS Subliminal
4	KERY JAMES Dernier mc
5	ZAZ Recto verso
6	VARIOUS ARTISTS The Great Gatsby...
7	VARIOUS Quentin T's Django Unchained
8	IAM Arts martiens
9	BRUNO MARS Unorthodox Jukebox
10	VAMPIRE WEEKEND Modern Vampires...

GERMANY	
POS	ARTIST/ALBUM
10/05/2013 - 16/05/2013	
1	ZAZ Recto Verso
2	SANTIANO Mit den Zeiteiten
3	PINK The Truth About Love
4	TIM BENDZKO Am seidenen Faden - EP
5	AGNETHA FÄLTSKOG A
6	VARIOUS ARTISTS Bravo Hits, Vol. 81
7	R.I.O. Kontor Presents R.I.O. - Ready or...
8	VARIOUS ARTISTS Club Sounds, Vol. 65
9	MACKLEMORE & RYAN LEWIS The Heist
10	IMAGINE DRAGONS Night Visions

ITALY	
POS	ARTIST/ALBUM
09/05/2013 - 15/05/2013	
1	ELIO E LE STORIE TESE L'Album Bianco
2	DAFT PUNK Random Access Memories
3	MORENO Stecca
4	MARCO MENGONI #PRONTOACORRERE
5	FEDEZ Sig. Brainwash - L'arte di...
6	EN?GMA Rebus
7	EGREEN Il cuore e la fame
8	VARIOUS Gabry Ponte Selection
9	MAX PEZZALI,883 Tutto Max
10	JOVANOTTI Backup 1987-2012



NETHERLANDS	
POS	ARTIST/ALBUM
10/05/2013 - 16/05/2013	
1	ARMIN VAN BUUREN Intense
2	CARO EMERALD The Shocking Miss...
3	GUUS MEEUWIS Het Kan Hier Zo Mooi...
4	THE OPPOSITES Slapeloze Nachten
5	VARIOUS ARTISTS 538 Hitzone 65
6	LISA LOIS Breaking Away
7	WENDE Last Resistance
8	EMELI SANDÉ Our Version of Events
9	VARIOUS 538 Dance Smash 2013-01
10	ANDRÉ HAZES Alle 40 Goed

SPAIN	
POS	ARTIST/ALBUM
13/05/2013 - 19/05/2013	
1	DAFT PUNK Random Access... [Pre-Order]
2	PABLO ALBORÁN Tanto
3	VARIOUS ARTISTS Máxima FM, Vol. 14
4	ALEJANDRO SANZ Colección Definitiva
5	MELENDI Lágrimas Desordenadas
6	VAMPIRE WEEKEND Modern Vampires...
7	EROS RAMAZZOTTI Eros Romántico
8	RODRIGUEZ Searching for Sugar Man
9	VARIOUS ARTISTS The Great Gatsby...
10	VARIOUS Los Números Uno de 40...

SWEDEN	
POS	ARTIST/ALBUM
08/05/2013 - 14/05/2013	
1	DAFT PUNK Random Access Memories
2	AGNETHA FÄLTSKOG A
3	BRUCE SPRING... Collection: 1973-2012
4	VARIOUS ARTISTS NRJ Hits 2013, Vol. 1
5	DEMI LOVATO Demi
6	VARIOUS Eurovision... - Malmö 2013
7	GYLLENE TIDER Dags att tänka på...
8	HÅKAN HELLSTRÖM Det kommer...
9	ROD STEWART Time
10	BRUCE SPRINGSTEEN Born In the U.S.A.

SWITZERLAND	
POS	ARTIST/ALBUM
10/05/2013 - 16/05/2013	
1	ZAZ Recto Verso
2	BEATRICE EGLI Feuer und Flamme
3	AGNETHA FÄLTSKOG A
4	VARIOUS ARTISTS Bravo Hits, Vol. 81
5	MACKLEMORE & RYAN LEWIS The Heist
6	VANESSA PARADIS Love Songs
7	DAFT PUNK Random Access Memories
8	LADY ANTEBELLUM Golden
9	R.I.O. Kontor Presents R.I.O. - Ready or...
10	STEFF LA CHEFFE Vögu zum Geburtstag

UNITED KINGDOM	
POS	ARTIST/ALBUM
12/05/2013 - 18/05/2013	
1	DAFT PUNK Random Access Memories
2	GABRIELLE APLIN English Rain
3	PASSENGER All the Little Lights
4	VAMPIRE WEEKEND Modern Vampires...
5	RUDIMENTAL Home
6	VARIOUS The Sound of Deep House...
7	VARIOUS ARTISTS Euphoric Clubland
8	VARIOUS ARTISTS The Great Gatsby
9	ROD STEWART Time
10	VARIOUS Now That's What I Call...! 84

CHARTS ANALYSIS WEEK 20



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



- NAUGHTY BOY FEAT. SAM SMITH *La La La* Virgin
- EMMELIE DE FOREST *Only Teardrops* Sony
- 1975 *The City Dirty Hit*/Polydor
- EVANESCENCE *Bring Me To Life* Virgin/Wind Up
- GIANLUCA BEZZINA *Tomorrow* Albam
- ROBIN ST JERNBERG *You Lionheart* Music
- MARGARET BERGER *I Feed You My Love* Macho
- LOREEN *Euphoria* Warner Bros
- KRISTA SIEGFRIDS *Marry Me* Capitol
- MAX MILNER *All Our Lives (Needy Me)* Max Milner
- LABRINTH FEAT. EMELI SANDE *Beneath Your Beautiful* Syco
- BASTILLE *Laura Palmer* Virgin
- CASCADA *Glorious All Around The World*
- DINA GARIPOVA *What If* UMC
- ANOUK *Birds* UMC

UK ARTIST ALBUMS CHART

- DAFT PUNK *Random Access Memories* Columbia
- THE NATIONAL *Trouble Will Find Me* 4AD
- 30 SECONDS TO MARS *Love Lust Faith + Dreams* Polydor
- TEXAS *The Conversation* PIAS Recordings
- DEMI LOVATO *Demi Hollywood*
- AIRBOURNE *Black Dog Barking* Roadrunner
- JAMIE CULLUM *Momentum* Island
- BETH HART & JOE BONAMASSA *Seesaw* Provogue
- TRIBES *Wish To Scream* Island
- DARIUS ROCKER *True Believers* Hump Head
- THE BEACH BOYS *Live - The 50th Anniversary Tour* Capitol
- DILLINGER ESCAPE PLAIN *One Of Us Is The Killer* N/A
- ABBA *Gold - Greatest Hits* Polydor
- DAFT PUNK *Homework* Virgin
- LOREEN *Heal* Warner Bros
- JESSIE WARE *Devotion* Island/PMR

The new Official Charts Company UK sales charts and Nielsen airplay charts are available from every Sunday evening at musicweek.com.

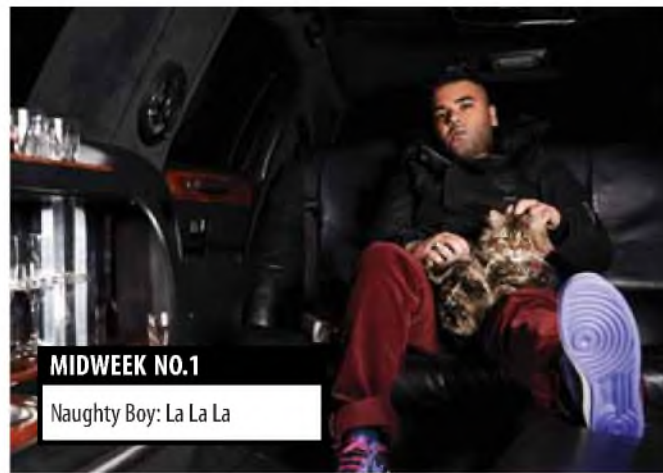
Source: Official Charts Company

SINGLES

BY ALAN JONES

Although certain to be replaced this weekend by Naughty Boy's *La La La*, Daft Punk's *Get Lucky* enjoyed an easy fourth week atop the singles chart last weekend. Now sharing with Charles Aznavour's 1974 hit *She*, the record for longest stay at number one for a record by a French act, *Get Lucky* was the first single to spend four straight weeks at number one by any act since Carly Rae Jepsen's *Call Me Maybe* in April 2012.

Get Lucky sold 113,883 copies last week, becoming only the second number one single to sell upwards of 100,000 copies four weeks in a row in the 21st century, emulating Band Aid 20's



Do They Know It's Christmas?.

No match for Daft Punk but climbing for the seventh straight week, Passenger's debut *Let Her Go* closed 3-2. Its sales climbed 11.00% to 70,918 - raising its cumulative tally to 245,824.

Demi Lovato has placed seven

songs on the Top 200 but always fell short of the Top 30...until now. The 20 year old debuted at number three (47,339 sales) with *Heart Attack*, the first single from her fourth album.

Wretch 32 debuted at number six (44,852 sales) with *Blackout*

(feat. Shakka).

Endorphins (feat. Alex Clare) became the first Top 10 single for Sub Focus on Sunday, debuting at number 10 (29,622 sales).

In the Top 10 but not mentioned above, *Can't Hold Us* rallied 5-4 (46,836 sales) for Macklemore & Ryan Lewis feat. Ray Dalton, swapping places with *Waiting All Night* by Rudimental feat. Ella Eyre (45,260 sales), while Chris Malinchak's *So Good To Me* slid 2-7 (42,770 sales), Armin Van Buuren's *This Is What It Feels Like* (feat. Trevor Guthrie) dipped 6-8 (35,534 sales) and David Guetta's *Play Hard* (feat. Ne-Yo & Akon) fell 7-9 (32,536).

Overall singles sales were up 3.03% week-on-week at 3,351,769 - 6.15% above same week 2012 sales of 3,157,515.

ALBUMS

BY ALAN JONES

After dominating the singles chart with *Get Lucky* for four weeks, Daft Punk are set to make 2013's biggest opening on the album chart this weekend, with their new set, *Random Access Memories* storming to sales of nearly 85,000 by close of business on Monday night.

Daft Punk's album will replace Rod Stewart's *Time* at the top of the album chart. *Time* opened at the summit last week, allowing Stewart to become the oldest recording artist to have a number one album with new material, topping the chart for the eighth time in his career, four months after his 68th birthday.

Time's first week sales (57,628) exceeded the opening tallies of any of Stewart's 21st century albums, of which his most recent - November 2012's *Merry Christmas Baby* - had the biggest opening week, selling 54,860 copies. Amazingly, it is Stewart's first number one album since he was 34 - his first seven number one albums came in a rush between 1971 and 1979. The only male solo artists to have more number ones than Stewart are Elvis Presley (11), Robbie Williams (10), David Bowie, Bruce Springsteen and Michael Jackson (nine apiece).

With more than 33 years elapsing since Stewart's last number one album overall (*Greatest Hits Volume 1*) and



almost 37 years passing since his last studio number one album (*A Night On The Town*), Stewart's return to number one comes after a record absence for a British act - eclipsing the near 32 year pause between Tom Jones' turns at the top with *Delilah* in 1968 and *Reload* in 2000.

Stewart co-wrote 11 of the 12 tracks on the regular edition of *Time* (12 of the 15 on the deluxe edition), making it the first album on which he has written more than a single track since 1991, when he co-wrote half of the tracks on *Vagabond Heart*.

Stewart's overall chart span is more than 40 years and he was a veteran even when the 21st century started. Even so, he has had 11 Top 10 albums this century - a tally beaten only by Irish acts Daniel O'Donnell (13, including a Mary Duff

collaboration) and Westlife (12).

After scoring three Top 20 singles in six months, singer/songwriter Gabrielle Aplin turned her attention to the album chart last week, and landed a number two debut (35,203 sales) for introductory release *English Rain*. 20-year-old Aplin topped the singles chart last December with her remake of *Frankie Goes To Hollywood's The Power Of Love*, and reached number six with *Please Don't Say You Love Me* in February. Her third hit, *Panic Cord*, opened at number 19, but slipped to number 28 (10,853 sales) on Sunday.

New York alt. rock band Vampire Weekend earned their third straight Top 20 album, debuting at number three (27,805 sales). Their self-titled 2008 debut opened at number 22 (7,246 sales) and eventually

peaked at number 15, while 2010 follow-up *Contra* debuted and peaked at number three on first week sales of 42,806.

Abba legend Agnetha Faltskog scored her highest charting album as a solo artist, with her fifth English language studio album *A*, debuting at number six (19,206 sales). It is Faltskog's first album since 2004, when *My Colouring Book* - the most successful of her previous solo albums - debuted and peaked at number 12, on slightly lower first week sales of 18,386.

Elsewhere in the Top 10, Caro Emerald's *The Shocking Miss Emerald* dipped 1-4 (21,431 sales), Rudimental's *Home* falls 2-5 (20,436 sales), Passenger's *All The Little Lights* climbed 8-7 (12,479 sales), Emeli Sande's *Our Version Of Events* rallied 9-8 (12,060 sales), Michael Buble's *To Be Loved* descended 4-9 (11,559 sales) and the motion picture soundtrack recording of *Les Misérables* improved 12-10 (11,108 sales).

Primal Scream returned with their tenth studio album *More Light* which made its debut at number 12 (10,858 sales). In so doing, it likely ended a run of seven straight Top 10 studio albums for the group, which started with the 1991 release of *Screamadelica* and ended with *Beautiful Future*, which reached number nine in 2008.

Overall album sales were up 8.13% week-on-week at 1,417,372 - 5.09% above same week 2012 sales of 1,348,711.

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ANNOUNCEMENT

Chris Phillips and Mike Shepherd
new contact details:-

Chris

e: cphillips@tspmlaw.com

ddi: 020 7025 8285

m: 07711 305358

Mike

e: mshepherd@tspmlaw.com

ddi: 020 7025 8286

m: 07734 306609



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PRODUCT RECOMMENDED

ALBUM OF THE WEEK



MAC MILLER

Watching Movies With The Sound Off



(Rostrum Records/Island)
June 17

Following his No.1 Gold-selling US debut album *Blue Slide Park*, and eight mixtapes, 21-year-old Pittsburgh native Malcolm 'Mac Miller' McCormick returns with his sophomore album *Watching Movies With The Sound Off* next month.

The album features Odd Future's Tyler, The Creator, Action Bronson and more. Brainfeeder's Flying Lotus produced *S.D.S.* - the first leaked track from album - and further production duties come courtesy of Pharrell Williams and Diplo.

Mac has clocked up a number of endorsements in 2013 - he was named *Complex Magazine's* 'Man of Next Year', he has a sponsorship deal with Mountain Dew, and a cameo in the forthcoming *Scary Movie 5*. His MTV2 reality show *Mac Miller and The Most Dope Family* became the highest-rated debut in the history of the channel, and has been picked up for a second season.

Mac Miller was signed independently to Rostrum Records, also home to Wiz Khalifa, in 2011. His debut LP *Blue Slide Park* became the first independently distributed debut album to top the US charts since The Dogg Pound's *Dogg Food* in 1995.

Mac kicks off an extensive US tour in June and will return to Europe in October, touring with Lil Wayne and 2 Chainz.

TRACK OF THE WEEK



DIZZEE RASCAL

Goin' Crazy feat. Robbie Williams



(Dirtee Stank/Island)

JUNE 17

Goin' Crazy brings together two nationally-treasured UK homegrown artists in Dizzee Rascal and Robbie Williams on a track they recorded in LA at Williams' house.

The accompanying video of the track sees the pair in a *Quadrophenia* reboot on 'pimped-out' scooters, and is directed by Andreas Nilsson - famous for his work with Kanye West, MGMT and Miike Snow.

Goin' Crazy is taken from Dizzee's brand new album *The Fifth Dizzee* that follows the release of his second mixtape: *Dirtee TV Presents The Mixtape Vol.2* (that spawned track *Bassline Junkie* which to date has had over 6.5 million views online). He also recently released track *H-Town*, a track he recorded in the US featuring Bun-B and Trae The Truth.

Dizzee's will perform high-profile live dates as support for Muse on their stadium tour, on the Glastonbury Pyramid stage and the Radio 1 Big Weekend.

INCOMING ALBUMS

LOADSTAR *Future Perfect* (RAM Records)



Joining the new wave of UK bass artists is Bristol duo, Loadstar, whose debut album, *Future Perfect*, is released

next week on Andy C's independent imprint, Ram Records. Loadstar's singles including new track, *Refuse To Love*, have seen them become a regular name on Radio 1 playlists, with support from Zane Lowe, Annie Mac and Mistajam.

Loadstar claim to have maintained a foot in both the underground and mainstream scenes they mix in throughout the tracklist of this album and have enlisted vocalist collaborators in the form of Scruizerz, Benny Banks, Jakes, Jenn D, Lloyd Yates and Hadouken!

Loadstar will play live at the following festivals: Glastonbury (WOW stage), Hideout Festival, Kendall Calling, Evolution, and Dour, with more to be announced. Key US festival shows include EDC NYC and EDC Vegas.

MAY 27

FENECH SOLER *Rituals* (Warner Bros. Records)



Fenech Soler's upcoming second album *Rituals* follows their self-titled debut which was released

in 2010 and earned them Q and XFM award nominations for *The Next Big Thing* and *Best British Debut Album of the Year* respectively, as well as substantial support from Radio 1.

The album is largely produced by the band themselves but the few collaborators include Tim Goldsworthy (LCD Soundsystem, UNKLE) and Swedish producer / DJ Style of Eye.

The album has been previewed with a video for *All I Know* and the track *Maiyu*, which was recently made available as a free download and graced the top of the *Hype Machine* chart. The album's first full single *Magnetic* will follow on July 1.

Fenech Soler are confirmed to perform at Glastonbury, Reading and Leeds on 24 and a number of other festivals throughout the summer.

SEPTEMBER 2

JON HOPKINS *Immunity* (Domino)



Alongside the release of Jon Hopkins' forthcoming album, *Immunity*, on

June 3, the artist has premiered a new audio-visual piece and collaboration with The Creators Project, *Immunity*. The *Immunity* video was a collaborative effort between art director and typographer Craig Ward, biochemist Linden Giedhill and Jon Hopkins.

Soundtracked by music from the forthcoming album, the piece features Giedhill's microscopic time-lapse photography of crystal growth and chemical reactions. The Creators Project is an ongoing global arts and technology initiative created by Intel and Vice in order to support artists, musicians, and filmmakers using technology in their creative expressions.

Open Eye Signal is the first single taken from the album and will be available on June 3, with remixes from Happa, Lord of the Isles, Luke Abbott and Nosaj Thing.

JUNE 3

STAFF PICK: TIM INGHAM, EDITOR



MARK MULCAHY
Dear Mark J Mulcahy, I Love You (Fire Records)

Appropriate title: Thom Yorke loves Mark Mulcahy. Michael Stipe loves Mark Mulcahy. I love Mark Mulcahy. You almost certainly will too.

Far too good and accessible to dismiss as a mere 'songwriter's songwriter' (The Sun gave one of his LPs five stars - *The Sun!*), Mulcahy excels in all aspects: he writes fantastic pop ditties with warped, unhinged undertones; his voice is a quivering, sensuous yelp of a thing; his energetic, rhythmic guitar playing propels his music way past pedestrian indie and into space-cake Jeff Buckley territory. Yes, that good.

His are songs are meaty yet wounded, fragile yet bolshie, leftfield yet affecting - all wrapped onto the tipsy skeletal frame of classic rock'n'roll. This, Mulcahy's first album



for eight years - and his first studio outing since the tragic and sudden death of his wife in 2008 - often

brushes the genius heights of his debut solo LP, *Fathering* (1997).

There are elegiac considerations on human affection (*She Makes The World Turn Backwards*) dizzying vocal runs (*Let*

The Fireflies Fly Away) and delicate, mellotron-backed sweetness (*Madly, Badly*). There's also woozy crooning (*Bailing Out On Everything Again*), stop-start tension (*My Rose Coloured Friend*) and a consistent thread of proud beauty throughout. The restless harmonies, often supplied by Mulcahy himself, are worth a purchase alone.

Mercury Rev love Mark Mulcahy. The National love Mark Mulcahy. It is a troubling mystery why the public don't love Mark Mulcahy. Yet!

Somebody, please make it so.

JUNE 18

NEW REISSUES / CATALOGUE ALBUMS

SANDIE SHAW - Sandie*(Salvo SALVOC0262)/Me (SALVOC0263)/Love Me, Please Love Me (SALVOC0264)*

While the centre piece of Salvo's Sandie Shaw campaign is the new Long Live Love: Very Best Of

compilation, the label's newly remastered and much expanded versions of her original albums are arguably more interesting and edifying. The first trio of such releases - which all include 16 page booklets with new sleevenotes by Keith Altham, and are packaged in handsome digipacks - comprise her 1964 debut album Sandie, 1965 follow-up Me, and her third album, Love Me, Please Love Me from 1967. During the period covered by these albums, Shaw amassed 15 hit singles, 11 of them written by talented American singer/songwriter Chris Andrews but made the album chart only once. Although they do contain some excellent material, it's not hard to see why the albums failed to fare as well as the singles. Shaw

- or, more likely, her manager, the fearsome Eve Taylor - decided that, rather like The Beatles, her singles would not appear on the albums. Happily, they are ALL here now, slipped in as bonus tracks. As such, they help to provide a much more rounded and commercial snapshot of Shaw's output than would otherwise have been the case. Andrews didn't write Shaw's chart-topping debut single - a sublime version of Burt Bacharach & Hal David's Always Something There To Remind Me - but he crafted the No.3 follow-up Girl Don't Come, which starts in strikingly similar fashion. Andrews wrote two of Shaw's three other top five hits - I'll Stop At Nothing and Long Live Love - but not her Eurovision triumph and second No.1 Puppet On A String, which Shaw herself loathed. Liner notes also reveal Shaw is baffled by her decision to record the rather staid Yes My Darling Daughter but there is no doubting the fact that the Dagenham girl, discovered by Adam Faith and later revered by the likes of Morrissey, remains a much-loved and important part of British pop culture.

VARIOUS - She's So Fine - The Rise Of The Girl Groups*(Fantastic Voyage FVID 16C)*

With Stooshe, The Saturdays and Little Mix - all in the Top 40 as I write, the girl group

phenomenon doesn't look like dying out any time soon - but their style and the songs they sing are a million miles and more than 50 years away from the girl groups who are explored in some depth on this triple-CD set. Housing no fewer than 95 recordings - arranged in chronological order and dating from 1955 to 1963 - it is an intelligently compiled and hit-laden set, with all but five of the songs present making it onto Billboard's Hot 100 or R&B charts. More durable and better-known acts like The Supremes, The Shirelles, The Crystals and The Marvelettes are fully represented alongside The Quin-Tones and The Hearts and other fellow travellers who helped shape the sound.

CANDIDO - Dancin' & Prancin' / SKYY: Skyline*(Big Break CDBBR 0135)/(CDBBR 0136)*

Both albums were commercial breakthroughs originally released on Salsoul, and both are now remastered, expanded and reissued by Big Break more than 30 years after the fact. That much they have in common - but they are quite different in content. Cuban-born Candido was already 58 when he recorded Dancin' & Prancin in 1979, and its four heavily percussive and lengthy tracks are a delight, especially the breezy title cut, and his stunning version of Babatunde Olatunji's Jingo, which was also a hit for Santana. Skyy were something of a family act, with sisters Bonny, Delores and Denise providing the soulful vocal foil to the band's funky rhythms. Their fourth album, Skyline was released in 1981, and also toed the disco line, while generating the number one US R&B hit Call

Me, and the soulful British chart single Let's Celebrate.

MIKE OLDFIELD - Moonlight Shadow: The Collection*(Spectrum SPEC 2134)*

At least 10 Mike Oldfield albums - both studio albums and compilations - have featured tubular bells in their artwork over the years...and here's another one. This one is unique, however, in being a low price primer, which has been supported, endorsed and compiled by Oldfield himself. Although released by Spectrum - a sister label in the Universal family to Mercury, to which Oldfield is now signed - Moonlight Shadow includes only Virgin recordings made prior to 1984. Even so, it is an intelligent and enjoyable compilation which starts with a lengthy (13.32m) excerpt from Tubular Bells but includes 15 rather pithier pieces in a further hour of recordings, among them his disco hit Guilty.

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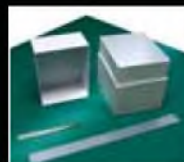
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► **NO.1 TO REMEMBER**

Time is still very much on his side it seems, as Rod Stewart celebrates his first No.1 album in 33 years with Decca GM Rebecca Allen. His new chart-topper saw him become the oldest recording artist to have a No.1 album with new material, at the age of 68. We have to say, the man still scrubs up well.



▲ **JUST THE TICKET**

Liverpool's Echo Arena saw its three millionth customer walk through the doors at an Alicia Keys concert last week. The singer celebrates the occasion above with Echo Arena sales manager Ian Congdon (left) and director of touring, AEG Live Lucky Hari (right).

► **RED LETTER DAY**

Warner/Chappell recently signed production duo Red Triangle who enjoyed their first Top 10 hit last month with Loveable Rogues' What A Night. Here the two teams pose to immortalise the moment [L-R] Richard Manners (W/C MD), Rick Parkhouse (Red Triangle) Mike Sault (W/C A&R), Phil Christie (W/C A&R), George Tizzard (Red Triangle), Jordan Jay, Ross Gautreau (Karma Artists).



KEY SONGS IN THE LIFE OF James Anderson



Fast Bowler, England/Lancashire Cricket / Ambassador, Nordoff Robbins

What's the first record you remember buying?

C'est la vie - B*witched. I was 15. That's my only excuse.

What was the first dance at your wedding?

Frank Sinatra's I've Got You Under My Skin.

Which track would you like played at your funeral?

I'm going to be boring and say, as a former choir boy, I'd like hymns to be sung at my funeral. I'll make sure I do a playlist for the wake, which would include my favourite '90s indie songs and my favourite power ballads. Listen To Your Heart by Roxette would be top of the list.

What is your karaoke speciality?

I'm not a huge karaoke singer. When I have done it I have done Westlife - Flying Without Wings a few times with my mates. I've not got a great voice, although I think I sound amazing when I'm singing in the car with the volume right up.

What's your favourite single of all time?

Laid by James. I played this non-stop throughout my teenage years and when I hear it now it brings back great memories from that period of my life.

What's your favourite album?

Urban Hymns by The Verve. I love this album. Again, played it a lot as a teenager. Not a bad song on there. There's the obvious Bittersweet Symphony, The Drugs Don't Work and Lucky Man but I also like Catching The Butterfly and Space And Time.



ARCHIVE

MUSIC WEEK May 22 1999

Music buyers around the world could legally download tracks by top UK artists this summer following Sony's entry into the race to become the first major to distribute songs over the internet...**Boyzone's** multiple format for You Needed Me appeared to have given the Irish band the edge over **Geri Halliwell's** debut single for the number one spot on Friday. EMI:Chrysalis senior marketing manager **John Leahy** said, "If you want to know why we're expecting to go in at two and not one, it's the formats. But we always knew Boyzone had that fanbase and we're pleased it looks like we'll do 130,000 of Geri's debut single."...**David Bowie** has recorded eight original tracks for what is being called the first virtual album, Omikron: The Nomad Soul, in which he stars as a character. The futuristic 3D action adventure also features Bowie's long-time guitarist and collaborator Reever Gabrels and bassist Gail Ann Drosey in a virtual band that performs in several bars. Players are able to visit a record shop, buy the album and take it back to a virtual apartment to play.



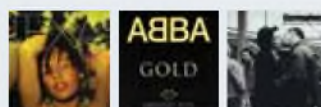
SINGLES TOP 5 22.05.99

POS	ARTIST	SINGLE
1	BOYZONE	You Needed Me
2	GERI HALLIWELL	Look At Me
3	SHANIA TWAIN	That Don't Impress Me Much
4	BACKSTREET BOYS	I Want It That Way
5	TLC	No Scrubs



ALBUMS TOP 5 22.05.99

POS	ARTIST	ALBUM
1	TEXAS	The Hush
2	ABBA	Gold - Greatest Hits
3	STEREOPHONICS	Performance and Cocktails
4	BASEMENT JAXX	Remedy
5	FATBOY SLIM	You've Come a Long Way, Baby



NEW RELEASES RECOMMENDED 22.05.99



BOYZONE By Request
BAZ LUHRMAN Everybody's Free

Album of the Week is By Request by Boyzone. Supported by a massive 16-date sell-out arena tour, the hits collection will "no doubt be sailing past the million mark by the end of the summer," says *Music Week*. Single of the Week is Everybody's Free by Romeo & Juliet director Baz Luhrman. "A surefire hit and should beat even the Chemical Brothers to their deserved number one placing."



CONTACTS

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



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"Oh but I know love as a fading thing / Just as fickle as a feather in a stream"

▼ **NICE TO MUTE YOU**

Two new bods joined the team at Mute this week, and it's a good time to enter the company with Goldfrapp and Erasure among its planned releases in 2013. All smiles below are [L-R] head of Artist Management Dick O'Dell, Mute founder Daniel Miller and global MD Shirin Foroutan.



▲ **SWEDE LITTLE MYSTERIES**

Swedish House Mafia's Until Now went platinum this week. A&R director of Positiva/Virgin Jason Ellis presented the boys with their commemorative discs in anticipation of the landmark ahead of their final show in Miami. But there's more to celebrate: a huge new Volvo campaign featuring the trio is about to launch, while their lead single from the LP Don't You Worry Child has just passed 5 million track sales globally. Not bad for a band that have said their goodbyes. Sob.

► **DOUBLE DIGITS**

Essential Music & Marketing celebrated their 10th birthday in style on Tuesday last week at the Queen of Hoxton with a few friends. One decade in and many more to come, we hope. [L-R] Karis Beckingham (head of Sync, Cooking Vinyl) and Shamus Damani (director, Cooking Vinyl); Ed Hamilton (junior developer, Essential Music & Marketing) and Richard Leach (Digital Distribution manager, Essential Music & Marketing).



FABLED LABELS

BIG BROTHER RECORDINGS

Key Artists: Oasis, Happy Mondays

Big Brother Recordings Ltd. was set up in 2000 to release material by Oasis in the UK and Ireland through [PIAS].

The label's first release was Go Let It Out in February 2000 - the lead single from the band's fourth album Standing On The Shoulders Of Giants.

In August, all of Oasis' singles from Definitely Maybe, (What's the Story) Morning Glory? and Be Here Now were re-issued on the Big Brother label.

In 2005, Happy Mondays released their first new material in over 13 years on the label, with the single Playground Superstar.

Oasis then signed a record deal with Universal Music Group in September 2007, and the Lord Don't Slow Me Down DVD was released by Big Brother Recordings Ltd. in United Kingdom, and Big Brother Recordings Ltd./Universal Music internationally.

In June 2008, a deal was signed with Sony BMG which entitled them to an arranged portion of the profits from the next three Oasis studio albums to be released through Big Brother.

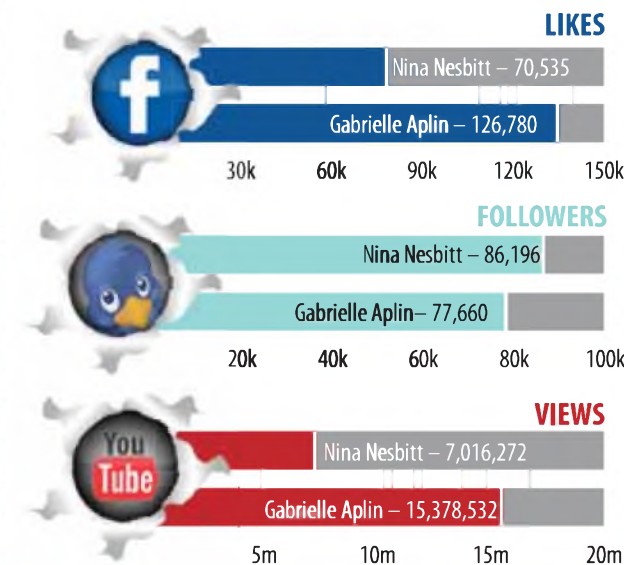
On 30 July 2008, Warner Bros. Records announced that it had signed a North American distribution deal with Big Brother Recordings. The first new release under the deal was Dig Out Your Soul, in October 2008.



Did You Know? The catalogue number of each release begins with RKID, which stands for "our kid" - a reference to Noel and Liam Gallagher.

SOCIAL STANDING

Official fan pages go head-to-head



NINA NESBITT VS GABRIELLE APLIN

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