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Music Week

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THE ART OF DOING NOTHING.

MARK OWEN
THE ART OF DOING
NOTHING.

The New Album
10th June



NEWS

03 XL storms US

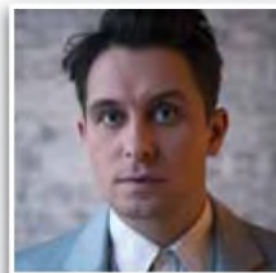
Independent label building new studio in NY as it hits No.1 with Vampire Weekend



BIG INTERVIEW

17 One Munns show

Music Week looks back on the career of one of the UK record industry's most successful execs



PROFILE

20 On his Owen

Mark Owen discusses Take That, his new album and doing his own promo

BMG deal for US-bound PIAS

INDIE HANDLES SANCTUARY AND MUTE CATALOGUES ● NEW YORK EXPANSION REVEALED

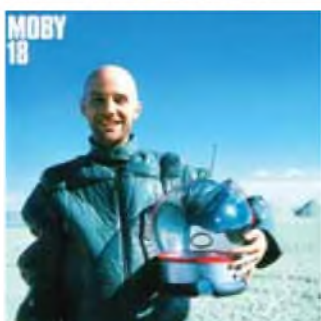
LABELS

BY TIM INGHAM

BMG has appointed [PIAS] to provide sales, marketing, distribution and fulfilment services for its newly-acquired Sanctuary and Mute catalogues - giving the independent sector a slice of its recent £47m pair of acquisitions.

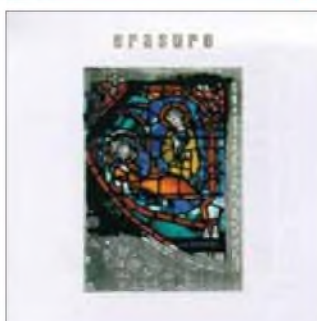
[PIAS] will be catalogue partner for the world outside North America for more than 100,000 Sanctuary/Mute recordings now owned by BMG - including Iron Maiden, The Kinks (Sanctuary), Erasure and Moby (Mute). *Music Week* understands Black Sabbath and Depeche Mode catalogues are not covered by the deal.

Both divestments arose from Universal's £1.2bn buyout of EMI Music. The Mute catalogue is believed to have cost BMG £7m, with a deal of approximately £40m being agreed for Sanctuary recordings. [PIAS] will provide digital and physical retail marketing, sales, manufacturing,



CLASSIC ALBUMS: [PIAS] will work with BMG to exploit the catalogues of Iron Maiden Moby and Erasure amongst many others

and distribution services, while BMG's in-house team will register works, and handle royalty accounting, sales reporting and sync, and collaborate with [PIAS] on campaign planning and shipment control.



BMG EVP International Repertoire Fred Casimir said: "We are delighted to be working with [PIAS]. We were particularly attracted by their independent spirit and their global network."

Adrian Pope, MD of [PIAS]



"This repertoire has huge potential, particularly in global digital markets"

ADRIAN POPE, [PIAS]

Artist and Label Services (pictured), said, "[PIAS] has a potent combination of experience, great systems, specialist expertise and an established international network of offices and partners. BMG has established a reputation as a company which cares about the rights and repertoire that they hold. Together we share a common goal in collaborating to bring to the surface repertoire that has huge potential, not least in the continually evolving and globalised digital markets."

MAXSON IN US

[PIAS] will open a US office in New York in June, headed by Sean Maxson, who was previously general manager for Co-Op USA. [PIAS] acquired Co-Op from Universal Music for an estimated £500,000 in a deal that was cleared by EC regulators in March. Co-Op was a related investment of the major's buyout of EMI Music.

Maxson's [PIAS] America office will be adding to its staff over the next few months, initially looking after [PIAS] Recordings artists and [PIAS] Cooperative labels - a similar setup to how the company operates in Australia.

"Moving forward we want to develop this in an all-encompassing service model in line with our other operations, working closely with our US distribution partner," explained [PIAS] Group MD Edwin Schroter to *Music Week*.

Radio 1 proves its 'new music' mantra

Radio 1's daytime playlist is becoming more distinct from those of rival contemporary hit music stations as it looks to attract younger listeners.

Music Week research of the first three months of 2013 reveals the BBC network shared just one-third of its 100 most-played tracks with Global-owned Capital. That compares to around half of the rival station's 100 top cuts being the same in

the equivalent period last year.

As Radio 1 controller Ben Cooper is tasked by the BBC Trust with bringing down the station's average listening age to greater reflect its 15 to 29-year-old target audience, it appears the playlist is widening to feature more tracks not championed elsewhere. *Music Week* looked at Radio 1's 100 top tracks of Q1 based on Nielsen Music monitoring and found it

included 62 releases that had not or were not going to break the Official Charts Company's weekly sales Top 10. Mixed in among big commercial sellers such as Def Jam/Virgin EMI act Rihanna's Stay featuring Mikky Ekko and Macklemore & Ryan Lewis featuring Wanz's Thrift Shop were a number of tracks that failed to make the weekly Top 40 or even chart anywhere in the published Top 75 chart.

The station gave heavy backing to non-charting singles by the likes of PIAS's We Are The Ocean, Warner Bros's Lianne La Havas and Cooking Vinyl's The Blackout at the expense of more commercially-successful cuts. The more distinct playlist is partly shaped by a greater support of rock and guitar-based singles compared to other CHR stations with its backing in the quarter including playlisting the

likes of Infectious's Mercury-winning Alt-J and Columbia's Bullet For My Valentine.

A number of the tracks Radio 1 is backing in contrast to more hit-driven stations are by British acts with 63 of its 100 most-played tracks in the quarter coming from homegrown artists. This compares to 51% of Nielsen's overall Q1 radio airplay chart.

■ See full Q1 UK airplay analysis - turn to pages 14-16

NEWS

EDITORIAL

A&R investment isn't a problem – digital fallout might be



ALAN DAVEY, CEO OF THE Arts Council, earned the fierce ire of major labels and the BPI this week, after suggesting that there was a “market failure” at the starting blocks of British pop music because the likes of Universal, Sony and Warner were “not prepared to take a risk over a long period of time investing in talent”.

It didn't take long for the BPI to forcibly quash the comments, with chief exec Geoff Taylor dismissing them as “ill-informed and out of touch” as he defended the A&R record of the majors.

Despite grabbing our front page with his £500,000 Momentum Fund last week, it appears Davey's not a regular *Music Week* reader, or he might better have appreciated how today's UK leaders of major labels have fought tooth and nail to protect A&R budget and investment in recent years, as other areas of their businesses have been mullered by declining revenues.

There are more creditable critiques to be raised of the majors - whether regarding their combined market power or the fact that the three biggest companies in the ‘British Phonographic Industry’ are not actually British-owned in 2013. But attacking their commitment to A&R - whether their own or that of their indie brethren (so often the original signing and development source of world-conquering repertoire that is pulled into the major machine) - seems oddly-briefed at best, willfully attention-grabbing at worst.

“Alan Davey neglected to mention the A&R job of publishers in his criticisms this week - but he's not the only one ignoring their importance”

To be fair to Davey, the BBC did seem to twist up some of his words a treat online, suggesting that he said majors were “failing” young artists due to budgets being committed to “X-Factor-style acts” - both quotes that didn't seem to leave the CEO's lips, but rather appeared amongst the loaded questions of his interviewer.

‘Out of touch’, then - but also out of mind, if you're a music publisher at least. The lack of mention of the A&R job that the other side of the industry do with emerging writers (who can quickly find their feet as artists like that young Emeli Sande did - whatever happened to her?) wasn't acknowledged at all by Davey.

He's not the only one who can be accused of forgetting those who commercially represent songwriters: there appears to be a real storm brewing over Apple's planned streaming service, due to launch any month now.

The fact Universal and Warner's ultimate bottom lines contain both publisher and label revenues has left them less concerned with the disparity between the streaming royalty haul going to each side - but the same can't be said of Sony/ATV/EMI, who are only part-owned by Sony Corp, and don't report into their sister label.

Of the 70% of an iTunes sale that goes back to rights-holders, a single-digit percentage will be passed to the publisher, with the vast majority going to the record company. Sony/ATV/EMI boss Marty Bandier reportedly wants the publishers' overall share of revenue accrued from iStream to rise from 5% to 50%, but would accept a jump to 10% or 15% as a first step. BMG is believed to be backing Bandier's mission - and is also yet to sign a deal with Apple - as are a number of independent publishers on both sides of the Atlantic.

If Alan Davey wanted to find “market failure” with a genuine degree of truth, perhaps this might be a better area for his focus.

Tim Ingham, Editor

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

Island: Disclosure can charm globe

LABEL PREDICTS ‘2013'S THIRD BIG BREAKING ARTIST’

TALENT

■ BY RHIAN JONES

Island Records MD Jon Turner has revealed his high hopes for UK garage act Disclosure ahead of the release of their debut album *Settle*.

After reaching No.2 on the UK singles chart in February with single *White Noise* (featuring AlunaGeorge), the duo are set to become a “breaking act globally in 2013/2014,” said Turner. “They're an act that are in demand, both on the live circuit and through their releases around the world.”

Settle is out on Island subsidiary PMR Records on June 3 and the label expects “very healthy record sales”.

Island has been acting as Disclosure's live co-promoter as well as their record label. “The pattern this year has been very promising,” Turner explained. “It's really encouraging to see acts like Bastille and Rudimental do good numbers week one, in terms of album sales, and continue to do so over the weeks that they've been released. They've set the target high and we can go for that target. I think Disclosure will be the third big breaking act of this year.”

To date, Bastille's debut album *Bad Blood* - which was



“It's really encouraging to see acts like Bastille and Rudimental do good numbers week one. They've set the target high - and we're going for it”

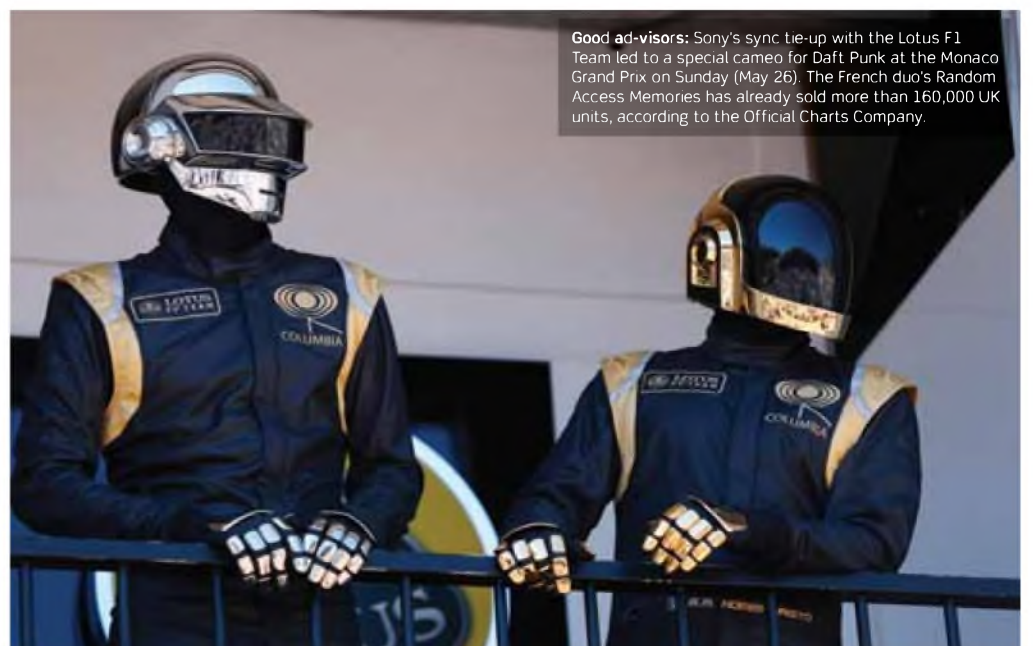
JON TURNER, ISLAND RECORDS

released by Virgin Records on March 4 - has sold over 185,000 copies. Rudimental's first LP for Asylum, *Home*, has achieved over 115,000 sales since its April 29 release date. Plans to promote *Settle* will be centered around radio support and the live show.

“They are a staple radio band now, Radio 1 is a massive supporter and that's integral to their success,” said Turner.

Disclosure started to gain traction after releasing a remix of Jessie Ware track *Running* last year on Greco-Roman. They then signed an album deal with PMR and single *Latch* featuring Sam Smith reached No.11 in the

charts in October. They've since played at Primavera, Field Day, Sasquatch! Music Festival and Radio 1's Big Weekend. Future dates include The Parklife Weekender, Capital FM's Summertime Ball, T In The Park, Reading and Leeds, Latitude, Bestival and Glastonbury - where they will play the newly revamped dance stage Silver Hayes. In addition to the festival gigs, the duo will embark on a headline tour from November 16 - 28, visiting Academy venues in Bristol, Leeds, Newcastle, Sheffield, Nottingham, Brighton, Birmingham and London.



Good ad-visor: Sony's sync tie-up with the Lotus F1 Team led to a special cameo for Daft Punk at the Monaco Grand Prix on Sunday (May 26). The French duo's *Random Access Memories* has already sold more than 160,000 UK units, according to the Official Charts Company.

NEW STUDIO ON WAY AS VAMPIRE WEEKEND INSPIRE 'CREATIVE' APPROACH TO TERRITORY

XL's US ambitions soar after No.1 album success

LABELS

BY TIM INGHAM

Independent label XL is celebrating after Vampire Weekend's new album hit the top spot in the US charts last week on impressive sales, as the company sketches out plans for growth over the Pond.

The label, part-owned by Beggars Group, has told Music Week that it is building a studio in Manhattan, New York to create a similar setup to its Ladbroke Grove, London office - where its artists often lay down tracks in-house.

Vampire Weekend's *Modern Vampires Of The City* hit No.1 on the Billboard 200 chart last Wednesday (May 22), selling more than 134,000 copies in its first week, according to Nielsen Soundscan data.

The LP reached No.3 on the Official UK Album Chart earlier this month and has sold more than 37,000 units in XL's home territory, according to Official Charts Company data.

"It's a brilliant record and our US operation, led by Kris Chen, plus the band's management, Ian Montone and Michele Harrison at Monotone, put in a fantastic combined effort to deliver the successful launch that it deserves," XL managing director Ben Beardsworth told *Music Week*.

Vampire Weekend's second album, *Contra*, was also a US No.1 but on fewer week-one sales - hitting the top spot in January 2010 after shifting 124,000 units.

"The fact that [MVOTC] is Vampire Weekend's second US No.1 album, and the second US No.1 that we have released ourselves, proves that the first wasn't a fluke: Vampire Weekend are now a big band, and XL is now a significant entity, in the US," added Beardsworth. "Our US setup has made significant



Vampire Weekend: As well as hitting No.1 on the Billboard 200 album chart, the band's track *Diane Young* was the most successful single launch at US radio in XL's history, according to Beardsworth



"Vampire Weekend are now a big band, and XL is now a significant entity, in the US. Our American setup has made significant leaps forward. The US represents an exciting area of growth for us - we're in the process of building a recording studio in Manhattan, New York"

BEN BEARDSWORTH, XL RECORDINGS

leaps forward every year since we first employed dedicated XL staff within the Beggars New York office back in 2006.

"As well as the Vampire Weekend success, we're up to 750,000 US sales across the two albums by The xx, and we had a No.2 US Album Chart position earlier this year with *Atoms For Peace*.

"The US represents an exciting area of growth for XL, and we are trying to approach it in as creative a way as possible.

"We're in the process of building a recording studio in Manhattan, and have taken on an in-house engineer there, to mirror the setup we have at our London HQ. And we've recently set up partnerships with US-based labels, Hot Charity and Terrible Records, both of whom have extremely original approaches to A&R and presenting artists."

Modern Vampires Of The City was the 19th independently-distributed album

to reach No. 1 since the Billboard 200 chart started using Nielsen SoundScan sales data in 1991. It was released on XL Recordings in the territory and distributed by Warner's Alternative Distribution Alliance (ADA).

XL's VP A&R, Kris Chen, who is head of the label's US operation and co-A&R for Vampire Weekend, added: "This chart topping moment is a wonderful feeling for the staff who have worked very hard on this album. But beyond chart-

topping, there's a week two, week 10 and beyond on which we are focusing. The most important factor in the great start is simply that the band made the best album of their career.

"They created two brilliant visuals for [tracks] *Diane Young* and *Step* as the way for fans to first hear new songs. With press, we saw great support from Pitchfork, Rolling Stone, NY Times, Fallon, Saturday Night Live, the Fader and more.

"Independent retailers were so important, especially with vinyl sales, while we also had the pre-release stream at iTunes which gave a huge boost to pre-orders. Amazon's level of promotion on their website and Kindle was unprecedented, and for the first time, Starbucks also carried a Vampire Weekend album. There was a creative combination of physical billboards, sniping, street posterage, Google ad words and targeted banner ads. And lastly, our radio department have really made strong impressions with *Diane Young*.

"Mostly though, there's an immediacy and emotional connection that fans across all demographics have made with Vampire Weekend and that supersedes anything that we could do in a traditional marketing and promotional sense. We've learned that you must do what's right to maintain your existing fans even as you seek new ones."

XL's A&R Director, Imran Ahmed, who signed the band, told *Music Week*: "By making what's been universally received as their best album five years into their career Vampire Weekend continue to reveal the depth of talent in their ranks and have raised the bar - musically and lyrically - for all other bands in 2013. I think the future is incredibly exciting for them. I'm hoping they'll keep me in boat shoes for years to come."

NEWS

NEWS IN BRIEF

■ **HMV:** Hilco is due to relaunch the HMV brand and hire a slew of new marketing staff. Details of new staff including a head of marketing are rumoured to be revealed this week as well as the departure of Jill Thomas – current senior marketing manager.

■ **BPI:** HMV PR chief Gennaro Castaldo has left the retailer after 27 years to become director of communications at recorded music trade body BPI. Castaldo will replace Adam Liversage at the organisation who will be stepping down from the comms director role on June 14.

■ **TUNEIN:** Radio streaming platform Tunein has raised \$25 million in funding as well as revealing that it surpassed 1 billion listening hours for the first month of 2013. The funding is led by Institutional Venture Partners (IVP), with participation from existing investors Sequoia Capital, Google Ventures and General Catalyst Partners.

■ **TICKETSCRIPT:** Jenni Young has joined Ticketscript as Marketing director. Prior to that she was Marketing and Communications director at youth charity vInspired, and has years of experience in the events industry working as Marketing & PR director at Live Nation.

■ **THE AGENCY GROUP:** Gavin O'Reilly has been appointed worldwide CEO at The Agency Group with Neil Warnock moving up to the newly-created role of worldwide president. Whilst O'Reilly takes on responsibility for the day-to-day operations, Warnock will now work on international growth with a particular focus on fast-growing Asian markets.

■ **SHERYL CROW:** Sheryl Crow is set to release her first dedicated country music album in September via Warner Bros. The LP, titled *Feels Like Home*, is a 12-track collection that has been entirely co-written by Crow and also features a track co-written with Brad Paisley. The American musician has sold over 50 million albums globally and has nine Grammy Awards.

■ **ABBEY ROAD:** The famous studios won the British Inspiration Award in the Music category, following last year's winner, Sir George Martin. Sir Peter Blake CBE, who designed the 2012 BRIT Award statuette, was bestowed with the Special Recognition honour.

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A&R SOURCE FOR DANCE MUSIC TO WORK WITH PLG-OWNED LABEL

Dance label Bromance signs EMI France deal

LABELS

BY TIM INGHAM

EMI Music France has signed a new A&R agreement with French electro label, Bromance Records, with the hope of discovering and signing the 'cream of electronic music from France and beyond'.

The exclusive new deal will see Bromance Records leading the partnership from a creative stand point, signing and developing new, predominantly electronic, artists.

EMI Music France – a division of Parlophone Label Group – will be tasked with marketing, promoting and breaking the acts internationally – as it has previously with the likes of Daft Punk, Cassius, Air, Phoenix, M83 and David Guetta.

The first new releases under the agreement will be albums from Gesaffelstein, Club Cheval and label co-founder, Brodinski.

Paris-based Bromance Records is a subdivision of Savoir Faire whose musical activities range from artist and club management, marketing, artist booking and touring. Established in 2011 by DJ and producer Brodinski (real name Louis Rogé) and Manu Barron, a veteran of the French club scene and man behind Paris' legendary Social Club – the label quickly made its mark on both the Parisian and European electronic



music landscape.

Bart Cools, EVP, Marketing, Parlophone Label Group (pictured above left) said: "I have a huge amount of respect for what Bromance have achieved in the last year. The label knows what it takes to create great music and can recognise real talent when they see it, as demonstrated by the calibre of artist already signed to the label. We are looking forward to building this new long-term relationship with them to maximise the opportunity for the artists they sign to have their music heard on a global platform."

Miles Leonard, president, Parlophone (pictured above right), continued: "Paris has long been a

major creative centre for excellent electronic music and both the underground and commercial scene is really thriving at the moment. We know that there's a huge global appetite for dance music and Bromance Records are the most innovative and exciting label in this area, this is a great partnership."

EMI Music France will oversee a trio of releases later this year and early next year with new signings to be announced in the coming months.

Gesaffelstein is a DJ and producer with a sound described as "dark, threatening, yet alluring" (*Mixmag*) and "black, ultraviolet [music which] takes you back to

the core of techno music" (*Les Inrockuptibles*). His debut album will be released in late 2013. Brodinski is well-known in global DJ circles, having been championed early in his career by heavyweights such as Too Many DJs. He has featured on Radio 1 shows including In New DJs We Trust and The Essential Mix, and his debut album is scheduled for release early next year.

Club Cheval are a four-man collective hailing from Lille, France. Now Paris residents, DJs Canblaster, Sam Tiba, Myd and Panteros666 are all producers in their own right. They are currently working on their first album scheduled for release in early 2014.

New law firm emerges

Music industry lawyers Chris Phillips and Mike Shepherd have set up their own new practice, Trainer Shepherd Phillips Melin LLP.

The company is based in the heart of central London in Soho Square, and is a partnership with two other lawyers – sports specialist Nick Trainer and corporate lawyer Nick Melin. Chris Phillips continues to

represent recording artists, composers, producers, labels, music publishers, recording studios and media companies for general commercial/contractual matters, while Mike Shepherd will handle litigation.

Shepherd said: "It's great having our own thing – we are the masters of our own destiny." Phillips said: "Starting a new business is hard work, but it



[L-R]: Nick Trainer, Mike Shepherd, Chris Phillips, Nick Melin

didn't make any sense not to do this. Everyone has been so excited about the new law firm – both clients and contacts have

always been behind us and I am indebted to them for their support over the years". Website: www.tspmlaw.com

CONGRATULATIONS

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No. 1

**WITH LOVE AND RESPECT FROM ALL AT
XL RECORDINGS**

NEWS

ANNUAL NORTHANTS CONFERENCE AND EXPO SPONSORED BY ENTERPRISE SOFTWARE

Instrument dealers get set for MIRC

EVENTS

Musical instrument dealers from across the UK will be on the lookout for new business opportunities and new product lines at next month's Musical Instrument Retail Conference and Expo.

More than 250 musical instrument dealers and 25 key suppliers will be gathering at Whittlebury Hall in Northants on Wednesday June 26, for a one-day conference and exhibition backed by trade publication *MI-Pro*.

Leading music brands such as Yamaha, Roland, Marshall, Peavey, Casio, Rotosound, Audio-Technica, Tanglewood and Sony among others will be at the event, which is also backed by the Musicians' Union, Music Industries Association and

Academy of Music and Sound.

With many MI dealers struggling to survive on the high street, the show will see plenty on the look-out for new opportunities and associated products that can bolster sales.

"As is the case with plenty of other market sectors right now, MI dealers are having to think about additional sales opportunities that will fit in with their core products," said Ronnie Dungan, managing editor of *MI-Pro*.

"They are keen to listen to new ideas and think about the potential of other music-related lines – merchandise, accessories, even CDs – that will complement their traditional offering. As such, access to a captive audience of more than 250 of these retailers represents a great opportunity for suppliers who see potential in

that market."

Free to attend for dealers, the event will feature:

- Morning conference offering six expert speakers from a range of business and marketing backgrounds, including a keynote from High Street guru Karl McKeever plus advice on online, sales and in-store selling.

- Afternoon expo with more than 25+ suppliers.

- Speakers Corner with the opportunity to speak one-to-one with business experts from the morning conference.

- After-show party incorporating a retail Battle of the Bands event sponsored by Music Week, Peavey, Marshall and Monacor with the winners offered free studio time and a recording and management deal.

- Retailers at the show will receive a free Apple TV as part of their high value gift bag.



■ For more information on partner packages and other promotional opportunities at the event, contact Darrell.carter@intentmedia.co.uk.

You can also get in touch with Emilie.george@intentmedia.co.uk or phone 01992 535647. Visit the dedicated event website at www.mirc-expo.com

ENTERPRISE SOFTWARE BUSINESS ON BOARD: MUSIC TRADE SOFTWARE COMPANY BACKS MIRC DEALER EVENT

Music industry software specialist The Enterprise Software Business Ltd is the headline sponsor of this year's MIRC.

The firm specialises in software solutions for the music industry, and will be unveiling its one-stop customer relationship management system, handling sales and stock management and based around centralised Cloud server technology.

CEO of operations, Gopi Setivarahalli, said: "As headline sponsor, TESBL is proud to present state of the art music

industry software to the MI Retail Conference and Expo.

"TESBL is experiencing tremendous growth this year internationally and we want to present state of the art software products to manufacturers and distributors to streamline their workflow, increasing sales and profit margins.

"In addition TESBL works with business closely to identify the risk points and introduce technology solutions streamlined with their business model.

"We think MIRC plays a

crucial role in bringing manufacturers, distributors and retailers together."

At MIRC, the firm will be demonstrating:

- State of the art business intelligence software for manufacturers
- Software systems for distributors that process and distribute orders in minutes
- Software for retailers to push sales and increase profits
- Benefits of Sentinel Cloud Drive: an advanced state of the art Cloud storage for manufacturers,

distributors and retailers, where the data is held safely and securely in a private Cloud. It helps you to cut down IT costs.

- New systems used for festival simulation to cut down months and years of planning. Useful for artists to plan their stage performance. This system also allows crowd management and stage planning for audio systems, artists instruments etc.

Registering for MIRC is simple - just visit Mirc-expo.com to be one of more than 250 VIP dealers who are expected to

attend and pick up a gift bag including a free Apple TV. More than 250 have already registered.

Event sponsors and exhibitors can also invite dealers they would like to see at the show with Yamaha, Roland, Barnes & Mullins, Peavey, Casio, Rotosound, Audio-Technica, Monacor, Marshall, Chord, Tanglewood, Zoom, Soundking, Elixir, Pulse, EMD and D'Addario already signed up, and the MIA, Academy of Music and Sound and Musicians' Union signed on as event partners.

Holzman pays tribute to Ray Manzarek

The man who signed The Doors to Elektra Records in 1966, Jac Holzman, has paid tribute to the band's keyboard player Ray Manzarek, who died earlier this month aged 74.

Manzarek died in Germany following a battle with cancer. He was a founding member of The Doors, who formed in 1965 after singer Jim Morrison met film studies student Manzarek

on Venice Beach in Los Angeles. The Doors split after Morrison's death in 1971, with Manzarek going on to release solo albums and form new band Nite City.

Holzman, 81, submitted the below statement to *Music Week*.

"Ray brought enormous gifts of music savvy, plus a knowledge of classics and jazz, to the sound that was The Doors.



"Ray was the underpinning and the glue which supported and let fly both Robby's exquisite guitar and John's uncanny drumming and percussion.

"He was the runway from which Jim and Robby's lyrics soared. Theirs was a tight sound, extravagant in tonality yet clear of purpose.

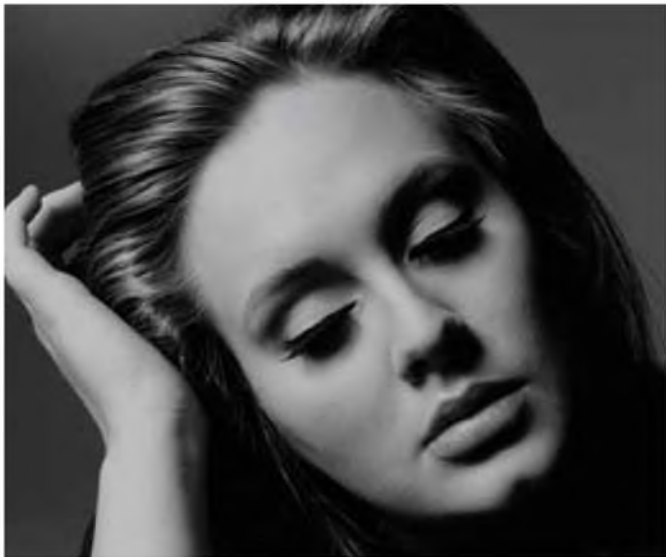
"My fondest memory of Ray is his careful nurturing of young

talent which included my son, Adam. Ray was his piano hero, and Adam was happiest when Ray would share technique and licks that Adam would practice over and over...

"Ray and Jim, Robby and John are those Riders On The Storm who beckon and guide us through the power of their music, always in-the-moment but eternal in impact."

Q1 EUROPEAN-WIDE NIELSEN FIGURES SHOW TOP SONGS AND CLIMBERS IN QUARTER

Adele only Brit in IMPALA's Top 10 EU Q1 airplay chart



EU Q1 airplay Top 5 [clockwise from top left] Adele, Bingo Players, Die Toten Hosen, CRO, Youssoupha,

MEDIA

The official independent airplay charts for Europe by Nielsen/IMPALA for the first quarter of 2013 are in - with Adele and Bingo Players dominating the list.

French repertoire makes up three of the Top 10 tracks, including On Se Connait by French rapper Youssoupha feat. Ayna at No.3, Big Ali feat Wati B's Watibigali at No.6 and Saule feat Charlie Winston's Dusty Men at No.8. There were just two UK-fronted tracks in the Top 10 - both from Adele: Skyfall at No.1 and Rolling In The Deep at No.9.

The Netherlands weighs in with two tracks - Bingo Players feat Far East Movement's Get Up (Rattle) at No.2 plus Showtek & Justin Prime's Cannonball at No.7.

Germany also claims a brace

of Top 10 tracks in the EU airplay chart, with Die Toten Hosen's Altes Fieber at No.4 and Cro's Einmal Um Die Welt at No.5. Spanish track Tu Y Yo by Lylloo & Matt Houston rounds off the Top 10.

Dutch act Bingo Players feat Far East Movement's Get Up (Rattle) is the highest new entry on the list. Other new entries include IMPALA European Independent Album of the Year winners The xx and Big Ali (featuring Wati B).

The Top 20 also features Saule (ft Brit Charlie Winston) and Baauer, as well as more established names Cro and C2C.

The Top 10 Climbers chart highlights artists such as Showtek & Justin Prime, Shaka Ponk and DJ Antoine's notable ascensions in the chart.

Helen Smith, executive chair, IMPALA, commented: "It is

interesting to see the trends with new entries and highest climbers from one quarter to the next.

"With Nielsen as our official charts provider, we get impressive coverage across Europe, making these charts totally unique."

Jean Littolff, managing director, Nielsen Music Europe added: "In conjunction with Nielsen's data, the charts compiled here by IMPALA showcase the great diversity of culture, language and wide-ranging origins of independent music in Europe."

The EU indie airplay charts are produced by Nielsen Music as official charts provider for IMPALA, and aim to bring increased coverage of independent artists' successes, addressing both the requirements of the business for information and consumers' needs for awareness and exposure.

OFFICIAL PAN-EUROPEAN Q1 AIRPLAY CHART: TOP 20

NO	ARTIST/TITLE/LABEL
1	ADELE Skyfall XI Recordings
2	BINGO PLAYERS FEAT. FAR... Get Up (Rattle) Hysteria / Spinnin Records
3	YOUSSOUPHA FEAT. AYNA On Se Connait Bomayé Musik
4	DIE TOTEN HOSEN Altes Fieber Jochens Kleine Plattenfirma
5	CRO Einmal Um Die Welt Chimperator
6	BIG ALI FEAT. WATI B Watibigali Madison Music
7	SHOWTEK & JUSTIN PRIME Cannonball Scorpio Music
8	SAULE FEAT. CHARLIE WINSTON Dusty Men 30 Fevrier / 62tv
9	ADELE Rolling In The Deep XI Recordings
10	LYLLOO & MATT HOUSTON Tu Y Yo Lyprod
11	DUKE DUMONT FEAT. AME &... Need U (100%) L.M.F.L.F / N.E.W.S.
12	ADELE Set Fire To The Rain XI Recordings
13	ADELE Someone Like You XI Recordings
14	DISCLOSURE FEAT. SAM SMITH Latch Pmr Records
15	THE XX Sunset Young Turks
16	BAAUER Harlem Shake Jeffree's / Mad Decent
17	ARASH FEAT. SEAN PAUL She Makes Me Go B1m1 Recordings Lda
28	WILDSTYLEZ FEAT. NIELS GEUZEBROEK Year Of Summer Q-Dance
29	C2C Down The Road On And On Records
20	DIE TOTEN HOSEN Tage Wie Diese Jochens Kleine Plattenfirma

TOP 10 CLIMBERS

NO	ARTIST/TITLE/LABEL
7	(80) SHOWTEK & JUSTIN PRIME Cannonball Scorpio Music
56	(87) SHAKA POK I'm Picky Tot Ou Tard / Wagram
68	(94) DJ ANTOINE VS. MAD MARK Broadway Global Productions
73	(99) NETSKY... We Can Only Live Today (Puppy) Hospital / N.E.W.S.
34	(53) BASTIAN BAKER Hallelujah Belleville Music
37	(55) ORELSAN Si Seul Jeme Bureau/Wagram
58	(73) MADCON Beggin' Cosmos Music Group
85	(92) VATO GONZALEZ VS LETHAL... Not A Saint Spinnin Records
88	(95) XAVIER NAIDOO Dieser Weg Naidoo Records
38	(42) SOLANGE Losing You Terrible Records

TOP 10 NEW ENTRIES

NO	ARTIST/TITLE/LABEL
2	BINGO PLAYERS FEAT. FAR... Get Up (Rattle) Hysteria / Spinnin Records
3	YOUSSOUPHA FEAT. AYNA & SKALP...On Se Connait Bomayé Musik
6	BIG ALI FEAT. WATI B Watibigali Madison Music
7	SHOWTEK & JUSTIN PRIME Cannonball Scorpio Music
10	LYLLOO & MATT HOUSTON Tu Y Yo Lyprod
11	DUKE DUMONT FEAT. AME &... Need U (100%) L.M.F.L.F / N.E.W.S.
15	THE XX Sunset Young Turks
16	BAAUER Harlem Shake Jeffree's / Mad Decent
17	ARASH FEAT. SEAN PAUL She Makes Me Go B1 M1 Recordings Lda
18	WILDSTYLEZ FEAT. NIELS GEUZEBROEK Year Of Summer Q-Dance

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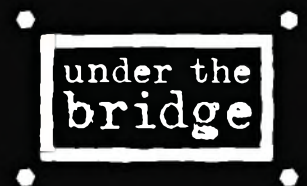
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ARTIST AND STUDIO EXPERT SPEAKS ABOUT PRODUCTION, 360 LABEL DEALS AND MORE

Johns: Don't devalue studios

PRIMAVERA

Artists should beware of self-production, according to producer and artist Ethan Johns, who said that the process is "fraught with danger".

Johns, who was speaking to an industry crowd on the opening panel of day two of PrimaveraPro 2013 in Barcelona earlier this month, explained that artists "need a sounding board" when recording material.

"You need to be able to let go of things that you shouldn't be concerned with. It is very difficult as an artist to judge [your] own performances," he said. "Prince is one person who can do it. Brian Wilson is another."

However, Johns, who has produced albums for everyone from Kings of Leon to Laura Marling, said that this doesn't mean that new artists should buy in an expensive producer.

"It will be liberating for you to bring people in that you trust, to help you through your questions. It doesn't matter who they are, it is friends and family," he explained. "You don't need to call Brian Eno. In fact, if you want to work with Brian Eno,



Photo: Daniel Andrés Ospina López

"Don't be afraid to sign a 360 deal with a major if you have a creative relationship with someone you trust. It's hard to make tours pay for themselves"

ETHAN JOHNS AT PRIMAVERAPRO

buy the oblique strategy card set. If I ever feel I want to have Brian in my sessions, I just bring out the cards."

Johns also touched on the release of his debut solo LP *If Not Now Then When*, which he released on his own Three Crows Music label last year, with the

vinyl edition preceding other formats by three months. Alex Needham, culture editor of guardian.co.uk, asked why he had taken this step.

"I wanted to support the independent record shops. I like the sound of vinyl," Johns explained. "It was showing

solidarity with the independent [retailers] that were still around. They are the only place you can buy vinyl. I thought I would give them a head start."

Johns told the audience that his perspective on releasing a record in tandem with a label had "shifted" thanks to his own experiences. He remarked that much-maligned '360' deals can make economic sense for artists if they need tour funding.

"Doing it fully independently, signing to an indie, signing to a

major, licensing the record or doing a label services deal, all of these options for me are valuable for artists and it really comes down to the artist," he said.

"Don't be afraid to sign to a major and do a 360 deal. If you have a creative relationship with someone you trust and you are doing that 360 deal with a label to have tour support... It is really hard to make tours pay for themselves.

"If you are taking tour support from a label, why would they not get 10% of your touring revenue? You [can] always sign to a major label and say you don't want tour support."

Johns commented that the amount of label marketing and promotional costs have "soared compared to the amount for making [producing] records" in the past decade, revealing that although Ryan Adams' breakthrough LP *Hearthbreaker* only cost \$20,000 to make, Ray LaMontagne's *Till The Sun Turns Black* racked up a "quarter of a million" bill but "needed to sound that way".

He added: "I have to work quite hard to convince the labels to spend any money at all to make records."

'Lovely human being' Terri Anderson dies aged 66

Tributes from around the music business have been paid to Terri Anderson, former *Music Week* journalist and senior industry communications exec, who died last Friday (May 24) following a battle with cancer. She was 66.

As well as working as a freelancer and staff on *Music Week* in the 1970s and 1980s - where she eventually edited the magazine's Retail section - Anderson was also a much-read contributor to fellow trade journal *Billboard*.

She became the BPI's head of PR later in the 1980s, before taking a post in global communications at EMI Music. She joined PRS as planning director in the 1990s, stepping up

to executive officer at the MCPS-PRS Alliance in 1999.

Anderson also held a role at AIM as head of corporate communications and strategy. She started working with the independent music trade body in 2002, a professional affiliation that would last ten years.

In addition, she helped to setup fellow indie group WIN, the Worldwide Independent Network, and founded her own successful PR firm, Big Red Kite Communications.

An accomplished author and pilot, she is survived by her husband Keith, two daughters Nat and Ros and several grandchildren. Funeral details will be announced shortly.



Former EMI Music CEO and current BPI chairman Tony Wadsworth said: "Terri's professional style was low key and understated but her contribution to the industry was

at a high level, confident and long term. She tackled the thorniest of issues with good humour and the deft skill of one who knows what they're talking about. She had a ready smile and was a lovely human being."

Alison Wenham, chairman of AIM and WIN said: "There were very few people like Terri in the industry, someone who didn't seek the limelight, but who made a major difference to all the executives, companies and organisations she served. She had the respect and gratitude of the whole industry."

Martin Mills, chairman of the Beggars Group and a founder of AIM commented, "Terri has been a rock for WIN -

her understated yet incisive analysis of issues and debates will be sorely missed."

Former Universal Music Group International VP of communications Adam White, who was a colleague of Anderson's at *Music Week* before becoming *Billboard's* editor-in-chief, said: "Terri was perceptive, quiet-spoken, modest and graceful, qualities not often thus combined in music industry professionals.

"I loved working with, and knowing, her. She was as talented a journalist as you ever will find, and I suspect we shared the sense of improbability that it was possible to have a career in this business."

MusicWeek The Playlist

10 tracks you need to hear...

DATA DIGEST

BREAKOUT



ATLAS GENIUS

After reaching over 45,000 sales with their self-released first single, the Australian indie band have sold out shows all over America, as well as appearing on Jimmy Fallon and Jay Leno. Now with their debut album *When It Was Now* and a record deal with Warner, they are gaining traction in the UK after playing a sold-out show at Electrowerkz and headlining the last Breakout event at The Barfly on May 14.

Get on the guest list at musicweek.com/Breakout



The latest most popular Shazam new release chart:

1 FUSE ODG

Antenna

2 2 CHAINZ

We Own It

3 OLLY MURS

Dear Darlin'

4 ICONA POP

I Love It

5 MARIAH CAREY

#Beautiful

GIG OF THE WEEK



Who: Catfish and the Bottlemen

Where: The Barfly, London

When: June 3

Why: Newly signed to Communion Records, the four-piece rock band play a headline London show after a recent support slot with The 1975.

SALES STATISTICS



CHART WEEK 21

Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,354,063	1,244,930	318,539	1,563,469
PREVIOUS WEEK	3,351,769	1,107,333	310,039	1,417,372
% CHANGE	+0.1%	+12.4%	+2.7%	+10.3%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	72,078,438	26,846,034	6,791,688	33,637,722
PREVIOUS YEAR	70,234,614	27,841,010	6,441,529	34,282,539
% CHANGE	+2.6%	-3.6%	+5.4%	-1.9%

APPOINTMENT TO VIEW



OTIS REDDING: SOUL AMBASSADOR

Friday, May 31 – BBC4, 9pm – 10pm

A profile of the soul singer, documenting his childhood and career, including unseen home movies that reveal how his 1967 tour of Britain changed his life and music.

ALAN CARR: CHATTY MAN

Friday, May 31 – Channel 4, 10pm – 11.05pm

The host is joined by guests including X Factor USA judge Demi Lovato, The Voice coaches Tom Jones and Danny O'Donoghue, and Take That's Mark Owen for the last show in the series.

BEYONCE AND FRIENDS LIVE AT TWICKENHAM

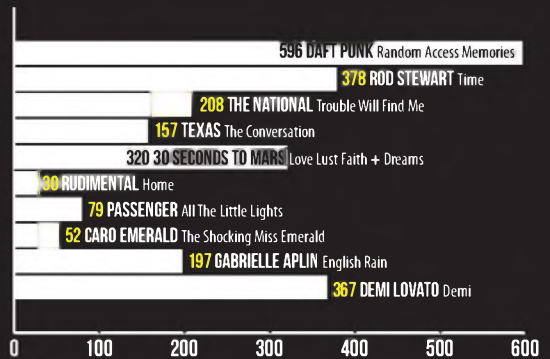
Saturday, June 1 – BBC1, 10.50pm – 11.50pm

Highlights of the Chime for Change concert. The event was headlined by Beyoncé, with performers including Ellie Goulding, John Legend, Timbaland, Jennifer Lopez, Rita Ora and Florence And The Machine.

PIRATES' BAY

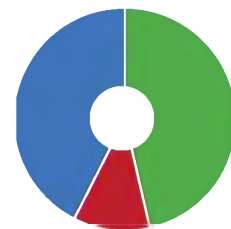


NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON MAY 27 2013



SOCIAL SCIENCE: DAFT PUNK

ImpactSocial analysed over 10,396 mentions of Daft Punk following the release of their new album, *Random Access Memories*, in the eight days to Tuesday (28/5) for *Music Week* across Facebook, Twitter, YouTube and news websites. There's rarely been so much hype over an album launch and, although sales are strong, the fan's reaction was split. Over half of the mentions captured highlighted an indifferent attitude to the release, with many people complaining that the *Get Lucky* single was overplayed. A significant proportion of the conversation was taken up by fans who were underwhelmed by the album. Liam Gallagher's "I'd write that in an hour" comment gained significant traction. On the flip side, 46% of the conversation was positive, reflecting record-breaking stats on Spotify, Daft Punk's first number one album and 2013's fastest-selling record.



OVERALL SENTIMENT OF COMMENTING

- Positive 46%
- Negative 11%
- Neutral 42%

CONVERSATION TOPICS ON SOCIAL MEDIA



- Remix - 5%
- Press - 5%
- Liam Gallagher Criticism - 7%
- Album Tracks - 9%
- Get Lucky - 9%
- Disappointed - 19%
- Streaming - 20%
- Loving the album - 27%



DISCLOSURE

When A Fire Starts To Burn

(PMR)

(from album, June 5)

Contact: Ruth Drake, Toast ruth@toastpress.com



MATT CORBY

Resolution (Atlantic)

(single, July tbc)

Contact: Alex Darling, Atlantic alex.darling@atlanticrecords.co.uk



ELLIOTT POWER

Sink / Swim (Marathon)

(single, June 24)

Contact: Ruth Drake, Toast ruth@toastpress.com



LEWIS WATSON

Calling (Warner Bros.)

(from ep, July 1)

Contact: Katherine Bawden katherine.bawden@warnermusic.com



THE ORWELLS

Other Voices (National Anthem)

(single, June 17)

Contact: Jon Lawrence, Alt Stoked jon@stokedpr.com



CLARE MAGUIRE

Changing Faces (Universal)

(demo)

Contact: Chloe Meick, Inside Out chloe@insideslashout.com



JAGWAR MA

Man I Need (Marathon)

(single, June 10)

Contact: Ruth Drake, Toast Press ruth@toastpress.com



HALF MOON RUN

Call Me In The Afternoon

(Communion)

(single, July 1)

Contact: Jon Lawrence, Alt Stoked jon@stokedpr.com



FENECH-SOLER

Magnetic (Warner Bros.)

(single, July 1)

Contact: Katherine Bawden, Warner Bros. katherine.bawden@warnermusic.com



DRENGE

Backwaters (Infectious)

(single, July 1)

Contact: Keong Woo, Family Ltd keongwoo@familyltd.co.uk

For daily news visit musicweek.com

MARKET SHARES BY CORPORATE GROUP



CHART WEEK 21

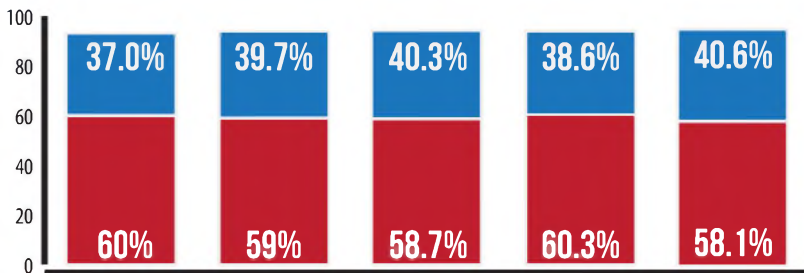


ARTIST SINGLES
 Universal 43.7%
 Sony 24.3%
 Warner 8.9%
 EMI 3.5%
 Others 19.6%



ARTIST ALBUMS
 Universal 30.1%
 Sony 34.6%
 Warner 10.6%
 EMI 4.5%
 Others 20.2%

DIGITAL VS PHYSICAL



WKS 17-21
 The UK market share for all albums in the past five weeks

DIGITAL
 CD

TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending May 27

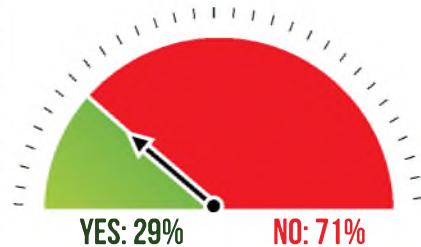
- 01** MoS and Defected bosses join dance music trade body
Thursday, May 23
- 02** Absolute 80s revives 'forgotten gems'
Wednesday, May 22
- 03** Frankie & The Heartstrings to open record store in Sunderland
Friday, May 24
- 04** Spotify launches global charts
Tuesday, May 21
- 05** Simon Jones: 10 years of Hackford Jones
Thursday, May 23

MUSIC WEEK POLL

This week we asked...

Do you like the sound of the new C4 music TV shows?

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 Jazzwise magazine, Norwegian saxophonist Marius Neset



"blasts out of Bergen with his high-flying new album Birds." Inside, the musician discusses his "omnivorous approach to music".

Elsewhere, pianist Kit Downes talks about the unwanted attention received after his trio's 2010 nomination for the Mercury Music Prize. "We were quite heavily panned," he explains. "You come out of that kind of experience either not wanting to do music anymore or saying 'fuck you'." US "vibes virtuoso" Gary Byrton talks about turning 70, winning a Grammy Award and what the future holds for his New Quartet.

The Neil Cowley Trio are taking on "big challenges" with a full European tour in the offing and an appearance at Jazz FM's Love Supreme Festival in July.

In the reviews pages, Patricia Barber's Smash gets three stars out of five from Peter Quinn. The vocalist/pianist/composer "uses the element of surprise to terrific effect," he says. Selwyn Harris also awards three marks to Kyle Eastwood's The View From Here. Harris says the album is "an unpretentious slice of easy-going yet high spirited acoustic jazz".



THE MAGIC NUMBERS

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

\$4.5bn

Total worth for the global EDM industry, revealed at last week's IMS conference. Live makes up \$2.5bn, brand sponsorship, production hardware and software \$0.75bn and recorded music \$1.25bn

2

hour-long Friday night music pilots have been announced for C4. That Music Show will be hosted by Nick Grimshaw and Smells Like Friday Night will be hosted by Rizzle Kicks

55%

Rise in quarterly revenue for Pandora after adding more than 700,000 new subscribers to its ad-free streaming service. The numbers come after the company placed caps on mobile listening in February to counter rising royalty costs

4m

Paying subscribers and 10m monthly active users for streaming service Deezer (which isn't available in the US). Spotify (which is available in the US) reports more than 6m paying subscribers and 24 million active users

50%

Of revenue accrued from Apple's soon-to-be-announced online radio service iStream to go to the publisher, if Sony/ATV boss Marty Bandier gets his way.

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



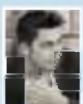
@YasminEvans If you love live music/performances, a wicked atmosphere & a first chance to see home grown talent then head to @allabtgoodmusic (Yasmin Evans, BBC Radio 1Xtra) Monday, May 20



@RadioAndy So first 'MKFm' use a logo dubiously close to ours now we see 'The Beat of MK' is their line. C'mon Really @chrisgregg ?? (Andy Roberts, Kiss FM UK) Monday, May 20



@annameacham I am so excited about seeing @chet_faker tonight. Beats + Beard + Voice + Tunes = awesome. (Anna Meacham, Purple PR) Tuesday, May 21



@lukearmitage Quite amazingly, I've never listened to @thelumineers album in full until now. I can confirm that it is actually brilliant. (Luke Armitage, Metropolis Group) Tuesday, May 21



@IGGYAZALEA I will say though, I have noticed the UK has a major obsession with having huge tits. (Iggly Azalea) Wednesday, May 22



@bjevz I've walked the wrong way down an escalator twice today.. while emailing... (Benjamin Evans, Modest! Management) Wednesday, May 22



@jeremyllloyd Primavera day #2: Wild Nothing, Savages, Tame Impala, Jessie Ware, Postal Service, Grizzly Bear, Phoenix. First though, the beach. (Jeremy Lloyd, Fraternity Management) Wednesday, May 22



@DomRuggeri Doesn't get better then listening to the life of @nilerodgers at @IMSibiza what an inspiration! (Domenico Ruggeri, IMS Ibiza) Thursday, May 23



@iAm_RyanJ #ArtistTip Work ur BUTT off B4 u xpect labels 2 call! Only 12% of artists recoup their label's investments, so a STRONG fan base is CRUCIAL! (Ryan Jermaine Bruce, Glocal World Entertainment) Thursday, May 23



@dolusegun1 Get Lucky has had 25m streams in 4 weeks generating (just) £127k income. Also sold 600k downloads in the UK alone!.http://ow.ly/iIvrd (David Olusegun, D.O Entertainment) Friday, May 24



@IMSibiza Dear IMS attendees. We are at the bleeding edge of futuristic music, honest. So apologies for Pete Cetera playing at breakfast at Gran Hotel (IMS Ibiza) Friday, May 24



@niallaroni Holiday over, back to work. A few fires to put out. An artist's passport to find. Currently in a listening session for a new choral project. (Niall O'Rourke, Decca Classics) Friday, May 24

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

DATA DIGEST

IMAGE CREDIT/COPYRIGHT: BBC

PICTURE OF THE WEEK

SAUL RIGHT NOW

May 24, Derry/Londonderry
Saul Milton - one half of Chase and Status - jams on stage during the duo's set, backed by the vocals of Plan B on the big screen, at Radio 1's Big Weekend 2013.



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



STEVE BONIFACE LABELLED INDEPENDENT

Havana ft. Tyga • Just Like Magic (SA Records)

Just Like Magic ft. Tyga, is the newest work of magic by Havana. The introduction is reminiscent of that of Rihanna, Tyga's verses contrast well with Havana's distinct vocals and the harmonies towards the end add extra depth to the song. I'd be surprised if I don't hear this in clubs everywhere.



JOSS MEEK WHO'S JACK

Hollis Brown • Ride On The Train (Alive NaturalSound)

HB have that Nashville twang we've all been craving since the 1960s. A modern twist on a classic sound, the band bring a fusion of blues, rock 'n' soul. Mike Montali sings with immense wisdom on Ride On The Train; an emotionally driven record, assisted by sweet melodies, gritty guitars, and a pop-esque undercurrent.



RICK PEARSON EVENING STANDARD

Zervas & Pepper • Lifebringer (Zerodeo Records)

Zervas & Pepper hail from Cardiff, but their second album owes more to the Laurel Canyon than the Rhymney Valley. You'll hear distant echoes of James Taylor and Fleetwood Mac in these harmony-filled folk songs, Sure Fire Bet being the pinnacle of an album with more high points than the Himalayas.



MATTHEW SWAIN AESTHETICA MAGAZINE

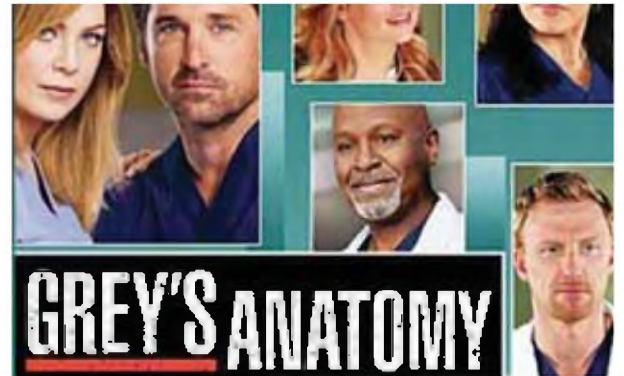
Lola's Bad • Miss Abyss 2046 (Black Fantasy Records)

Avant-garde duo Lola's Bad specialise in neo-gothic electro pop combining stuttering beats with dreamy synth patterns. Drawing on a rich palette of sonic colours, Kissing The Night contains a mystical edginess filled with shadows and light, elevated by the majestic vocals of Evangelia C.



SYNC STORY

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



- **Artist** The Boxer Rebellion
- **Track** New York and You Belong To Me
- **Composer** N. Nicholson, T. Howe, A. Harrison, P. Hewitt
- **Publisher** Primary Wave Music Publishing
- **Client** Grey's Anatomy / NBC
- **Campaign** Grey's Anatomy episodes (x2) May 2 and 9
- **Usage** closing scene of both episodes. Series 9, episodes 22 and 23.
- **Key execs** Marty Silverstone (director Film and TV Licensing - Primary Wave Music Publishing) and Katie Henderson (director Sync Licensing - INgroves Fontana)

The Boxer Rebellion track *New York* is the backing for the emotional final scene of episode 22 of *Grey's Anatomy* when the two characters are reconnecting after hard times creating an atmospheric finish.



Marty Silverstone of Primary Wave (pictured) said: "It's such a great start for this next chapter for The Boxer Rebellion for so many reasons. Working with the music supervision world and specifically high profile-music projects like *Grey's Anatomy* gives an early outlet to the new songs, and these kinds of choice syncs can also be good brand identifiers.

"The Boxer Rebellion's songs are a storybook of their own, but they also enhance stories in how well they fit to picture.

"The film/TV story keeps building so nicely because the music is authentic, relatable, and the songs continue to be used in relevant projects and in ways that are in line with the band's aesthetic."

SIGNS O' THE TIMES



Notting Hill Music has struck a deal with **Tileyard Music** to administer its catalogue throughout the world. Tileyard, situated in London's Kings Cross, is home to more than 50 music studios. Last year it formed its own in-house publishing and management company, Tileyard Music, and has since signed a team of songwriters, who are all based at the complex.

Universal Music has signed world champion accordionist **Martynas** - the 22-year-old, who recently graduated from London's Royal Academy of

Music. Martynas, who is also the newly-appointed official Tourism Ambassador for Lithuania, will be unleashing his self-titled Decca Classics debut this summer.

New York 'chip-tune, 8 bit heroes' **Anamanaguchi** are the latest signings to **Alcopop!** and are releasing a free download single (in the UK/Ireland only). Previous credits include the Scott Pilgrim video game soundtrack and Rock Band computer game. Their album is out digitally and a physical release and tour push will come later this year.

ON THE RADAR DEAP VALLY

A fateful meeting at a crochet class in LA brought together Lindsey Troy and Julie Edwards, who make up blues-rock duo Deap Vally.

They've built buzz with the release of singles Gonna Make My Own Money, Lies and End Of The World. Now the twosome, who have been compared to The White Stripes and The Black Keys, are set to release their debut album *Sistrionix* next month.

Speaking to *Music Week*, California-born drummer Edwards spoke about their "really great year so far" which included a packed live schedule - their largest headlining show to date at London's

Scala, as well as The Great Escape in Brighton, Coachella, and US tour dates with the Yeah Yeah Yeahs.

Some of the duo's biggest influences have come from blues artists such as Robert Johnson and Son House, though the comparisons to Led Zeppelin have spurred Edwards on the most: "That's definitely something for us to aspire to; it's a high mountain to climb."

Deap Vally's forthcoming single, *Baby I Call Hell*, will be released mid-June (a week before their debut album), of which Edwards revealed: "We're really excited. It's the second song we ever wrote as a band.

We've pretty much opened our set with it from the beginning."

Edwards described album *Sistrionix* - produced by Lars Stalfors (Mars Volta and Cold War Kids) - as "awesome, heavy and rocking."

"If you crave a little rock 'n' roll - and that's rock spelt R-A-W-K - then get yourself a copy," she enthused.

"The process [of creating the album] was really organic: it was just the three of us in the studio all the time. [Stalfors] has some great ideas and he really excels at capturing something that feels raw



and live."

She highlighted *Six Feet Under* as a standout track on the LP and one of their favourites "An emotive, heavy, slightly spaced-out song."

Deap Vally have also racked up high-profile tour support slots with Muse, The Vaccines and Mumford & Sons and will be playing major festivals across Europe this summer including Glastonbury and Reading & Leeds festivals.

ESSENTIAL INFO

RELEASES

2012 July 30 *Gonna Make My Own Money*

Nov 19 *End Of The World*

2013 Feb 25 Single: *Lies*

June 17 Single: *Baby I Call Hell*

June 24 Album: *Sistrionix*

LABEL Island / Communion Records

MANAGEMENT James Sandom, Red Light Management

LIVE - KEY DATES

June - Sat 29 Eden Project, Cornwall
Sun 30 Glastonbury, John Peel Stage

July Sun 21 Benicassim Festival, Spain

August Fri 2 Lollapalooza Festival, US

Fri 23 Reading Festival

Sat 24 Leeds Festival

HE SAID / SHE SAID



"If you did smoke a joint sitting on the pillows you weren't going to be told to leave the store - it was a proper music shop."

Branson chats to Stuart Maconie for his BBC Radio 6 Music Freakzone Show about how the Virgin empire began and some highlights looking back.

TAKE A BOW TEAM RUDIMENTAL



THE LOWDOWN

Album: *Home*
Highest chart position: No.1

Label: Asylum / Atlantic

Chairman: Max Lousada

General manager:
Mark Mitchell

Asylum president & A&R:
Ben Cook

Marketing Director: Jack Melhuish

Manager: Henry Village,
Stackhouse Management

Agent: Tom Schroeder, Coda

Marketing manager:
Jamie Burgess

National press:
Taponessa Mavunga

Regional press: Claire Coster

Online press: Roz Mansfield

National radio: Phil Youngman

Regional radio:
Carrie Curtis and Maree Douglas

TV: Deirdre Moran

MUST-SEE MUSIC TICKETING INFORMATION

HITWISE

Primary Ticketing Chart

POS PREV EVENT

1	1	One Direction
2	2	Rod Stewart
3	18	Muse
4	NEW	McFly
5	NEW	Stereophonics
6	5	Bon Jovi
7	12	Rihanna
8	16	Fleetwood Mac
9	7	Bastille
10	6	Robbie Williams
11	NEW	Paloma Faith
12	8	V Festival
13	13	Michael Bublé
14	11	Bruno Mars
15	15	Olly Murs
16	10	Bruce Springsteen
17	NEW	T4 on the Beach
18	20	Mumford and Sons
19	17	Stone Roses
20	NEW	Download

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The LG Arena - January 8, 2014

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SEATWAVE £60.00 - £223.77

VIAGOGO £65.00 - £99.99

STUBHUB £57.50 - £173.00



HUGH LAURIE
02 Apollo Manchester - June 20

FACE VALUE £38.00 - £40.50

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HALL & NOTES

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Linerunners

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Wolves

27/07 Smoking Hearts

21/09 Broken Hands

BUSINESS ANALYSIS Q1 UK AIRPLAY

EDITORIAL

Cooper comes good on youth promise



Radio 1 controller Ben Cooper will come face to face with his commercial rivals in July at a time when the BBC station's daytime music output is becoming ever more distinctive.

Cooper, whose own CV includes two years at Capital, is booked to address the RadioCentre's annual conference and will no doubt use the platform to explain his actions in making Radio 1 younger. In the recent past the relationship between the BBC network and the commercial radio trade body has sometimes been an uneasy one with the RadioCentre having suggested the music Radio 1 plays at daytime overlapped too much with what its members' similarly-targeted stations were broadcasting. However, our Q1 radio airplay analysis suggests Radio 1's output has moved further away from those rival stations.

While it does continue to strongly back some of the same big hits the likes of Capital are playing, a closer inspection of its musical make-up reveals Radio 1 is devoting ever greater time to supporting artists and tracks largely or totally overlooked by mainstream commercial services.

"Radio 1 is now dedicating more and more daytime airplay to repertoire that is unproven or fails to take off at retail. That is a consequence of trying to be different"

As a youth-focused brand itself, Capital is the nearest equivalent the commercial sector has to Radio 1, yet in the space of just a year what the two networks are playing daytime has moved much more widely apart. In Q1 2012 around half of their 100 most-played tracks were identical; in the first three months of this year that had dropped to just 33. That leaves 67 tracks Radio 1 was heavily supporting that Capital either aired only moderately or not at all.

Some of these musical differences can be put down to the BBC station easing off on the blockbuster hits much more quickly than the Global brand, but more significantly Radio 1 is devoting more of its daytime schedule to artists and tracks winning little or no support elsewhere. Most obviously these included in Q1 Bastille who have yet to get Capital excited (though XFM and Absolute Radio love them), while it also heavily championed the likes of Bring Me The Horizon, Chvrches and The Blackout. As a result of this greater distinctiveness, the station is now devoting more and more airtime during the day to repertoire that is unproven or fails to take off at retail. The less you stick to the predictable, the more that is bound to happen and is a consequence of trying to provide a point of difference.

Radio 1's musical tweaking does therefore prompt the question as to whether the station should be about airing what the market says its young audience wants or trying to set the musical agenda itself and lead tastes. The sensible approach surely is somewhere in between, but this means at times it will make a "wrong" judgment in what it plays.

Leaving individual playlist choices it makes aside, the bigger picture is a Radio 1 that has upped its game in being musically distinct at daytime. For some in the commercial sector it still has not gone far enough, but its recent efforts should at least result in Cooper getting a more sympathetic hearing when he talks to them in July.

Paul Williams, Head of Business Analysis

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

MARS RULES RADIO IN Q1

Atlantic act Bruno reaches a billion people as he tops airplay listings ahead of Labrinth and Olly Murs



MEDIA

BY PAUL WILLIAMS

Bruno Mars was radio's man in Q1 as his Unorthodox Jukebox album unleashed two blockbusters with a combined UK airplay reach of 1 billion people.

Locked Out Of Heaven topped Nielsen Music's chart as the most popular hit of the quarter after being spun 48,334 times and with an audience totalling 707,915, while follow-up When I Was Your Man finished in 10th position.

The Atlantic act topped and tailed the quarter-end Top 10 having spent five weeks between January and March heading Nielsen's weekly radio chart and never once falling out of the top three. Locked Out Of Heaven itself led the listings for a fortnight having previously spent six weeks in runner-up position between November 2012 and January this year behind three of Q1's other airplay favourites: Labrinth's Beneath Your Beautiful, Olly Murs' Troublemaker and Impossible by James Arthur. When I Was Your Man took charge for three weeks in March.

Having two big hits overlapping meant Mars enjoyed a commanding presence at a number of the UK's main music stations throughout the quarter, including at Capital and Kiss where Locked was the second most-played track overall – behind Virgin act Swedish House Mafia's Don't You Worry Child in both cases – and at Real Radio Scotland where it also occupied runners-up spot on the quarter-end chart. Polydor act Lawson led there with Learn To

EXECUTIVE SUMMARY

- **Bruno Mars' Locked Out Of Heaven Q1's top airplay track with audience of nearly 708 million**
- Universal controlled 45% of period's Top 100 airplay tracks, while Sony handled 30%, Warner 12%, Parlophone Label Group 4% and indies 9%
- **UK acts made up 51% of the chart, US artists 37%, others from Europe 6% and the rest of the world 6%**
- Disclosure featuring AlunaGeorge's White Noise was both Radio 1 and 1Xtra's top track, while Capital and Kiss shared Swedish House Mafia's Don't You Worry Child
- **Radio 2 led with Maroon 5's Daylight and Heart Robbie Williams' Candy**

Love Again. Locked was also placed 17th in Heart's quarterly chart and 3 at Bauer-owned Magic where When I Was Your Man was 10th, while both Radios 1 and 2 preferred the ballad with the younger-targeted BBC station placing it 19th on its Q1 chart and Radio 2 11th.

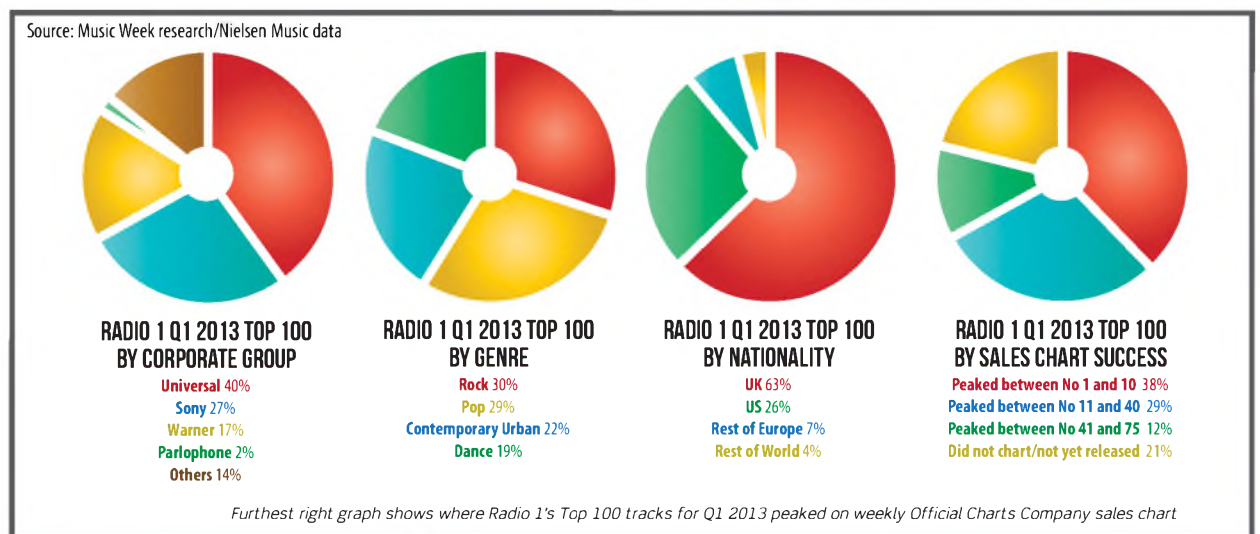
Although still in the weekly Top 10 sellers at the start of the quarter, Locked Out Of Heaven had experienced its best retail sales last year, as was the case with a number of Q1's biggest airplay favourites. That meant a striking dichotomy between what was at the top end of Nielsen's quarterly chart and what was on the Official Charts Company's countdown covering sales. Having already largely peaked at retail, Locked was down in 17th place on Q1's sales chart and it was a similar story for Epic act Olly Murs' Troublemaker, which

RADIO 1: BBC STATION PROVES COMMITMENT TO ROCK AS IT THROWS WEIGHT BEHIND GUITAR MUSIC

Radio 1 head of music George Ergatoudis is backing his prediction of a guitar music comeback by making rock the leading genre on the station's most-played chart for Q1. Some 30% of the BBC network's 100 most-played tracks between January and March could be classified as rock with pop making up 29% of the countdown, contemporary urban repertoire 22% and dance 19%.

Although rock has mounted something of a comeback of late in the Official Charts Company sales listings with the genre contributing 19% of the Top 100 sellers in Q1 compared to just 3% on the equivalent chart two years before, Radio 1's support for the genre goes much deeper. That also puts it out of step of other contemporary hit radio stations such as Capital, which finds only the occasional place for a rock track on its playlist. Virgin band Bastille's Pompeii, for example, was nowhere among Capital's 100 most-played tracks of the quarter, despite being the 12th biggest seller. At Radio 1, though, only three tracks were aired more times – Island/PMR act Disclosure's (pictured) White Noise featuring AlunaGeorge, Positiva/Virgin release I Could Be The One by Avicii Vs Nicky Romero and Q1 top seller Thrift Shop by Macklemore & Ryan Lewis featuring Wanz.

Other rock tracks enjoying high rotations at the BBC station during the quarter included Def Jam/Virgin EMI act Fall Out Boy's My Songs Know What You Did In The Dark, 14th Floor/Warner Bros act Biffy Clyro's Black Chandelier and Chocolate by Dirty Hit/Polydor's The 1975. All three tracks were among the period's 100 top sellers, unlike such fare as RCA-handled Bring Me The Horizon's Shadow Roses and PIAS-signed We Are The Ocean's Young Heart, which were all heavily played by Radio 1 despite not making the weekly Top 75 sales chart. As it aims to reduce its listening age and become increasingly distinctive from the competition, Radio 1 appears to be pushing a musical output more and more different from other



stations. In Q1 2012 nearly half of Radio 1 and Capital's 100 most-played tracks were the same but this dropped to just 33 12 months later with the BBC station no longer backing long-running hits such as Syco act Labrinth's Beneath You Beautiful and the Def Jam/Virgin EMI-handled Diamonds by Rihanna, which the Global brand continued to hammer. Conversely, Capital found no place in its Q1 Top 100 for the 3 Beat/AATW cut Magnetic Eyes by Matrix featuring Futurebound and Baby Blue, Radio 1's ninth most-played track of the quarter, and Warner Bros signings Foals' My Number, ranked 14th on the BBC station's quarterly chart. Some 30% of Radio 1's Q1 Top 100 were the same as its sister station 1Xtra's, including White Noise from Disclosure - the top tune on both networks.

MOST-PLAYED TRACKS ON RADIO1 Q1 '13 Source: Nielsen Music

POS	ARTIST/TITLE / LABEL	TOTAL PLAYS
1	DISCLOSURE FEAT. ALUNAGEORGE White Noise Island/PMR	224
2	AVICII VS NICKY ROMERO I Could Be The One Positiva/Virgin	217
3	MACKLEMORE & RYAN LEWIS FEAT. WANZ Thrift Shop Macklemore	200
4	BASTILLE Pompeii Virgin	199
5	RIHANNA FEAT. MKKY EKKO Stay Def Jam	178
6=	BINGO PLAYERS FEAT. FAR EAST MOVEMENT Get Up (Rattle) MoS	171
6=	CALVIN HARRIS FEAT. TINIE TEMPAH Drinking From The Bottle Columbia	171
8	FALL OUT BOY My Songs Know What You Did In The Dark Def Jam	157
9=	MATRIX & FUTUREBOUND EAT. BABY BLUE Magnetic Eyes 3Beat/AATW	153
9=	A\$AP ROCKY FEAT. SKRILLEX Wild For The Night ASAP/Worldwide/Polo	153

The above shows most-played tracks on Radio 1 for Q1 2013

Both also heavily supported RCA-handled US rapper A\$AP Rocky. By comparison, only a dozen tracks overlapped between Radio 1 and 6 Music, two by RCA's Everything Everything, and 14 between Radio 1s and 2. Other acts in common between Radio 1 and 6 Music included 4AD's Daughter and Kitsune-signed Two Door Cinema Club whose Next Year was Radio 1's 24th most-played track of Q1, the highest-ranked title not to have spent even a solitary week in the Top 75 sales chart. Although 38 of the station's Top 100 tunes of Q1 did make the Top 10 of the weekly sales chart and another 29 landed elsewhere in the Top 40,

a dozen only charted between positions 41 and 75 and 21 missed the published chart altogether. A few were from successful albums, such as Atlantic act Frightened Rabbit with The Woodpile, but others came with no commercial pedigree.

Universal supplied 40% of Radio 1's 100 top tracks of the quarter, including four of the top five. There were 27 Sony tracks, 17 from Warner, two from Parlophone Label Group and 14 independent releases, led by Ministry of Sound chart-toppers Get Up (Rattle) by Bingo Players featuring Far East Movement and Duke Dumont featuring A*M*E's Need U (100%).

was radio's third favourite hit of the quarter but only the 24th top seller and Labrinth featuring Emeli Sande's Syco-issued Beneath Your Beautiful, placed 31st at retail but at 6 on airplay. Meanwhile, Don't You Worry Child's No 8 ranking on Q1's radio chart contrasted with 26th position at retail.

Four tracks landed in both the quarter's sales and airplay Top 10s, including Rihanna featuring Mikky Ekko's Stay, which claimed silver position on Nielsen's chart after finishing in Radio 1 and Kiss's Q1 Top 10, while it was the fifth top seller. Fellow Mercury act Taylor Swift's fortunes were reversed with I Knew You Were Trouble the period's second top seller but No 5 at radio with its leading supporters including Capital and Kiss.

Also showing up in both the retail and radio Q1 Top 10s were Interscope/Polydor act will.i.am

featuring Britney Spears' Scream & Shout and Mars' When I Was Your Man. Just missing out on a double Top 10 triumph was X Factor winner James Arthur whose Syco debut Impossible was the fourth most popular track at radio, while ranking at 11 on sales.

No single sold more copies up to the end of March than Macklemore & Ryan Lewis's Thrift Shop, but it could only manage 12th place on the quarter's radio rankings, despite very strong support from the likes of Radio 1 where only two tracks were played more times (see separate piece).

Although Thrift Shop had a lower radio profile compared to how it sold at retail at least it made Nielsen's Q1 Top 100. That was not the case for two YouTube-driven smashes – Mad Decent act Baauer's Harlem Shuffle and Island signing PSY's Gangnam Style, which were respectively the 19th and 20th top

sellers of the period but nowhere on the quarterly radio chart. Ranked at No 27 on sales, Dirtee Skank/Island's Dizzee Rascal with Bassline Junkie was also missing, despite solid Radio 1 support.

Radio 1, Absolute Radio and XFM threw their weight heavily behind Virgin act Bastille's Pompeii, which was in the individual stations' Q1 Top 10s and placed 25th overall. However, it was one big hit that did not cut it at Capital. The Global brand remained the biggest influence on the overall quarterly radio chart with 58 of its Top 100 in common with the industry-wide countdown, but that compared to 66 tracks on the equivalent chart 12 months ago. This may indicate a widening of tastes among radio stations with some tracks, say, heavily supported at Radio 2 not suitable for Capital's more youthful audience.

BUSINESS ANALYSIS Q1 UK AIRPLAY

NUMBER ONES OF THE QUARTER Q1 2013

STATION	ARTIST/TITLE / LABEL	Source: Nielsen Music
RADIO 1	DISCLOSURE FEAT. ALUNAGEORGE	White Noise Island/PMR
RADIO 2	MAROON 5 Daylight	Interscope / ARLISSA Sticks & Stones London
ABSOLUTE	THE LUMINEERS Ho Hey	Decca
CAPITAL	SWEDISH HOUSE MAFIA... Don't You Worry Child	Virgin
HEART	ROBBIE WILLIAMS Candy	Island
KISS	SWEDISH HOUSE MAFIA... Don't You Worry Child	Virgin
MAGIC	GOTYE FEAT. KIMBRA Somebody That I Used To Know	Island
REAL SCOTLAND	LAWSON Learn To Love Again	Polydor
SMOOTH	DIDO No Freedom	RCA
XFM	THE LUMINEERS Ho Hey	Decca
1XTRA	DISCLOSURE FEAT. ALUNAGEORGE	White Noise Island/PMR
6 MUSIC	LAURA MVULA Green Garden	RCA



While Radio 2 did find room for some of the period's big hits, many of its Q1 favourites were those winning little or no support from other leading stations and only enjoying modest sales success. Interscope/Polydor act Maroon 5's Daylight

OFFICIAL UK RADIO AIRPLAY CHART TOP 20 Q1 2013

Source: Nielsen Music

POS	ARTIST/TITLE / LABEL	AUDIENCE	OCC	R1	R2	CAP	HRT	ABS	6MSC	1XTRA	KISS	XFM	REAL	SMOOTH
1	BRUNO MARS Locked Out Of Heaven Atlantic	707,915	17	47	-	2	17	-	-	38	2	-	2	-
2	RIHANNA FEAT. MIKKY EKKO Stay Def Jam	632,287	5	5	-	3	-	-	-	26	7	-	-	15
3	OLLY MURS FEAT FLO RIDA Troublemaker Epic	615,402	24	66	-	6	-	-	-	-	13	-	4	-
4	JAMES ARTHUR Impossible Syco	563,771	11	59	14	16	3	-	-	-	42	-	9	-
5	TAYLOR SWIFT I Knew You Were Trouble Mercury	527,861	2	49	-	7	-	-	-	-	10	-	-	-
6	LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful Syco	519,514	31	-	-	9	7	-	-	-	11	-	24	-
7	EMELI SANDE Clown Virgin	505,358	13	51	15	39	10	-	-	93	100	-	3	4
8	SWEDISH HOUSE MAFIA... Don't You Worry Child Virgin	467,841	26	76	-	1	-	-	-	-	1	-	-	-
9	WILL.I.AM FEAT. BRITNEY SPEARS Scream & Shout Interscope	450,070	4	20	-	4	-	-	-	-	4	-	-	-
10	BRUNO MARS When I Was Your Man Atlantic	435,691	7	19	11	24	-	-	-	52	57	-	34	10
11	RIHANNA Diamonds Def Jam	416,075	23	-	83	5	-	-	-	28	6	-	30	-
12	MACKLEMORE & RYAN LEWIS... Thrift Shop Macklemore	411,566	1	3	-	11	-	-	-	3	5	-	-	-
13	OLLY MURS Army Of Two Epic	411,131	38	23	3	31	-	-	-	-	76	-	6	-
14	JUSTIN TIMBERLAKE Mirrors RCA	403,194	3	30	35	25	-	-	-	33	22	-	41	-
15	CALVIN HARRIS... Drinking From The Bottle Columbia	391,707	10	7	-	8	-	-	-	23	8	-	-	-
16	ROBBIE WILLIAMS Candy Island	372,137	35	-	-	51	1	-	-	-	-	-	8	-
17	PINK Try RCA	356,978	34	-	-	14	-	-	-	-	19	-	-	-
18	ALICIA KEYS Girl On Fire RCA	348,005	47	-	-	33	5	-	-	-	19	-	10	-
19	JUSTIN TIMBERLAKE FEAT. JAY-Z Suit & Tie RCA	343,990	15	36	-	20	-	-	-	7	9	-	-	-
20	MAROON 5 One More Night Interscope	331,342	64	-	-	12	-	-	-	-	3	-	-	-

ABOVE

The above shows UK radio airplay Top 20 for Q1 2013 based on audience size. The table also highlights where each track is ranked on the Official Charts Company Q1 2013 sales chart and selected individual stations' quarter-end charts, based on number of plays

and London-signed Arlissa's (pictured) Sticks & Stones were the network's two most-played songs with 100 spins apiece but only rose as high as 63 and 48 respectively on the weekly sales chart, while its joint fourth top cut No Freedom by RCA's Dido also failed to make the retail Top 40. The Dido single was Smooth's Q1 No 1 ahead of Decca act The Lumineers' Ho Hey, which generated more plays over the three months at Absolute Radio and XFM than any other release.

Famously snubbed by Radio 1, Robbie Williams' Island debut Candy was the quarter's most-played song at Heart where it was joined in the station's quarter-end Top 10 by three Emeli Sande cuts (one with Labrinth), while a year after it topped the sales chart Gotye's own Island release Somebody That I Used To Know was Bauer-owned Magic's top tune.

Two musical comebacks made the headlines in the quarter – David Bowie and Justin Timberlake – but they had contrasting receptions at radio. Timberlake scored two airplay hits in quick succession with Suit & Tie featuring Jay-Z and Mirrors both among Q1's Top 20 radio tracks and winning support across CHR stations. Fellow RCA act Bowie's airplay presence was more select and included Radio 2, Absolute Radio and, most enthusiastically, 6 Music.

The digital station's favourite track of the quarter was by another RCA artist, Laura Mvula whose Green Garden was played an unmatched 88 times after she was finished fourth on the BBC Sound Of...2013 poll. Polydor-handled LA band Haim topped that survey and found support within the BBC and at commercial radio.

XFM: RESURGENT STATION WIDENS GLOBAL RADIO PLAYLIST AS IT HEAVILY BACKS THE LUMINEERS

XFM's London service made a spectacular comeback in the Q1 Rajars as it continued to provide a musical outlook for acts not backed by Global's more mainstream brands.

With its reach in the city rising 40.3% during the first three months of the year to 574,000 and up 18.7% nationally to 960,000, the station became more relevant than it had been in ages in pushing an alternative music agenda on the airwaves. However, as a station which before the arrival of 6 Music's was for a number of years the UK industry's radio darling, it is the more populist Absolute Radio where it appears to have more common ground musically rather than with the BBC digital-only service.

In Q1 36 of its 100 most-played tracks were the same as what Absolute Radio aired, compared to an overlap of 24 tracks with 6 Music. Among the cuts XFM had in common with the Golden Square-based station were a trio of tracks from Gentlemen Of The Road/Island's Mumford & Sons and two cuts apiece from 14th Floor/Warner Bros's Biffy Clyro, Nonesuch/Warner Bros's The Black Keys, Mercury-signed Jake Bugg, Sour Mash's Noel Gallagher's High Flying Birds, Island act Ben Howard and Columbia's Tom Odell (pictured).

XFM and Absolute also shared in the Decca-issued Ho Hey by The Lumineers the most-played track of the quarter, while Biffy Clyro's Black Chandelier was No 2 at both

XFM LONDON TOP 10 TRACKS Q1 '13

Source: Nielsen Music

POS	ARTIST/TITLE / LABEL	TOTAL PLAYS
1	THE LUMINEERS Ho Hey Decca	462
2	BIFFY CLYRO Black Chandelier 14th Floor	441
3	FOALS My Number Warner Bros	362
4	TWO DOOR CINEMA CLUB Next Year Kitsune	352
5	BASTILLE Pompeii Virgin	315
6	EVERYTHING EVERYTHING Kemosabe RCA	300
7	MILES KANE Give Up Columbia	286
8	JAKE BUGG Lightning Bolt Mercury	269
9	MUMFORD & SONS Whispers In The Dark Gentlemen Of The Road/Island	266
10	JAKE BUGG Seen It All Mercury	259

stations and Virgin act Bastille's Pompeii and Jake Bugg's Lightning Bolt were in both stations' quarter-end Top 10s.

Although all of Absolute Radio's 10 biggest tracks of the quarter appeared somewhere in XFM's Top 100, this was not the case with a number of 6 Music's Q1 favourites.

There were no-shows for its top tune of the quarter, RCA act Laura Mvula's Green Garden, as well as the likes of Domino act Steve Mason's Oh My Lord and Rough Trade-signed Palma Violets' Step Up For The Cool Cats, 6's second and



third favourites over the three months. However, tracks that both XFM and 6 did heavily support included cuts from RCA signings Everything Everything, Glassnote/Island's Little Green Cars, Wichita band The Cribs and Polydor's Yeah Yeah Yeahs. If XFM does like an act it is not afraid to back a number of their tracks. For example, there were seven cuts by Columbia's The Vaccines in its Top 100 of the quarter, six by The Black Keys and four apiece from Jake Bugg, Columbia's Foo Fighters, Noel Gallagher's High Flying Birds and Kitsune-signed Two Door Cinema Club.

The Global service does offer a good outlet for independent releases with 23 of its Q1 Top 100 being non-major releases, but that compares to 58 of 6 Music's Top 100 tracks coming from the indie sector.

THE BIG INTERVIEW DAVID MUNNS

THIS IS A MUNNS WORLD

After 35 years in senior roles at major labels during key periods, industry veteran David Munns looks back on a career filled with huge highs and massive challenges – and scrutinises the latest power shift within a music rights universe which he helped shape



EXECUTIVES

■ BY DAVE ROBERTS

Having spent two large chunks of his career at EMI, and the chunk in between at Polydor, David Munns is well-placed to comment on the fact that both are now under one roof following Universal's controversial swoop.

After some considered thought, his one word summary of the deal is: "Inevitable".

He doesn't, however, think it creates anything like an evil empire or that it will streamline opportunity. "I'm certainly glad it went to someone who wanted it for what it was, not a VC. And I also think that to assume it's automatically bad for the market or that Universal now 'controls' the market is scaremongering really.

"I don't think anyone controls the market. Maybe retail does, or YouTube, or Google. But I don't think Universal does, or will.

"It's actually really hard to gain an extra point of market share, it takes a lot of work, you can't just snap your fingers.

"I think you also have to believe Lucian when he says he will invest in A&R, I mean that's what they do, so why wouldn't they? They know they need new artists, new product.

"That's Lucian's strength, anyway; in the pack that pulls his sled, the lead dog is A&R."

He also ventures that "if Warner had made a real run at the whole [EMI bidding] thing, that would have been interesting.

"It's actually really hard to gain an extra point of market share. It takes a lot of work, you can't just snap your fingers"

DAVID MUNNS

"As it is, with the portion of the deal they [Warner] have secured, I think if they get it right, this is their chance to really step up, on a global scale, this is *the* time and *the* deal for them."

It's interesting to hear Munns muse on the latest shifting of the tectonic plates below pop's shiny surface; like a retired politician on *Question Time*

ABOVE
Just giving:
Munns has been chair of governors at Nordoff Robbins since 2010; (top left) with Annie Lennox at the charity's Silver Clef Awards in 2011.

who doesn't have to toe party line anymore, free to say what he thinks, or admit he hasn't a clue, unfettered by vested interest or careerist concerns.

Those days are behind him. And their beginnings are, incredibly, over 40 years behind him.

In 1972 he joined EMI as an office boy. It's probably not even a job these days, modern communication methods having gobbled up most of the errands entrusted to the eager young starter. But back then, along with a position in the post room, it was a traditional first rung.

It didn't take Munns long to climb the ladder. In 1973 he moved to EMI's MOR department, working under the legendary Vic Lanza. It was a great time for the genre, and Munns worked on mega hits such as *If* by Telly Savalas and *Don't Give Up On Us* by David Soul (the fictional US detective/mindblowing MOR chart success crossover market was massive in the '70s).

By 1976, he was head of all EMI's domestic labels (including EMI itself, which until then had 'only' been the name of the company), just in time to find himself at the centre of the filthy, furious storm that was the Sex Pistols.

The band famously signed to EMI, who released their first single, *Anarchy In The UK*, just as they achieved national notoriety by saying 'fuck' a couple of times at an over-refreshed Bill Grundy on Thames Television's teatime *Today Show*.

A few months later, under pressure from conservative shareholders, they were dropped. Decades later, Munns recalls it wryly as "a lot of fuss about nothing".

He continues: "Yes the pressing plant went on strike – for about five minutes, until someone pointed out they didn't actually swear at all on the

THE BIG INTERVIEW DAVID MUNNS

WHEN DAVID MET KATE AND JON: MUNNS ON HIS LONG-TERM RELATIONSHIPS WITH BUSH AND BON JOVI

It sounds like the title of a children's book, and the way Munns tells it, the story does seem quite simple.

As is his way, he boils down decades of management and support of Kate Bush and (Jon) Bon Jovi to a few simple ingredients, usually including 'I just phoned him/her up'; 'we trust each other' and 'I do what I can to help'. The truth is probably more complicated and dynamic, and the results are certainly more spectacular.

He first knew Bush as a teenage prodigy when she signed for EMI. He met Bon Jovi during his PolyGram years. He still helps manage both artists to this day and clearly values the relationships highly.

Bush, famously, was recommended to EMI by David Gilmour. "He saw her in a pub and got in touch the next day saying we had to sign her, and of course he was right. She sent us a demo of Wuthering Heights, just her and a piano. We took our time with her, it wasn't just thrown out."

When it's suggested that the result was one of pop's more unlikely No.1s, he gently disagrees. "The secretaries all loved it straight away [these were the days of the typing pool, remember] and they tended to be the youngest people at the company, so they were always worth listening to."

It was only when Munns returned to EMI UK after a spell in Canada, however, that his relationship with Bush blossomed: "No one was talking to her. She hadn't been dropped or anything, but after the initial burst, she'd sort



of been left to wither." (Rather brilliantly, and in true Tapesque fashion, in early 1985 she featured in an NME 'Where are they now?' feature)

"So I called her up and said 'I'm back, how you doing?' We talked, she played me some songs, some of which were going to end up as the Hounds of Love album, and we got things going again. Hounds of Love became her best-selling record and the greatest hits package [The Whole Story] did phenomenally well."

Munns has remained involved in Bush's career ever since, but claims to have no idea when a new record might come out following the burst of activity that saw Director's Cut and 50 Words for Snow released in 2011.

"Kate couldn't make a record to a deadline if her life

depended on it," he offers, smiling, by way of explanation.

Fitting rather more snugly into the 'trooper' category, Bon Jovi were also in something of a slump when Munns met them, certainly Stateside.

"It was the early '90s, and they just weren't doing it in America. The Seattle thing was starting and they didn't fit in there; they were the old guard, but we were still selling 10s of millions of records in Europe. So I got talking to them. I guess they figured we must have known what we were doing over here. Jon would call me up and I would give him ideas and advice and the relationship grew."

In the three years between resigning from PolyGram and returning to EMI (1999-2002), Munns and his longtime friend and associate Alain Levy managed the band on a more formal footing. These days the relationship is less official, but just as significant and valued.

"Jon Bon Jovi is one of the great showmen. Come to the shows this summer, you won't find a single disappointed punter. He doesn't get the credit for that, not from the media. But then he doesn't do it for the media; he plays for the fans and does it as well if not better than anyone else."

Asked what makes a good manager he replies: "They will stand up to the label and the artist, because they have their own way of doing things. Managers that are governed only by a desire not to get fired usually end up getting fired, because they make bad decisions."

record. But looking back it all seems pretty lame. EMI saw it as a problem, something about not being able to sell transistors in Hong Kong or some nonsense."

(EMI was a multifaceted company at the time, with considerable interests in the defence and electronics industries.)

"They didn't fit with the image EMI wanted to project and I think the board had been spooked by the protests outside the office and the fuss in the papers. Honestly, The Pistols were on the front page of every tabloid every day for about three weeks. But really it was just young lads sticking two fingers up at the establishment."

Munns stayed at EMI for several more years, building an impressive CV with stints as general manager of Capitol Records, heading up sales and marketing in Canada and then, back in Britain,

"The golden era for A&R might have been the '70s, but the golden era for marketing was the late '80s and the '90s. It wasn't unusual to sell 20m units"

DAVID MUNNS

director of artist development. In 1988 he left the company to take up the post of managing director of Polydor, then owned by PolyGram. As Munns recalls, "It wasn't in great shape at the time, the roster wasn't strong."

But it was about to enjoy a pretty spectacular run. "What we did was create a global marketing strategy, which hadn't really been done before, not in the way we did it, but after we did it, it became the template for quite a long time.

"If I say so myself, there wasn't anyone like us at

that time for finding a talent in a particular territory and then blowing them up, taking it global and pushing it to the next level. We had the strategy, we knew how to do it better than anyone.

"The golden era for A&R might have been the '70s, but the golden era for marketing was the late '80s and the '90s, because you were seeing global numbers that you'd never dreamed of, and certainly haven't seen since. It wasn't that unusual to sell 20 million units."

Acts such as Boyzone, Shania Twain, U2, Texas, Andrea Bocelli, Bon Jovi and Bryan Adams were all beneficiaries of a new kind (and level) of chutzpah.

It was here that he first worked for Alain Levy and established a professional relationship that would last for two pretty turbulent decades (turbulent in industry terms, the two men's friendship has been plain sailing).

Munns cites him as the best exec he's worked with or for: "He was the greatest numbers man you'd ever meet. He was great with artists. And he was never precious about what other people could do better than him."

The two of them lead a team that built PolyGram into the world's largest music group, increasing its global market share from 12.5% to 17.5% between 1989 and 1998.

At that point, Philips sold the company to Seagram for over \$10bn in the deal that effectively created Universal Music.

When Levy was ousted post-merger, Munns remained loyal and left with him. For a while, they did their own thing, including managing Bon Jovi, away from major label land, but in 2001 the call came for them to return, as a package, to run EMI – a very troubled EMI. The new executive pairing inherited around £500m in debt and had to slash thousands of jobs whilst dropping hundreds of artists.

Munns reflects: "Second time round, EMI was

ROCK N ROBBINS: NORDOFF'S JO CARTER PAYS TRIBUTE

Since 2010, Munns has been chairman of the board of governors at Nordoff Robbins, but his involvement with the charity goes a lot further back.

Jo Carter, director of fundraising and communications, says: "David has supported Nordoff Robbins since the early Eighties and his commitment and genuine enthusiasm for our work is contagious. Many of David's

friends and professional contacts have become involved with the charity in a variety of different ways.

"David is currently Chairman of our

Board and prior to this he was the Fundraising Committee Chairman. His energy, can-do attitude and pragmatic approach helps Nordoff Robbins



NORDOFF ROBBINS
music transforming lives

enormously. We are lucky in that we can pick up the phone to him anytime, knowing he'll be there to offer advice or come up with a new idea or just be

a sounding board. "The success of our fundraising depends 100% on David and people like him, those who choose to support our work and understand

that music has something which is so unique and so powerful that it can literally transform the lives of people who live with the most unimaginable challenges.

"Like so many of our supporters, David is kind,

generous and dedicated. He is also passionate about our work and focused on helping us achieve our objectives."



governed by short-term thinking and the priority of servicing the debt. We sorted out the US, we streamlined, we controlled costs, we integrated Virgin and Parlophone, which I think was a success. We improved the A&R – some people said we could have done more, but I think we did a good job.”

And then, in 2007, after Guy Hands and Terra Firma took over, “they called us in one morning and told us we were fired”. Asked what reasons he was given, he replies, “I’m not allowed to say, and that’s fine, I’m not going to talk about it anyway.”

Would EMI’s future have panned out differently if Munns and Levy had stayed, rather than be replaced by execs brought in from other, less creative industries? Who knows. And it’s certainly now in the hands (no pun intended) of people who respect its legacy and have a history of attracting rather than actively repelling artists.

Munns played a role in building at least two of the elements of what is now the Universal Music Group, but hasn’t been part of a major label since that last meeting at EMI. Instead he has continued to work with Kate Bush and Bon Jovi, continued to chair the MITs committee (he has been involved in the prestigious Awards event for over 15 years) and been chairman of the Nordoff Robbins board of governors since 2010.

Looking back on his career, and if pushed, he believes his greatest asset was candour: “I tell it like it is, I’m always honest about what I can do for a band and what I think that band can do. Sometimes they want to hear it, sometimes they don’t, sometimes all they want is smoke blown up their arse, but they’re the ones that won’t last.”

He says the best artist to work with (*as opposed to the best artist he’s worked with – see box, right*) was Freddie Mercury. “He knew what he wanted, he had a vision, and he knew how to make it happen. A lot of artists know where they want to go, but are

they prepared to do what it takes to get there? It’s quite easy to have a vision. I guess our job is to create a path for them to get there without them feeling that they’ve strayed too far from their ideals. It’s about compromise and cajoling. Jesus the number of acts who’ve said they won’t do Top of the Pops...

“But they usually come round in the end. The key is picking your battles and picking your moment, but with Freddie, he knew the path, he knew every detail and made it happen.”

Continuing in a reflective vein, and asked about the mistakes he (and the industry may have made), Munns says: “The accepted version is that it was the reaction to downloads and digital generally, but I think it’s actually disingenuous to say that the industry was slow to react. The truth is that it was hampered by anti-trust lobbying and the solutions it, we, came up with were quashed.

“And things are better now, but piracy is still the biggest issue. If you sell one million units, you know an exponentially bigger number than one million people have that record. And they are getting it through what might seem to them like legitimate sources.

“But the governments of the world are scared to come down on it because they believe – or they think that the public believe – that the music industry is full of rich fat men smoking cigars.”

On a more personal level, he has very few regrets, but when pushed, he gives an answer that marks him out as what execs of a certain age will always refer to as ‘a music man’.

“There’s an 18 minute Roy Harper track that I was desperate to make a hit – One Of Those Days In England. I tried and I tried, but never could make it stick. I’d have liked that.”

Don’t rule out Bon Jovi’s most unlikely cover version ever...

ABOVE

Munns’ mates: David with former Nordoff Robbins CEO Pauline Etkin – both were given OBEs in the New Year’s Honours in December 2012; David with Gary Barlow, recipient of the 2012 Music Industry Trusts (MITs) Award

VAN MORRISON’S HOTLINE: OFTEN WATCHED, NEVER USED

Munns names Van Morrison as the greatest artist he’s ever worked with. Not easiest, note, but greatest. He recalls: “It was in the ‘80s - his manager rang and asked me to take a meeting with him because he wasn’t happy with his career at the time, and we just got on.



“He played me Avalon Sunset, including Have I Told You Lately, and I just thought, wow, what a record and we signed him [to Polydor]. He had no idea, of course, commercially, he just does what he does. Anyway it ended up that he would only talk to me.

“But he said ‘Hey, how do I know I can always get through to you? How do I know you won’t palm me off on someone else. So I had a phone line put in specially for him. It was the Van phone. I had it for 12 years and it rang once. Wrong number, it was someone calling for the local squash court.”

PROFILE MARK OWEN**MARK OF RESPECT**

He's reigniting his solo career with a new album, but Mark Owen says that Take That's influence will always be with him

TALENT

■ BY TIM INGHAM

Mark Owen is supposed to be having a rest. When Take That finished their record-shattering Progress tour in 2011, the group agreed to take a year-long hiatus before slowly edging back into the studio.

Rather than simply doing nothing, however, Owen instead started writing a bunch of songs steeped in the theme of 'doing nothing'. An album inspired by not making an album, if you will.

Although the songs he's penned with long-term Take That collaborators Ben Mark and Jamie Norton can still be categorised as pop, Owen's relaxed, unhurried approach has created some particularly interesting results - including a duet with Salford songbird Ren Harvieu (S.A.D) and another with London rapper Jake Emlyn.

A bunch of production on LP *The Art Of Doing Nothing* comes from Charlie Russell and Brad Spence, who have previously worked with Kasabian, Black Sabbath and Alt-J, while the free-and-easy collaborative culture surrounding the record extends to some jazzy cover art from British illustrator Katie Halil.

If this all sounds a little outside Take That's comfort zone, that's because it is. Album co-writer Ben Mark suggests wonky pop influences on the



ABOVE
The Art Of Doing Nothing
Mark Owen's new album is out on June 10 via Polydor. Lead single Stars is out on the same day. Owen's UK tour begins on June 9 at The Leadmill in Sheffield

record have come from the likes of XTC, Tears For Fears, Peter Gabriel and Talking Heads, and the slightly-left-of-mainstream thinking doesn't stop at the sonic content.

"It's been lyrically interesting; we've relied not just on the good hooks and the cool production," he says. "We wanted them to be 3D songs - not just quick disposable snapshots but big 3D entities of their own."

That's not to say the melodic richness of an album by one quarter/fifth of Take That was ever going to be in question. First single Stars has already been warmly received by BBC Radio 2, especially by presenter Ken Bruce.

"There's very much that big [1980s] pop influence that we all sort of grew up with," adds Ben Mark. "All the way through, we had in the back of our minds that we just wanted to make people happy because it's a very strange world we live in now. This isn't an attempt to hold a mirror up to society and make some sort of grand statement. Our aim was to lift people's spirits."

Adds fellow co-writer Jamie Norton: "The songs on the LP are really strong. A lot more artistic industry goes into Take That than you can say about 99% of pop music, and that approach is a very big part of Mark's style when it comes to the

writing process... Mark's in a really interesting position now in that he's part of the biggest pop group around, so he doesn't really need to do this album - he's probably entitled to have a bit of a break. His drive to carry on writing inspired our drive to work with him. I was just fascinated to see what fell out of the tree next.

"We didn't know if there was going to be any relationship at all to the sound of Take That, or if he was going a bit more electro, or a bit more folky. It's kind of ended up all of the above. It's definitely distinctive; it's definitely got its own place in the world."

With the huge success of Take That's Circus and Progress periods in his recent history, it's easy to forget that Owen has enjoyed some winning results in his solo career in the past - not least his three Top 5 singles, Child, Clementine and Four Minute Warning - although it's been eight years since he recorded without his handmates. *Music Week* caught up with Owen to gather his thoughts on returning to the solo stage, his new collaborators and Take That's influence on his writing...

What sort of show can we expect on the tour to accompany the album?

Obviously it's a different world to Take That: the venues I'm playing are going to be a lot more intimate. I've been speaking to the lads [for advice]



LEFT
Ren Harvieu
Island-signed
singer duets
with Owen on
his new album
track S.A.D.

this week, especially Gary, and it's all about trying to get an atmosphere in the venue. That's what we're working on. We'll be playing a lot of the new record, some old stuff and some of the Take That songs as well. What I'm trying to do is play material from the 20 years over which I've been writing songs.

For the Take That stuff, obviously we haven't got the lads' amazing harmonies, so I'm getting used to hearing them without having the other four boys, but we're being conscious of that - we're trying to pay credit to that lads while we're doing them.

In the past, all of your solo careers seemed to contain an element of trying to get away from the background of Take That. Now you seem a lot more comfortable with your 'boy band' legacy...
I can't speak from everyone's point of view but for me, when I first [went solo] I never used to play Take That songs. That was really because I didn't write any, not because I didn't like them. It would have felt a bit strange for me the first time round to go off playing tracks like Never Forget because they weren't really mine, Gaz wrote those songs. But I guess now it doesn't feel strange because it's all part of the same world.

Have you prepared yourself for the different dynamic, promoting a solo record just off the back of one of the most successful periods for any band in British history?

When I first came out to start talking about this record about five weeks ago it felt very strange, quite unnatural. Now it's a little bit like, "Oh God, am I doing the right thing?" Because it's a bit like, this feels really quite alien. And then you start getting asked questions about the record and you think, "Oh God, I haven't really thought about it."

But I'm starting to feel a bit more comfortable with it. It just takes a bit of time to get back into it. I've never really have been the best sales person in the world. I don't like selling myself, I don't like that whole world really. Some people are really good at

selling themselves I think and I don't really fall into that category. There are people in Take That that are good at selling us, and I'm not one of them. Some people are a bit more confident with it. But I'm doing all right.

"I don't like selling myself, I don't like that whole world really. Some people in Take That are good at selling us, and I'm not one of them. But I'm doing all right"

MARK OWEN

What was the sound that you wanted to achieve on the LP? Was it a deliberate departure from not only Take That but your previous solo career?

I think the music sells itself better than I'd ever be able to, and the songs. There was a point when I was writing this record where I was kind of thinking, "I'm trying to be something I'm not." What we've managed to do now it put a bit of weight under it; a bit of gravel, a bit of grit. It's a bit scruffy and a bit dirty around the edges, but I like that.

How did you meet Ren Harvieu? How did that collaboration come about?

I knew I wanted to have a girl engaged in the record, at one point where I was thinking maybe right through the record. But that was quite difficult and it's a big commitment for somebody. I told my hairdresser I was looking for a girl to sing on it. She said: "You know who I saw the other week on Jools Holland? Ren Harvieu - have you heard of her?" You pretend, even to your hairdresser, that you know everybody. I was like, "I know Ren, yeah, yeah." And then I was thinking, no I haven't, but I'm going to check her out when I get home.

I watched her on Jools Holland, and just thought she was amazing. I knew she was signed to Island, so I got in touch with them. They put us on to her manager, Paul, so I sent him my rough CD

demo of S.A.D. I thought I wouldn't hear anything back. About four days later I got an email, saying they'd heard the song and really liked it, with a smiley face. I was absolutely made up.

Strangely enough, with the whole record, we've all tried to let things happen quite naturally. Charlie and Brad came in and pulled the focus together, to help us finish stuff. They got the white board out - that's always a good sign because then you start going, "Okay we need to do that, and not do that. Fix this bit and do drums on that."

How would you characterise your relationship with Polydor? How much did your lead A&R man Richard O'Donovan get involved with the album?
Sometimes it can just be a point in the right direction can't it? And a bit of belief really. Richard's been a father figure through the whole process; just keeping his arm around me and making sure I'm comfortable with where things are going. He's been massively supportive of the whole thing and has helped me get into the online world, which I didn't really understand completely - the whole label's helping to bring me into the modern world. I guess that's all you can ask really isn't it?

Do you allow yourself to have ambitions for the record or your solo career?

When you say solo career that always feels a bit weird - I'm not quite sure what that is. I don't really see it as a different place, I feel like I'm walking the same path as I was walking with [Take That]. A few people hopped off the path [in 2011] and went and did some other stuff. I feel like I've just kind of kept walking the same path through The Circus, Progress and where we are now.

Take That continues in the background. Are you going to see you flip between the two in future?

I just write songs and that's all I know what to do, really. I think next year I'll be writing some songs with Take That again, and then maybe some songs on my own again.

What have your recent experiences with Take That taught you that you can use when you're writing or recording on your own?

When you're in a room with those guys, there's a lot of talent there. So I'm always learning from the boys. Take That is inside me, it's part of my day-to-day world. They're very inspirational, and they've been very encouraging of this whole process, of me doing the [solo] record. I really appreciate that.

Have you used any of the band as a sounding board, testing out ideas on and see what they think?

No, not really. Not until it came into more of a full form. But they've all heard it now obviously. You know Rob introduced me to Jake [Emlayn]? Jake's managed by Rob's management. So even where they don't want to be they're kind of involved anyway. They can't help it.

Has your confidence in your songwriting improved?

You never really know. When you're part of a group, there's people around you going, "That's brilliant!" When you're on your own, you don't have that person. I feel like there's still a long way for me to go as far as writing goes, but I'll just keep doing it until I can't write anymore.

FEATURE **CSS****'MUSIC'S CRAZY IN THE UK'**

Eight years after releasing their debut album, Brazil's CSS are still going strong with a revised line-up and new music. We spoke to vocalist Luísa Matsushita and guitarist Ana Rezende about the shuffle, fourth album 'Planta' and why no-one makes money selling records anymore

TALENT

BY RHIAN JONES

Brazilian quartet CSS are to release their fourth album of electro indie pop on June 10. Produced by TV On The Radio's Dave Sitek (Beady Eye, Yeah Yeah Yeahs), it's the first time they've worked without previous (and only male) band member Adriano Cintra who left in November 2011 (and went on to speak less than kindly about his previous band members in the press). Undeterred, the four remaining girls rented a house in LA where they spent eight months together recording what is now their fourth album *Planta* ('plant' in English). The band spoke to *Music Week* about the making of the LP, band politics and bad music...

What are the central elements that make up CSS?

LM: I think something that holds all of us together is our similar humour, and because we have our friendship that's a great foundation. It's funny because when the girl who started the band - she's not in it anymore - was putting people together she said, 'I want to get the people I want to hang out with, rather than people that can play really well.' I think that's a good way to make a band. I've seen many bands on the road that just hate each other. It's so ugly to see. Both onstage and off, it's nice that we're not part of that.

What makes your new LP, *Planta*, different to your previous albums?

LM: I think every record meets us where we're at. Since the band started 10 years ago, so many things have changed. The biggest change is that, for the first time, the producer is not someone in the band. We were really influenced by being in LA, we were talking about the sunshine. The way that the name of the album came up kind of

represents the process of how we were writing the songs, because when you plant something you don't really know how it's going to end up.

AR: We're really happy with the result. The whole process of how we made it was also something we wanted to do but never had the chance to: to get a nice house in a nice place and all stay there together and try to write music. We did that in LA.

Adriano left just before this record. Why was that?

LM: He didn't want to tour anymore. We've been



ABOVE
New look: CSS in their latest line-up and upcoming album *Planta*

together for a long time and I think he was tired of the road.

He reportedly told *Rolling Stone Brazil* that 'he was frustrated at your musical incompetence...'

AR: We didn't read anything that he said because I know that he wasn't really happy and he was very aggressive. I think that he was just frustrated and wanted to say something that would hurt us at the time. But we can play instruments, do we have to do to prove that? The band's become a much better environment since he left, it was best for everybody.

You've released most of your music on major labels, how much control have you been able to have?

AR: We are very independent in the sense that we get involved in most of the decisions that we make.

We didn't record the music on an advance or anything, we did it ourselves and then got the label involved in the project.

LM: We've been together for 10 years and we never stop working. When we finish doing a tour, sometimes we take a few months off, but we go straight to the studio. We put everything that we earn back into the band. It's good because we can actually just live off the band.

Do you make most of your money from live shows, rather than selling records?

LM: Yeah. Outside of really huge artists no-one makes money anymore selling records. I think of it like a kid selling lemonade, he'd come back and be like, "Look Mom, look at my pocket money." That's kind of like what we get from selling records. We came up when the internet took over so it's been like that from the beginning. But if it wasn't for the internet we wouldn't be where we are right now.

What are the big differences between the Brazilian music market and the UK music market?

LM: The UK has a market. It's crazy how music happens in this country. It really is an industry. Something that really turns me off in bands here is when I see lots of very young people that really want to make it, just like how you want to in advertising in some other countries. I just get really turned on when I see a band and it's real, true and genuine. It's shouldn't be like a formula, with stage tricks, a crew and the manager.

AR: There's no money [in Brazil]. [In the UK] people can afford to buy records, and also here the popular music is rock music, which is sort of what we do. It's amazing; it's the only place in the world where the bigger bands are rock bands. I think now things are changing because Brazil is becoming richer and people have more money. But the concept of buying art and spending money on music and things like that is still considered a luxury.

What would you change about the music industry and why?

LM: I'm so tired of pop music that just describes foreplay, it's so sexualised. I just don't listen to it anymore. I feel that pop music now is very different than it was 10 years ago. Maybe it's just that I'm getting old and can't understand it, but there's so much insanely bad things going on right now.

AR: Justin Bieber talking about cars and money and girls, really? It's just too much. And also, no-one has patience anymore. It's so rushed, with big acts they've got a pool of people writing for them so they can keep up with the momentum and then, when they have a weekend off, they go and record the song that lots of writers wrote for them. It's so soulless because it's a patchwork: "Oh this hook is good", and that is just crazy.



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FEATURE GONORTH 2013**GREAT SCOTS**

The creative industries head to the Highlands once more for Inverness' GoNorth, with a weighty music offering in 2013



Just some of the acts to be showcased at GoNorth (L-R): Mamie Coleman, Prides, The Boy Who Trapped The Sun, Casual Sex

EVENT

GoNorth returns to the misty realms of Inverness in Scotland this year with another multimedia package offering insight into the exciting worlds of TV, film, literature and of course music.

There's a lot of creative industry content crammed into the two day conference schedule from 5 - 6 June so we've plucked some of the musical highlights from the event's 2013 schedule.

SMIA: INSIDE THE SCOTTISH ALBUM OF THE YEAR AWARD

WED 11.30AM - 12.15PM
INVERNESS SUITE

With 100 nominators, 20 albums, eight artists, four sponsorship partners, two media partners, two judging panels, filming of over a dozen live sessions, an art exhibition and an award ceremony, it's safe to say that the SAY Award has rapidly developed into a hugely complex initiative. The Scottish Music Industry Association will discuss the challenges, pitfalls and highlights of the event to date.

MEET THE PUBLISHERS

WED 12.30PM - 1.30PM
INVERNESS SUITE

Speakers: Allan McGowan, Blair McDonald, Si Paul, Steve Farris

Looking at the multi-faceted landscape of music publishing, this panel will bring together a range of perspectives to bring attendees a broader understanding of the current and future issues surrounding one of the industry's key revenue drivers.

INTERNATIONAL BOOKING AGENTS

WED 2.15PM - 3.15PM
INVERNESS SUITE

Speakers: Doug Johnson, Emma Hogan, Hilde Spille, Lisa Whytock

What should artists consider before signing with an agency and what can they reasonably expect from their representative? The International Booking Agents panel brings together top execs from both the UK and abroad to look at how the process differs from country to country and what they have in common.

THE 10 RULES OF SUCCESSFUL MUSIC PLACEMENT IN TELEVISION

WED 3.30PM - 4.30PM
INVERNESS SUITE



Speakers: Mark Gordon, Adrian Cooke, James Warbuton, Simon Pursehouse (*l/f*)

With sync providing an increasing proportion of revenue for publishers, artists and rights-holders, music placements in TV ads and programming have never been more desirable - or more sought after. This four-strong panel of gatekeepers to the sync world will offer their experience and insights to those looking for a way in.

RAB NOAKS IN CONVERSATION WITH GARY CLARK

WED 4.45PM - 5.30PM
INVERNESS SUITE

Speakers: Rab Noaks, Gary Clark

Day one of the GoNorth 2013 conference closes with two of Scotland's most respected songwriters discussing their craft.

A&R DEVELOPMENT

THURS 11.30AM - 12.30PM
INVERNESS SUITE



Speakers: Brian Hetherman (*l/f*), Jane Third, Matthew Young, Pip Newby, Robert Hicks

For many years A&R managers were regarded as the gatekeepers to fame and fortune, but how is the role changing in 2013? Are publishing A&Rs becoming more important, are artists expected to be more 'market ready' and who is taking the lead in developing acts?

WHAT DO PRODUCERS ACTUALLY DO?

THURS 12.45PM - 1.45PM
INVERNESS SUITE



Speakers: Mick Glossop, Charlie Andrew (*l/f*), Bruno Ellingham, Ellie Giles

More than just a bod behind a desk of dials, producers can be involved in every part of an album from arranging tracks to even picking up an instrument themselves. This session aims to help attendees build more meaningful relationships with record producers.

MEET THE BUYERS

THURS 2.30PM - 3.30PM
INVERNESS SUITE

Speakers: Sat Bisla, Mamie Colman, Ernesto Elias, Paul Sims, Keren Mckean

Music use is evolving via various platforms: radio, film, TV, gaming, movie trailers, retail and brands, as well as an array of digital platforms. This session will focus on the current and future landscape of music licensing.

THE RAGE MUSIC MASTERCLASS: USING SOUND IN FILM & TV

THURS 3.00PM - 4.15PM
CALEDONIAN SUITE

Speakers: Caroline Gorman, Dianne Stevenson, Maria Hannah, Jon Pugh, Mark Allen

This interactive workshop is centred around the composers and artists that make music and the producers, directors, editors that use music in film and TV. Attendees will find out more about the process from both sides and put themselves to the test in a hands-on session, learning what it takes to match music with visuals.

THE SONG, THE VOICE, THE GRAFT AND THE HYPE

THURS 3.45PM - 4.45PM
INVERNESS SUITE

Speakers: Ray Paul, Ammo Talwar, Terri Walker, KOF, MAXIME

Former Mercury Prize winner/ Def Jam artiste Terri Walker joins Kof and MAXIME to offer a heads-up on successful writing, performing, collaboration and promotion. Joining them are Punch Records CEO Ammo Talwar MBE and Moderator Ray Paul to debate developing craft, building hype, and breaking through in the current climate.

MUSIC WEEK CLOSING KEYNOTE WITH PLEDGE MUSIC MANAGING DIRECTOR MALCOLM DUNBAR

THURS 5.00PM - 5.45PM
INVERNESS SUITE

Speakers: Malcolm Dunbar

After a long career in A&R, heading departments at labels including Island Records, Warner/East West and V2, Malcolm Dunbar can now claim to be at the forefront of changing business models within the music industry. Managing director and co-founder of Pledge Music since 2009, Dunbar and partner Benji Rogers are carving a trail and going direct-to-fan. *Music Week* will talk to Dunbar about his career, the evolution of the traditional music industry and its shape in 2013 in the face of new consumer habits and routes to market.

THE PLAYLIST

GO NORTH



PRIDES: OUT OF THE BLUE

One of the most exciting acts to have emerged from the Scottish scene in recent years, Glasgow based trio Prides merge cutting hooks with memorable, honest lyrics- aspiring to create a more substantial kind of pop.



KOBI: ALL THE WAY

Steadily developing a reputation for their charged live outings, KOBI's live CV already includes Main Stage performances at Belladrum Tartan Heart Festival and RockNess. All The Way' is their debut single was produced by Grammy award winning producer Steve Orchard (Travis, Noel Gallagher).



HOMEWORK: ALL I SEE

Homework's combination of immediately infectious hooks, acutely observed lyrics and sharp synth breaks has seen them be compared to the likes of LCD Soundsystem, Kraftwerk, Errors and Health. Having formed in the Scottish capital in 2009, Homework released their debut album 13 Towers in March this year.



PROTECTION PATROL PINKERTON: THE FUTURE=OUR HOME

'The Future=Our Home' is the new single from Ghent based quintet Protection Patrol Pinkerton; citing a diverse range of influences including The Strokes, Los Campesinos and Perfume Genius, they will make their UK debut at goNORTH 2013.



CASUAL SEX: SOFT SCHOOL

B-Side to recent single 'Stroh 80', released on Moshi Moshi Singles Club, 'Soft School' is a sublime amalgam of proto-punk angularity and seventies influenced androgyny from this exciting Glasgow based four-piece.



FRIENDS IN AMERICA: QUIETLY, QUIETLY

Hamish Black, Liam Chapman, Scott Duffy and Matthew Rawlings are Glasgow based 'Friends in America'. With influences ranging from Radiohead to Simon & Garfunkel, their atmospheric dream-pop is driven by Rawlings' bold lyrics and heartfelt vocal performances. Notable live outings include support slots with Admiral Fallow, Withered Hand and King Creosote, and the band are gearing up to release their anticipated debut record, 'What It Is To Be'.



GARDEN OF ELKS: CONTENTED CONTENDER

Garden Of Elks are the product of a promise and an over-active imagination, a combination which led to three bodies converging in a practice room as the days of 2012 grew shorter than the nights. Hatching two singles and an EP, the turbulent noise pop which followed has scored an enthusiastic rampage through the Scottish music scene.'



THE BOY WHO TRAPPED THE SUN: CALIFORNIA

'California' is a new song by Colin Macleod (The Boy Who Trapped The Sun), and is the first fresh material since his acclaimed debut album 'Fireplace' was released through Geffen in 2010. Colin is currently recording a new E.P. and playing selected shows throughout the summer.



FAKE MAJOR: FICTION

Though Fake Major's list of band members is only two names strong, their music sounds like anything but the work of a four-armed singer songwriter. Having garnered international media support for their debut EP, 'Have Plenty of Fun', the Glasgow duo are developing a strong audience for their beautifully crafted pop offerings.



HECTOR BIZERK: ORCHESTRATE

Hector Bizerk is a hip-hop duo comprising the creative, versatile drumming of Audrey Tait and the poetic social commentaries of Glaswegian rapper Louie. Debut album 'Drums.Rap.Yes' received glowing reviews and serves as an apt title, capturing their unique approach to making maximum noise using minimal instrumentation. Storming performances at Wickerman, and T In The Park have elevated Hector Bizerk's reputation as one of the most exciting, diverse and original live acts in Scotland.



MIKE NISBET: NOT LONG

Mike Nisbet is a Scottish singer-songwriter, now based in London; a deeply engaging live prospect, Nisbet has built a rapidly growing audience for his bold narratives on lost love, homelessness, family and the blues. A Diving Bell Production, Nisbet's Debut album 'Vagrant' was recorded in Glasgows Diving Bell Lounge in by Marcus Mackay (Snow Patrol, Frightened Rabbit) and is Out Now.



THE LAYABOUTS FEATURING TERRI WALKER: HERE WITH YOU

Here With You see's The Layabouts turn up the pressure with a beautiful collaboration with one of the darling's of the UK's urban scene- former Mercury Prize nominee and Def Jam artist, Terri Walker.

RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

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

It came about, bizarrely enough, as a result of *Word Magazine*. About 12 months ago I put a thread on the *Word* blog about whether you would open a record shop today. A couple of people contributed and I thought no more about it.

The shop's now owner Carl Henry was looking to open a store and he remembered the thread that I had started so he asked me if I was interested in managing it.

Carl's been trading records for about 15 years. So he'd already tried [a similar] venture in a cafe in Chorlton and was looking to move on and try and start a bigger version - more of a record shop than a cafe - in Altrincham.

We exchanged keys on February 14 and spent from then until around April 20 refurbishing the shop this year. So we have actually only been open for somewhere around [a month] or so now.

How is business so far?

We're still finding our way. It's a funny business because the cafe stuff ticks over quite nicely. We only actually have pies and cakes, we're not making sandwiches or anything like that so we've tried to locally source everything. Our brownies, cakes and pies are all from producers in the North West.

We have regular people who come in and eat and drink and then we've got the regular diggers that come in and go through the crates.

What do you sell in terms of your music offering?

It's basically across the board because we're bringing together our different tastes. Carl is very much into his jazz, soul and funk. I'm a bit more of an indie kid and like everything from sub-pop to real noise to Japanese stuff - so we try and cover all those basis. We do a very good trade in secondhand. Carl's very well connected so he's able to



"We're trying to link up with local venues, arts projects and Jazz labels in Manchester. We are trying to network and embed ourselves in the artistic community"

GRANT HOBSON, BEATNIK

source a lot of secondhand material. What we're looking at now is working with people like Rough Trade and stocking selected new releases. We're trying to be discerning and cherry pick what we think will be important releases.

Is the food and drink offering a way of combating tough times on the High Street?

Yes. It does work on a couple of levels but the other thing is, because we are a local business, a lot of people want to

come in and support us. The number of people who come in and say it's a fantastic idea, it's just what they need. It's a shop with it's own personality, that isn't part of a chain, one that has something local.

We're trying to link up with local venues, arts projects and Jazz labels in Manchester. We're trying to network and embed ourselves in the artistic community.

Were you open in time for Record Store Day this year?

Yeah. It was mental actually. We

couldn't of asked for a better day and since then it's been very steady.

We've had the dread of the 30 quid day where you just sort of twiddling your thumbs and that hasn't happened. That's why the food and drink side is very important - it's kept people in.

How confident are you about the future?

We're looking at just building after having had a very solid start. Earlier this month we had a Q&A with Paul Dinoy and that was well attended. We're very positive and we're getting regular people in too. We've spent nothing on advertising and we work purely on social media. Using Twitter and Facebook has been vital for our business.

INTERNET vs HUMAN

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



SEASICK STEVE Hubcap Music



HUGH LAURIE Didn't It Rain



THE KNIFE Shaking The Habitual

28 SINGLES AND ALBUMS

Naughty Boy track La La La featuring Sam Smith debuted at No.1 on the Official UK Singles Chart



NOW INCLUDES
OFFICIAL WEEKLY
iTUNES CHARTS FROM
AROUND THE WORLD

CHARTS FOCUS



30 UK AIRPLAY & STREAMING

Record breaker *Get Lucky* takes the top spot at streaming and is followed by Passenger at No.2

32 EU AIRPLAY & GLOBAL SALES

Michael Buble has the only album that's No.1 in more than one country on global sales

34 COMPILATIONS & INDIES

Now! 84 is top of the comps and Nettwerk's Passenger bags the No.1 indie single



35 CLUB

The Nervo sisters claim their fifth Upfront Chart No.1 (their second this year) with *Hold On*

38 ANALYSIS

Alan Jones crunches the crucial numbers from this week's Official UK Charts

40 KEY RELEASES & PRODUCT

Placebo's forthcoming LP *Loud Like Loud*, released via Universal Music, is Album Of The Week

CHARTS UK SINGLES WEEK 21



For all charts and credits queries email isabelle.nesman@intendmedia.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

Table with 4 columns: Rank, Weeks on Chart, Artist/Title, and Catalogue Number. Contains top 75 chart entries with details on album, label, and chart performance.

Official Charts Company 2013.

Key Chart Information Table. Lists chart peaks for various songs (e.g., #1: Naughty Boy feat. Sam Smith, #2: Daft Punk feat. Pharrell & Nile Rodgers) and provides a key for symbols used in the chart (e.g., ★ Platinum, ● Gold).

CHARTS STREAMING WEEK 21

© Official Charts Company 2013

Official Streaming Chart

OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	DAFT PUNK FT PHARRELL WILLIAMS Get Lucky <i>Columbia</i>
2	4	PASSENGER Let Her Go <i>Netwerk</i>
3	2	MACKLEMORE/RYAN LEWIS/DALTON Can't Hold Us <i>Macklemore</i>
4	5	BASTILLE Pompeii <i>Virgin</i>
5	3	RUDIMENTAL FT ELLA EYRE Waiting All Night <i>Asylum</i>
6	6	IMAGINE DRAGONS Radioactive <i>Interscope</i>
7	NEW	DAFT PUNK Give Life Back To Music <i>Columbia</i>
8	7	CALVIN HARRIS/ELLIE GOULDING I Need Your Love <i>Columbia</i>
9	NEW	DAFT PUNK FT PHARRELL WILLIAMS Lose Yourself To Dance <i>Columbia</i>
10	NEW	DAFT PUNK/JULIAN CASABLANCAS Instant Crush <i>Columbia</i>
11	8	PINK FT NATE RUESS Just Give Me A Reason <i>RCA</i>
12	NEW	DAFT PUNK The Game Of Love <i>Columbia</i>
13	NEW	DAFT PUNK Giorgio By Moroder <i>Columbia</i>
14	14	DAVID GUETTA FT NE-YO/AKON Play Hard <i>Parlophone</i>
15	10	MACKLEMORE/RYAN LEWIS/WANZ Thrift Shop <i>Macklemore</i>
16	NEW	DAFT PUNK FT PAUL WILLIAMS Touch <i>Columbia</i>
17	9	JUSTIN TIMBERLAKE Mirrors <i>RCA</i>
18	NEW	DAFT PUNK Within <i>Columbia</i>
19	11	NELLY Hey Porshe <i>Republic Records</i>
20	12	WILL I AM FT JUSTIN BIEBER Thatpower <i>Interscope</i>
21	NEW	DAFT PUNK Beyond <i>Columbia</i>
22	56	DEMI LOVATO Heart Attack <i>Hollywood</i>
23	13	LUMINEERS Ho Hey <i>Decca</i>
24	NEW	DAFT PUNK FT PANDA BEAR Doin' It Right <i>Columbia</i>
25	NEW	NAUGHTY BOY FT SAM SMITH La La La <i>Virgin</i>
26	15	BRUNO MARS When I Was Your Man <i>Atlantic</i>
27	26	ARMIN VAN BUUREN FT T GUTHRIE This Is What It Feels Like <i>Positiva/Virgin</i>
28	20	DISCLOSURE FT ELIZA DOOLITTLE You & Me <i>PMR</i>
29	NEW	DAFT PUNK Motherboard <i>Columbia</i>
30	NEW	DAFT PUNK FT TODD EDWARDS Fragments Of Time <i>Columbia</i>
31	NEW	DAFT PUNK Contact <i>Columbia</i>
32	24	1975 Chocolate <i>Dirty Hit</i>
33	16	DISCLOSURE FT ALUNAGEORGE White Noise <i>PMR</i>
34	80	LANA DEL REY Young And Beautiful <i>Interscope</i>
35	18	RUDIMENTAL FT JOHN NEWMAN Feel The Love <i>Asylum/Black Butter</i>
36	23	PARAMORE Still Into You <i>Atlantic/Fueled By Ramen</i>
37	17	PITBULL FT CHRISTINA AGUILERA Feel This Moment <i>Mr 305/Polo Grounds</i>
38	21	SATURDAYS FT SEAN PAUL What About Us <i>Polydor</i>
39	19	ALUNAGEORGE Attracting Flies <i>Island</i>
40	22	AVICII VS NICKY ROMERO I Could Be The One <i>Positiva/Virgin</i>
41	25	IMAGINE DRAGONS It's Time <i>Interscope</i>
42	43	TAYLOR SWIFT 22 <i>Mercury</i>
43	27	IGGY AZALEA Work <i>Mercury</i>
44	38	BASTILLE Laura Palmer <i>Virgin</i>
45	31	IMAGINE DRAGONS On Top Of The World <i>Interscope</i>
46	30	BRUNO MARS Locked Out Of Heaven <i>Atlantic</i>
47	28	PSY Gentleman <i>Republic Records</i>
48	33	BASTILLE Things We Lost In The Fire <i>Virgin</i>
49	29	WILL I AM FT BRITNEY SPEARS Scream & Shout <i>Interscope</i>
50	94	SUB FOCUS FT ALEX CLARE Endorphins <i>Mercury</i>
51	40	SWEDISH HOUSE MAFIA/MARTIN Don't You Worry Child <i>Virgin</i>
52	37	BASTILLE Bad Blood <i>Virgin</i>
53	39	RIHANNA Diamonds <i>Def Jam</i>
54	34	BASTILLE Flaws <i>Virgin</i>
55	32	BRIDGIT MENDLER Ready Or Not <i>Hollywood</i>
56	44	IMAGINE DRAGONS Demons <i>Interscope</i>
57	41	CALVIN HARRIS FT TINIE TEMPAH Drinking From The Bottle <i>Columbia</i>
58	42	ALT-J Breezeblocks <i>Infectious Music</i>
59	35	CHRIS BROWN Fine China <i>RCA</i>
60	NEW	EMMELIE DE FOREST Only Teardrops <i>Sony Music</i>
61	50	GABRIELLE APLIN Panic Cord <i>Parlophone</i>
62	46	CALVIN HARRIS/FLORENCE WELCH Sweet Nothing <i>Columbia</i>
63	53	OF MONSTERS & MEN Little Talks <i>Republic Records</i>
64	49	MUMFORD & SONS I Will Wait <i>Gentlemen Of The Road/Island</i>
65	36	GOO GOO DOLLS Iris <i>Warner Bros</i>
66	48	SCRIPT FT WILL I AM Hall Of Fame <i>Epic/Phonogenic</i>
67	NEW	OLLY MURS Dear Darlin' <i>Epic</i>
68	57	GABRIELLE APLIN Please Don't Say You Love Me <i>Parlophone</i>
69	47	SCRIPT If You Could See Me Now <i>Epic/Phonogenic</i>
70	52	RUDIMENTAL/NEWMAN/CLARE Not Giving In <i>Asylum</i>
71	55	BEN HOWARD Only Love <i>Island</i>
72	51	VAMPIRE WEEKEND Diane Young <i>XI Recordings</i>
73	59	BEN HOWARD Keep Your Head Up <i>Island</i>
74	65	DAFT PUNK One More Time <i>Virgin</i>
75	54	JUSTIN TIMBERLAKE FT JAY Z Suit & Tie <i>RCA</i>



NEW: DAFT PUNK



NEW: NAUGHTY BOY



CLIMBER: LANA DEL REY



CLIMBER: SUB FOCUS



NEW: OLLY MURS

CHARTS EU AIRPLAY WEEK 20

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	PASSENGER Let Her Go SME
4	TIMBERLAKE, JUSTIN Mirrors SME
5	MACKLEMORE & RYAN LEWIS Can't Hold Us WEA
6	LUMINEERS, THE Ho Hey UNI
7	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines UNI
8	RIHANNA FEAT. EKKO, MIKKY Stay UNI
9	MARS, BRUNO When I Was Your Man WEA
10	SWIFT, TAYLOR I Knew You Were Trouble UNI



DENMARK	
POS	ARTIST/ALBUM/LABEL
1	PANAMAH Boern Af Natten UNI
2	TIMBERLAKE, JUSTIN Mirrors SME
3	PASSENGER Let Her Go SME
4	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky SME
5	DE FOREST, EMMELIE Only Teardrops SME
6	PINK FEAT. RUESS, NATE Just Give Me A Reason SME
7	BURHAN G Din For Evigt CPH
8	MONAE, JANELLE FEAT. BADU, ERYKAH Q.U.E.E.N. WEA
9	NEPHEW FEAT. KEY, MARIE Gaa Med Dig CPH
10	NABIHA Ask Yourself SME



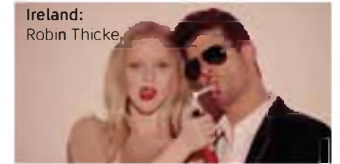
FRANCE	
POS	ARTIST/ALBUM/LABEL
1	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky SM
2	MACKLEMORE & RYAN LEWIS Can't Hold Us WEA
3	MAITRE GIMS Bella SME
4	MAITRE GIMS J'me Tire SME
5	GUETTA, DAVID FEAT. NE-YO & AKON Play Hard CAP
6	WILL.I.AM FEAT. BIEBER, JUSTIN #That Power UNI
7	MAJOR LAZER FEAT. BUSY SIGNAL... Watch Out For This (Bumaye) WEA
8	RIHANNA FEAT. GUETTA, DAVID Right Now UNI
9	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines UNI
10	SAULE FEAT. WINSTON, CHARLIE Dusty Men PIA



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



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



ITALY	
POS	ARTIST/ALBUM/LABEL
1	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky SME
2	JOVANOTTI Ti Porto Via Con Me UNI
3	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines UNI
4	PINK FEAT. RUESS, NATE Just Give Me A Reason SME
5	BASTILLE Pompeii EMI
6	WANKELMUT & EMMA LOUISE My Head Is A Jungle EGO
7	EMPIRE OF THE SUN Alive EMI
8	EMMA Amami UNI
9	BUBLE, MICHAEL It's A Beautiful Day WMI
10	TIMBERLAKE, JUSTIN Mirrors SME

NETHERLANDS	
POS	ARTIST/ALBUM/LABEL
1	LUMINEERS, THE Ho Hey UNI
2	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines UNI
3	BUBLE, MICHAEL It's A Beautiful Day WEA
4	RIHANNA FEAT. EKKO, MIKKY Stay UNI
5	VAN BUUREN, ARMIN FEAT. TREVOR GUTHRIE This Is What It Feels Like ARM
6	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky SME
7	TRAIN Mermaid SME
8	PITBULL FEAT. AGUILERA, CHRISTINA Feel This Moment SME
9	NIELSON & MISS MONTREAL Hoe IND
10	CLARK, ALAIN Back In My World 8BA

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

SPAIN	
POS	ARTIST/ALBUM/LABEL
1	MELENDI Tu Jardin Con Enanitos WMG
2	PITBULL FEAT. AGUILERA, CHRISTINA Feel This Moment SME
3	PINK Try SME
4	ARTHUR, JAMES Impossible SME
5	JESSE & JOY Corre WMG
6	MARS, BRUNO Locked Out Of Heaven WMG
7	OF MONSTERS AND MEN Little Talks UNI
8	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child EMI
9	RIHANNA FEAT. EKKO, MIKKY Stay UNI
10	ALBORAN, PABLO Quiin EMI

SWEDEN	
POS	ARTIST/ALBUM/LABEL
1	PINK FEAT. RUESS, NATE Just Give Me A Reason SME
2	STJERNBERG, ROBIN You LHT
3	PASSENGER Let Her Go SME
4	LUMINEERS, THE Ho Hey UNI
5	MARS, BRUNO When I Was Your Man WEA
6	LARSSON, ZARA Uncover UNI
7	LINNROS, OSKAR Hur Dom An UNI
8	TIMBERLAKE, JUSTIN Mirrors SME
9	MANDO DIAO Strovtag I Hembygden SME
10	HELLSTROM, HAKAN Det Kommer Aldrig Va Over For Mig UNI

GLOBAL SALES ANALYSIS

BY ALAN JONES

It doesn't take a crystal ball to predict that this time next week, **Daft Punk's** new album, *Random Access Memories* will be dominating the world's charts - but this week sees an unusually high degree of divergence, with **Michael Buble's** *To Be Loved* being the only album to be No.1 in more than one country. Even Germany, Austria and Switzerland can't agree. Topping the charts in five territories last week, *To Be Loved* continues to dominate in Australia, Hungary and New Zealand.

Of the new intake, **Demi**

Lovato's Demi and **Vampire Weekend's** *Modern Vampires In The City* lead the way, although both have only one No.1 placing to their credit. *Vampire Weekend* get bragging rights in the acts' home country, the US, with *Modern Vampires In The City* taking 21.81% higher sales than *Lovato*, who opens at No.3. Over the border in Canada, *Lovato* tops the table, with *Vampire Weekend* as runners-up 18.28% in arrears. *Vampire Weekend* chart in 17 territories to *Lovato's* 15 but in the countries where both debut, her album gets

Demi Lovato



the rub more often than theirs. Outside of North America, *Lovato* is Top 20 in Spain (3), Norway (5), Denmark (7), New Zealand (7), Australia (14), Portugal (15), The Netherlands (17), Brazil (18) and Flanders (20). *Vampire Weekend's* Top 20 territories are Ireland (2), Portugal (4), Australia (7), Flanders (11), Spain (number 13), France (17), Switzerland (18), New

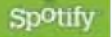
Zealand (19) and The Netherlands (20). The third and last big new arrival is former Abba star **Agnetha's** *A*. Debuting at No.2 in her native Sweden, Denmark and Switzerland, it charts in a further 10 countries, with Top 20 placings in Australia (3), Germany (3), Austria (8), The Netherlands (14), Finland (15), and Ireland (18).

New in 16 countries last week, **Rod Stewart's** *Time* now adds Sweden (7), Poland (12), Norway (25) and Hungary (39), while climbing in Flanders (59-45) and Wallonia (136-62). It loses ground everywhere else but remains in the Top 20 in New Zealand (5-6), Australia (6-9), Canada (4-10), Austria (7-15), the USA (7-19) and

Germany (4-19). Actor **Hugh Laurie's** second album, *Didn't It Rain*, logged seven debuts last week - it now adds a further nine, entering in Switzerland (3), The Czech Republic (7), Austria (10), Croatia (17), Norway (23), Australia (35), New Zealand (40), Germany (41) and Sweden (44). It also remains in the Top 20 in Wallonia (4-5), France (4-8) and Flanders (12).

Oily Murs' Right Place Right Time dips 120-200 in the USA but debuts at No.79 in South Korea - one of only three albums by Western acts in the Top 100. The other two are **Bobby McFerrin's** new album *Spirtyouall*, and a compilation of veteran French orchestra leader **Paul Mauriat**.

CHARTS SPOTIFY WEEK 21



GLOBAL

POS	ARTIST/ ALBUM
1	DAFT PUNK Get Lucky
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	PASSENGER Let Her Go
7	JUSTIN TIMBERLAKE Mirrors
8	CALVIN HARRIS I Need Your Love
9	BRUNO MARS When I Was Your Man
10	DAFT PUNK Get Lucky
11	DAFT PUNK Give Life Back To Music
12	PITBULL Feel This Moment
13	BASTILLE Pompeii
14	WILL.I.AM #thatPOWER
15	DAFT PUNK Instant Crush
16	DAFT PUNK Lose Yourself To Dance
17	THE LUMINEERS Ho Hey
18	DAFT PUNK Giorgio By Moroder
19	DAFT PUNK The Game Of Love
20	SWEDISH HOUSE MAFIA Don't You Worry Child

EUROPE

POS	ARTIST/ ALBUM
1	DAFT PUNK Get Lucky
2	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
3	PASSENGER Let Her Go
4	PINK Just Give Me A Reason
5	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
6	CALVIN HARRIS I Need Your Love
7	IMAGINE DRAGONS Radioactive
8	JUSTIN TIMBERLAKE Mirrors
9	BASTILLE Pompeii
10	PITBULL Feel This Moment
11	WILL.I.AM #thatPOWER
12	BRUNO MARS When I Was Your Man
13	EMMELIE DE FOREST Only Teardrops - Eurovision 2013 - Denmark
14	DAFT PUNK Get Lucky
15	DAFT PUNK Give Life Back To Music
16	THE LUMINEERS Ho Hey
17	AVICII VS NICKY ROMERO I Could Be The One
18	DAFT PUNK Instant Crush
19	DAFT PUNK Lose Yourself To Dance
20	JAMES ARTHUR Impossible

AUSTRIA

POS	ARTIST/ ALBUM
1	DAFT PUNK Get Lucky
2	PASSENGER Let Her Go
3	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
4	BASTILLE Pompeii
5	DAFT PUNK Get Lucky
6	CALVIN HARRIS I Need Your Love
7	DAFT PUNK Give Life Back To Music
8	JUSTIN TIMBERLAKE Mirrors
9	IMAGINE DRAGONS Radioactive
10	DAFT PUNK Lose Yourself To Dance



FRANCE

POS	ARTIST/ ALBUM
1	DAFT PUNK Get Lucky
2	DAFT PUNK Give Life Back To Music
3	DAFT PUNK Instant Crush
4	DAFT PUNK Lose Yourself To Dance
5	DAFT PUNK Get Lucky
6	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
7	DAFT PUNK Giorgio By Moroder
8	DAFT PUNK The Game Of Love
9	DAFT PUNK Touch
10	DAFT PUNK Within



GERMANY

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



NETHERLANDS

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

NORWAY

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

SPAIN

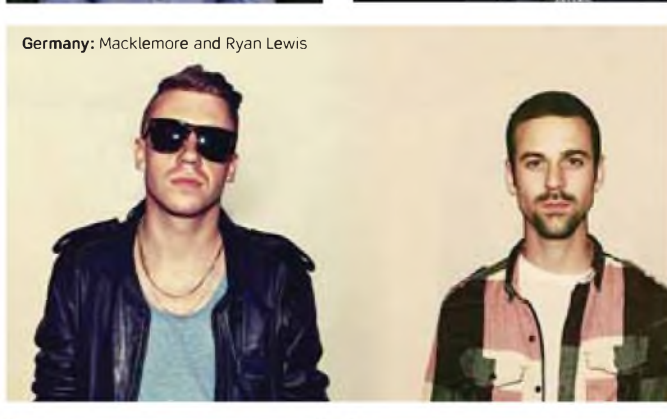
POS	ARTIST/ ALBUM
1	DAFT PUNK Get Lucky
2	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
3	JAMES ARTHUR Impossible
4	MELENDI Tu Jardín Con Enanitos
5	PITBULL Feel This Moment
6	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
7	HENRY MENDEZ Mi Reina
8	BRUNO MARS When I Was Your Man
9	JUAN MAGAN Mal De Amores
10	PASSENGER Let Her Go

SWEDEN

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
2	PINK Just Give Me A Reason
3	EMMELIE DE FOREST Only Teardrops - Eurovision 2013 - Denmark
4	DAFT PUNK Get Lucky
5	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
6	HÅKAN HELLSTRÖM Det Kommer Aldrig Va Över För Mig
7	CALVIN HARRIS I Need Your Love
8	PASSENGER Let Her Go
9	WILL.I.AM #thatPOWER
10	AKI När Solen Går Ner

UNITED STATES

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
2	DAFT PUNK Get Lucky
3	IMAGINE DRAGONS Radioactive
4	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
8	LANA DEL REY Young And Beautiful
9	SELENA GOMEZ Come & Get It
10	DAFT PUNK Give Life Back To Music



CHARTS INDIES/COMPILATIONS WEEK 21



COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | | | | | |
|----|-----|----------------|---|----|-----|----------------|---|
| 1 | 1 | VARIOUS | Now That's What I Call Music 84 / EMI TV/UMTV (E) | 11 | 11 | VARIOUS | The Mix / MoS (ARV) |
| 2 | 3 | VARIOUS | Voices - Simply The Best / Sony RCA (ARV) | 12 | NEW | OST | Fast & Furious 6 / Def Jam (ARV) |
| 3 | 6 | OST | The Great Gatsby / Interscope (ARV) | 13 | NEW | VARIOUS | Such A Good Feeling / UMTV (ARV) |
| 4 | 2 | VARIOUS | Euphoric Clubland / AATW/UMTV (ARV) | 14 | 11 | VARIOUS | Pop Party 11 / Sony CG/UMTV (ARV) |
| 5 | 4 | VARIOUS | The Sound Of Deep House / MoS (ARV) | 15 | RE | VARIOUS | Pure Swing / UMTV (ARV) |
| 6 | 5 | VARIOUS | Edm - Electronic Dance Music / Sony CG/UMTV (ARV) | 16 | 12 | ORIGINAL TV... | The Music Of Nashville - Season 1 Vol 1 / Big Machine/Decca (ARV) |
| 7 | 7 | VARIOUS | American Heartland / Sony CG (ARV) | 17 | 10 | VARIOUS | Swingin' At The Speakeasy / Sony CG (ARV) |
| 8 | 9 | VARIOUS | The Trevor Nelson Collection / Sony CG (ARV) | 18 | 13 | VARIOUS | Addicted To Bass 2013 / MoS (ARV) |
| 9 | NEW | ORIGINAL TV... | The Music Of Nash... - 51 Vol 2 / Big Machine/Decca (ARV) | 19 | 17 | VARIOUS | 100 Hits - 80S Classics / 100 Hits (SDU) |
| 10 | L4 | VARIOUS | Eurovision Song Contest - Malmö 2013 / UMC (ARV) | 20 | 15 | VARIOUS | Anthems 90S / MoS (ARV) |

INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | |
|----|-----|--|---|
| 1 | 1 | PASSENGER | Let Her Go / Nettwerk (Essential/GEM) |
| 2 | 2 | MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON | Can't Hold Us / Macklemore (ADA/ARV) |
| 3 | 4 | CHRIS MALINCHAK | So Good To Me / MoS (ARV) |
| 4 | 3 | WRETCH 32 FEAT. SHAKKA | Blackout / MoS/Levels |
| 5 | 5 | DUKE DUMONT FEAT. A**M*E & MNEK | Need U (100%) / MoS/Blase & Co. Club (ARV) |
| 6 | 6 | MACKLEMORE FEAT. RYAN LEWIS & WANZ | Thrift Shop / Macklemore (ADA/ARV) |
| 7 | 8 | STEREOPHONICS | Graffiti On The Train / Stylus/IGNITION (E) |
| 8 | NEW | ZACH SOBIECH & A FIRM HANDSHAKE | Clouds / Rock The Cause/(The Orchard) |
| 9 | 7 | THE 1975 | Chocolate / Dirty Hit (ARV) |
| 10 | NEW | GIANLUCA BEZZINA | Tomorrow / Albam |
| 11 | NEW | ROBIN STJERNBERG | You / Lionheart (The Orchard) |
| 12 | 11 | TEXAS | The Conversation / PIAS (PIAS/ARV) |
| 13 | NEW | MARGARET BERGER | I Feed You My Love / Macho (Ditto) |
| 14 | 9 | VAMPIRE WEEKEND | Diane Young / XL (PIAS/ARV) |
| 15 | 12 | ADELE | Skyfall / XL (PIAS/ARV) |
| 16 | NEW | CARO EMERALD | Liquid Lunch / Dramatica/Grand Mono (ACA/ARV) |
| 17 | NEW | STEPHANIE TREO | I Don't Care I Love It / Fit Hits (ING) |
| 18 | NEW | CASCADA | Glorious / AATW (ARV) |
| 19 | NEW | MAX MILNER | All Our Lives (Needy Me) / Max Milner |
| 20 | 10 | BONNIE TYLER | Believe In Me / Celtic Swan (ACA/ARV) |

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | |
|----|-----|-----------------------------|---|
| 1 | NEW | THE NATIONAL | Trouble Will Find Me / 4AD (PIAS/ARV) |
| 2 | NEW | TEXAS | The Conversation / PIAS (PIAS/ARV) |
| 3 | 3 | PASSENGER | All The Little Lights / Nettwerk (Essential/GEM) |
| 4 | 2 | CARO EMERALD | The Shocking Miss Emerald / Dramatica/Grand Mono (ACA/ARV) |
| 5 | 5 | STEREOPHONICS | Graffiti On The Train / Stylus (E) |
| 6 | 1 | VAMPIRE WEEKEND | Modern Vampires Of The City / XL (PIAS/ARV) |
| 7 | NEW | BETH HART & JOE BONAMASSA | Seesaw / Provogue (ACA/ARV) |
| 8 | 7 | MACKLEMORE & RYAN LEWIS | The Heist / Macklemore (ACA/ARV) |
| 9 | 4 | PRIMAL SCREAM | More Light / 1st International (PIAS/ARV) |
| 10 | 6 | ALISON MOYET | The Minutes / Cooking Vinyl (Essential/GEM) |
| 11 | 8 | CARO EMERALD | Deleted Scenes From The Cutting Room Floor / Dramatica/Grand Mono (ACA/ARV) |
| 12 | 10 | ALT-J | An Awesome Wave / Infectious (PIAS/ARV) |
| 13 | 13 | JOHNNY CASH | The Rebel / Music: Digital (Delta/SonyDADC) |
| 14 | RE | JOHN GRANT | Pale Green Ghosts / Bella Union (ROW/ARV) |
| 15 | 14 | ADELE | 21 / XL (PIAS/ARV) |
| 16 | NEW | DILLINGER ESCAPE PLAN | One Of Us Is The Killer / Party Smasher (ROM/ARV) |
| 17 | 11 | PUBLIC SERVICE BROADCASTING | Inform Educate Entertain / Test Card (CARGO) |
| 18 | 12 | SAVAGES | Silence Yourself / Matador (PIAS/ARV) |
| 19 | NEW | DARIUS RUCKER | True Believers / Hump Head (ARV) |
| 20 | 19 | DEEP PURPLE | Now What?! / Ear Music (Absolute/ARV) |



Macklemore Indie Singles (2)



Gianluca Indie Singles Breakers (2)



Texas Indie Albums (2)



Darius Rucker Indie Albums Breakers (2)



Valerie June Indie Albums Breakers (3)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- | | | | |
|----|-----|--|--|
| 1 | NEW | ZACH SOBIECH & A FIRM HANDSHAKE | Clouds / Rock The Cause (Rock The Cause) |
| 2 | NEW | GIANLUCA BEZZINA | Tomorrow / Albam (Albam) |
| 3 | 6 | ROBIN STJERNBERG | You / Lionheart (Lionheart) |
| 4 | 14 | MARGARET BERGER | I Feed You My Love / Macho (Macho) |
| 5 | 3 | STEPHANIE TREO | I Don't Care I Love It / Fit Hits (Fit Hits) |
| 6 | NEW | MAX MILNER | All Our Lives (Needy Me) / Max Milner (Max Milner) |
| 7 | NEW | ZLATA OGNEVICH | Gravity / Incom (Incom) |
| 8 | 20 | KOZA MOSTRA/A LAKOVIDIS | Alcohol Is Free / Platinum (Platinum) |
| 9 | 2 | KILL IT KID | Run / One Little Indian (One Little Indian) |
| 10 | NEW | RYAN DOLAN | Only Love Survives / Ryan Dolan (Ryan Dolan) |
| 11 | 4 | MACKLEMORE & RYAN LEWIS FEAT. MARY LAMBERT | Same Love / Macklemore (Macklemore) |
| 12 | NEW | ICONIC POP BAND | I Love It / Ultimate Hit (Ultimate Hit) |
| 13 | 13 | DJ TROY LEFREAK | Blurred Lines / 1 (1) |
| 14 | 7 | HANNI EL KHATIB | You Rascal You / Innovative Leisure (Innovative Leisure) |
| 15 | NEW | BYEALEX | Kedvesem / CLS (CLS) |
| 16 | NEW | CLARE PALMER | 50000 People Can't Be Wrong / Clare Palmer (Clare Palmer) |
| 17 | 9 | AWOLNATION | Sail / Red Bull (Red Bull) |
| 18 | NEW | DJ MEDALLION | Blurred Lines / 1 (1) |
| 19 | NEW | TWISTED MUSIC | Blurred Lines / Twisted (Twisted) |
| 20 | RE | KRADDY | Android Porn / Glitch Mob Unlimited (Glitch Mob Unlimited) |

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- | | | | |
|----|-----|---------------------------------|---|
| 1 | NEW | DILLINGER ESCAPE PLAN | One Of Us Is The Killer / Party Smasher (Bmg Rights) |
| 2 | NEW | DARIUS RUCKER | True Believers / Hump Head (Wrasse) |
| 3 | 3 | VALERIE JUNE | Pushin' Against A Stone / Sunday Best (Sunday Best) |
| 4 | NEW | ZACH SOBIECH & A FIRM HANDSHAKE | Fix Me Up / Rock The Cause (Rock The Cause) |
| 5 | 1 | SHE & HIM | Volume 3 / Double 6/Domino (Domino) |
| 6 | NEW | HANDSOME FAMILY | Wilderness / Loose (Loose) |
| 7 | 2 | THE BOXER REBELLION | Promises / Absentee (The Boxer Rebellion) |
| 8 | 12 | MICHAEL GIACCHINO | Star Trek - Into Darkness - Ost / Varese Sarabande (Colosseum) |
| 9 | 8 | GHOSTPOET | Some Say I So I Say Light / Play It Again Sam (Pias Recordings) |
| 10 | 7 | BIBIO | Silver Wilkinson / Warp (Warp) |
| 11 | 14 | LPO/PARRY | The 50 Greatest Pieces Of Classical / XS (XS) |
| 12 | 11 | KURT VILE | Wakin On A Pretty Daze / Matador (XI Beggars) |
| 13 | 9 | DEERHUNTER | Monomania / 4AD (XI Beggars) |
| 14 | 10 | NEON NEON | Praxis Makes Perfect / Lex (Lex) |
| 15 | NEW | CALIBRE | Spill / Signature (Signature) |
| 16 | 5 | ESCAPE THE FATE | Ungrateful / Eleven Seven (10th Street Ent.) |
| 17 | RE | RLPO/PETRENKO | Shostakovich/Symphony No 7 / Naxos (Hnh) |
| 18 | NEW | RUTH MOODY | These Wilder Things / True North (True North) |
| 19 | RE | LOW | The Invisible Way / Sub Pop (Sub Pop) |
| 20 | NEW | ALIX PEREZ | Chroma Chords / Shogun Audio (Shogun Audio) |

CHARTS iTUNESSINGLES WEEK 21

BELGIUM

POS	ARTIST/ ALBUM
20/05/2013 - 26/05/2013	
1	DAFT PUNK Get Lucky
2	ROBIN THICKE Blurred Lines
3	MAÎTRE GIMS J'me tire
4	MACKLEMORE & RYAN... Can't Hold Us
5	OZARK HENRY I'm Your Sacrifice
6	DAVID GUETTA Play Hard
7	BASTILLE Pompeii
8	MAJOR LAZER Watch Out For This...
9	KLANGKARUSSELL Sonnentanz
10	DAFT PUNK Get Lucky (Radio Edit)

DENMARK

POS	ARTIST/ ALBUM
13/05/2013 - 19/05/2013	
1	EMMELIE DE FOREST Only Teardrops
2	DAFT PUNK Get Lucky (Radio Edit)
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	PANAMAH Børn Af Natten
8	PHARFAR La' Mig Rulle Dig
9	MARIE KEY Uden Forsvar
10	BURHAN G Din for evigt

FRANCE

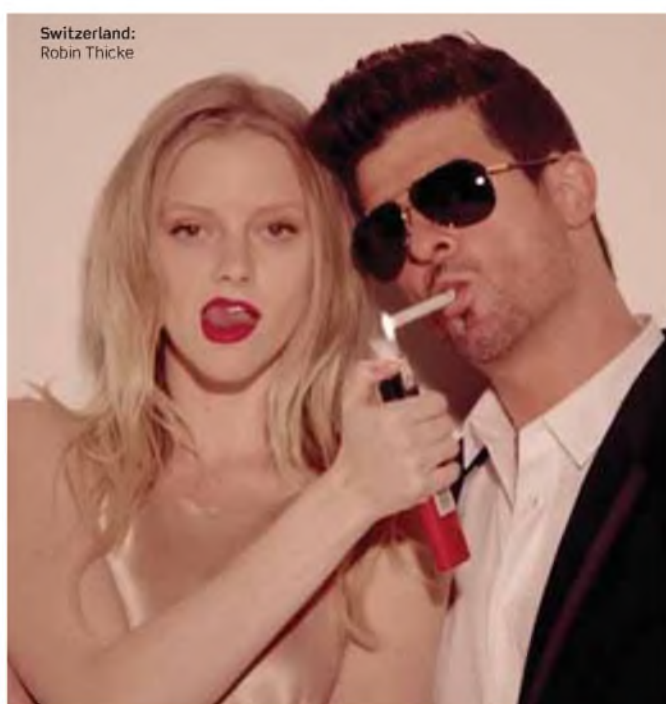
POS	ARTIST/ ALBUM
20/05/2013 - 26/05/2013	
1	DAFT PUNK Get Lucky (Radio Edit)
2	ROBIN THICKE Blurred Lines
3	MAÎTRE GIMS Bella
4	MAÎTRE GIMS J'me tire
5	MACKLEMORE & RYAN... Can't Hold Us
6	MAJOR LAZER Watch Out For This...
7	EDWARD SHARPE &... Home
8	PINK Just Give Me a Reason
9	PASSENGER Let Her Go
10	ALEX HEPBURN Under

GERMANY

POS	ARTIST/ ALBUM
17/05/2013 - 23/05/2013	
1	EMMELIE DE FOREST Only Teardrops
2	ROBIN THICKE Blurred Lines
3	CAPITAL CITIES Safe and Sound
4	DAFT PUNK Get Lucky (Radio Edit)
5	FRIDA GOLD Liebe ist meine Rebellion
6	JUSTIN TIMBERLAKE Mirrors
7	MACKLEMORE & RYAN... Can't Hold Us
8	WAX Rosana
9	JAMES ARTHUR Impossible
10	XAVIER NAIDOO Bei meiner Seele...

ITALY

POS	ARTIST/ ALBUM
16/05/2013 - 22/05/2013	
1	DAFT PUNK Get Lucky (Radio Edit)
2	ROBIN THICKE Blurred Lines
3	PINK Just Give Me a Reason
4	BASTILLE Pompeii
5	DAVID GUETTA Play Hard
6	OLA I'm in Love
7	WANKELMUT,EMMA... My Head Is a...
8	CLAUDIO BAGLIONI Con voi
9	MACKLEMORE & RYAN Thrift Shop
10	MARCO CARTA Ti voglio bene



NETHERLANDS

POS	ARTIST/ ALBUM
17/05/2013 - 23/05/2013	
1	ANOUK Birds
2	DAFT PUNK Get Lucky
3	ROBIN THICKE Blurred Lines
4	EMMELIE DE FOREST Only Teardrops
5	ARMIN VAN... This Is What It Feels Like..
6	MACKLEMORE & RYAN Can't Hold Us
7	EMELI SANDÉ Read All About It, Pt. III
8	NIELSON,MISS MONTREAL Hoe
9	MR. PROBZ Waves
10	RIHANNA Stay (feat. Mikky Ekko)

SPAIN

POS	ARTIST/ ALBUM
20/05/2013 - 26/05/2013	
1	DAFT PUNK Get Lucky
2	JUAN MAGAN Mal de Amores
3	PASSENGER Let Her Go
4	DANI MARTÍN Cero [Pre Order]
5	JAMES ARTHUR Impossible
6	RIHANNA Stay (feat. Mikky Ekko)
7	EMMELIE DE FOREST Only Teardrops
8	PINK Just Give Me a Reason
9	THE LUMINEERS Ho Hey
10	ALEJANDRO FERNÁNDEZ Hoy Tengo...

SWEDEN

POS	ARTIST/ ALBUM
15/05/2013 - 21/05/2013	
1	EMMELIE DE FOREST Only Teardrops
2	MARGARET BERGER I Feed You My Love
3	ANOUK Birds
4	DAFT PUNK Get Lucky
5	BYEALEX Kedvesem
6	ROBIN STJERNBERG You
7	PINK Just Give Me a Reason
8	LOREEN We Got the Power
9	SARAH DAWN FINER The Winner Takes...
10	MACKLEMORE & RYAN... Can't Hold Us

SWITZERLAND

POS	ARTIST/ ALBUM
17/05/2013 - 23/05/2013	
1	ROBIN THICKE Blurred Lines
2	DAFT PUNK Get Lucky [Album Edit]
3	EMMELIE DE FOREST Only Teardrops
4	MACKLEMORE & RYAN Can't Hold Us
5	PINK Just Give Me a Reason
6	BEATRICE EGLI Mein Herz
7	PASSENGER Let Her Go
8	DAFT PUNK Get Lucky (Radio Edit)
9	ALEX HEPBURN Under
10	WAX Rosana

UNITED KINGDOM

POS	ARTIST/ ALBUM
19/05/2013 - 25/05/2013	
1	NAUGHTY BOY La La La (feat. Sam Smith)
2	PASSENGER Let Her Go
3	DAFT PUNK Get Lucky (Radio Edit)
4	MACKLEMORE & RYAN Can't Hold Us
5	DAFT PUNK Get Lucky
6	WIZ KHALIFA,2 CHAINZ We Own It
7	RUDIMENTAL Waiting All Night
8	OLLY MURS Dear Darlin'
9	ARMIN VAN... This Is What It Feels Like
10	DEMI LOVATO Heart Attack

CHARTS iTUNES ALBUMS WEEK 21



BELGIUM

POS	ARTIST/ ALBUM
20/05/2013 - 26/05/2013	
1	DAFT PUNK Random Access Memories
2	VARIOUS Gunther D - De Ultieme...
3	THE NATIONAL Trouble Will Find Me
4	VARIOUS ARTISTS The Great Gatsby...
5	MAÏTRE GIMS Subliminal
6	TEXAS The Conversation
7	OZARK HENRY Stay Gold
8	VANESSA PARADIS Love Songs
9	VARIOUS MNM Big Hits 2013, Vol. 1
10	VARIOUS Q Millennium Top 1000, Vol. 3

DENMARK

POS	ARTIST/ ALBUM
13/05/2013 - 19/05/2013	
1	DAFT PUNK Random Access Memories
2	VARIOUS ARTISTS Running Hits 3
3	WHEN SAINTS GO MACHINE Infinity...
4	VARIOUS ARTISTS The Great Gatsby
5	DEMI LOVATO Demi
6	JIMILIAN Ved Du Har Mig
7	VARIOUS ARTISTS More Music 7
8	MARIE KEY De Her Dage
9	VARIOUS Eurovision Song Contest ...
10	AGNETHA FÄLTSKOG A

FRANCE

POS	ARTIST/ ALBUM
20/05/2013 - 26/05/2013	
1	DAFT PUNK Random Access Memories
2	MAÏTRE GIMS Subliminal
3	FAUVE BLIZZARD
4	VARIOUS The Great Gatsby
5	VANESSA PARADIS Love Songs
6	IAM Arts martiens
7	TEXAS The Conversation
8	ZAZ Recto verso
9	VARIOUS Fast & Furious 6
10	VARIOUS Quentin Tarantino's Django...

GERMANY

POS	ARTIST/ ALBUM
17/05/2013 - 23/05/2013	
1	DAFT PUNK Random Access Memories
2	BEATRICE EGLI Glücksgefühle
3	THIRTY SECONDS TO MARS LOVE LUST...
4	P!NK The Truth About Love
5	VARIOUS ARTISTS The Great Gatsby
6	VARIOUS Kontor Sunset Chill 2013
7	VARIOUS Eurovision Song Contest...
8	VARIOUS ARTISTS Fast & Furious 6
9	DIE DREI ??? Folge 161: Die blutenden...
10	THE NATIONAL Trouble Will Find Me

ITALY

POS	ARTIST/ ALBUM
16/05/2013 - 22/05/2013	
1	DAFT PUNK Random Access Memories
2	MORENO Stecca
3	VARIOUS ARTISTS The Great Gatsby
4	ELIO E LE STORIE TESE L'Album Bianco
5	MARCO MENGONI #PRONTOACORRERE
6	MAX PEZZALI,883 Tutto Max
7	FEDEZ Sig. Brainwash - L'arte di...
8	THIRTY SECONDS TO MARS LOVE LUST...
9	EMANUELE CORVAGLIA Emanuele...
10	JOVANOTTI Backup 1987-2012



NETHERLANDS

POS	ARTIST/ ALBUM
17/05/2013 - 23/05/2013	
1	ANOUK Sad Singalong Songs
2	DAFT PUNK Random Access Memories
3	ARMIN VAN BUUREN Intense
4	CARO EMERALD The Shocking Miss...
5	VARIOUS ARTISTS 538 Hitzone 65
6	VARIOUS Eurovision Song Contest...
7	GUUS MEEUWIS Het Kan Hier Zo Mooi...
8	THE NATIONAL Trouble Will Find Me
9	CLAUDIA DE BREIJJ Alleen
10	THE OPPOSITES Slapeloze Nachten

SPAIN

POS	ARTIST/ ALBUM
20/05/2013 - 26/05/2013	
1	DAFT PUNK Random Access Memories
2	VARIOUS ARTISTS Superventas 2013
3	ALEJANDRO SANZ La Música No Se Toca
4	PABLO ALBORÁN Tanto
5	VARIOUS ARTISTS Máxima FM, Vol. 14
6	VARIOUS ARTISTS Los Nº1 de Cadena 100
7	RODRIGUEZ Searching for Sugar Man
8	VARIOUS ARTISTS The Great Gatsby
9	PABLO ALBORÁN Pablo Alborán
10	JAMIE CULLUM Momentum

SWEDEN

POS	ARTIST/ ALBUM
15/05/2013 - 21/05/2013	
1	DAFT PUNK Random Access Memories
2	VARIOUS Eurovision Song Contest...
3	AGNETHA FÄLTSKOG A
4	THE NATIONAL Trouble Will Find Me
5	VARIOUS ARTISTS NRJ Hits 2013, Vol. 1
6	VARIOUS The Great Gatsby [Deluxe]
7	HÅVKAN HELLSTRÖM Det kommer...
8	VAMPIRE WEEKEND Modern Vampires...
9	DEMI LOVATO Demi
10	OSKAR LINNROS Klappar och slag

SWITZERLAND

POS	ARTIST/ ALBUM
17/05/2013 - 23/05/2013	
1	DAFT PUNK Random Access Memories
2	BEATRICE EGLI Glücksgefühle
3	BASCHI Endstation. Glück.
4	VARIOUS ARTISTS The Great Gatsby
5	ZAZ Recto Verso
6	THIRTY SECONDS TO MARS LOVE LUST...
7	THE NATIONAL Trouble Will Find Me
8	VARIOUS Kontor Sunset Chill 2013
9	P!NK The Truth About Love
10	VARIOUS Eurovision Song Contest...

UNITED KINGDOM

POS	ARTIST/ ALBUM
19/05/2013 - 25/05/2013	
1	DAFT PUNK Random Access Memories
2	VARIOUS The Great Gatsby
3	PASSENGER All the Little Lights
4	ROD STEWART Time
5	THE NATIONAL Trouble Will Find Me
6	THIRTY SECONDS TO MARS LOVE LUST...
7	VARIOUS Now That's What I Call...! 84
8	VARIOUS The Sound of Deep House - MoS
9	BASTILLE Bad Blood
10	DEMI LOVATO Demi

CHARTS ANALYSIS WEEK 21



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



- **ROBIN THICKE FEAT. T.I./PHARRELL WILLIAMS** *Blurred Lines Interscope*
- **JESSIE J FEAT. BIG SEAN/DIZZEE RASCAL** *Wild Lava/Republic*
- **STYLO G** *Soundbwoy 3 Beat/AATW*
- **DANIEL MERRIWEATHER** *Red J*
- **JENNIFER LOPEZ FEAT. PITBULL** *Live It Up Capitol*
- **EMELI SANDE** *Read All About It Pt 3 Virgin*
- **ELLIE GOULDING** *Anything Could Happen Polydor*
- **WILL SMITH** *Switch Interscope*
- **MUSE** *Starlight Helium 3/Warner Bros*
- **THE KILLERS** *Somebody Told Me Mercury*
- **PLACEBO** *Running Up That Hill Virgin*
- **THE SCRIPT FEAT. WILL.I.AM** *Hall Of Fame Epic/Phonogenic*
- **ICONIC POP BAND I** *Love It Ultimate Hit*
- **ELLIE GOULDING** *Explosions Polydor*
- **GOO GOO DOLLS** *Iris Warner Bros*
- **OLLY MURS FEAT. FLO RIDA** *Troublemaker Epic*

UK ARTIST ALBUMS CHART

- **LAURA MARLING** *Once I Was An Eagle Virgin*
- **STOOSHE** *London With The Lights On Future Cut/QWorks/Warner Bros*
- **BLACK STAR RIDERS** *All Hell Breaks Loose Nudaur Blast*
- **ALICE IN CHAINS** *The Devil Put Dinosaurs Here Virgin*
- **WINGS** *Wings Over America Hearmusic*
- **HAWKWIND** *Warrior On The Edge Of Time Cherry Red*
- **THE STRANGLERS** *The Old Testament EMI*
- **TRICKY** *False Idols False Idols*
- **JOHN FOGERTY** *Wrote A Song For Everyone Columbia*
- **MOUNT KIMBIE** *Cold Spring Fault Less Youth Warp*
- **EVILIE** *Skull Earache*
- **GIRLS ALLOUD** *The Collection - Studio/B Sides/Live Polydor*
- **TONY BENNETT & DAVE BRUBECK** *The White House Sessions Live 1962 Columbia/Legacy Recordings*
- **CRYSTAL FIGHTERS** *Cave Rave Zirkulo*
- **MUSE** *Black Holes & Revelations Helium 3/Warner Bros*

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

Already a chart topper in Australia, New Zealand, Canada and much of Europe, *Blurred Lines* is set to debut at number one here for Robin Thicke feat. T.I. & Pharrell this weekend. The track stormed to the top of Tuesday's midweek sales flashes with a massive 81,431 sales, leaving former incumbent - *La La La* by Naughty Boy feat. Sam Smith - nearly 50,000 sales in arrears.

Becoming the first single to sell upwards of 100,000 copies for five weeks in a row this century, *Get Lucky* proved incredibly robust even as it slipped to number two, with attention shifted to Daft Punk's new album.

After 37 days on sale, *Get Lucky*



MIDWEEK NO.1
Robin Thicke: *Blurred Lines*

has sold 711,449 copies. The last single to sell upwards of 100,000 copies for five weeks in a row? The Millennium Prayer by Cliff Richard, which debuted at number two in 1999 on sales of 87,718 copies, and then reeled off five straight six figure sales: 147,947, 158,328, 159,369, 170,256

and 112,956.

Completing a strong top three, Passenger's *Let Her Go* increased sales for the eighth week in a row, selling a further 74,162 copies, although it slipped 2-3.

After gaining a toehold on the chart last week at number 61 on the basis of two day's sales, *We*

Own It (Fast And Furious) catapulted to number six (34,272 sales) for 2 Chainz ft. Wiz Khalifa.

Olly Murs registered his sixth Top 10 single, with *Dear Darlin'* jumping 18-9 (32,094 sales).

Elsewhere in the Top 10: *Can't Hold Us* remained at number four for Macklemore & Ray Lewis feat. Ray Dalton (42,569 sales), *Waiting All Night* continued at number five for Rudimental feat. Ella Eyre (38,081 sales), *Play Hard* rallied 9-7 for David Guetta feat. Ne-Yo & Akon (33,872 sales), *This Is What It Feels Like* remained at number eight for Armin Van Buuren feat. Trevor Guthrie (33,691 sales) and *So Good To Me* ebbed 7-10 for Chris Malinchak (29,710 sales).

Overall singles sales were up 0.07% week-on-week at 3,354,063 - 8.44% above same week 2012 sales of 3,092,966.

ALBUMS

BY ALAN JONES

A month after becoming the sixth French act to have a number one single, Daft Punk became the very first French act to have a number one album on Sunday. While introductory single *Get Lucky* lost its crown after four weeks, *Random Access Memories* has a formidable first week, dashing to the summit on sales of 165,091 copies. That's the highest weekly sale by any album since Emeli Sande's *Our Version Of Events* topped the Christmas 2012 chart on sales of 177,696. Fifty-eight albums have opened their careers with higher first week sales than *Random Access Memories* in the 21st century, although the last was Amy Winehouse's posthumous *Lioness: Hidden Treasures*, which launched in December 2011 with sales of 194,966.

Although no slouch on CD, which accounted for 66,205 of its sales (40.10%), *Random Access Memories* sets a new record for digital sales, selling a massive 92,834 copies (56.23% of its total sales) in that format to easily beat the previous record of 83,675 sales set by Coldplay's *Mylo Xyloto* on the week of its chart debut in 2011. You may have noticed that leaves a further 6,052 - 3.67% - of *Random Access Memories'* sales unaccounted for. These were in vinyl format, and represent the



MIDWEEK NO.1
Daft Punk: *Random Access Memories*

third highest vinyl tally for any album in any week of the 21st century, being surpassed only by Radiohead's *The King Of Limbs*, which sold 12,964 copies and 11,960 copies in the format on its fifth and sixth weeks in the chart in 2011, following its belated release in said variant.

After such a fast start, it is no surprise that *Random Access Memories* is set to remain at number one for a second week - Tuesday's sales flashes showed it selling more than twice as many copies as nearest challenger Laura Marling's new album, *Once I Was An Eagle*.

Swept aside by Daft Punk last Sunday, Rod Stewart's *Time* nevertheless stood up well against a tide of other new entries, and only slipped to second place, with sales off a minuscule 9.10% at 52,373.

American indie band The National score their second top five album with sixth release, *Trouble Will Find Me*, opening at number three (21,034 sales).

Back in harness for the first time since 2005, Scots band Texas debuted at number four (18,028 sales) with *The Conversation*.

Los Angeles alt. rock band 30 Seconds To Mars continued their upwards trajectory, with fourth album *Love, Lust, Faith And Dreams* debuting at number five (17,955 sales) to provide their first Top 10 album.

All four of Demi Lovato's albums to date have made the top five in America. None have here - but Lovato's latest, *Demi*, became her first to breach the Top 40 on Sunday, doing so with some comfort as it debuted at number 10 (10,658 sales), hot

on the heels of introductory single *Heart Attack*, which reached number three last week.

Jamie Cullum's sixth album, *Momentum*, brought his fifth chart entry, debuting at number 20 (7,086 sales).

Australian hard rock band Airborne's third album *Black Dog Barking* opened slightly down on its predecessors, debuting at number 22 (6,083 sales).

Albums in the Top 10 not mentioned thus far: Rudimental's *Home* slipped 5-6 (16,500 sales), Passenger's *All The Little Lights* held at number seven (16,407 sales), Caro Emerald's *The Shocking Miss Emerald* slid 4-8 (12,970 sales), and Gabrielle Aplin's *English Rain* dipped 2-9 (11,087 sales).

Not in that list, you will note, is Emeli Sande's *Our Version Of Events*, which departed from the Top 10 after a record-setting 66-week run - four more than the previous high for a debut album, set by The Beatles' *Please Please Me* 49 years ago. *Our Version Of Events* fell 8-15 (8,906 sales) on Sunday.

Now *That's What I Call Music! 84* spent its ninth straight week atop the compilation chart, on sales of 18,739 copies.

Overall album sales were up 10.31% week-on-week at 1,563,469 - their highest level for eight weeks, and 19.08% above same week 2012 sales of 1,312,971.

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INDUSTRY EVENTS DATES FOR YOUR DIARY

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Seaclose Park, Newport



June

5-6

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gonorthfestival.co.uk

13

Isle of Wight Festival
Seaclose Park,
Newport
isleofwightfestival.com

13-15

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

14-16

Download Festival
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Leicestershire
downloadfestival.co.uk

26

Glastonbury Festival
Worthy Farm,
Somerset
glastonburyfestivals.co.uk

28

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Clef Awards
Hilton, London
nordoff-robbins.org.uk

July

5

Wakestock
Llyn Peninsula
wakestock.co.uk

12

T In The Park
Kinross-shire,
Scotland
tinthepark.com

FORTHCOMING
FEATURES



Neighbouring Rights

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

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

PRODUCT KEY RELEASES



▶ ANDREW STOCKDALE Keep Moving 10.06



▶ BLACK SABBATH 13 10.06

MAY 27

SINGLES

- CHICANE & FERRY CORSTEN FEAT. CHRISTIAN BURNS One Thousand Suns (*Enzo*)

JUNE 3

SINGLES

- AFROJACK FT CHRIS BROWN As Your Friend (*Klanai/Pm:Am*)
- ANGEL HAZE No Bueno (*Island*)
- BASTILLE Laura Palmer (*Virgin*)
- DEEP SEA ARCADE Granite City (*New Music Club*)
- ELECTRIC GUEST This Head I Hold (*Warner Brothers/Recausa*)
- GAZ COOMBS PRESENTS... One Of These Days/Break The Silence (*Hot Fruit Records*)
- THE GOOD NATURED Skeleton (*Regal/Parlophone*)
- MILES KANE Don't Forget Who You Are (*Columbia*)
- KID A Bb Bleu (*Technicaloul*)
- KODALINE Love Like This (*B-Unique/Rca*)
- MISTY MILLER Next To You Ep (*Relentless*)
- MONSTA Messiah (*Polydor/Dwsla*)
- MUSE Panic Station (*Warner*)
- MARK OWEN Stars (*Polydor*)
- PHILIP PHILIPS Home (*Polydri*)
- PORTUGAL. THE MAN Purple, Yellow, Red And Blue (*Atlantic*)
- RANDOM IMPULSE Best Party Ever (*Warner*)
- RUSS CHIMES Turn Me Out (*Deconstruction/Columbia*)
- TIGGER DA AUTHOR Evulsion Ep (*Dcypba*)
- TWO DOOR CINEMA CLUB Handshake (*Kitsune/Cooperative*)
- UNION J Carry You (*Sony*)
- THE WYTCHEES Beehive Queen (*Island*)

ALBUMS

- AUDRA MCDONALD On Bark Home (*Nonesuch*)
- BASTILLE Bad Blood (*Virgin*)
- BIG DEAL June Gloom (*Mute*)
- CAMERA OBSCURA Desire Lines (4Aa)
- DEEP PURPLE Copenhagen 1972 (*Ear Music*)
- DISCLOSURE Settle (*Island*)
- EVE Lip Lock (*Eleven Seven*)
- JON HOPKINS Immunity (*Double Six*)
- IAMAMIWOAMI Bounty (*To Whom It May Concern/Coop*)
- JAMES SKELLY & THE INTENDERS Love Undercover (*Skeleton Key Records*)
- MILES KANE Don't Forget Who You Are (*Columbia*)

- THE LEE THOMPSON SKA ORCHESTRA The Benevolence Of Sister Mary Ignatius (*Axe Attack*)

- MAGIC ARM Images Rolling (*Switchhicker/Peacelag*)

- MAYORS OF MIYAZAKI Holy Cop (*We Be*)

- GAVIN ROSSDALE Wanderlust (*Ear Music*)

- SPECTRALS Sob Story (*Wirbels*)

- THE TEMPER TRAP Acoustic Sessions (*Inferious*)

- WHITE WIZZARD The Devils Cut (*Enarthe*)

JUNE 10

SINGLES

- ALUNAGEORGE Lost & Found (*Island/Tri Angle*)
- ARASH FEAT SEAN PAUL She Makes Me Go (*Universal*)
- AXWELL & SEBASTIAN INGROSSO Roar (*Em*)
- BON JOVI What About Now (*Last Highway*)
- BRING ME THE HORIZON Go To Hell, For Heavens Sake (*Rca*)
- DEPECHE MODE Soothe My Soul (*Columbia*)
- INFINITY INK Infinity Ep (*Warner*)
- ALICIA KEYS New Day (*Rca*)
- BRIDGIT MENDLER Hurricane (*Hollywood/Polydor*)
- JANELLE MONAE O.U.E.E.N Feat. Erykah Badu (*Atlantic*)
- PAUL RUDD FEAT. SAM CALVER Wake The World Tonight (*Globetrotter*)
- TRAVIS Where You Stand (*Red Telephone Box*)
- KT TUNSTALL Feel It All (*Relentless/Virgin*)
- WILEY FEAT. ANGEL & TINCHY STRYDER Lights On (*Warner Brothers/One More Tune*)
- WOODKID FEAT. ANGEL HAZE I Love You (*Island*)

ALBUMS

- ANDREW STOCKDALE Keep Moving (*Island*)
- BEADY EYE Be (*Columbia*)
- BLACK SABBATH 13 (*Vertigo*)
- THE CLASH The Clash Hits Back (*Columbia*)
- CLOSE Getting Closer (1K2)
- CSS Planta (*Sq Music*)
- DEEP PURPLE Vincent Price (*Ear Music*)
- GOO GOO DOLLS Magnetic (*Warner Brothers*)
- GUSTAVO SANTAOLALLA The Last Of Us (*Sony*)
- JAGWAR MA Howlin' (*Marathon Artists*)
- JIMMY EAT WORLD Damage (*Rca*)
- LILY & MADELINE The Weight Of The Globe (*Asthmatic Kitty*)
- THE LONELY ISLAND The Wark Album (*Republic/Island*)
- MARK OWEN The Art Of Doing Nothing (*Polydor*)

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



PLACEBO Loud Like Love (Universal Music)



September 16

Internationally acclaimed rock band Placebo are set to release their seventh studio album *Loud Like Love* this autumn. Recorded in London at RAK Studios during 2012 and early 2013, the LP has been produced by Adam Noble and features 10 brand new studio tracks. The US band are set to embark on a European tour, kicking off in Warsaw in November and will be followed by dates in the US, Latin America, Australia, Asia and other European and Eastern European markets.

Loud Like Love is available to pre-order from May 31 and will be available in five different formats. Placebo, now signed to Universal Music, have sold more than 12 million records worldwide. The band's self-titled 1996 debut album was certified gold in the UK and achieved platinum status in France. Their last studio album, *Battle for the Sun*, released through a network of independent partners worldwide, went to No.1 in 10 countries, reached Top 5 in 20 countries and was No.1 on the Billboard European Album Charts.

TRACK OF THE WEEK



MARIAH CAREY Beautiful feat. Miguel

(Island Def Jam Music Group / Universal Music Group)



JUNE 25 (impact date)

Mariah Carey co-wrote and co-producer her new track *Beautiful*, the lead single from her forthcoming album, the video of which premiered on *American Idol* earlier this month. It broke the record for the number of radio plays on the day of release in the US, surpassing all previous records including Lady Gaga. In the UK, the track was added on BBC Radio 1extra, Choice and Kiss seven weeks upfront and it was recently in the Top 5 of the Spotify viral chart.

The new album boasts credits from producers including Jermaine Dupri, Bryan-Michael Cox, Big Jim Wright, Hit-Boy, Mike Will, The-Dream, and Rodney Jerkins and is the follow-up to 2009's *Memoirs Of An Imperfect Angel*. Carey is the best-selling female artist of all time with more than 200 million albums sold to date. She has a total of 223 No.1 records across all Billboard singles, albums, sales, and airplay charts.

INCOMING ALBUMS

MARCUS BONFANTI *Shake The Walls*
(Cantic Music)



Anglo-Italian Londoner and Liverpool Institute for Performing Arts grad Marcus Bonfanti

earned his stripes on the road, both as a one-man band and as a team player touring the world with different artists. The blues artist has been influenced by classic songwriting and his main guitar influence is Led Zeppelin.

His 2008 debut album *Hard Times* was followed by 2010's *What Good Am I To You* that was listed in *Classic Rock's* top 50 albums of that year. The critical acclaim that both albums received earned him the 2012 *British Blues Award* for Best Songwriter.

His new album *Shake The Walls* was produced and engineered by Dave Williams at The Grange Studios in Norfolk. It was tracked to analogue tape with the band live on the floor and without the use of any digital tools.

JUNE 17

VARIOUS *Eddie Stobart - Trucking Songs*
(Sony Music UK)



Eddie Stobart - *Trucking Songs* features a collection of big rock from major artists

including Fleetwood Mac, Meat Loaf, Queen, Kiss, ZZ Top and Bob Dylan, as well as modern acts such as Kasabian, Doves, and Supergrass.

The Eddie Stobart brand has been present on the UK roads for many years and has been named a *British Superbrand*. It has a fanclub, an app, Facebook and Twitter presence, and even a two-day festival in Manchester. Each Eddie Stobart vehicle is identified by a unique female name. The first ES truck was named *Twiggy* after the 1960s model.

Eddie Stobart - Trucking Songs is billed as '3CDs/Download of classic and contemporary British and American rock anthems, making it the perfect gift for Father's Day'.

JUNE 3

THROWING UP *Over You*
(O Genesis)



East London punk/grunge act Throwing Up are set to release their debut album on Tim

Burgess' O Genesis label this summer. *Over You* was recorded and self-produced in London last year, and was mixed by Burgess and Jim Spencer.

Their signature sounds are said to feature 'whistle-at-the-bus-stop hooks' that are sometimes snappy, sometimes stripped back and generally catchy too. Throwing Up consists of Camille Benett on vocals/guitar, Clare James bass/vocals and drummer Andrew Moran. The trio have since built up a their live reputation in which they claim to combine 'the emotional impact of their songs with irreverent delivery'.

Throwing Up will play a number of shows throughout the UK throughout July in support of the album, culminating in a gig on August 1 at *Tipsy in Dutton*, London.

JULY 8

STAFF PICK: TOM ROWBOTTOM, WORK EXPERIENCE



PIXEL FIX
Pixel Fix EP
(Owlbear Records)

From the same place that brought us the almighty Radiohead, Foals and an accretion of educated snobbery; the electro-indie quartet Pixel Fix are proving to be another talented revelation from the city of Oxford, bringing their own distinctive style of ambient flourishes and pensive, crystalline guitars.

After taking their genre-fused blend of trip-hop, chillwave and indie-rock on the road supporting the likes of The 1975, Disclosure and most recently Professor Green, they have released their debut, self-titled EP. Lead single *Rosa* sets a trend for the five track EP, as it sweeps you away

with its eerie, hypnotic soundscapes overlaid by the moody, echoed vocals of frontman Marcus Yates. The second track, *Lake*, follows suit before its vivacious opening riff and percussion kick in. The chorus of *Lake* highlights everything the band does best; an organic and refined electronic labyrinth frames an explosion of full-bodied percussion, followed by driving lead guitar.

The EP proceeds with a dark and icy 35-second intermission and *Ember*; which reiterates the bands immersive electronic and surrealistic sound. Pixel Fix finishes on a high with *Rome*, combining their signature sound with fast paced, heavy guitars; concluding a promising indication of what's to come from the young four-piece.

OUT NOW

NEW REISSUES / CATALOGUE ALBUMS

THE UNDERTONES - An Introduction To*(Salvo SALVOSVX 016)*

One of the most successful and influential bands ever to come out of Northern Ireland, The Undertones produced a succession of witty, literate, pop/punk tracks which addressed issues of concern to all young people when it would have been easier for them to dwell on the problems of the province at a time when Northern Ireland was in a state of enormous upheaval. They rant about My Perfect Cousin, conjure up a vision of beaches, girls and fun in the incredibly brief (1m 34s) Here Comes The Summer and show a darker side on Jimmy Jimmy, where they discuss a mummy's boy who disappeared one day. These were among the nine singles The Undertones charted, and all are among the 22 tracks

which comprise the CD part of this double disc set, which marks their 35th anniversary and actually undersells itself by being called An Introduction To. It is much more than that, because in addition to the CD, there's a DVD which includes the Undertones documentary Teenage Kicks, their promotional videos, Old Grey Whistle Test and Tube appearances and concert recordings from Shellshock Rock and Le Palace. Also included is a 24 page booklet.

CLIFFORD T. WARD - The Best Is Yet To Come: The Collection*(PressPlay PRESS RCD)*

With nine other albums by Clifford T Ward in its catalogue, Cherry Red has compiled this new primer by the late singer/songwriter - alongside similar sets by The Spencer Davis Group, Alien Sex Fiend, The

Meteors, Laurel Aitken, The Meteors, The Exploited and The Macc Lads - to launch its new, competitively-priced PressPlay imprint. It is not a price point at which you can expect comprehensive hits collections with extensive liner notes - Ward's album includes only three of the songs on the 30% more expensive Anthology, and its packaging includes only basic but functional liner notes. On the other hand, it offers 20 tracks with a playing time in excess of 78 minutes, among them Ward's hauntingly beautiful 1973 Top 10 hit Gaye, the elegiac, hymnal title track, the reggae-inflected dream diary Cricket and 17 other self-penned delights, many of which would previously have been overlooked.

CREEDENCE CLEARWATER REVIVAL - Bad Moon Rising: The Collection*(Spectrum SPEC 2133)*

The nearly men of the American charts, Creedence Clearwater Revival racked up five number two singles on the Hot 100 without ever reaching number one, something no other act achieved. Three of those runners-up - Bad Moon Rising, Proud Mary and Green River - are among the 18 tracks on this compilation, which makes a decent fist of showcasing the distinctive roots rock style of the band, who prospered between 1968 and 1972. Centred around enigmatic and distinctive lead vocalist John Fogerty, who also wrote all but three of the songs on offer here, their uplifting, organic style remains popular and enduring, so sales should be steady.

HEINZ - The Essential Collection*(Music Club Deluxe MCDLX 185)*

A German war baby brought up in England, Heinz Burt was the peroxide blond bass player with The Tornados, who topped the charts in the UK and The USA with Telstar. Subsequently groomed for solo stardom by the band's svengali Joe Meek, Heinz was not perhaps the best singer technically but racked up a handful of hits under Meek's tutelage, including the top five smash Just Like Eddie, a catchy, retro song that paid tribute to Eddie Cochran both lyrically and musically, with a short interpolation of C'mon Everybody. The cult appeal of Joe Meek remains strong, and this double disc set includes all 42 tracks that Heinz recorded for his RGM label. It also includes a couple of tracks recorded live at the Cavern, and seven previously unreleased recordings, five of them at BBC sessions.

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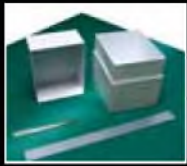
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Been snapped with the Bay City Rollers on your iPhone? Got photographic proof of your promotions chief slaying the karaoke machine? Swimming the Bristol Channel for charity and want the industry to rally round? Tell us all about it. And we'll tell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

RAISING A WEDGE FOR CHARITY

ERA held a special golf day at Kingswood Golf and Country Club in Surrey last Wednesday, as part of celebrations for its 25th anniversary. The winning team on the green was wholesaler Gardners but the goodwill was spread with a raffle and auction, which together raised £3,500 for the Teenage Cancer Trust.

1 – The Winners – Barry Smith (West10), Mark Bennett (Blinkbox), Kim Bayley (ERA), Gary Elwood (Gardners), David O'Reilly (Gardners).



2 – The Instigators - Mike Sommers (formerly Woolworths), Bob Lewis (former Bard/ERA Director General), Rob Barnes (Millward Brown), Andy Gray (formerly Andy's Records), Doug Shuard (former MD, Music Week).



3 - The Chairman's Party - Sheila Quirk (Quirksonline), Bob Lewis (former Bard/ERA Director General), ERA Chairman Paul Quirk.



4 – Kim Bayley (ERA), Martin Talbot (Official Charts Company).



KEY SONGS IN THE LIFE OF Ben Lambert



Chief Financial Officer, PPL

What's the first record you remember buying?
Shaky – Shakin Stevens. I was heavily into my dad's Elvis collection of 45's at the time (aged 6).

Which song was (or would be) the 'first dance' at your wedding?
God Only Knows – Beach Boys. I was at the wedding ceremony but refused to dance first.



ARCHIVE

MUSIC WEEK June 04 2005

Bob Geldof is to lift the lid on the July 2 Live 8 concert at a press conference tomorrow. The Spice Girls are expected to be among acts announced to perform...The £2.2bn overhaul of London's Millennium Dome will contain the UK's largest arena when it opens as The O2 in 2007. AEG Europe's CEO and president David Campbell believes the £29m being spent on Wembley Arena will not make it a daunting competitor. "The O2 is a state-of-the-art facility, Wembley was originally built as a swimming pool," he says...Britain's Eurovision entry Javine finished third from last with the song Touch My Fire. BBC Eurovision producer Dominic Smith – one of the people behind the song selection - said: "Before Christmas, Javine didn't have a career and now she has a future"...Discussing the Crazy Frog phenomenon, Miles Leonard at Parlophone has said, "I don't begrudge the track. Novelty records are a British tradition." Nigel House at Rough Trade is less enthusiastic, explaining: "It's one of those records without any redeeming features, it certainly doesn't get anybody into our shop."



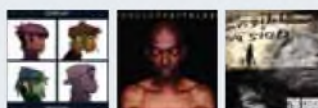
SINGLES TOP 5 04.06.05

POS	ARTIST	SINGLE
1	AXEL F	Crazy Frog
2	COLDPLAY	Speed of Sound
3	AKON	Lonely
4	AMERIE	1 Thing
5	GORILLAZ	Feel Good Inc



ALBUMS TOP 5 04.06.05

POS	ARTIST	ALBUM
1	GORILLAZ	Demon Days
2	FAITHLESS	Forever Faithless – The Greatest Hits
3	THE CORAL	The Invisible Invasion
4	JAMES BLUNT	Back To Bedlam
5	AUDIOSLAVE	Out Of Exile



NEW RELEASES RECOMMENDED 04.06.05



FOO FIGHTERS In Your Honour
JEM Just a Ride
Album of the Week is In Your Honour by Foo Fighters. The 20-track double CD release is the band's "best work to date and suggests their Reading/Leeds headline slot should be one of the live moments of the year." Just a Ride by Jem is Single of the Week. The "ridiculously infectious pop/dance hybrid pristinely produced by Jem herself with Yoad Nevo," should give the singer's "gradual ascent" a "huge shot in the arm."



Which track would you like played at your funeral?
I'll Follow You Into The Dark – Death Cab for Cutie. A suitably weepy song that will have them undoubtedly crying in the aisles.

What's your karaoke speciality?
I've been to Lucky Voice once in 2006. It was way too messy to remember.

What was the best artist meeting of your life?
Watching The Rolling Stones standing next to Kate Moss was a pretty good highlight of my year so far.

Recommend a track Music Week readers may not have heard...
O Pato - João Gilberto. Reminds me of a trip to deepest darkest south east Spain.

What's your favourite single/track of all time?
Smells Like Teen Spirit. 'That' performance by Nirvana on The Word, which inspired a generation.

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► **MIDWIFE CELEBRATION**

Not your typical silver disc award, Demon Music Group celebrated with Neal Street Productions after the double CD album for TV series Call The Midwife surpassed 60,000 sales in the UK. [L-R] Michael Neidus, head of DMG TV (Demon Music Group); Milly Leigh, head of Production (Neal Street); Pippa Harris, executive producer - Call The Midwife; Adrian Sear, commercial director (Demon Music Group); Ben Stanley, marketing manager (Demon Music Group).



◀ **JARRE RULES**

Jean Michel Jarre joined Nile Rodgers to become a fellow Ambassador of AFEM at the International Music Summit in Ibiza last week, days after the organisation confirmed details of its 51-member advisory board covering every part of the electronic dance music business. The pair are pictured here with AFEM co-founder Ben Turner and the news was greeted with a standing ovation by IMS delegates, which is always a good sign.



► **THE ONLY WAY IS UP**

Some daredevil antics took place at The O2 Arena in London last week to celebrate the venue's gold status on the Charter of Best Practice and help raise funds for the live music charity Attitude Is Everything. AIE CEO Suzanne Bull (pictured centre with The O2's GM Rebecca Kane and Charter of Best Practice project manager Gideon Feldman) climbed the famous dome in The O2's 'Da Vinci' chair, designed to enable wheelchair users to tackle the arena's Up At The O2 experience, which takes those brave enough to a particularly special London viewpoint.

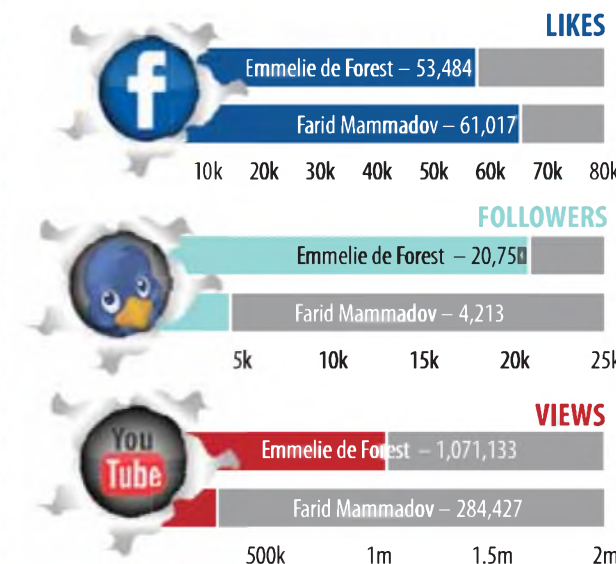


► **PERSONAL BEST**

Last year 'Team Nordoff Robbins' raised over £7,500 at the Nike Run To The Beat half marathon in London, and *Music Week* would like to help them raise even more to help transform the lives of vulnerable children and adults across the UK in 2013. So, we're calling on you to join a music-industry wide team in support of the charity on Sunday, September 8, 2013. For more information or to reserve your place contact: claire.wray@nordoff-robbins.org.uk or call 020 7428 9908



SOCIAL STANDING Official fan pages go head-to-head



EMMELIE VS FARID

FABLED LABELS

PAISLEY PARK RECORDINGS

Key Artists: Prince, Sheila E., The Time

Paisley Park Records was a label founded by Prince, distributed and partly funded by Warner Bros. Records.

Set up in 1985, the seventh studio album by Prince and his band The Revolution, *Around The World in a Day*, was the label's first release in April of the same year.

The Paisley Park's first non-Prince release was US singer Sheila E.'s second LP *Romance* 1600 later in 1985. Other notable titles include Tevin Campbell's single *Round And Round*, and The Time's 1990 album *Pandemonium*, as well as albums by Mazarati, Good Question, Madhouse, Eric Leeds, and the late Tony LeMans.

A total of seven albums by Prince were released on Paisley Park, the last being *Prince: The Hits/The B-Sides* in 1993.

Tensions within the label allegedly started to appear when the singer's former management firm Cavallo, Ruffalo & Fagnoli were fired when they were accused of signing artists to the label without Prince's permission.

Lawsuits ensued shortly after this and Warner Bros. was said to be taking hefty losses due to high advances paid to Prince and his management for the label.

In February 1994, Warner ended its distribution deal with Paisley Park, which caused the record label to fold. Prince retained rights to the masters of all the artists that recorded music on the label. He then started NPG Records to put out his next fifteen albums.



Did You Know? The label shares its name with Prince's recording complex Paisley Park Studios and the song Paisley Park on his 1985 *Around The World In A Day* album.

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"They'd cut me out for baking bread / But I had other dreams instead"

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