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BIG INTERVIEW

13 Mute points

Daniel Miller and his new staff on a refreshed independence - and a readiness to grow



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[PIAS] Music Group explains why its new three-part structure benefits the whole indie sector



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22 Odell and truly

He's a very hotly-tipped new act - Music Week speaks to Tom Odell

Sony dominates iTunes previews

MAJOR LABEL HASN'T YET LICENSED IRADIO, BUT IT'S STILL A FAN OF APPLE'S STREAMING



iTunes pre-release streamed albums

STREAM DATE ARTIST/ALBUM/LABEL/UK CHART POS

NOV 6:	ONE DIRECTION, TAKE ME HOME (SYCO/SONY) NO.1
FEB 2:	LAURA MVULA, SING TO THE MOON (RCA/SONY) NO.9
MARCH 1:	DAVID BOWIE, THE NEXT DAY (ISO/SONY) NO.1
MARCH 12:	JUSTIN TIMBERLAKE, THE 20/20 EXPERIENCE (RCA/SONY) NO.1
APRIL 12:	PHOENIX, BANKRUPT! (GLASSNOTE/ATLANTIC) NO.14
APRIL 23:	RUDIMENTAL, HOME (ASYLUM/ATLANTIC) NO.1
MAY 6:	VAMPIRE WEEKEND, VAMPIRES OF THE MODERN CITY (XL/BEGGARS) NO.3
MAY 6:	GABRIELLE APLIN, ENGLISH RAIN (PLG) NO.2
MAY 14:	DAFT PUNK, RANDOM ACCESS MEMORIES (COLUMBIA/SONY) NO.1
MAY 28:	QOTSA, LIKE CLOCKWORK (MATADOR/BEGGARS) TBC

LABELS

BY TIM INGHAM

Sony Music might still be in heated negotiations with Apple over new streaming service iRadio - but there appears to be no such friction when it comes to a growing trend for pre-release album previews on iTunes.

The major label has claimed the lion's share of the increasingly popular pre-release streaming service on the platform, where consumers can listen to an LP in full for free online before it hits stores. Five of the ten albums that have been previewed on iTunes since November have come from Sony, with Tom Odell's *Long Way Down* believed to be set to add to that

tally this month. Warner's Atlantic has taken two of the slots for Rudimental and Phoenix albums, as has Beggars Group, with one each for XL (*Vampire Weekend*) and Matador, which streamed Queens Of The Stone Age's album *Like Clockwork* on iTunes last week.

Four of Sony's pre-release streamed albums - from One Direction, David Bowie, Justin Timberlake and Daft Punk (all pictured above) have hit No.1 on the Official UK Chart.

Universal is less of a fan of iTunes preview streams: the world's biggest major label is yet to use the service, although Black Sabbath's *13* on its Vertigo imprint was due to be previewed on Apple's platform at the time of going to press.

Sony's domination of iTunes streams comes after the major's acts took up the majority of headline spots at the iTunes Festival line-up in London last year. Sony and Universal would not comment on the pattern, but Beggars digital director Simon Wheeler said: "We've been experimenting with previewing our albums through a variety of channels, whether that's iTunes, NPR, Pitchfork, Le Monde or other media partners.

"If you can combine with the right partner for an album you can showcase the music to the right audience, which can help week-one sales and chart position. Of course, you need to have the right record and it needs to coincide with your other promotions to be most effective."

Both Sony Music and Sony/ATV/EMI remain locked in licensing negotiations with Apple over its soon-to-launch Spotify rival iRadio, with the latter's boss Marty Bandier attempting to up the single-digit percentage royalty his company would currently accrue per stream. Both Universal and Warner are believed to have already signed a licence deal for both their publishing and master catalogues on iRadio.

Meanwhile, independent publishers are understood by *Music Week* to have followed Bandier's lead, with US trade body the NMPA joining Sony/ATV/EMI in fighting for higher royalties. BMG is the biggest so far, but other indies have followed suit.

Peer Music EU president Nigel Elderton wouldn't be drawn on specifics, but told *Music Week*: "I am supportive of any initiative which will result in our writers receiving a greater share of the royalties derived from all online music services including Apple's iRadio."

PM David Cameron: 'We will keep backing music biz'

Prime Minister David Cameron this week hailed the global success of British music as new BPI figures reveal big-selling albums by Adele, Emeli Sandé, One Direction and Ed Sheeran boosted UK artists' share of album sales globally to 13.3% in 2012, the highest on record.

Building on 2011's global artist album share of 12.6%, British acts have now claimed the world's top-selling album for five of the last six years.

For a second consecutive year, Adele's *21* was the top-selling album in the world with over 26m sales to date. *21* was the

biggest seller of 2012 in many of the world's biggest music markets, including the USA, Canada, France and The Netherlands. Cameron said: "We should be extremely proud of how our world-leading music industry continues to go from strength to strength, with a

record share of the global market and with British acts having the world's top selling album for five of the last six years. British music is enjoyed across the world and we will keep backing our creative industries which support jobs, create opportunities and contribute to the economy."

Many senior figures in the industry have been frustrated by the Government's delays in implementing the Digital Economy Act. Rumours emerged this week that Cameron was likely to scrap the DCMS.

See pages 10 to 12 for an analysis of the BPI's 40 years

NEWS

EDITORIAL

D-Day for the DCMS? Might not be such a bad thing



IT'S BEEN A LONG TIME COMING, but speculation about the Government culling its Department for Media, Culture and Sport has reached fever pitch this week - again calling into question the likelihood of the implementation of anti-piracy measures under the Digital Economy Act.

The tweet from Shadow Culture Minister Dan Jarvis that "CSR13 may scrap @DCMS - with Culture, Media & Sport going to other Govt depts" sprinkled popping candy onto the wagging tongues of Parliament Square.

His comment came just under a year after Harriet Harman raised eyebrows at the BPI AGM by criticising a "a lack of focus" within the department under then-Secretary Jeremy Hunt, who she said was "completely preoccupied saving his own neck" from Leveson's tentacles.

It was Harman who first alerted many of us in the music business to the rumours that Hunt might "solve his problems... by abolishing his Department altogether" - whilst teasing industry leaders by flirting with the idea of a corporation tax break for music A&R, which she rightly re-phrased to the "music business equivalent of R&D".

"Perhaps fears surrounding the rumoured break-up of DCMS could bring good news for the music industry, if only to untangle the Frankenstein's Monster of the Cabinet"

For their part, the Coalition Government have done their best to rubbish the recent claims, with a spokesperson rebutting this week: "Unsurprisingly, Dan Jarvis doesn't know what he's talking about... There is absolutely no truth in these rumours. In Leveson and equal marriage, DCMS is responsible for two of the Government's most politically complex policies, alongside delivering one of the Government's largest infrastructure projects - broadband."

You'll notice there was no mention of the DEA in those DCMS priorities. In February, Ofcom admitted that the first anti-piracy 'three-strikes' letters wouldn't go out until at least late 2014 or early 2015 due to the removal of the Act's Sharing of Costs Order.

You have to wonder how much mind the DCMS is paying to that far-off possibility as you read this. (And then well up with tears of frustration if you run a major label, with new Ofcom figures saying UK music piracy has risen year-on-year).

This after David Cameron added to the department's already unrelated workload in September last year, sticking on responsibilities as Minister for Women and Equalities in a new dual role for Culture Secretary Maria Miller MP - who could claim very little experience of Cabinet politics, and extremely little experience of working with the Arts.

With that in mind, perhaps fears surrounding the rumoured break-up of the DCMS (pencil George Osborne's Spending Review on June 26 in your diary - if the cull arrives, it will arrive then) could actually bring good news for the music industry, if only to untangle what is increasingly looking like the unwieldy Frankenstein's Monster of the Cabinet - and to finally give the arts a dedicated agent in Government.

Tim Ingham, Editor

Merlin still fearful of major streaming grab

WARNING COMES DESPITE \$65M REVENUE FORECAST

LABELS

BY TOM PAKINKIS

Merlin CEO Charles Caldas has expanded on concerns that the major labels could still become gatekeepers of the digital world, as the independent global rights agency celebrates its fifth birthday.

Words of warning came from the organisation's CEO despite the indie trade body predicting \$65 million in streaming revenues this year.

Speaking to *Music Week*, Caldas (pictured) said that while the majors had performed "significantly worse" in the digital market than they had in physical to date, he expected a renewed digital effort from major labels over the next 12 months.

"We still very much have that concern," he said. "I still think there's too much of a gap between the biggest and the mid-sized, the majors and the independents. This next year will show us the actual result of the UMG/EMI merger."

Embellishing on his prophecy of a 'major label land grab', tipped after revealing that a third of EU indies currently make more from streaming than downloads last



month, Caldas said he expected the majors to roll-out two strategies: "They've already started a land-grab for independent rights by virtue of distribution," he said. "Sony has taken ownership, at least from a market share point of view, of Orchard, IODA and IRIS, and the Universal market shares in the US I'm sure include the INgrooves numbers."

"We're [also] seeing Universal being very aggressive with rebranding and relaunching their Caroline independent distribution arm in the US - we think so that they can fill their basket up again," he added. "The risk in that is that the majors then yet again have the lion's

share of the market, extract all the value for themselves and don't pass it down to creators."

The Merlin boss suggested that major labels could also look to gain ground in the streaming market more directly: "We've seen that Universal and Sony launched a streaming service together in Australia while Universal has announced a streaming service in Africa.

"I think the other way they'll try to do it is to take control of digital services so that they're shaped in a way that works to [the major labels'] advantage."

This year marks Merlin's fifth in operation, having launched in May 2008. Among those paying tribute to the organisation was [PIAS] Music Group co-founder and Merlin Board member Michel Lambot who said, "I am really proud that [PIAS] has been part of Merlin from day one, extremely happy to see what the crowd and its chief Mr. Caldas have achieved in such a short time, and hope that respect towards 'Indieland' will continue to grow in the tech world."

Merlin chairman, Martin Mills of Beggars Group, rhetorically questioned: "Was there life before Merlin?"

Pet Shop Boys sign publishing with BMG

Pet Shop Boys have signed a worldwide music publishing deal with BMG Chrysalis UK for their their 12th studio album, *Electric*, released on July 15.

The nine-track album was produced by Stuart Price during sessions in London, Berlin and LA and is a hotly-anticipated collection of new electronic dance songs.

Electric is the duo's first release on their own label x2 via Kobalt Label Services, after 28 years with Parlophone.

Alexi Cory-Smith, SVP of BMG Chrysalis UK, said: "Pet Shop Boys are pre-eminent songwriters and we are honored

that that they have chosen BMG Chrysalis to represent their music."

BMG Chrysalis A&R Director Hugo Turquet, who signed Pet Shop Boys (pictured) alongside VP of A&R Ben Bodie, said, "It is a very rare band



to still be so relevant at this stage in their career. *Electric* really is a classic Pet Shop Boys dance-floor album."

Pet Shop Boys manager Angela Becker said, "Choosing BMG was an easy decision. Ben and Hugo's passion and feel for Pet Shop Boys' history alongside the company's clear vision for their future make this an exciting partnership."

Pet Shop Boys are currently on the South American leg of a worldwide tour which brings them to the O2 Arena in London on June 18 and the MEN Arena in Manchester on June 20.

LAMACQ AND BBC COLLEAGUES HERALD SIX-STAGE LIVE STREAMING COVERAGE PLAN

'Glastonbury coverage will outdo BRIT Awards TV benefit for industry'

MEDIA

■ BY PAUL WILLIAMS

Steve Lamacq is predicting the BBC's most comprehensive coverage yet of Glastonbury could have five times as big an impact on the market as the BRIT Awards ITV show did.

The 6Music DJ has covered the festival for the Beeb since its first broadcast from Worthy Farm in 1994, but its coverage this year will be on an altogether bigger scale with live streaming from six stages and involving four TV channels, four radio stations and multiple digital platforms.

For Lamacq, giving the June 28-30 event such a spotlight would turn Glastonbury into "the best music showcase on the television and radio".

"The music industry always complains there isn't enough music on telly and, in some cases, not enough new music on the radio. You look at things like the BRIT Awards and how they drive record sales, in some cases introduce musicians to people who had never heard of them. This could be five times as big as that," he said. "A lot of bands will see spikes in their sales, maybe not in the week following but over the course of the next few months with record sales or gig ticket sales. Some will see Savages screened from the Peel Stage and fall in love with them, buy a ticket for the next tour. It's going to be amazing."



"Glastonbury will be the best music showcase on TV or radio. The industry always complains there isn't enough music on telly. The BRIT Awards drive record sales, in some cases introducing [new talent]. This could be five times as big as that."

STEVE LAMACQ (PICTURED ABOVE, FAR RIGHT WITH FELLOW BBC GLASTONBURY HOSTS)

The last Glastonbury in 2011 had a very positive impact on record sales with the likes of Coldplay and Beyonce enjoying a surge in interest after their headline sets were broadcast live on BBC TV. Two years on, the Corporation has dramatically extended its festival coverage by involving the four main BBC television channels, Radios 1 and 2, 1 Xtra, 6 Music and multi-platform services. The Beeb will broadcast 250 hours of coverage in total, covering more than 120 performances.

BBC popular music controller Bob Shennan said: "We'll be

offering live streaming and on-demand content on connected devices in a way we have never done previously before, building on the experience of Hackney Weekend and particularly the Olympic Games in 2012."

Part of the BBC's more extended coverage reflects what Mark Friend, BBC controller, multi-platforms and interactive, radio, pointed to as deep changes in the digital landscape since Beyonce headlined a couple of years ago. "Back then our audience was mainly focused on getting catch-up content on a

PC or traditional Red Button," he said. "Of course, everything has changed. Most people expect to get decent video, audio, social media on their devices when and where they want it. Four out of five people have a broadband connection now in the UK, 60% own a smartphone and tablet usage has roughly quadrupled since the last Glastonbury."

Friend noted complete coverage from the festival's six main stages would be available both live and as catch-up, including through the iPlayer, iPlayer Radio app, on PC, mobile, tablet and connected TV.

The most extensive coverage this year also echoes the widening music make-up of Glastonbury – acts performing range from cutting-edge bands on the BBC Introducing stage to veterans The Rolling Stones. 2013's coverage will involve Radio 2 for the first time.

Jo Whiley, who like Lamacq covered the first BBC Glastonbury and will be returning this year for TV and Radio 2, said: "It reflects the fact music lovers don't just have to be 16 to 20. Music lovers are 10 to 100 and Glastonbury is the festival that epitomises that."

The BBC is setting out to ensure the least amount of coverage overlap as possible among its various broadcast outlets. For radio that will include Radio 1 and Xtra providing a lot of radio visualisation as well as focusing on newer acts, Radio 2 covering the likes of The Rolling Stones and Mumford & Sons, and 6 Music the "alternative" side of Glastonbury.

A BBC One festival presence for the first time will include The One Show at Glastonbury from 7pm on the Friday evening, while BBC head of music television Mark Cooper said BBC Two would carry the headline acts, BBC Three have coverage every evening from 7pm and BBC Four will include sets from Chic, Public Enemy and Bobby Womack.

Sony Classical signs opera duo

Britain's Got Talent graduates Jonathan and Charlotte have signed a multi-album deal with the Sony Classical label and Sony Masterworks in the US for their second album *Perhaps Love*, released on October 14.

Liam Toner, Sony Classical UK label head said: "Jonathan and Charlotte are two of the

most exciting young singers to have emerged in the UK for many years. We're delighted to welcome them to Sony Classical and look forward to helping them realise their enormous potential in the years ahead."

The pair will embark on their first nationwide five date tour around the UK this year, starting

on June 23 in Nottingham and finishing June 29 at Hammersmith Apollo.

Their debut album *Together* sold more than 200,000 copies and landed the No.5 spot in the UK album charts. It went Top 10 in the US classical charts with very little promotion. Artist manager Jonathan Shalit said:

"For young artists like Jonathan & Charlotte to be signed by the same label as Placido Domingo is an extraordinary honour. Their first album was turned around very quickly. This time with *Perhaps Love* we have had a year to make the album and explore a selection of music, with extra time on our hands."



NEWS

NEWS IN BRIEF

■ **NAPSTER:** Rhapsody-owned Napster has expanded into 14 new European territories. The digital music service is now available in Austria, Belgium, Denmark, Finland, France, Ireland, Italy, Luxembourg, Norway, Portugal, Spain, Sweden, Switzerland and The Netherlands.

■ **CHERRY RED:** The UK indie label celebrates its 35th birthday with a special anniversary gig at Camden Dingwalls on June 6, including appearances from Dr Robert of The Blow Monkeys and Go Kart Mozart.

■ **SKY:** Sky Broadband has blocked a number of Pirate Bay proxy websites through which the file-sharing hub could be accessed. Now blocked bridges to the site include Kat.ph and Movie2k.

■ **AIRPLAY:** RadioMonitor has announced the launch of a pan-European music airplay tracking service - less than a week after its rival Nielsen confirmed the closure of its EU equivalent.

■ **FRANCE:** The French music industry suffered from a decline in sales of 6.7% in Q1 2013, according to recently released figures. The report comes from anti-piracy group Syndicat National de l'Édition Phonographique (SNEP) in its first quarter results for the year.

■ **BMG:** The recently-announced deal between BMG and [PIAS] for more than 100,000 Mute and Sanctuary catalogue copyrights will not include Black Sabbath and Depeche Mode recordings, the German rights company has clarified.

■ **FINTAGE HOUSE:** The Dutch music company has signed sub-publishing rights for the One Direction penned co-writes on their 2012 LP Take Me Home.

■ **TERRA FIRMA:** The former EMI owner has been granted a re-trial against Citigroup over its acquisition of the major label in 2007. The private equity firm claimed in 2009 that a Citigroup banker had fraudulently caused an inflated bid from Terra Firma.

■ **BIG BROTHER:** In the Fabled Labels featured in Music Week dated 24/05, it stated that Big Brother Recordings 'signed a record deal with Universal Music Group in 2007'. This deal was in fact a one-off licence deal for an official Oasis DVD, Lord Don't Slow Me Down.

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ANOTHER FEATURED ARTIST REPRESENTATIVE TO JOIN TOP BRASS

More artists for PPL Board

ROYALTIES

■ BY TIM INGHAM

Recorded music licensing group PPL is set to elect a second dedicated featured artist representative to its Board of Directors - seven years after welcoming performers into its member community.

At the time of going to press, PPL looked likely to vote through changes at its AGM, which took place this week (Wednesday, June 5), including increasing the number of elected performer directors on the PPL Board from four to five - with one new slot filled by a featured artist or a senior industry figure associated with featured artists. This new director will be voted in by performer members at PPL's Annual Performer Meeting in November.

Meanwhile, PPL will also this week reduce the number of internal executive directors on its Board from four to two, increasing the proportion of voting power amongst its labels and performer directors on a 16-seat Board. Tony Clark, Director of licensing, PPL and Ben Lambert, CFO at PPL, have resigned as statutory directors of the company with immediate effect, although they will continue in their respective executive management roles.

PPL CEO Peter Leatham told *Music Week*: "This is about continuing a journey towards more parity between record companies and performers that started in 2006 when [performer



PPL's Fran Nevrlka (left) and Peter Leatham (right) pictured with Gary Barlow last year

rights groups] PAMRA and AURA merged with PPL. We now have more than 6 million performer recordings in our database, and are taking on more than 6,000 every week."

Leatham told the AGM audience that PPL had paid approximately 19,000 performers from international collections in Q1 2013, with all payments in excess of £5.

"In 2006 there were hardly any UK performers getting payment from overseas," he said. "You'd have a few agents going abroad to collect fees for the biggest artists, but not for 19,000 people including session players."

"I've recently learnt that PPL now collects more internationally for performers than all of the world's other performer and joint societies put together."

Discussing the reduction in PPL internal management representatives on its own Board, Leatham - who will continue on the Board with chairman Fran

Nevrlka - said: "That change will help with the voting split, but also in the EC's draft directive on [collecting societies], they showed an interest in having a board that is separate from the management - we're taking a step in that direction."

PPL posted an 11% rise in income to £170.8m in its last fiscal year, with money coming from public performance up 18% to £64.8m, broadcasting and online bringing in an extra 5% to £69.4m and international earnings up 13% to £36.6m.

Money distributed to PPL's record company and performer members went up by 12% to £146.6m, helped by its cost to income ratio being cut over the year from 14.9% of money collected to 14.4%.

"PPL is actually developing into a technology company," added Leatham. "At a time of recession and struggles for the industry, [labels] have invested millions in our IT infrastructure.

"They realise it's a future income source that needs to run well and with accuracy. We've seen fantastic progress in the UK, now our challenge is to take that [technology and expertise] to the rest of the world."

PPL chairman Fran Nevrlka offered the AGM a rallying cry over the treatment of the music industry by the UK government, whom he told to "wake up before it truly is too late and before all the creative industries, not just the music business, become decimated like so many industries and services before us".

Leatham called the PPL Board - which should by the end of the year encompass four major label reps, four indie label reps, five performer reps and two PPL execs as well as independent director Lord Smith - a "broad church".

Non-director attendees of the Board include leaders of the BPI, MPG, AIM, the MMF, and the FAC.

AIM AGM welcomes Thurston Moore

Sonic Youth's Thurston Moore will be interviewed on stage by Q Magazine's Paul Stokes at the AIM AGM on Wednesday, July 10 at Glazier's Hall, London Bridge.

Moore has been playing music since the late-1970s and runs the Ecstatic Peace! independent record label.

He is also the founding editor of *Flowers & Cream*, a small press / independent poetry

publishing imprint. Andy Heath, chairman of UK Music, will also speak at the event on the 'State of the Music Nation'.

Alison Wenham, Chairman of AIM, will deliver her annual report and the trade body will elect four new Directors to the AIM Council.

In accordance with the rotation provision set out in Article 30 of AIM's Memorandum of Association,

one-fifth of the Council is required to retire from office and be replaced by election.

The four AIM council retirees this year will be Kerry Harvey-Piper (Red Grape Records), Natalie Judge (Matador Records), Simon Raymonde (Bella Union Records) and Ben Watt (Buzzin' Fly Records).

The nominees for election this year are Lesley Bleakley

(Beggars Group), Sarah Bolshi (Sunday Best Recordings), Shirin Foroutan (Mute Group), Marianne Frederick (Buzzin' Fly Records) and Michael McClatchey (Moshi Moshi Music).

The AGM will wrap up with AIM's 'Beer and Chips Party' overlooking the Thames in the River Room at Glaziers Hall, London Bridge, London SE1 9DD.

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MusicWeek The Playlist

10 tracks you need to hear...

DATA DIGEST

BREAKOUT



MISTY MILLER

Hailing from South West London, Misty Miller is inspired by the likes of Patti Smith, Iggy Pop and The Strangos. After signing a record deal with Relentless and releasing her debut EP *Girlfriend* in February, the singer/songwriter will play the next Breakout event on July 11. *Get on the guest list at musicweek.com/breakout*



The latest most popular Shazam new release chart:

- 1 **ICONA POP**
I Love It
- 2 **JOHN NEWMAN**
Love Me Again
- 3 **CHAINZ**
We Own It
- 4 **JESSIE J**
Wild
- 5 **BRUNO MARS**
Treasure

GIG OF THE WEEK



Who: Zaz
Where: Scala, London
When: Wednesday, June 12
Why: The French artist returns to the capital after playing a sold out show at XOYO in March. Her debut album will be released in September.

SALES STATISTICS



CHART WEEK 22 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,603,783	1,188,704	370,240	1,558,944
PREVIOUS WEEK	3,354,063	1,244,930	318,539	1,563,469
% CHANGE	+7.4%	-4.5%	+16.2%	0.3%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	75,682,221	28,034,739	7,161,927	35,196,666
PREVIOUS YEAR	73,785,280	29,064,691	6,736,441	35,828,132
% CHANGE	+2.5%	-3.5%	+5.9%	-1.8%

APPOINTMENT TO VIEW



LOOSE WOMEN

Friday, June 7 - ITV, 12:30pm - 1:30pm
Hosts Andrea McLean, Carol McGriffin and Jane McDonald will be joined by boy band Union J who will perform live on the show.

BOBBY WOMACK: ACROSS 110th STREET

Friday, June 7 - BBC 4, 9pm - 10pm
A look at the life and career of Bobby Womack, from his early years singing gospel with his brothers to the highs and lows of stardom and his latest album, which was released last year. Interviews with Womack himself alongside Ronnie Wood, Bill Withers and more.

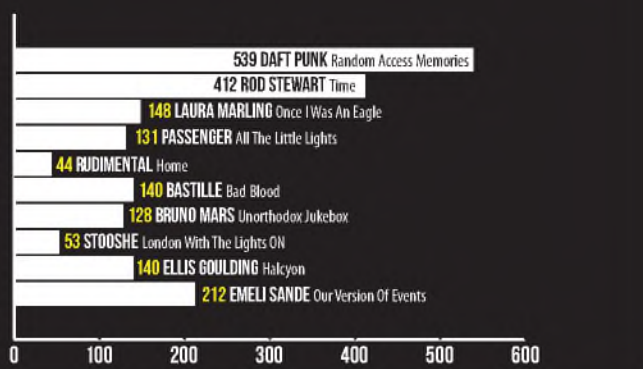
THE GRAHAM NORTON SHOW

Friday, June 7 - BBC 1, 10:35pm - 11:25pm
Robin Thicke and Pharrell will perform new single *Blurred Lines* on the show, while Norton will be joined by Hayden Panettiere, the star of US country music drama hit *Nashville*.

PIRATES' BAY

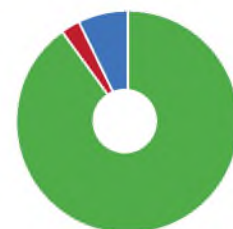


NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON JUNE 2 2013



SOCIAL SCIENCE: STOOSHE

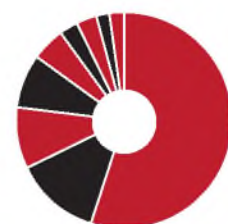
ImpactSocial analysed 625 mentions of Stooshe's new album *London with the Lights On*, in the seven days to Monday (03/6) for Music Week across Facebook, Twitter, YouTube and news websites. 55% of the conversation centred on the entry of their new album into the Top 10 with 90% positive sentiment from all media. Various gigs across the country including Brighton's *Pride and Leeds' Party In The Park* gained 8% of the conversation, while their singles *Slip* and *Black Heart* proved to be popular topics (8%). There was some criticism of the new album (2%), with a few people mentioning disappointment at the delay of their album launch. Stooshe defended this by saying they "didn't want to put it out without being perfect", which has gone in their favour, given the overwhelmingly positive response.



OVERALL SENTIMENT OF COMMENTING

- Positive 90%
- Negative 3%
- Neutral 7%

CONVERSATION TOPICS ON SOCIAL MEDIA



- New album doing well 55%
- Positive fan tweets 13%
- Streaming 9%
- Gigs 8%
- Slip single 5%
- Britain's Got Talent 3%
- Other tracks 3%
- Criticisms 2%
- Fashion 2%



RIZZLE KICKS

That's Classic (Island)
(from album, September 2)
Contact: Shane O'Neill, Island
Shane.O'Neill@umusic.com



THE STRYPES

Hometown Girl (Virgin EMI)
(single, July 8)
Contact: Ruth Drake, Toast
ruth@toastpress.com



PRO GREEN FT. MILES KANE

Are You Getting Enough?
(Virgin EMI)
(single, July 22)
Contact: Phoebe Sinclair, Virgin EMI
Phoebe.Sinclair@virginmusic.com



EVERYTHING EVERYTHING

Don't Try (RCA Victor)
(single, June 16)
Contact: Ruth Drake, Toast
ruth@toastpress.com



LIAM BAILEY

When Will They Learn
(Speakerbox/MOS)
(single, June 23)
Contact: Matt Leamouth, Alchemy
matt@alchemypr.com



UNKNOWN MORTAL ORCHESTRA

From The Sun (Jagjaguwar)
(single, available now)
Contact: Keong Woo, Family
keongwoo@familytld.co.uk



GUARDS

I Know It's You (Partisan)
(single, July 8)
Contact: Adam Shearer, Partisan
adam@partisanrecords.com



PET SHOP BOYS

Vocal (x2 Recordings)
(single, available now)
Contact: Jon Bills, Murray Chalmers
jon@murraychalmers.com



ED DREWETT

Undefeated (Baer Music)
(single, July 15)
Contact: Jon Bills, Murray Chalmers
jon@murraychalmers.com



A3

Feel The Light
August 26 (Single)
Leon Mitchell
leon@unitingcreativearts.com



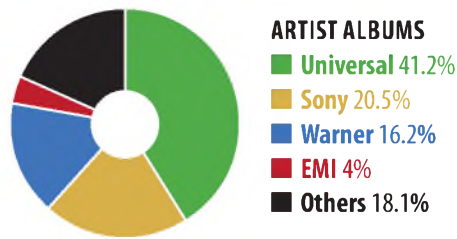
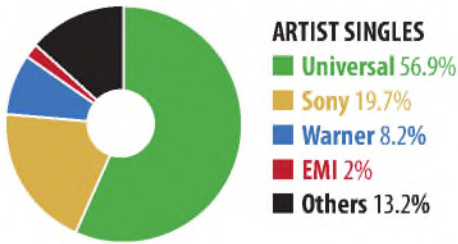
For daily news visit musicweek.com



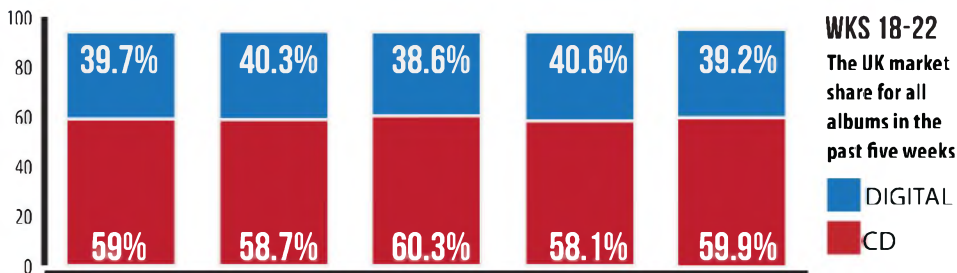
MARKET SHARES BY CORPORATE GROUP



CHART WEEK 22



DIGITAL vs PHYSICAL



TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending June 3

- 01** 'BPI slams Arts Council's 'no risk' A&R accusation' *Tuesday, May 28*
- 02** [PIAS] expands into US *Friday, May 31*
- 03** Gennaro Castaldo leaves HMV for BPI job *Wednesday, May 29*
- 04** BBC unveils first 'digital' Glastonbury *Thursday, May 30*
- 05** RadioMonitor launches pan-European airplay service *Monday, June 4*

MUSIC WEEK POLL

This week we asked...
Is Sony/ATV right to push Apple for better streaming royalty rates?

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 Metal Hammer magazine, "heavy metal superheroes Slipknot" are preparing to return to "Castle Donington for the first time since bassist Paul Gray passed away".



Inside, there's a special tribute to the life of "The Slayer Legend" Jeff Hanneman. Pantera frontman Philip Anselmo, Anthrax's Scott Ian, Slash and more join to say farewell to the late guitarist. Elsewhere, "metal legends" Black Sabbath have returned with their first album since 1995 after going "to Hell and back".

Misfits founder Glenn Danzig - "one of the most inspiring figures in rock history" - is interviewed about "roads travelled" before he comes over to the UK for his 25th anniversary tour. Meanwhile, Bring Me The Horizon's Oli Sykes explains "his love of Pantera" and says he was once obsessed with Hilary Duff.

In the reviews pages, Children of Bodom's Halo Of Blood gets 8/10 for Adam Rees. The album is "a diverse collection of brilliant metallic tunes". Joe Daly is similarly impressed with Battle Beast's self-titled second album.

"Sometimes 'faster, louder, harder' is the only strategy needed," he explains.



THE MAGIC NUMBERS

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

2.2m

Pound refurbishment for The Royal Albert Hall includes a re-designed box office and new cafe bar

54

Stages make up Glastonbury Festival this year with Arctic Monkeys, The Rolling Stones and Mumford & Sons all set to headline The Pyramid Stage

100m

Sales milestone passed by the iPod Touch last week as Apple rolls-out a new, cheaper version of the device

1bn

Listening hours passed by streaming radio platform TuneIn in the first month of 2013. The service has also announced \$25 million in freshly-raised funding

100

Wristbands made available for a Queens Of The Stone Age gig at Rough Trade East saw more than 200 fans queue up outside the shop overnight.

622,00

Views on Ray Manzarek's Wikipedia page in the week of The Doors founder's death - up from 6,400 the week before

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST

@davidsmyth Media Player has decided to illustrate the audio of the interview I'm transcribing with a Janet Jackson album sleeve (*David Smyth, London Evening Standard*) *Wednesday, May 29*

@Bur01 Daft Punk album No.1 on digital charts in 97 countries this week, including US where it sold 339,000 copies. Impressive. (*Paul Bursche, Sony Music UK*) *Thursday, May 30*

@alicewoah I think someone just thought I was their internet date. #awkward (*Alice Emanuel, Brotherhood Media*) *Thursday, May 30*

@mattlearnmouth I wonder who wastes more money on digital projects and third party advisors, the BBC or The Guardian? #guardiancoffee (*Matt Learnmouth, Alchemy PR Group*) *Thursday, May 30*

@KanyaKing Awesome surprise at #Soundofchange with @maryjblige performing! (*Kanya King MBE, Moby organisation*) *Saturday, June 1*

@MelanieCmusic Chillin' in my dressing room listening to the new Daft Punk album. Matinee day today, final show in Perth. I've loved it here (*Melanie C*) *Sunday, June 2*

@XtianSmith Watching the Chime For Change gig on iPlayer on the train. Respect to Madonna. Spoke with real passion & wasn't reading it of a cue card. (*Christian Smith, Kiss Network*) *Sunday, June 2*

@Char_Grant Wish I was at Chime for change for Mary ALONE. EFFORTLESS. QUEEN OF RNB. YES I AM SHOUTING LOL (*Charlene Grant, Modest! Management*) *Sunday, June 2*

@stormyeechong WHY ISN'T THERE A BUTTERFLY OR FINGERS CROSSED EMOTICON (*Storm Yee-Chong, Warner Music*) *Sunday, June 2*

@SrhHswl I'd like to think that Barbara Streisand and Barry Gibb stay in touch but who knows in this crazy business. (*Sarah Haswell, Soundcloud*) *Sunday, June 2*

@AaishaDadral So pleased to see @robinthicke at no1 in today's chart. So underrated, finally some love! (*Aaisha Dadral, freelance marketing consultant*) *Sunday, June 2*

@Alison_Lamb Tickets booked for @AIM_UK Women in Music event with @BelieveSync and @smallhearts12 Looking forward to being inspired by brilliant women (*Alison Lamb, Believe Digital*) *Monday, June 3*

Follow us on Twitter for up-to-the-minute alerts [@MusicWeekNews](https://twitter.com/MusicWeekNews)

DATA DIGEST

PICTURE OF THE WEEK

APPROVES LIKE JAGGER

A rare photo from the Virgin Records archives captures then-journalist Richard Branson interviewing Mick Jagger. Branson went on to found the label - and signed The Rolling Stones to it 20 years after this photo was taken



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



SEB LAW NOTION

Ursa Minor • Hurt (Invaderz)

With EDM beats diving into a trendy two-step vein, it's refreshing to hear a group taking a different tack. With Gabby's ethereal (like, properly ethereal - think Arwen from Lord of the Rings) vocal treatment, earthy, sparse beats and swooshing production this is 'Running Up That Hill' for a classy breed of clubber. Sublime.



GARETH DAVEY CHEERS UP MAGAZINE

Ain't No Love • Shine (self-released)

Ain't No Love have got it wrong. There's going to be a tonne of love coming their way. Shine expertly mixes soft piano harmony and gritty hip-hop together, creating an outstanding concoction of electro, hip-hop and pop.



DANIEL GRIFFITHS FUTURE MUSIC

Holmes Price • Got That Sound (Heavy Disco)

Team it with sunshine and you've got a killer combo. Strings, brass, synths, hand-claps-de-jour and a lolling deep groove deliver effortless chic for 2013. Holmes' zone is rapidly becoming my go-to spot on SoundCloud right now.



ANDY COWAN MOJO / BONAFIDE

Taffy • Tumbling/Boys Don't Cry (Club A3's)

Once pegged as revivalists for their 90s-indebted shoegaze pop, pure-voiced Tokyo quartet Taffy prove their mettle here. Fuzzy four-chord progression Tumbling is The Primitives bolstered by J Mascis fretwork while their languid, pathos-filled take on The Cure standard is little short of revelatory.



SIGNS O' THE TIMES



Emerging Swedish house DJ **Sebjak** has signed with **Ultra Records** for his new album. He is pictured here signing his contract with label head Patrick Moxey who works on the roster in association with Sony. Sebjak has been quickly affiliated with a strong selection of leading dance labels such as Size records, Mixmash and Positiva, and has garnered support from Pete Tong and Nicky Romero.

The **Stripes** have signed a publishing deal with **BMG Ireland** ahead of the release of their debut album in late September

this year. The four-piece hailing from Cavan, Ireland were formed in 2011 and signed a record deal with Mercury Records UK in December. Mercury was made into an imprint at Universal's Virgin/EMI earlier this year.

Daft Punk have extended their music publishing deal with **Imagem Music UK**, following their original signing to the company, previously called Zomba, in 1996. Imagem will publish the songs throughout the world excluding France, where they will be published by Daft Music/ Because.

SYNC STORY

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



- Artist Django Django
- Track Wor
- Composer David Maclean, Vincent Neff, Jimmy Dixon and Tommy Grace
- Publisher Because Editions
- Client BT
- Campaign BT Sport, 'Great Sport Happens Here'
- Usage UK, All TV, Cinema, Internet (including MPU's and Pre-Roll), Conferences, Public and Trade Events, PR, Business related show-reels, Festivals/Competitions, Education & Training Purposes
- Key execs Abi Leland (Leland Music Company Director / Music Supervisor) Jane Third (Because IJK VP) Mikey Stirton (Artist Management) and the AMV BBDO Agency



Django Django's upbeat track **Wor** was hand-picked for the huge new television campaign for BT Sport, which is launching later this year.

Starring established sports presenters such as Jake Humphrey and Clare Balding and football stars like Man Utd's Robin Van Persie and Tottenham's Gareth Bale, the new service recently secured rights to Premier League

football for a widely-reported £736m fee.

Abi Leland, Leland Music Company Director and Music Supervisor, said: "Django Django **Wor** was the first track we instinctively thought of when we started working on this commercial at script stage.

"The band are very selective about their sync placements but we were confident this would be a positive association for them. Our long-standing relationship with their manager and label, who have been great to work with throughout, helped to secure the deal."

UK TICKETING CHARTS THE MOST SEARCHED-FOR ARTISTS OF THE PAST WEEK

ticketmaster®**TICKETMASTER UK**

June 7, 2013

POS	PREV	EVENT	POS	PREV	EVENT
1		One Direction	11		M People
2		Rod Stewart	12		Bon Jovi
3		Bruno Mars	13		Rihanna
4		Paloma Faith	14		Bastille
5		Muse	15		Olly Murs
6		Stone Roses	16		Fleetwood Mac
7		T4 On The Beach	17		McFly
8		Robbie Williams	18		Ellie Goulding
9		Soundgarden	19		Avenged Sevenfold
10		Imagine Dragons	20		JLS

ticketweb**TICKETWEB UK**

June 7, 2013

POS	PREV	EVENT	POS	PREV	EVENT
1		Lovebox	11		Bastille
2		Haim	12		Black Sabbath
3		Imagine Dragons	13		Placebo
4		Soundgarden	14		Killing Romeo
5		Bam Margera	15		Kurt Vile
6		Ocean Colour Scene	16		Happy Mondays
7		Macklemore & Ryan Lewis	17		Rudimental
8		Motorhead	18		The Twang
9		One Direction	19		Ellie Goulding
10		One OK Rock	20		Goo Goo Dolls

ON THE RADAR KIM CESARION

Swedish-based artist Kim Cesarion was recently showcased at Sony Music UK's RCA Day. The classically-trained musician (violin, piano, contrabass, alto viola and drums) is a cool, stylish R&B type, with 'fusion' music that forays into pop, rock and soul, and a voice which can reach an impressive falsetto.

Speaking to *Music Week* about comparisons to Prince, Cesarion emphasised that he is keen to carve out his own identity: "I'm inspired by how Prince performs live so hopefully I'll be able to create good live shows in the same interesting way he does but not as

he does. Prince is king for me in music. I enjoy his music and live shows but then I'm still trying to be me."

The 22-year-old talent met Arnthor Birgisson three years ago and signed to his "family" Aristotracks before gaining major label interest.

"[The Aristotracks team] started work first and created the sound that we have now," he reveals. "Then we wanted to bring it further, Arnthor met with Colin Barlow from RCA UK.

"He liked my music, vision, what I wanted to do - I guess he liked me too. Everything felt great

and we decided that same meeting that we were going to work together... We thought the US would come further on but the they wanted to be part of it from the get-go."

Cesarion is signed by Columbia US and it reportedly the first Swedish act to be signed to UK and US majors prior to releasing any music.

His debut single *Undressed* (currently released throughout Scandinavia), produced and co-written by Cesarion, Birgisson and Gary Clark, has just achieved Gold status in Sweden and Denmark.



His album is "pretty much done" and due to be released later this year.

Pondering the highlights of the most recent chapter in his musical story, Cesarion notes his signing in the US: "When I signed to the US with Columbia - that was a very exciting time for me and it

ESSENTIAL INFO**RELEASES**

July 28 Single: *Undressed*
October Album: TBC

LABEL RCA (UK)

MANAGEMENT Aristotracks - Emilia de Poret, Linus Andreen, Arnthor Birgisson

LIVE London - mid June TBC

took a while for me to realise what was going on exactly.

"Then I performed at Mercedes-Benz Fashion Week and after that we could see how people would react to the music - it's almost only been love [*laughs*], so I'll say that this whole six months has been kind of a highlight."

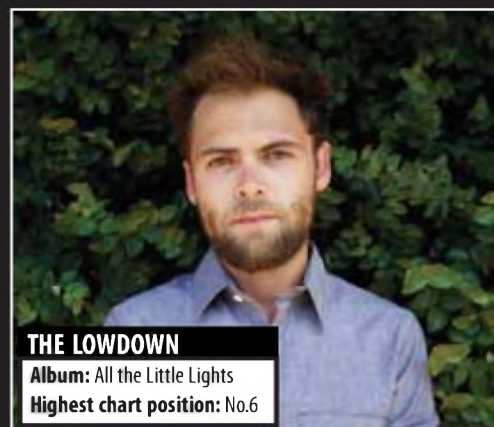
HE SAID / SHE SAID



Veteran live music promoter Harvey Goldsmith slams the BBC for refusing to broadcast Chime For Change live last week.

“ I think all the BBC is interested is in Glastonbury... They have got about five million people working on it. It's their jolly and everything else gets short shrift. **”**

TAKE A BOW TEAM PASSENGER

**THE LOWDOWN**

Album: *All the Little Lights*
Highest chart position: No.6

Label: Nettwerk**Publisher:** Sony ATV**Distribution:** Essential Music and Marketing**General manager:** Charlie Larby, Nettwerk**Manager:** Dan Medland, IE Music**Agent:** Colin Keenan, JL Booking Agent**National & online press:** Meg Greenhorn, Nettwerk**National radio & TV:** Joe Mallott, Mallott Media & David Winterburn DWPR**Regional radio:** Hart Media**Synch:** Katharine Wray, Nettwerk

BUSINESS ANALYSIS 40 YEARS OF THE BPI

EDITORIAL

BPI still 'promoting and protecting' record industry



In *Life on Mars* cop Sam Tyler talks about "landing on another planet" after he wakes up from an accident in his usual police station but in the un-PC world of 1973. Just imagine then what a record executive from that time suddenly transported to 2013 would make of today's music industry.

The same year in which the BBC TV series is set the modern BPI – an earlier version existed dating back to the 1930s – arrived to represent the interests of a UK recorded music industry in many ways totally unrecognisable from what it is now.

For our time travelling executive they would have to get their head round the disappearance of music retail from many high streets and how much of what is sold now happens over a computer (the first mass-market home PC was still several years away in 1973) and increasingly only exists as a virtual product.

"What really mattered in 1973 is what really matters now and that is discovering, nurturing and promoting musical talent"

Such a concept would have sounded like science fiction back at a time when the country was grappling with the Oil Crisis and a three-day week. And the exec would be wondering what happened to so many of the record companies that were the fabric of the business they knew. How, for example, could EMI have been broken up and no longer be British? That would have been akin to selling Buckingham Palace to the Russians.

But at the heart of the business what really mattered in 1973 is what really matters in 2013 and that is it is still ultimately about discovering, nurturing and promoting musical talent. And, thankfully, as was the case when glam rock ruled and hanging out with *Top Of The Pops* presenters seemed a good idea, it is an industry in which the UK remains a world leader. You can't say that about too much else.

Along all the way over this 40-year journey has been the BPI whose own role and pressing issues have to a great extent changed significantly since it started but, as its then director general and secretary Geoffrey Bridger said in the organisation's first year book, it remains "to promote and protect the welfare and interests of the British record industry".

Back then the fight against piracy was less urgent and pronounced. The BPI suggested at the time pirated records made up less than 5% of what was sold in the UK, while this year the same organisation reported 7 million individuals visited online sites containing illegal music every month.

But, despite these immense challenges and a UK recorded music market worth in real times half of what it was a decade ago, there remains plenty of cause for optimism. The BPI's own 40th anniversary event this week smartly doubled up as a celebration of British music successes globally – four of 2012's five biggest albums worldwide were by UK-signed acts – while rather than digital killing the business it is reinvigorating and reinventing it.

Certainly, there would be a lot our time travelling executive would be shocked and baffled about on confronting the modern industry, but they would equally take away many positives.

**Paul Williams,
Head of Business Analysis**

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

THE BRIT PACK



The BPI celebrates 40 years this week - but what can we learn from the market's history in that time?

BUSINESS ANALYSIS

BY PAUL WILLIAMS

After four decades of representing the interests of the UK recorded music industry, dealing with the odd "crisis" has become something of the norm for the BPI.

The trade association marked its 40th anniversary this week with an event at London's Kensington Roof Gardens featuring performances from Chase & Status, Tom Odell, Rizzle Kicks and Brit School hopeful Billie Wackrill, and that doubled up as a celebration of an amazing past year for British music globally.

The backdrop to these worldwide successes by the likes of Adele, Mumford & Sons and One Direction continues to be a BPI fighting record levels of piracy on behalf of its members, but it was not exactly plain sailing either when the organisation was set up in its modern incarnation during the height of glam rock in 1973. A previous version of the BPI traced its history back

EXECUTIVE SUMMARY

- BPI hits 40th anniversary with unit singles sales at record annual levels, but album numbers at their lowest level this century
- CD has been the dominant albums format for the last 21 years
- The most money generated by the UK record industry in the BPI era was in 2001 when turnover reached £1,232.0m
- Taking inflation into account, the industry's best year since 1973 was 1995 when £1.86bn at 2013 prices was brought in
- Last year the record business was worth £736.2m, around 40% of the peak year in real terms

to the 1930s.

According to *Music Week* at the time, the UK music industry ended '73 "facing its worst crisis in history", trying to cope with the consequences of the Oil Crisis sparked by the Arab members of OPEC plus Egypt, Syria and Tunisia proclaiming an oil embargo and then Ted Heath's UK Government calling a three-day week.

Even before the three-day week the business

PRICING: INFLATION COMPARISON REVEALS MUSIC'S VALUE DECLINE

A record number of singles were sold in the UK last year, but that achievement is put into some perspective once pricing and inflation are taken into account.

According to Official Charts Company stats, a new annual high of 188.57 million units were purchased in 2012, 6.0% up on the previous year and more than double the size of the market just five years before.

But more than 99% of those sales were achieved digitally with the most common place to buy them Apple's iTunes Store and the most typical mark-up 99p. That means, even ignoring inflation, four times as many units would need to be sold to bring in the same amount of money when CD singles typically sold at £4 or more.

When the BPI launched in its present form in 1973 seven-inch singles typically retailed at 48p, while LPs went out at around £2.13, according to the trade association's figures at the time. Once inflation is factored in that single would now cost £5.35, while the album would set you back £23.73, although there were also manufacturing costs attached that do not impact a digital release.

A trawl through history further shows just how much the



real retail value of singles and albums has fallen in recent years. When the likes of Wham! and Frankie Goes To Hollywood were dominating the charts in 1984 a seven-inch single would have cost £1.45, which is £4.13 at today's pricing levels. Most dramatically, in 1992, the first year more CD singles were sold than seven-inches, the average price of a release on the newer format was £4.49, equivalent to £8.13 in 2013 – or more than eight times iTunes' typical price.

In 2004, the year iTunes launched in the UK, a CD single typically sold at £3.06, equivalent to £4.07 today.

Despite the price fall per unit, the amount of money singles brings into the industry annually has risen sharply in

recent years, hitting more than £130m in 2012. In 2004 it had dropped to £55.5m from a 1999 peak of £138.1m.

The pattern of album pricing in the UK since 1973 is a similar one to that of singles. In 1984, the last year when the LP was the dominant albums format, a 12-inch LP cost on average £5.25, corresponding to £14.96 today once inflation is taken in, while the following year a cassette album typically went out at £5.49, £14.88 at 2013 pricing levels.

In 1992, when it became the leading albums carrier for the first time, a CD would have typically cost a music fan £12.99, worth £23.51 now, but by 2000 the average price of a single-disc CD had fallen to £10.55 (£15.40 at 2013 levels).

In the latest BPI Yearbook the average price of a single CD album was £6.91, according to figures supplied by Kantar Worldwide Panel, while the average for all albums (including digital and multi-disc releases) was £7.27. That means a music fan can now buy more than three times as many albums with the equivalent amount of money as they could at the BPI's launch in 1973.

was already grappling with inadequate manufacturing capacity, leading to record imports of vinyl and tapes to meet demand. The reduction of the working week by 40% meant the situation was only set to get worse with a call to reduce the number of records released to help ease the problem.

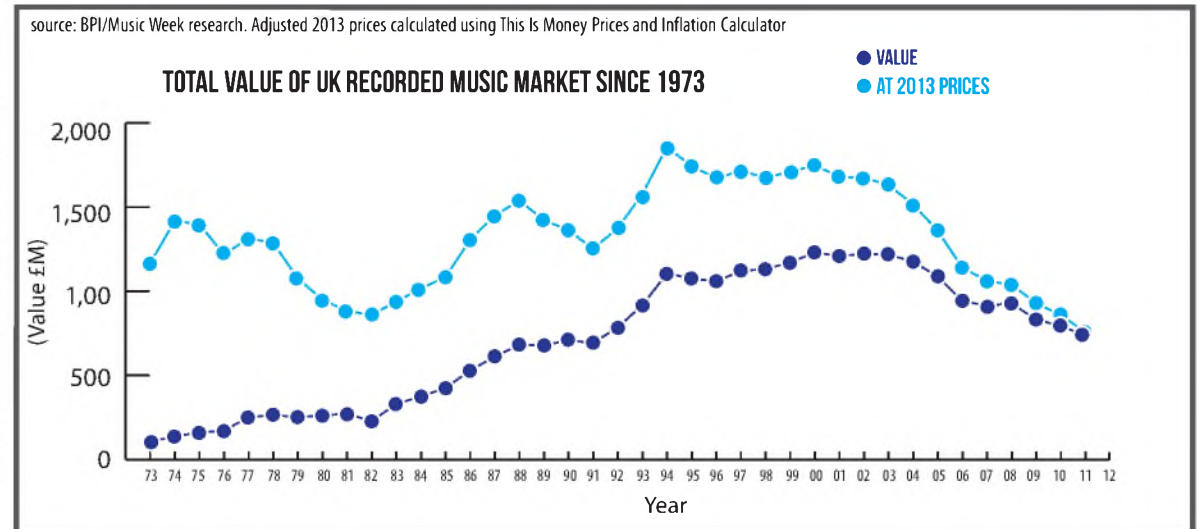
However, while the industry clearly had zero control over the Oil Crisis and the subsequent three-day week, the manufacturing challenges did reflect a business where consumer demand was growing to new heights.

Music Week itself spoke of the "enormous expansion in trade over the past two years" at the end of a 12 months in 1973 with Slade at No. 1 when the number of singles sent to UK retailers had grown to 54.6 million units, while 96.5 million albums were shipped. This total comprised 81.0 million vinyl LPs, 9.8 million cassettes and 5.7 million eight-track cartridges.

In the midst of the Oil Crisis, three-day week and a miners' strike that started in February 1974 and led to the collapse of the Heath Government recorded music sales kept growing with singles shipments up to 62.7 million units for the year and albums up to 109.7 million units, a 13.7% annual rise.

During the first three decades of the BPI annual album sales increased by almost two-and-a-half times in terms of the number of units shipped, hitting 236.9 million in 2003. However, that upward journey came with plenty of troughs, not least at the end of the Seventies when at the height of the singles-driven disco boom the market slumped in a year by 8.6% to stand at 98.1 million units in 1979. It was the first of four consecutive years in which the market was down or flat, partly explained by a story now repeated with downloads and CDs of one growing format not yet expanding fast enough to make up for another in decline.

At the end of the Seventies and beginning of the Eighties it was the 12-inch LP that was rapidly losing its popularity. The format's annual sales had peaked as far back as 1975 when releases



by the likes of the Bay City Rollers, Rod Stewart and The Stylistics had lifted shipment numbers up to 91.6 million units, but these fell to below 75 million within just four years and by 1982 were under 60 million. At the same time the cassette, having easily seen off the eight-track cartridge, was on the march, rising annually in all but one of the first 16 years of the BPI's existence. Tape sales overtook those of vinyl for the first time in 1985 when albums such as Madonna's *Like A Virgin* and the *Hits 2* compilation sent its total up to 55.4 million units as LP sales dropped to 52.9 million units.

However, while cassette shipments continued to rise, reaching a peak of 83.0 million units in 1989, there was no immediate collapse of the vinyl albums market whose sales dropped annually between 1983 and 1988 by just 4.1 million units. After that it went into free-fall, halving in sales in just two years.

What, of course, ultimately killed off the LP as a leading mainstream format was not the cassette, but the CD. However, what may be surprising looking at the historic figures is how long tape kept CD at bay as the number one albums carrier. In fact, the CD – seen as something of an icon of the Eighties thanks to releases such as Dire

Straits' *Brothers In Arms* – did not establish its commanding position until as recently as 1992.

The cassette therefore led the albums market for an impressive seven years, but its decline was as extraordinary as its rise, dropping in just five years to one-tenth of its annual size in 2001 when just 4.6 million units were shipped.

Unlike the vinyl album the cassette has not been subject to any meaningful revival and fewer than 70,000 units were sold in the UK in 2012, according to Official Charts Company data, a 19.5% annual drop. By contrast the LP market has grown annually in each of the past five years, standing at around 390,000 units last year, while in 2013 to date are up 85.2% year-on-year.

As for CD, it reached its own peak in 2004 when 237.4 million units were shipped to retailers, while Official Charts Company over-the-counter figures stood at a record 162.36 million units. That was some four years after the rise of Napster and even after this its fall from popularity was initially gradual, but its decline rapidly picked up in 2007, falling 13.2% in unit terms annually, while it dropped below 100 million sales in 2010. By last year the market fell to below 70 million units to stand at levels not seen since the early Nineties, but it remained the leading albums format for a

BUSINESS ANALYSIS 40 YEARS OF THE BPI



ABOVE
So here he is: Noddy Holder and Slade were No.1 with Merry Xmas Everybody at the end of 1973

staggering 21st successive year and it will make it 22 years in 2013.

The collapse of CD sales has been the main reason for a sharp decline in the total value of the recorded music market. At 2013 levels, so taking into account price rises and inflation, sales were worth £1.16bn in the BPI's launch year of 1973 while hit a peak of what would be the equivalent today of £1.86bn in 1995. For 2012 trade deliveries totalled just £736.2m, only around 40% of that peak.

It is now a question of when CD will lose its crown to digital with the download albums market having grown from fewer than 3 million units annually in 2006 (1.8% of the CD albums market) to 30.5 million last year (44.0% of the CD albums market).

The rise of music streaming adds another significant dimension to the business, although what is clear from the last 40 years of recorded music statistics since the BPI's creation is the way in which music is sold never stands still. What has been the case, though, is that overall it is being consumed in greater quantities than ever before, even if companies' bottom lines do not reflect that.

LABELS: BPI MEMBERSHIP SHIFTS BEYOND RECOGNITION

The UK music industry's corporate landscape when the BPI launched in 1973 is totally unrecognisable from what the business looks like today.

Not a single owner of one of the leading record companies at the time is still in the industry today while a number of the label brand names have either been swallowed up by various takeovers and mergers over the years or condemned to history forever.

Although the BPI did not start producing its annual statistical handbook until three years after launching, a look at the record company market shares printed in the first 1976 edition gives a pretty good reflection of who were the main movers and shakers when the trade body began.

Covering the calendar year 1975, EMI was the top albums and singles company by some distance with a reported 16% of the LP market and 18% of singles, according to BPI research.

In the BPI's launch year of 1973 its big hits included Wizzard's *See My Baby Live* and the Simon Park Orchestra's million selling instrumental *Eye Level*, while successful albums included *The Dark Side Of The Moon* by Pink Floyd (pictured).

The arrival of the BPI pre-dated EMI's merger with Thorn by some six years and, of course, the company's recorded music operations were split in 2012 with the bulk going to Universal and most of the rest to Warner.

Below EMI the rest of the mid-Seventies record company giants have also subsequently been taken over or emerged, including Sony Music predecessor CBS, which was one of the British major's biggest rivals at the time with its 1973 successes including David Essex's hit *Rock On* and Simon & Garfunkel's *Greatest Hits*.

Among the other top record company names at the time, the brand names Decca, Island, Polydor and RCA survive with the first three now part of Universal but all separately owned 40 years ago, while RCA is today housed within Sony.

Riding high at the time with Gary Glitter plus in Dawn featuring Tony Orlando's *Tie A Yellow Ribbon* the biggest single of 1973, Bell subsequently morphed into Arista and after a series of mergers and takeovers also now comes under Sony ownership.

Among the Top 10 singles and albums

companies back then, WEA was the forerunner of what is now Warner Music and arch rival to fellow US-owned major CBS, while Pye's catalogue ultimately ended up at Castle, then Sanctuary, which itself was bought by Universal in 2007 and sold earlier this year to BMG as an EC requirement of the leading major's takeover of EMI.

On albums – a decade before the launch of Now! – the class of 1973 included compilation specialists Arcade, K Tel and Pickwick, while other big labels at the time included Pickie Most's RAK, which played a starring role in the glam scene with a roster including Suzi Quatro and Mud. It was acquired by EMI in 1983 and its catalogue is now on its way to Warner as part of its £487 million purchase of Parlophone Label Group in February this year.

The year also saw the launch of a new independent called Virgin Records, which was doing rather well with its first release, *Tubular Bells* by Mike Oldfield.



UK SUCCESS: FOUR DECADES OF GLOBAL HITS UNDER BPI'S WATCH

Part of the reason for the BPI's 40th anniversary event this week was to celebrate the huge success globally of British music with six of 2012's 10 biggest albums worldwide by UK or UK-signed acts.

Back in the trade body's launch year of 1973 the nation was also stamping its authority on leading music markets around the world, including in the US where Led Zeppelin, Moody Blues, Jethro Tull, The Rolling Stones, Pink Floyd and Elton John (pictured) all topped the albums chart with the latter's *Goodbye Yellow Brick Road* spending the last eight weeks of the year at No 1.

Three years after their demise continuing affection for The Beatles across the Atlantic helped their 1967-1970

retrospective reach No 1, while Paul McCartney (with Wings) and George Harrison scored solo singles and album No 1s and Ringo Starr topped the Billboard Hot 100 as did The Rolling Stones.

The glam rock scene that dominated the charts back home made only moderate impact on the US mainstream, but its star acts were hugely popular elsewhere, including in Germany where UK artists spent nearly half of 1973 at No 1. These included glam heroes The Sweet and Suzi Quatro, while Gilbert O'Sullivan ruled for 10 weeks with *Get Down*.

Quatro, the Stones and Shirley Bassey all hit No 1 in Australia in 1973, while there were overseas successes for the likes of David Essex, Slade and even Cliff Richard whose

Eurovision entry *Power To All Friends* topped the chart in several European countries, including the Netherlands, Norway and Sweden.

In the UK the year's leading single was Dawn featuring Tony Orlando's *Tie A Yellow Ribbon* and biggest album the Ronco soundtrack/compilation for the David Essex film *That'll Be The Day* with David Bowie's *Aladdin Sane* 1973's second top seller.



THE BIG INTERVIEW MUTE

THE TALKING MUTE

With the circus surrounding EMI's sell-off finally complete, the fully-independent Mute music group is looking forward to a banner year, propelled by its all-new management division, senior appointments and an impressive release schedule locked in for the rest of 2013



LABELS

BY TIM INGHAM

Daniel Miller has been sitting on some pretty big plans for a while.

The Mute founder has observed his famous original label and much of its catalogue from arm's length since 2010, when he and his team amicably exited EMI Music to setup a new independent company, Mute Artists Ltd (MAL).

Having sold Mute Records to the major for a reported £23m in 2002, MAL was Miller's second bite at running a fully-independent music outfit, one which licensed back the Mute name and some of its classic albums from their new owner.

Miller's biggest plans for his independent start-up, however, could never fully emerge from their cocoon until EMI's status was secure - and as anyone who reads these pages regularly knows, that was rarely a straightforward story in recent history.

Miller confirms that during last year's sell-off of the original Mute company - an available divestment from Universal's £1.2bn buyout of EMI Music - he made an attempt to purchase back the company he founded in 1978. For whatever reason, he was pipped by BMG.

Miller is sanguine about this outcome, offering *Music Week* a chuckle as we ask if there were other interested parties that he would have been less keen on taking control of his baby: "Certainly - that's the easiest question you've asked me all day! I'm hopeful we and BMG can work constructively together."

"I'm hopeful that we and BMG can work constructively together. They have gone public to say they want to work with us and we look forward to that. I know people there and we get on well"

DANIEL MILLER, MUTE

"They have gone public to say they want to work closely with us and we look forward to that. It's too early to say exactly what will happen in that relationship. I know the people there, mostly on the German side, and we get on very well."

With that chapter in Mute's history closed - and a complicated rights-owning web untangled - Miller can finally unveil his full ambitious plans for his v2 of Mute; plans that remind you that for all of the bespectacled exec's cuddly, music-loving

ABOVE
Mute's new recruits: (Left to right) Dick O'Dell and Shirin Foroutan with Daniel Miller

reputation, he's been a heck of a successful businessmen once before, and is clearly keen to make his mark again.

The first broadside in this masterplan was revealed earlier this month with the opening of Mute Management, headed up by Bat For Lashes and Beth Jeans Houghton manager Dick O'Dell.

A third division at Mute towers, it now sits alongside the existing label (Mute Artists Ltd.) and publishing (Mute Song) teams at the group's Hammersmith London office.

Announced at the same time was the hiring of Shirin Foroutan as global managing director of the Mute group, who promises to especially build on the company's exploitation of its clients' rights and its global footprint.

Foroutan has serious experience of the music biz, but from outside the record label world: she served as senior legal advisor to the London 2012 Olympic and Paralympic Ceremonies; director, Legal Affairs (Ceremonies) of the Vancouver 2010 Olympic and Paralympic Winter Games and director, Legal Affairs of Live Nation Global Touring.

She also has prior form with Mute Song: Underworld, the music supervisors of the wildly successful Olympics Opening Ceremony, are signed

THE BIG INTERVIEW MUTE



to the group's publishing division.

"We're now putting into place the plans that we had when we left EMI," says Miller.

"We've hired Dick to proactively go out to find new clients, so that will be a fast area of growth. New artists releasing their second albums this year will also be a crucial thing for us; how the growth in their career will impact Mute as a whole - we publish and manage a number of them as well."

Explains Foroutan: "I'm looking at rights and projects for Mute on a global perspective - thinking about different territories, considering local languages, seeing the opportunities.

"When you have a show like the Olympics

ABOVE
Mute's young guns: (Left) Canadian-born frontwoman of Cold Specks, Al Spx; (Right) Liars, who are managed, published and have a record deal with Mute

that's broadcast around the world on every mobile device, on-demand platforms, streaming services; you realise there's a wealth of opportunity for music out there today. I can see projects at Mute with a slightly different lens.

"This is not a company that suffers from an identity crisis. It doesn't try and keep up with others. Daniel and his team are secure in who they are and their boutique [setup] - you'll see growth here, but not growth for growth's sake."

The new release line-up from Mute Artists Ltd. is looking stronger than at any point since its foundation. Two of its headline artists, who loyally re-signed with the independent company after the

EMI exit - Erasure and Goldfrapp - are both back with fresh LPs this year.

Elsewhere, the eclectic spate of young artists Miller's team signed in the company's first six months back in 2010 are all returning with their second LPs - including slightly-gothic gospel act Cold Specks, plus singer/songwriters Beth Jeans Houghton, Josh T Pearson and Polly Scattergood.

Owning established offices in New York and Berlin - the latter shared with Domino and run by former Mute/EMI exec Anne Haffmans - gives Miller a solid springboard from which to launch a new global push. "Right from the start, Mute's always been very internationally focused," he says.

DANIEL MILLER ON... THE CONTINUED RISE AND RISE OF THE SO-CALLED 'EDM' GENRE IN AMERICA

"For me, it's kind of weird - we were doing it 30 years ago and have done it successfully ever since. I'm very happy

that the idea of electronic music as a medium is now finally accepted in the US. That means people will explore much broader areas of it

and make much more electronic music outside of the mainstream. I remember when Depeche Mode (pictured) first went to America in 1982 they were told they'd never play anything bigger than



500-capacity discos because they didn't have a guitarist or a drummer. Within six years they were playing to 80,000 people at the Rose Bowl, Pasadena.

"We worked with the Prodigy in America, and that was a big battle for us to fight. Now it's become easier, it's slightly weird. As

always, we're going to go our own way with whatever we sign - we're not going to move towards [the sound of] whatever is currently big in America just for the sake of it."

DANIEL MILLER ON... MUTE'S DIVERSE ROSTER

"There's so many signings I've made over



the years where people have said: 'That's weird - I'd have never have thought you'd have signed them.' I don't deliberately try and surprise people, but what we try not to do is repeat ourselves.

"We don't just want to replicate the kind of artists we've had who are successful - we want to find artists in other areas. Some people can't work out how we have Erasure, Liars and Beth Jeans Houghton who are coming from, in conventional terms, different genres.

"But in my head they're all unique, very special talents we feel we can work with. We have a history of electronic music, of course, and we're very proud of that, but we're not restricted by it."

DANIEL MILLER ON... STREAMING

"We've certainly embraced Spotify and the other streaming services. It's really early days to make a judgment



about the long-term impact they will have on the music industry; who's going to survive and all that. A lot of people said that streaming was just the new radio, but that's really lazy thinking. It's a unique thing and it should be addressed in those terms. It's a 'wait and see', but you'd be crazy not to embrace it, to put your head in the sand."

Eye-opening:
Like Liars, Beth Jeans Houghton has a publishing, management and record deal with Mute



"It was clear to me early on that the British market is very volatile and fast-burning, yet overseas there's a lot more loyalty. If you're just relying on the UK, you end up chasing your tail and going back and forth to the usual outlets; it burns you out. You wake up one morning without a career left.

"The global approach was very important for us from the beginning - you can see that with artists like Erasure, Depeche, Nick Cave where they built careers very quickly overseas. That's always been a priority.

"Part of that can be put down to independent thinking; a lot of companies think 'let's have a hit in the UK and then figure out what we do overseas'. We're very much more: 'Let's pick ten territories, get the band out there and start working.'"

Miller tells *Music Week* that he's now keen to open more Mute offices around the world. "As part of the growth process we will certainly do that in certain territories," he adds - but won't be drawn on where. "In the end, when you have your own people representing you, that's when you're in the best position..."

"We've had offices in all sorts of places over the years - including France and the Czech Republic, where in 1989 we were the first British company to set up an office. We had 50% market share of the singles there in our first three months because no-one else had really got it together to release [there]."

It's clearly a time for accelerated evolution at Mute right now, but that won't impact on the company's signature patience with artists. Miller says that unhurriedly allowing musicians to develop over decades at their own pace is in Mute's DNA - perfectly demonstrated by its modern experimental sub-label Liberation Technologies, run by former Domino and Sony exec Patrick O'Neill, where artists can unleash creative oddities on one-off vinyl or digitally.

Miller explains that the increased size of

"As part of the new growth process we will certainly add new [offices] in certain territories. In the end, when you have your own people representing you, that's when you're in the best position"

DANIEL MILLER

the top major labels in the industry post-EMI's sale has "emphasised the difference" in Mute's pitch to artists who are thinking about who to sign to, especially when it comes to inter-departmental collaboration.

"You have to believe in the artist, not just the song," he comments, shortly before introducing *Music Week* to Mute's on-site modern recording studio. "Anyone signed to any aspect of Mute now will have the brain of the whole organisation; if you're signed to publishing, you can always go to the management or record side for a bit of advice.

"That's really important. If we manage an artist who is signed to another label and they have a marketing plan, the artist can ask our marketing team to critique it. It's a selling point for us: we're not very separate divisions - we all sit here together and talk to each other all the time."

With this new cross-rights setup, global expansion on the cards and some big-hitting releases in the can, optimism is rife at Mute HQ - but this time round, says Miller, his end goal is running a profitable company releasing excellent music, and nothing more.

"I don't think we'd do anything like the [EMI deal] again, no," he says. "Generally speaking it was a good experience. But we're not for sale."

Daniel Miller is forging a 21st Century Mute for a 21st Century business landscape; one carrying the confidence, expert staff and comprehensive structure to make a mark on the industry in keeping with the company's legendary history.

MUTE MANAGEMENT: 'I REALLY LIKE BOUNCING IDEAS OFF PEOPLE'



Dick O'Dell has been given carte blanche by Daniel Miller to bring in artists to Mute's new in-house management division. O'Dell already previously managed Mute-signed artist Beth Jeans Houghton, as well as Bat For Lashes.

Despite only being in the Mute building a couple of weeks, he's already penned a deal with French boy/girl duo Hologram. Other clients include the Warner-signed Dale Earnheart Jr. Jr and Mute-signed critically acclaimed act Liars.

"Music is the most important thing for me when looking at new clients," he explains. "It's all about if the music works, then I look at a whole of other things - the way an artist looks, their commitment, their intelligence.

"The way I worked with Natasha [Bat For Lashes] is that we let her develop with the publishing company first, and I like that approach of nurturing and building something up [before going to a label] - especially these days where record companies generally need it on a plate, or a base at least.

"I really like bouncing ideas off people, which is why this new Mute setup is so exciting. That's not to say I didn't have people like that before - Daniel was one, so was Laurence at Domino - but to have that day-to-day thing here is just brilliant."

MUTE SONG: 'IT'S A WONDERFUL AND CREATIVE STRUCTURE'



Mute Song is the publishing division of Daniel Miller's modern day group, and always remained independent of the EMI relationship. It is run by Andrew King, who as well as being a deputy chair of PRS For Music, was previously co-manager of

Pink Floyd and long-term manager of Ian Dury. It's roster includes Nick Cave & The Bad Seeds, film composer Max Richter - who recently re-signed to Mute Song and scored three feature films at Cannes - Liars, Smoke Fairies, Maps and Underworld.

Speaking of the new Mute structure and hirings, King told *Music Week*: "To some extent it's almost like being back in the Seventies - although we're a lot more sophisticated in terms of how copyright works and different income streams than I probably was in the Seventies. But the thought of us all working to the same end in one building is great. It's a wonderful and creative environment. The new [structure at Mute] doesn't change my ambition for Mute Song - to become a really great independent publishing company and to sign more interesting wonderful things.

"An awful lot of publishing is technical - 90% of it is about the back office being in order. There's no point in being groovy and creative and getting lots of wonderful syncs if your back office isn't absolutely super duper. Then you're free to get ground-breaking syncs, and get involved in things like Underworld doing the Olympics. We're big enough to be able to do our job properly, but small enough to know everyone personally who's signed to us. With the best will in the world, a company that's much bigger than us can't have that kind of relationship."

FEATURE [PIAS]

TO THE POWER OF THREE

It's a time of impressive growth for [PIAS], with the acquisition of Co-Op and the recent announcement of a move into the US - not to mention a major deal with BMG for its Sanctuary and Mute catalogues. But as the firm's top brass explain here, perhaps the most important recent change has been its new structure, with three very defined areas

SERVICES

BY TIM INGHAM

The dust has settled on Universal's acquisition of EMI Music. Tectonic business plates have shifted, and not every victor is immediately apparent. The biggest major label is bigger, that's for sure. As is Warner, whose £487m purchase of Parlophone Label Group has pulled it towards Sony's size.

Throughout this big money process, the indie sector has been generally - although not always uniformly - concerned about how it will be impacted. And right now, tentatively looking around at its competitors, [PIAS] seems to have come up trumps.

Its £500,000 purchase of former rival Co-operative Music, a Universal-owned divestment from the EMI deal, has brought an entirely new model in-house at the indie music group - and, therefore, an entirely new option for potential clients. Co-Op now makes up one of three distinct sectors at [PIAS], alongside its [PIAS] Recordings record label team and its bread and butter, the [PIAS] Artist & Label Services sales and distribution division. This trio of divisions have their own dedicated teams with both UK and international staff based in London, but it's [PIAS]'s international setup that its bosses believe sets it apart from competitors in the market.

Outside the UK, label management and marketing is predominantly handled by dedicated people on the ground for each operating division.

Dedicated Co-Op staff have joined [PIAS] teams in France, Scandinavia, Italy and Australia as well as Germany - where [PIAS] now has a second office in Berlin to complement its Hamburg base. Add other [PIAS] offices into the mix in countries such as Belgium, Holland and Spain - plus the company's new HQ in New York, opening this month - and its total global office count hits 10.

Here, [PIAS] Group MD Edwin Schroter and co-founder Kenny Gates explain how [PIAS]'s three clear divisions represent a new dawn for the company, and argue that its independent partners can only stand to benefit...

Some have accused you of taking an independent route to market out by purchasing Co-Op. Can you argue otherwise?

ES: Yes. I believe the [PIAS] Co-Operative option and route to market is even stronger within our global operation. The Co-Op label roster is now supported and serviced by more dedicated and culturally fitting sales and distribution teams across the world, as well as successful promotion and marketing teams in all major markets.

In return, the additional scale and volume the Co-Op roster brings as a client to our distribution business will enable us to put more resources into



ABOVE
[PIAS] bosses: Kenny Gates (left) with Edwin Schroter (right)

our service offerings which will benefit everyone we work with.

How much does having the option of Co-Op boost your chances versus your competition when it comes to winning partner accounts?

KG: We've simply got more to offer. Our competitors are one-dimensional, [PIAS] is multi-dimensional. We've got three options: if you're a band or manager who likes the A&R guy here, the Play It Again Sam aesthetic and we offer a good deal, you can sign as an act. If you're your own label, you can have a model where someone will take you on and license your label across the world with a marketing investment vehicle, that's [PIAS] Co-Operative. If your label is DIY or you have your own sales and marketing office and your own overhead you can afford to control, you can go straight to [PIAS]'s Label Services for distribution and much more, especially digitally.

If you're a 'services company' that hasn't got your own dedicated service resources in a territory - or if you go through a major - you're basically not adapted to what you're promising your partner labels. And I would argue that for independent labels, working with a major company is not a good fit.

PIAS Recordings acts as your own label, but you're also servicing other labels in the other [PIAS] divisions. Is there ever any question of whether

you'd prioritise your own records?

KG: I don't think anyone we work with is deeply threatened by that. It's quite clear in the culture of this company that it's not the case.

When Wichita or Korda [Marshall] at Infectious goes to [PIAS] France, they know they'll never hear someone saying: "We work more on this record because it's [PIAS]'s own repertoire."

It's based on merit; there's no fiddling. Sometimes we're actually tempted to give less attention to our own labels because they're ours. With the way our people work at [PIAS], it's almost the opposite: it's sometimes tough for Peter [Thompson] and his in-house label team to get priority from the other internal teams because they know his label doesn't have the option to leave.

How does Co-Op work operationally now it's become [PIAS]-owned?

ES: When Co-Op signs a label, they release that label's records across all the territories. It's not like [working with] a major, who might say: 'Let's see how it does in the UK first.' We are providing a service to the labels on a licence basis and the teams work across the territories.

The operations are the same, we would have [PIAS] France, [PIAS] Germany, [PIAS] Belgium, but within the teams we'll have shared sales, promotion and top-level marketing as well as putting in hands-on dedicated [Co-Op] people to



work with the labels. Co-Op previously outsourced most of their promo in the territories.

Do you find yourselves frustrated with the number of companies who say they provide 'label services'? [PIAS] was one of the first if not the first...

KG: My feelings are mixed. I'm quite proud that everybody's copying us, we always try to be ahead in terms of what labels and artists need. I'm a little frustrated sometimes because I would love my competition not to copy us, but that's naïve.

You're only as good as the repertoire your labels bring you and I think we have the best repertoire and the best team out there. It's very American to say: 'We are the best!', but in this case it's true.

The four fundamentals of our business are integrated in one team: creativity, marketing, promotions - radio and press - and sales. We are the only ones who can offer that in one team of people. Usually there's a bundle-on type of company; ADA is a bundle on Warner, EMI Label Service is or was a bundle on EMI. Then there's Essential, who are a great company but haven't invested 25 years of building a European network.

We started Integral [the first indie services support division, which launched in 2006] to put out Jose Gonzalez and Pigeon Detectives, who we invited into the DIY concept. Jose Gonzalez didn't have anyone at the time to do [UK] TV promotion and other things. It was 'distribution-plus' and was a reimported concept from Europe.

In the Eighties and mid-Nineties, the labels were doing licensing agreements in Europe, then suddenly they thought, 'Why shouldn't we market our own music in these territories?' So they asked us for distribution deals that included a bit of promotion, a bit of marketing. It developed like that in Benelux, France and Germany. We imported the concept from Europe into the UK with the idea we'd offer it to American labels, initially.

ES: The big reason we did that is because otherwise you'd lose [distribution clients] - they'd have to go to a major for the muscle.

Integral was the only option that allowed people stay in control of their own destiny. Culturally it's become a bigger thing - maybe people hate [giving rights to] majors more, but certainly 'label services' is a buzzword. And then majors started to do it! It's weird. To me, you can always get upset at what the

"You're only as good as the repertoire your labels bring to you, and I think we have the best out there. I'm quite proud that everybody has copied us [with 'label services']. We always try to be ahead of the competition"

KENNY GATES, [PIAS]

competition is doing, but it's pointless. You just have to be better - that's what we're trying to do from every angle. You can't copy our culture.

EMI Label Services' reputation was growing - but now it looks like it's going to Warner Music Group as part of the Parlophone buy...

ES: PIAS has developed over 30 years - that's testament to our stability as a company. Certainly, EMI Label Services over here had a great reputation and you can only get that by delivering successes. But providing it globally takes years and years of development - you can't just instantly set it up. The stability, our history, offices and partners brings us a lot of confidence.

You signed a big deal with BMG last week, that will see you handle 100,000 master copyrights from the Mute/Sanctuary catalogue. Do you have even more expansion into new areas on your mind?

ES: Constantly. We wouldn't be opening a US office now if we weren't sure it could continue to be funded and be stable, so that we could grow our business in what can be a volatile market.

We're not going to say "now we're suddenly doing merchandise" or whatever because people say that's the hot thing - it's crazy to think that way. Only when we feel absolutely confident we can provide a new service well will we consider it; the Co-Op business was a perfect fit and provided an opportunity to grow the three divisions.

KG: We've got lots of ideas. The newest idea is actually an old idea: the long-tail is back thanks to streaming and there is a new format that has emerged against all odds - vinyl. There's growth in both of those areas.

Three or four years ago, CD was 'dead' and there was no replacement on the horizon, so you couldn't see how to exploit catalogue.

LEFT
[PIAS] affiliated artists: (Clockwise from top left) Editors, who are signed to [PIAS] Recordings imprint Play It Again Sam; John Grant, whose albums are on Bella Union, which is licensed through [PIAS] Co-Operative; Alt-J, whose debut LP An Awesome Wave is on Infectious, which is distributed by [PIAS] in the UK and licensed through [PIAS] Co-Operative internationally

Now that [replacement's] much clearer, so it's given us a real opportunity, especially with the Co-Op and BMG deals. We're going to start a department simply called [PIAS] Catalogue Services. All majors have had their catalogue departments for ages but no independent service companies have provided a go-to solution to exploit catalogue in an organised and strategic way.

Your [PIAS] Nites event in Belgium attracts thousands of punters, and you've also launched in Amsterdam and Paris. Will you be hoping to promote or co-promote a night in London?

KG: When the moment's right, it will happen. It's a very competitive market and a very difficult market - a closed market. We're not looking to force the opening of any doors.

We definitely want to create some kind of [PIAS] Nites presence in London and the UK. How? We're discussing that internally at the moment. Preferably we'd like to partner up with expert people.

MEET THE [PIAS] TRIO...

The [PIAS] international operation of 2013 is made up of three distinct divisions:



1) [PIAS] Artist & Label Services: the sales & distribution based digital and physical services division managed across the group by Adrian Pope (pictured), with Richard Sefton reporting to him and heading the sales &

distribution team in the UK. The firm's global digital team (including its dedicated YouTube unit), plus its [PIAS] production and catalogue management teams all fall under this division. Together with its roster of distributed label clients, including Beggars, Domino, Nuclear Blast, Secretely Canadian, Sub Pop and Warp in the UK, the Artist & Label Services division also provides services to [PIAS]'s two repertoire divisions:



2) [PIAS] Recordings: the record company division, helmed by Peter Thompson (pictured).

Encompassing both the Play It Again Sam and Different imprints, it recently scored a Top 5 UK album with Texas' The Conversation. Other recent releases have come from Andy Burrows, Gallows, Balthazar and Ghostpoet.



3) [PIAS] Cooperative: the new label licensing division headed by Jason Rackham (pictured) which combines the existing Co-Op label roster (including Bella Union, Heavenly, Kitsune, DFA etc) with licensed labels that [PIAS] previously looked after

already including Infectious and Wichita. Two new labels are soon to be added to the roster, and will now also get marketed and promoted across our Co-Op's international network.

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SECTOR FOCUS MUSIC LAW

LEGAL MATTERS

Music industry legal experts discuss the complications caused by digital and globalisation, and why it's more important than ever to be clear about your business relationships

LEGAL

BY TOM PAXINKIS

Wrestling with the law is never easy. But in an industry that's experiencing fundamental change at its core, the task of managing the small print for artists, managers and music companies is made all the more complicated.

There was a time when the lion's share of a music lawyer's day was spent looking at relatively simple recording contracts between two parties, but now, with artists empowered, tech companies becoming major players in the music industry and routes to market multiplying, there are many more bodies around the table.

"Our firm set up 12 years ago and that was the point at which it really started to change," said Simon Long, partner at Collins Long, which deals mostly with music talent but also boasts the likes of Kobalt on its corporate books.

"Today, if you're working with a client on helping them get a release, there isn't one company you deal with. There are the people doing the digital, the people doing the physical and within all that you're probably looking at hiring or working with a range of promotional people.

"You're looking at contractual relationships with a bunch of different people in order to achieve a result. One can no longer think of it as dealing with one company to get your record in the marketplace."

While there are more contracts being passed back and forth in today's music industry, often with more signatures scribbled along the bottom, there seems to be a consensus among music lawyers that the basic legal issues surrounding the industry haven't changed. "It's still about rights and exclusivity, and getting money through to artists," according to Berkeley Edwards, a solicitor at Clintons, a 55-year-old firm that works with a diverse range of artists from Muse and Daft Punk to The Who and The Cure.

The terms and conditions of a recording agreement have expanded significantly in some cases, however. "One of the things that really has changed for artists is the broadening of the scope of record deals," Edwards explains. "Just talking specifically about artists and record deals, the thing that's changed is what's been required of the artists from, specifically, major labels and the wider ancillary rights that are in [agreements]."

Edwards is of course referring to the way many labels are now looking to gain income from an artist's live or merchandise revenues, for example – although he suggests that, while there's much talk of '360' deals, in reality the requirements from labels are never quite that encompassing.

The 360 deal has been a point of conflict between many music companies and rights-



"We've got to futureproof [record deals] because in three albums' time music is going to be consumed massively differently"

BERKELEY EDWARDS, CLINTONS

holders over the past few years, but it's not the only aspect of the modern day music contract that causes furrowed brows among lawyers. Simon Long tells *Music Week* that legal hods are constantly having to come to terms with new expectations placed upon artists and relationships that wouldn't have existed a few years ago.

"It's a changing landscape," he says. "There's never a week that goes by without us having a conversation internally along the lines of 'I'd have never agreed that in principle,' but I guess in 2013 we live in a different world.

"Some of the things that we used to think as sacrosanct are no longer. It could be a manager's commission being 25% instead of 20%, it could be in terms of, 'If you're a manager, how could you also be our record company?'"



RIGHT Cool clients: Muse, Daft Punk and The Who are just some of the artists represented by 55-year-old law firm Clintons

While the music industry's evolution presents new challenges, it also means a more important role for legal representatives, and formal agreements from the very beginning of any professional relationship.

"It's never been more important to be very clear about how you deal with conflicts," says Long. "Most managers that we talk to in the business will at some point have shelled out money to help artists make recordings. There needs to be a clear agreement as to what they're doing – is it a loan to the artist? Is it expenditures that they're laying out on behalf of the artist that are therefore repayable? Or are they becoming partners with the artist in a record label, in which case, they only get paid back out of profits?"

"If you've got a manager that's saying the money wasn't simply recoupable, it was actually repayable – 'I've effectively lent you the money' – the consequences can be quite stark," Long warns.

Artists, rights-holders and music companies are also encouraged to look to their legal representatives to make sure their formal agreements now work on a worldwide basis, with the internet and digital distribution breaking down

SECTOR FOCUS MUSIC LAW



“The most important thing is to be flexible. The basic legal principles are sound, you just have to adapt them”

SIMON LONG, COLLINS LONG

ABOVE
Forward thinking: As tech companies come to the music table and help artists distribute abroad, legal agreements are becoming more complicated. Streaming services Rdio and Spotify are among Reed Smith's clients

international borders and the movement of music becoming more fluent.

“From a UK perspective, the biggest challenge for artists and rights-holders in terms of making money in the music industry is dealing with the globalisation afforded by the internet versus the localised nature of copyright,” explains Gregor Pryor, partner at Reed Smith, which acts on behalf of several international superstars as well as Spotify, Rdio, Sony Music Unlimited and a number of other digital music platforms.

“While this is not a new phenomenon, rights fragmentation and challenges with aligning rights management and income streams are still causing a challenge for labels, publishers, artists and music users. The fact that the music business is now global in every respect causes a problem for those parts of the music industry that have always operated on a local level.

“Another challenge is data management –

rights-holders now need to manage and track data on a grand scale, and many are not set up to do it. Huge investment is required,” he adds. “But, overall, the industry has been through some painful changes and is now becoming better equipped to deal with the future.”

Music lawyers have to keep a keen eye on the future as well. The boom in digital distribution has meant that just as music contracts have to travel across territories, they also have to look as far forward as possible.

“The big challenge from a lawyer's perspective at this stage is that the deals that record labels are making with service providers and those that service providers are offering consumers are changing constantly,” says Berkeley Edwards. “From our perspective, if we're doing a record deal in 2013 that's going to cover four albums and potentially looking at a five, six or seven year [contract], we've got to make them work now with the deals that we know are in place with all stakeholders and – to the extent that we possibly can – futureproof them, because in three albums time music is going to be consumed massively differently to how it is now.”

Of course, music execs from legal reps to those at the heart of A&R will argue that preparing for the future has been the industry's biggest challenge over the past decade.



“The fact that the music industry is now global causes a problem for those that have always worked on a local level”

GREGOR PRYOR, REED SMITH

“Everything in terms of the deals that are going on between labels and service providers is so complex and in such a state of change at the moment that I think it's going to take some time for everything to settle down so that we can work out what the big new format is going to be,” Edwards concedes.

“While historically the entire financial underpinning of the music industry was about the sale of music, it's now about making sure that the deals are structured in such a way to allow an artist to profit from access to music in a way that works going forward.”

Long agrees about the music industry facing an uncertain future, but has faith in the legal foundations holding up the creative industries: “I think the most important thing is that one has to be flexible... At the end of the day the basic legal principles that involve copyright and intellectual property are sound, you just have to adapt them.”

SOUND AND VISION: FILM FOCUSED MUSIC COMPANY AUROTONE ON THE TRICKY TASK OF PUTTING MUSIC TO PICTURES

Aurotone sources music for moving images as well as offering legal advice with a particular focus on the medium's relationship with film. Working with worldwide companies including Google, Timberland and Toyota, the company negotiates the tricky land of licensing to manage agreements between rights-holders, brands and agencies. Aurotone co-founder and Legal & Business Affairs director John Kellet (pictured) talks us through the day-to-day challenges and suggests how rights-holders can adapt to new realms of music licensing:

“On a daily basis, we secure the rights for music usages requested by our clients and those rights we perceive are actually required by the client – which may not always align!

“At the same time, we have an obligation to protect the rights of our artists and composers so we

have very finely-tuned antennae to what is and what is not an infringement of someone's property rights, and we try to achieve a balance that works and is fair for all parties.

“Rights-owners and users are increasingly aware of the potency that a sync can have on both the brand and band's exposure, and a balance needs to be drawn between increasingly demanding, and sometimes competing, interests. Brands and bands need to choose their partners very carefully and ensure they are comfortable with both the identity and level of commitment to a band/brand that is required.

“Rights-holders must be pragmatic and far-sighted when granting licences – particularly for new and emerging media.

“For example, when granting an online only music usage licence for a specific term, the rights-

holder and user need to appreciate that, due to the eternal nature of the internet, they must consider whether or not they need rights to archive the music in perpetuity.

“Aurotone is a creative company that generates music, journalism and ideas, and I'm proud that its legal acumen and expertise is what enables that to flourish. A sharp eye on the legal issues can really help our clients and artists to succeed in such a fast-changing market.”



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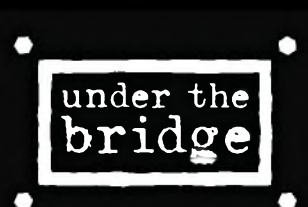
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PROFILE TOM ODELL**KEYS TO THE KINGDOM**

He's won enviable music industry and media support, including the coveted BRITs Critics Choice Award, and his debut album's not even out yet. How's 22-year-old piano-thumping troubadour Tom Odell coping with all of the hype? Simple: he's loving every minute of it

**TALENT**

■ BY TIM INGHAM

By now, you could forgive Tom Odell for becoming a wee bit jaded with the British music industry.

Loudly lauded as *The Next Big Thing* by those with a profitable interest in him being wax-sealed with the title; the mundanely predicable target of self-LOL-ing 'who?' Twitter rancour following his BRIT Critics' Choice win; centrepiece of a relentless tour schedule, with yet another 40-odd international shows to hammer through before October fizzles away.

It would be enough to drive less-committed musicians to dejection, despair, or just back to bed.

However, Odell made a smart, sanity-saving decision before the madness began, one that appears to have warded off any exhausted dampening of his dream: after signing to Columbia via Lily Cooper's *In The Name Of* (ITNO) label in 2011, he "froze" for a couple of months. "Although it's an amazingly exciting experience to sign to a record company, it's a big change in anyone's life," he says. "I was like, 'Holy shit! I was aware that I needed to deal with that sensitively, to take some time out.'"

For their part, his label team at Sony gave him all the respite he needed. Not just through pure altruism, we can infer, but because they appreciated what is now increasingly apparent to the great unwashed: a slender, mop-haired skulker who viscerally jousts with notions of heartache as much as he melodically bludgeons his piano keys, Odell is idiosyncratically and charmingly self-contradictory enough to turn heads, and possibly win hearts, in their commercial millions. (The fact that two of his top Google searches are 'Tom Odell shirtless' and 'Tom Odell girlfriend' will help, of course.)

"Tom is the complete package in that he has a unique voice, fantastic songs and an abandon, intensity and passion in his performance that you can't help but be drawn in by," explains Columbia co-president Alison Donald. "He's life-affirming when you see him because there's a joyousness about what he does, even in the sadder songs."

Columbia largely left Odell to his own devices when recording *Long Way Down* with Brit producer Dan Grech - an unpushy A&R support that the musician now appreciates allowed his self-belief and emotional style to flourish.

"After we'd done the deal I just wanted to go away and write," he says. "They gave me that unpressured time; eight months in which they simply believed in me as a songwriter. They said, 'Take as long as you need.'"

"No-one was ringing me up all the time saying: 'Where's the hit?' I have friends who are musicians and I have heard of that [classic story of a label] calling up every week. Columbia and ITNO were so patient. I'm very thankful for that."



Donald says that Columbia could keep faith in this hands-off A&R relationship because of the strength of songs that Odell submitted before embarking on the recording process.

"ITNO signed him off the strength of *Grow Old With Me*, and shortly after that he wrote *Another Love* - both are unique, modern love songs with fantastic lyrical twists," she says.

"As well as George Tyekiff at ITNO, credit must go to Phil Christie, his publisher at Warner/Chappell, who introduced to songwriters like Eg White and Johnny Lattimer. Although the majority of tracks on the record are 100% [written by] Tom, meeting that calibre of writer definitely helped him hone his craft. We gave him space because he just kept getting better and better."

You can perhaps forgive Columbia and ITNO - whose Tyekiff was Odell's closest A&R confidant throughout the writing process - for feeling a little smug with the results. His *Another Love* has already hit No.1 on the iTunes chart in Belgium and Holland. A fortnight away from the release of his debut LP, Odell has shone on TV shows like *Jools*, *Jonathan Ross*, *Alan Carr* and - in an indication of his growing appeal over the Pond - *The Late Show with David Letterman*.

"He also did a session on *KCRW* in the US and they rang [US label] *RCA* to say they hadn't had an audience reaction like that in years," says Donald.

"It's started to go in Germany - we've just signed off a big telecoms ad there with a 15 to 20 million Euro spend that will last until November [using] *Another Love* - and things are also moving across Europe, Australia, America, everywhere."

A global Spotify campaign is also locked in up until the album's release, alongside an international

MTV push outside the UK and US. Odell's album will also be pre-streamed on iTunes in multiple territories a week before release.

"I do this because I love making music. I'll always feel that way, even if all of this attention goes away. No exterior force will ever outweigh that"

TOM ODELL

The artist's pit-stop in the US last month was a taster of footstep-following fantasy for the young performer. He played sold-out shows at both the legendary Bowery Ballroom in New York and the Troubadour in Los Angeles - the venue of his hero and fellow ivory-tickling/pummeling oddity Elton John's American debut in 1970.

Sony Music has dedicated some chunky resource to breaking Odell around the world, making the 22-year-old Chichester native a key figure in a wider global quest for the company. In February, the major label's UK boss Nick Gatfield admitted that he had been tasked with reinvigorating the company's British-born A&R successes - a mission warmly approved by his global seniors.

"My mandate from my boss was, 'We've got to turn the UK back into a domestic repertoire powerhouse'," said Gatfield, acknowledging that Sony had become too well-known for short-lived *X-Factor* successes. The exec is now striving to deliver more credible long-term British acts. Odell - alongside the likes of Laura Mvula, Miles Kane and *Everything Everything* - is central to this strategy, fuelled by the unflagging belief his label are showing in him, all the way to the highest level.

"We had a Columbia 125th year celebration in a pub in Camden last year where we put on four of our acts, including Tom," says Donald.

"It was the first time I'd seen him play live. I remember standing there with Nick Gatfield and we were both amazed. That was when we both went: 'Oh my God, we're ready to record this album. He's so good - the possibilities are huge.'

"To watch a company all move together to break an artist on a global scale is fantastic - that's what Sony Music does best. Nick was playing Tom's demos in international meetings since before we even recorded the album. There's a real anticipation for what he can do in all of the territories."

Sensibly, Odell isn't setting himself career goals that extend beyond the quality of his work. He's enamored with his BRIT Award and the airplay he's been granted by the likes of Radio 1 and BBC TV, but says his iron-clad refusal to write with his bank account in mind helps alleviate the more intense aspects of premature notoriety.

"I'm very much a musician instead of someone who's risen to fame overnight," he says. "I spent time [touring] out of a car for a year before getting signed, I was always playing music at school. If the pressure to sell a certain amount of records exists, it's never fed back to me. It's dangerous as a songwriter to be too involved in the industry - you start making compromises for business reasons which I never think makes for good music."

"I do this because I love making music. I'll always feel that way, even if this attention goes away. No exterior force will ever outweigh that."

Artistic pride drives Odell's quest for creative purity, but his prolificness is fostered by sheer unbridled enjoyment and the energy of youth. He wrote 20-plus songs for consideration on his debut LP, which he's already added to with a lack of inhibition that must please his record company.

"I'm constantly writing - touring definitely inspires it, all that moving and travelling, I love it," he says. "What's crazy is after finishing my record, I just wanted to make another one. The amount of songs I've written since the first album is crazy. I get in trouble with my label because I keep playing new tracks live. They're like: 'Play the fucking album!'"

Tom Odell may be on the cusp of international glory, strongly backed by a worldwide behemoth of the record industry, but his perception remains affably grounded in his pre-label experiences. The speed of his ascent is in stark contrast to the countless months he spent dragging his keyboard from gig to gig as hyena-like "gangs of lads would grab the mic off me and laugh" - so it's little wonder he's loving pretty much every second.

"I'll tell you the most surprising thing I've seen business-wise so far," he says of his post-record deal journey. "Everyone complains about how little money there is in the music industry. And yet you go to the BRITs and there's seven bottles of champagne on your table. Seven!"

Despite all of the hype and high-powered belief surrounding him, Odell's main distractions appear not to come not from the sales charts, but from that most natural tempting triumvirate: travel, girls and free booze. They are a classic recipe for dramatic, woozy material rooted in everyday experiences of love, loss and belonging - the very same that will increasingly add to Tom Odell's already sizeable army of enthusiasts all over the world.



ABOVE
Long Way Down
Tom Odell's debut album is due for release on Columbia/ITNO on June 24. (Top) Odell poses with his BRIT Critics' Choice Award

FEATURE BELINDA CARLISLE**'I DIDN'T WANT TO DO ANOTHER POP RECORD'**

Heaven On Earth singer Belinda Carlisle on the state of the modern music industry, the lack of female bands in 2013 and why she was reluctant to return to the world of pop at all

TALENT

BY TOM PAKINKIS

She was the lead singer of all-female American rock outfit The Go Gos and propelled to superstardom with solo hit *Heaven Is A Place On Earth* in 1987 but before recording her latest single *Sun*, released last month, Belinda Carlisle was ready to turn her back on pop records altogether.

"It would have taken something really good for me to [record a pop song] again," she tells *Music Week* during a visit to the UK. It turns out that *Sun* is just that. Her first new English-speaking song in 17 years, the single was written by Gabe Lopez (New Kids On The Block, *American Idol*) alongside Carlisle and fellow Go Go Jane Wiedlin and "is on par with my earlier stuff" according to the singer.

With Demon Music Group announcing its acquisition of the Belinda Carlisle catalogue for the world ex-US and Canada in March, a string of releases is set to follow *Sun* as a retrospective on the artist's solo career on Demon's re-issue label Edsel including digital versions of all 15 of her UK Top 40 singles with their original format B-sides, two digital only Greatest Hits compilations and deluxe 2CD and DVD re-mastered and digital editions of her four Virgin-era albums: *Heaven On Earth*, *Runaway Horses*, *Live Your Life Be Free and Real*.

Before the big wheel started turning for Carlisle all over again, we sat down with the singer to look back at her career and reflect on the modern music industry.

How has the music industry changed for artists over the years?

When I first started out, record companies were really into A&R and really developing artists and nurturing them: they were in an artist's career for the long haul. These days, it seems to me, those instances are few and far between. It's mostly about marketing and making money. You have people heading record companies who know nothing about music, it's just business.

I started out in 1977 with The Go Gos and I don't think that could exist today, absolutely not.

Do you have much contact with those on the business side when you're working on something like this?

As far as this retrospective goes, I was really involved in the track listing, more than I have been in a long time.

The last album I did, *Voila*, was in French and that was a collaborative effort and it was with a record company that was really interested in nurturing and being involved, and it was a smaller label. You get that attention with smaller labels.



ABOVE
Sun and Earth: Belinda Carlisle and a selection of the re-releases in her upcoming retrospective campaign through Demon



"There aren't any female bands [today] as far as I'm concerned. There should be but there's not. Who knows why?"

BELINDA CARLISLE

Demon have been really good at collaborating and making sure I'm happy with art, fonts, remixes and so on. They've been really good.

How do you set your expectations of a new release these days?

I don't have any. That's the only way to be and it's the only way that I want to work. I only want to do things from the heart. I was in a hamster wheel pretty much from the age of 17 until I was 40 and I don't want to do that anymore. I'm 54 years old, I don't want to work any other way.

With the French album, I worked in a way so that I could do exactly what I wanted to do. I got to experiment and everything was from the heart. I had no expectations of that album at all and it did really well. That's the way to be.

With the recording of *Sun*, the single... I didn't want to do another pop record at all, because I'd been there and done amazing pop songs, so it would have taken something really good for to do that again. I'm always interested in doing weird stuff like a chanting album or whatever but as far as pop is concerned it would have to be really good.

My son found the song and I heard it and thought it was amazing. It's on par with my earlier

stuff. It needed some lyrical tweaking, which was done, and I loved. It was fun.

Whatever happens happens but it's a really good song and something that I can be proud of, which is the most important thing.

What do you think of the female group scene today?

There are female vocal groups but they're not bands. So, I don't know because there aren't any as far as I'm concerned.

Why do you think that is?

I have no idea. There should be, because after [The Go Gos] there was The Bangles, who were great, and then you had L7 and The Donnas. You would think there'd be more of that but there's not. Who knows why?

I don't count someone like Simon Fuller putting together a bunch of girls and putting guitars on them because they look good. That to me is not the same thing and a vocal group is not the same thing.

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

Just to start developing artists again. I would put people who know about music in record companies. Now the people that work at record companies have no idea that Paul McCartney was in The Beatles. I've heard some really horrifying stories. It would be nice for it to all go back to the way it was in the late Seventies and early Eighties.

Belinda Carlisle

ALONGSIDE HER NEW SINGLE, WE PICK SOME FAVOURITES FROM DEMON'S CARLISLE REISSUE CAMPAIGN

1. SUN



Brand new single from Belinda, her first new English-speaking material for 17 years. Written by singer/songwriter/producer Gabe Lopez, Belinda Carlisle and fellow Go-Go Jane Wiedlin. Coated with Belinda's instantly identifiable vocals, Sun is a reminder of her timeless appeal as one of pop's true survivors.



2. HEAVEN IS A PLACE ON EARTH



The single that started it all off from her second solo album Heaven On Earth, number one in both the US and the UK as well as reaching the top spot in eight different countries, earning Belinda Carlisle a prestigious Grammy nomination for Best Pop Female Vocalist in the esteemed company of Whitney Houston, Carly Simon, Suzanne Vega and Barbra Streisand.

3. CIRCLE IN THE SAND



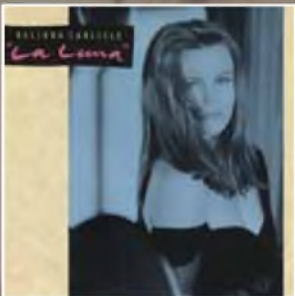
A number 4 hit in the UK, number 7 in the U.S, one of Belinda's stand out tracks from debut album Heaven On Earth. Written by Rick Nowels and Ellen Shipley, who wrote many of Carlisle's hit singles in the late 1980s and into the early 1990s.

4. LEAVE A LIGHT ON



A number 4 hit in the UK, and peaking at number 11 in the U.S. Leave A Light On comes from Belinda's third solo album Runaway Horses, and features former Beatle George Harrison on the slide guitar.

5. LA LUNA



The second single from Runaway Horses and another written by Rick Nowels and Ellen Shipley. La Luna only managed to peak at number 38 in the UK chart but it's a track that's still well worth a re-visit.

6. RUNAWAY HORSES



The title track of Belinda's third solo album, and a further collaboration with long term writers Rick Nowels and Ellen Shipley, peaking at 40 in the UK chart.

7. (WE WANT) THE SAME THING



(We Want) The Same Thing again penned by Rick Nowels and Ellen Shipley, was produced by Nowels for Belinda Carlisle's third album Runaway Horses (1989). It was released as the album's fifth single in 1990 peaking at number six on the UK singles chart and spending ten weeks in the Top 75.

8. SUMMER RAIN



A minor hit reaching the Top 30 in the US and the UK, but a huge hit in Australia (Top 10). Belinda Carlisle has stated that this is her personal favourite out of all of her own songs.

9. LIVE YOUR LIFE BE FREE



Written by Rick Nowels and Ellen Shipley, and produced by Nowels for Belinda Carlisle's fourth album Live Your Life Be Free (1991). The single reached the Top 20 in the UK, Australia, and Italy.

10. HALF THE WORLD



Half The World is the third single from Belinda Carlisle's Live Your Life Be Free album, released in December 1991 and charting at 35 in the UK chart.

FEATURE IMS IBIZA 2013

IMS IBIZA CELEBRATES \$4.5 BILLION GROWING INDUSTRY

“We all benefit from commercialism, so we can’t afford to be sniffy about it” – Fatboy Slim

DANCE

■ BY TINA HART

It’s not just the significant growth of dance music sales in the commercial UK charts – explored in recent *Music Week* analysis – that’s pushing the genre to new heights in the industry and beyond.

At this year’s biggest-ever IMS Ibiza event, the \$4.5 billion global scene was celebrated, explored, discussed and debated by industry veterans, newcomers and revelers with the theme ‘Beyond The Boom Boom’ – looking at the business beyond the music in the clubs. The 2013 IMS Business report valued the global electronic music industry at a rate of \$0.5 billion more than the previous 12 months with the breakdown of the \$4.5 billion total attributing \$2.5bn to Live, \$0.75bn to brand sponsorship, production and hardware and software and \$1.75bn to recorded music. \$300 million was reported as acquisition capital in the last 12 months from just Live Nation and SFX Entertainment, with more expected. Another key finding was that digital track sales in the US have grown to over three times that of other major genres.

Building on the buzz of the scene in the last year and formalising it, the Association For Electronic Music (AFEM) had a strong presence this year and saw keynote speaker Jean Michel Jarre become as Ambassador, joining IMS favourite and fellow Ambassador Nile Rodgers.

In his interview with IMS partner Pete Tong, outspoken industry blogger Bob Lefsetz noted the shift in attitudes regarding the commercialisation for the good of the scene. “If you get offered the cheque, take the cheque!” he said “Everyone has sold out now so it’s all good”.

This was a sentiment that newly-crowned IMS Legend Fatboy Slim went on to echo in his interview: “We all benefit [from commercialism], so we can’t afford to be sniffy about it.”

WME’s Marc Geiger also spoke about changing attitudes and the need for responsible business: “EDM is big money, and with big money comes the responsibility to grow up. You’re seeing the cultural plotting of electronic music all over the world. The ‘boom boom’ is just the beginning.

Valentino Barrioseta from Bridges for Music tagged the theme of responsibility to influence on youth culture: “Kids will listen more to Skrillex than Obama. Electronic artists have a huge amount of influence and responsibility now.”

The debate about the terming of EDM raged on with Shelly Finkel of SFX saying that his team referred to it EMC/electronic music culture, which delegates seemed to like.

Ultra Music’s David Waxman though received the biggest round of applause during the discussion when he said: “EDM will come and go, but dance music will always stay.”



ABOVE
Smile, it’s Ibiza: Jean Michel Jarre poses with fellow AFEM Ambassador Nile Rodgers, who was interviewed by Pete Tong at the event (Top right) Mix agency founder Judy Weinstein collects her IMS Pioneer Award from David Morales

“EDM is big money, and with big money comes the responsibility to grow up. You’re seeing the cultural plotting of electronic music all over the world. The ‘boom boom’ is just the beginning.

MARC GEIGER, WME

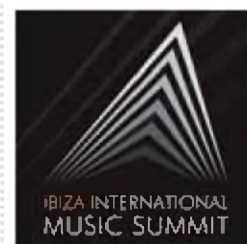
Other sessions filled with applause included that of returning favourite Nile Rodgers as he jammed Get Lucky on guitar live in the conference room and also created the IMS Anthem which sparked a mini bidding war and is now to be auctioned for charity. Details of this can be found at musicweek.com



THE DELEGATE VOTE IMS 2013

THE RESULTS OF THE EVENT’S ANNUAL AUDIENCE SURVEY

Is the era of the underground over, like Marc Geiger suggested?	YES 21%
Are the fees being paid to DJs in Vegas going to impact negatively on the rest of the world?	YES 74%
Do you want to see a worldwide regulation of payments from clubs to ensure artists / writers are paid?	YES 80%
Do you still want global electronic music to be called EDM?	YES 14%
Do you wish to see the debate about empowering women appear every year until things are levelled out?	YES 42%
Is Ghostwriting in music unethical?	YES 48%
Will American festivals coming to Europe kill off home-grown festivals?	YES 31%
Do you care if a DJ is ever just ‘pressing play’?	YES 82%



Awards were bestowed upon industry luminaries Fatboy Slim and long-serving Def Mix agency / management company creator Judy Weinstein, with the former receiving the IMS

Legends Award and the latter the IMS Pioneer Award by her own artist David Morales.

IMS 2013 had over 550 paid delegates plus speakers, media and sponsors. Information about Early Bird prices for 2014 for both IMS Engage and IMS Ibiza will be revealed shortly.

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Robin Thicke scores a smash No.1 single with his Blurred Lines, featuring Pharrell Williams and T.I



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CHARTS FOCUS



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Passenger (pictured) continues to enjoy success on the Official UK Indie charts



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The Saturdays (pictured) enjoy a good week on the Commercial chart - but who's top elsewhere?

38 ANALYSIS/FORECAST

Alan Jones crunches the numbers of last week's chart and takes a look at the latest Midweeks

40 KEY RELEASES & PRODUCT

The latest comprehensive release listings for the UK's biggest albums and singles

CHARTS UK SINGLES WEEK 22



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

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

THE OFFICIAL UK SINGLES CHART

THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL	CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL	CATALOGUE NUMBER (DISTRIBUTOR)
1	New		ROBIN THICKE FEAT. T.I. & PHARRELL	Blurred Lines Interscope USUM71307150 (ARV)				ELLIE GOULDING	Anything Could Happen Polydor GRU171201370 (ARV)
2	1	2	NAUGHTY BOY FEAT. SAM SMITH	La La La Virgin GBAAA1307148 (ARV)				STOOSHE	Slip Future Cut/Work/Warner Brothers GBAH13007191 (ARV)
3	2	7	DAFT PUNK FEAT. PHARRELL & NILE RODGERS	Get Lucky Columbia USQX91306979 (ARV)				JOHN LEGEND	Ordinary People Sony RCA USSM10411915 (ARV)
4	3	7	PASSENGER	Let Her Go Nettwerk GRMON1207071 (Essential/GFM)				ELLIE GOULDING	Explosions Polydor GBUM71205062 (ARV)
5	New		JESSIE J FEAT. BIG SEAN & D RASCAL	Wild Love Republic/Island USJHM71306454 (ARV)				THE SATURDAYS FEAT. SEAN PAUL	What About Us Polydor GRU171201925 (ARV)
6	9	3	OLLY MURS	Dear Darlin' Ego/Spin GBARI1307182 (ARV)				RUDIMENTAL FEAT. JOHN NEWMAN	Feel The Love Asylum GBAA51200177 (ARV)
7	4	11	MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON	Can't Hold Us Macklemore GMM881200003 (ADA/ARV)				BEYONCE	Halo Columbia JSSM10874556 (ARV)
8	5	7	RUDIMENTAL FEAT. ELLA EYRE	Waiting All Night Asylum GBAA51200115 (ARV)				PSY	Gentleman Republic/Island USJHM71306118 (ARV)
9	6	3	Z CHAINZ FEAT. WIZ KHALIFA	We Own It (Fast & Furious) Def Jam/Virgin USUM71375173 (ARV)				EMELI SANDE	Read All About It Pt 3 Virgin GBAAA1200018 (ARV)
10	11	3	DEMI LOVATO	Heart Attack Holywood/Polystar USHR11334249 (ARV)				IGGY AZALEA	Work Mercury GBUM71301347 (ARV)
11	8	4	ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE	This Is What It Feels Like Proxima/Virgin NLF71306474 (ARV)				BRUNO MARS	Locked Out Of Heaven Elektra USAT21204492 (ARV)
12	7	11	DAVID GUETTA FEAT. NE-YO & AKON	Play Hard Parlophone GB29K1200052 (EMI)				TAYLOR SWIFT	22 Mercury/Big Machine USJY1231040 (ARV)
13	41	19	OF MONSTERS AND MEN	Little Talks Republic/Island USUM71119106 (ARV)				THE 1975	Chocolate Dirty Hit GBK3W1000164 (ARV)
14	10	4	CHRIS MALINCHAK	So Good To Me Mos GBCE1200053 (ARV)				TAYLOR SWIFT	I Knew You Were Trouble Mercury/Big Machine USJY1231039 (ARV)
15	17	9	PARAMORE	Still Into You Fueled By Ramen Atlantic USAT21300012 (ARV)				LITTLE MIX FEAT. MISSY ELLIOTT	How Ya Doin' Ego/Spin GBHM11307054 (ARV)
16	13	12	CALVIN HARRIS FEAT. ELLIE GOULDING	I Need Your Love Columbia GBAR1201390 (ARV)				WILL.I.AM FEAT. BRITNEY SPEARS	Scream & Shout Interscope USUM71215592 (ARV)
17	New		JENNIFER LOPEZ FEAT. PITBULL	Live It Up Capitol USJIM71305221 (ARV)				PSY	Gangnam Style Republic/Island USUM71210283 (ARV)
18	New		STYLO G	Soundbwoy 3 Best/AAF/N GRKX51300068 (ARV)				J COLE FEAT. MIGUEL	Power Trip Columbia/Roc-A-Fella USQX91300310 (ARV)
19	14	17	PINK FEAT. NATE RUESS	Just Give Me A Reason RCA USRC11200786 (ARV)				THE KILLERS	Somebody Told Me Lizard King/Mercury GBFFP0300069 (ARV)
20	12	3	WRETCH 32 FEAT. SHAKKA	Blackout MoS/Levys GBCE1200219 (Fuga)				BASTILLE	Laura Palmer Virgin GBAAA1200505 (ARV)
21	18	5	DISCLOSURE FEAT. ELIZA DOOLITTLE	You & Me Island/PMR GBUM71302020 (ARV)				BRIDGIT MENDLER	Ready Or Not Hollywood/Polystar USHR11231350 (ARV)
22	19	14	BASTILLE	Pompeii Virgin GB1201200092 (ARV)				RIHANNA	Diamonds Def Jam/Virgin USUM71211793 (ARV)
23	25	17	BRUNO MARS	When I Was Your Man Atlantic USAT21205699 (ARV)				MAVERICK SABRE	I Need Mercury GBUM71106373 (ARV)
24	24	4	MARIAH CAREY FEAT. MIGUEL	Beautiful Island Def Jam MG/Universal USUM11305567 (ARV)				DR DRE FEAT. SNOOP DOGG	The Next Episode Interscope USIR19915135 (ARV)
25	29	19	MACKLEMORE FEAT. RYAN LEWIS & WANZ	Thrift Shop Macklemore GMM881200003 (ADA/ARV)				ALUNAGEORGE	Attracting Flies Island GBUM71207663 (ARV)
26	21	27	IMAGINE DRAGONS	Radioactive Interscope USUM71201074 (ARV)				AVICII V NICKY ROMERO	I Could Be The One Proxima/Virgin SEUM71071603 (ARV)
27	22	12	NELLY	Hey Porsche Republic/Island USUM71300653 (ARV)				SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN	Don't You Worry Child Virgin GBAAA1200643 (ARV)
28	20	7	WILL.I.AM FEAT. JUSTIN BIEBER	#Thatpowet Interscope USUM71302526 (ARV)				VAN MORRISON	Brown Eyed Girl Sony USSM16701081 (ARV)
29	52	29	DANIEL MERRIWEATHER	Red J USJY0800056 (ARV)				THE 1975	The City Dirty Hit/Polystar GBK3W1000120 (ARV)
30	16	3	SUB FOCUS FEAT. ALEX CLARE	Endorphins Mercury GBUM71301808 (ARV)				WILL SMITH	Switch Interscope USIR10500153 (ARV)
31	23	5	LANA DEL REY	You And Beautiful Interscope GBUM71302506 (ARV)				OLLY MURS FEAT. FLO RIDA	Troublemaker Epic GBAR1201891 (ARV)
32	26	9	DUKE DUMONT FEAT. A*M*E & MNEK	Need U (100%) MoS/Bloss/Beys Club GBCE1200001 (ARV)				CHRISTINA PERRI	A Thousand Years Atlantic USAT21107141 (ARV)
33	31	16	JUSTIN TIMBERLAKE	Mirrors RCA USRC11300059 (ARV)				FLORENCE + THE MACHINE	Spectrum Island GBUM71203773 (ARV)
34	32	33	THE LUMINEERS	Ho Hey Decca USDMG71260905 (ARV)				GOO GOO DOLLS	Iris Warner Brothers USWB10/04/07 (ARV)
35	65	2	BRUNO MARS	Treasure Atlantic USAT21206710 (ARV)				THE SCRIPT FEAT. WILL.I.AM	Hail Of Fame Epic/Phonogenic GB1101200753 (ARV)
36	27	11	PITBULL FEAT. CHRISTINA AGUILERA	Feel This Moment MR 305/Polo Grounds USRC11201378 (ARV)				JAY-Z	99 Problems Roc-A-Fella/Virgin USJMD4000088 (ARV)
37	43	46	THE SCRIPT	The Man Who Can't Be Moved Phonogenic GBAR10800144 (ARV)				ONE DIRECTION	One Way Or Another (Teenage Kicks) Syco GBHM11300007 (ARV)
38	35	18	DISCLOSURE FEAT. ALUNAGEORGE	White Noise Island/PMR GBUM71300687 (ARV)					

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30 Seconds To Mars 26	Rooney, Michael 17	Guiding, Ellie 9	Marley, Bob & The	National, The 26	Singera, Ed 68
ASAP Rocky 74	Rugg, Jake 18	Grant, John 69	Wonders 73	Of Monsters And Men 39	Steelephonics 16
Adelle 64	Cash, Johnny 57	Guetta, David 30	Marling, Laura 3	One Direction 38	Steelephonics 21
Airbourne 57	Cullum, Jamie 49	Harris, Calvin 20	Mars, Bruno 7	One Direction 55	Stewart, Rod 2
Alice In Chains 27	Daft Punk 1	Hawkins, 50	Mars, Bruno 50	Pavement 29	Stewart, Rod 70
Alt-J 59	Daft Punk 46	Howard, Ben 31	Motion Picture Cast	Passanger 4	Stooshe 8
Bastille 5	Emmelie De Foer 11	Howard, Ben 31	Reunited 17	Plank 23	Swift, Taylor 24
Biffy Clyro 47	Emmelie De Foer 65	Imagine Dragons 19	Mount Kimbie 27	Primal Scream 61	Texas 15
Black Star Riders 25	Fall Out Boy 48	Lady Antebellum 54	Mayet, Alison 67	Rey, Lana Del 51	Timberlake, Justin 40
Bob Dylan 56	Fall Out Boy 48	Laurie, Hugh 43	Mumford & Sons 37	Rihanna 60	Tricky 66
Bob Dylan 71	Fall Out Boy 48	Lovato, Demi 28	Mumford & Sons 58	Rudimental 5	Vampire Weekend 27
Bowie, David 45	Fall Out Boy 48	Luminate, The 32	Murs, Dilly 13	Sande, Emeli 10	Wills, I Am 41
Bowie, David 53	Fall Out Boy 48	Macklemore & Ryan	Muse 44	Script, The 62	Wings 36
	Fall Out Boy 48	Lewis 35			

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

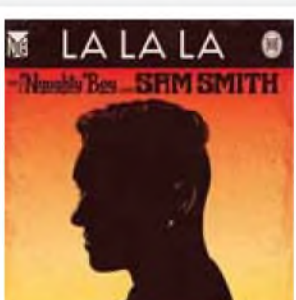
CHARTS STREAMING WEEK 22



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OFFICIAL UK STREAMING CHART TOP 75

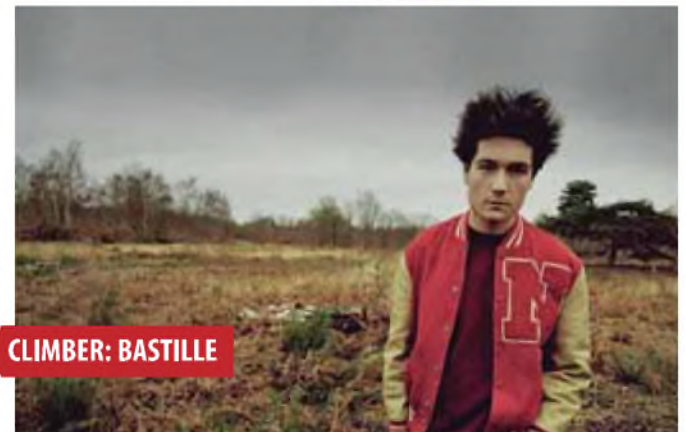
POS	LAST	ARTIST / ALBUM / LABEL
1	1	DAFT PUNK FT PHARRELL WILLIAMS <i>Get Lucky</i> Columbia
2	2	PASSENGER <i>Let Her Go</i> <i>Netwerk</i>
3	3	MACKLEMORE/RYAN LEWIS/DALTON <i>Can't Hold Us</i> <i>Macklemore</i>
4	25	NAUGHTY BOY FT SAM SMITH <i>La La La</i> <i>Virgin</i>
5	5	RUDIMENTAL FT ELLA EYRE <i>Waiting All Night</i> <i>Asylum</i>
6	4	BASTILLE <i>Pompeii</i> <i>Virgin</i>
7	6	IMAGINE DRAGONS <i>Radioactive</i> <i>Interscope</i>
8	8	CALVIN HARRIS/ELLIE GOULDING <i>I Need Your Love</i> <i>Columbia</i>
9	22	DEMI LOVATO <i>Heart Attack</i> <i>Hollywood</i>
10	14	DAVID GUETTA FT NE-YO & AKON <i>Play Hard</i> <i>Parlophone</i>
11	NEW	ROBIN THICKE/TI/PHARRELL <i>Blurred Lines</i> <i>Interscope</i>
12	7	DAFT PUNK <i>Give Life Back To Music</i> <i>Columbia</i>
13	11	PINK FT NATE RUESS <i>Just Give Me A Reason</i> <i>RCA</i>
14	15	MACKLEMORE/RYAN LEWIS/WANZ <i>Thrift Shop</i> <i>Macklemore</i>
15	27	ARMIN VAN BUUREN FT T GUTHRIE <i>This Is What It Feels Like</i> <i>Positiva/Virgin</i>
16	9	DAFT PUNK FT PHARRELL WILLIAMS <i>Lose Yourself To Dance</i> <i>Columbia</i>
17	17	JUSTIN TIMBERLAKE <i>Mirrors</i> <i>RCA</i>
18	19	NELLY <i>Hey Porsche</i> <i>Republic Records</i>
19	26	BRUNO MARS <i>When I Was Your Man</i> <i>Atlantic</i>
20	23	LUMINEERS <i>Ho Hey</i> <i>Decca</i>
21	10	DAFT PUNK/JULIAN CASABLANCAS <i>Instant Crush</i> <i>Columbia</i>
22	34	LANA DEL REY <i>Young And Beautiful</i> <i>Interscope</i>
23	28	DISCLOSURE FT ELIZA DOOLITTLE <i>You & Me</i> <i>PMR</i>
24	20	WILL I AM FT JUSTIN BIEBER <i>Thatpower</i> <i>Interscope</i>
25	36	PARAMORE <i>Still Into You</i> <i>Atlantic/Fueled By Ramen</i>
26	33	DISCLOSURE FT ALUNAGEORGE <i>White Noise</i> <i>PMR</i>
27	67	OLLY MURS <i>Dear Darlin'</i> <i>Epic</i>
28	13	DAFT PUNK <i>Giorgio By Moroder</i> <i>Columbia</i>
29	12	DAFT PUNK <i>The Game Of Love</i> <i>Columbia</i>
30	35	RUDIMENTAL FT JOHN NEWMAN <i>Feel The Love</i> <i>Asylum/Black Butter</i>
31	32	1975 <i>Chocolate</i> <i>Dirty Hit</i>
32	63	OF MONSTERS & MEN <i>Little Talks</i> <i>Republic Records</i>
33	50	SUB FOCUS FT ALEX CLARE <i>Endorphins</i> <i>Mercury</i>
34	38	SATURDAYS FT SEAN PAUL <i>What About Us</i> <i>Polydor</i>
35	16	DAFT PUNK FT PAUL WILLIAMS <i>Touch</i> <i>Columbia</i>
36	42	TAYLOR SWIFT <i>22</i> <i>Mercury</i>
37	18	DAFT PUNK <i>Within</i> <i>Columbia</i>
38	37	PITBULL FT CHRISTINA AGUILERA <i>Feel This Moment</i> <i>Mr 305/Polo Grounds</i>
39	24	DAFT PUNK FT PANDA BEAR <i>Doin' It Right</i> <i>Columbia</i>
40	21	DAFT PUNK <i>Beyond</i> <i>Columbia</i>
41	44	BASTILLE <i>Laura Palmer</i> <i>Virgin</i>
42	43	IGGY AZALEA <i>Work</i> <i>Mercury</i>
43	46	BRUNO MARS <i>Locked Out Of Heaven</i> <i>Atlantic</i>
44	40	AVICII VS NICKY ROMERO <i>I Could Be The One</i> <i>Positiva/Virgin</i>
45	45	IMAGINE DRAGONS <i>On Top Of The World</i> <i>Interscope</i>
46	39	ALUNAGEORGE <i>Attracting Flies</i> <i>Island</i>
47	47	PSY <i>Gentleman</i> <i>Republic Records</i>
48	41	IMAGINE DRAGONS <i>It's Time</i> <i>Interscope</i>
49	48	BASTILLE <i>Things We Lost In The Fire</i> <i>Virgin</i>
50	53	RIHANNA <i>Diamonds</i> <i>Def Jam</i>
51	54	BASTILLE <i>Flaws</i> <i>Virgin</i>
52	49	WILL I AM FT BRITNEY SPEARS <i>Scream & Shout</i> <i>Interscope</i>
53	29	DAFT PUNK <i>Motherboard</i> <i>Columbia</i>
54	52	BASTILLE <i>Bad Blood</i> <i>Virgin</i>
55	57	CALVIN HARRIS FT TINIE TEMPAH <i>Drinking From The Bottle</i> <i>Columbia</i>
56	66	SCRIPT FT WILL I AM <i>Hall Of Fame</i> <i>Epic/Phonogenic</i>
57	30	DAFT PUNK FT TODD EDWARDS <i>Fragments Of Time</i> <i>Columbia</i>
58	51	SWEDISH HOUSE MAFIA/MARTIN <i>Don't You Worry Child</i> <i>Virgin</i>
59	31	DAFT PUNK <i>Contact</i> <i>Columbia</i>
60	56	IMAGINE DRAGONS <i>Demons</i> <i>Interscope</i>
61	62	CALVIN HARRIS/FLORENCE WELCH <i>Sweet Nothing</i> <i>Columbia</i>
62	55	BRIDGIT MENDLER <i>Ready Or Not</i> <i>Hollywood</i>
63	61	GABRIELLE APLIN <i>Panic Cord</i> <i>Parlophone</i>
64	59	CHRIS BROWN <i>Fine China</i> <i>RCA</i>
65	64	MUMFORD & SONS <i>I Will Wait</i> <i>Gentlemen Of The Road/Island</i>
66	70	RUDIMENTAL/NEWMAN/CLARE <i>Not Giving In</i> <i>Asylum</i>
67	68	GABRIELLE APLIN <i>Please Don't Say You Love Me</i> <i>Parlophone</i>
68	76	LABRINTH FT EMELI SANDE <i>Beneath Your Beautiful</i> <i>Syco Music</i>
69	58	ALT-J <i>Breezeblocks</i> <i>Infectious Music</i>
70	NEW	MARIAH CAREY FT MIGUEL <i>Beautiful</i> <i>Def Jam</i>
71	NEW	JESSIE J/BIG SEAN/D RASCAL <i>Wild Lava</i> <i>Republic Records</i>
72	71	BEN HOWARD <i>Only Love</i> <i>Island</i>
73	72	VAMPIRE WEEKEND <i>Diane Young</i> <i>XI Recordings</i>
74	NEW	2 CHAINZ FT WIZ KHALIFA <i>We Own It (Fast & Furious)</i> <i>Def Jam</i>
75	78	DAVID GUETTA FT SIA <i>Titanium</i> <i>Parlophone</i>



NEW: ROBIN THICKE



CLIMBER: PARAMORE



CLIMBER: BASTILLE



CLIMBER: SCRIPT



NEW: JESSIE J

CHARTS EU AIRPLAY WEEK 21

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



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

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



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

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



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

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



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

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



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

GLOBAL SALES ANALYSIS

■ BY ALAN JONES

The world has gone daft for **Daft Punk** - that's the only conclusion to be drawn from the reception which greeted the French pair's fourth studio album, *Random Access Memories*. Making a bigger initial impact that any album in years - NOT forgetting Adele's *21*, which was more of a grower than an immediate smash - it debuts atop the chart in 22 territories. It is No.1 in Australia, Austria, Canada, The Czech Republic, Denmark, Finland, Flanders, France, Germany, Hungary, Iceland, Ireland, Italy, Mexico, New Zealand, Norway, Portugal, Spain,

Switzerland, Taiwan (international repertoire chart), The US and Wallonia. America was its top territory in terms of overall sales (339,000) - but the 195,000 copies it sold in France was the highest weekly tally by any album there since a posthumous Gregory Lemarchal LP in 2007. *Random Access Memories* opened at No.2 behind local repertoire in Sweden, where **Gyllene Tider** continue at the summit with their seventh No.1 album, *Dags Att Tanka Pa Refrangen*; and The Netherlands where Eurovision entrant **Anouk's** new album, *Sad Singalong Songs*,



becomes her ninth number one.

Although some sources claim *Daft Punk* debuted at No.1 in 49 countries, that is based on iTunes sales over unspecified territories. Apart from the countries mentioned above, the only ones with official weekly charts are Japan, where *Random Access Memories* debuts at No.3, Estonia (4), Poland (4), Croatia (7), South

Korea (8), Greece (12) - and two countries where RAM has yet to debut - South Africa and Brazil.

US indie band **The National** have done very well internationally, without ever topping the chart anywhere. *Trouble Will Find Me* was scheduled against *Random Access Memories*, but still makes a great start, opening at No.2 - behind *Daft Punk*, naturally - in Australia, Flanders, Ireland, New Zealand and Norway. It opens at No.3 in Canada, Denmark, Finland, Iceland and The USA, at No.6 in Switzerland, No.7 in Austria and The Netherlands, No.11 in Germany, No.14 in Spain, No.21 in Italy, No.25 in Wallonia, No.32 in Greece and No.46 in France.

Essex jazzier **Jamie Cullum's** sixth album *Momentum* opens at number 156 in the US - 114 places below his last album, 2009's *The Pursuit*. *Momentum* is better received elsewhere, and scores Top 20 debuts in Portugal (5), Germany (10), Switzerland (10), Austria (12), Spain (12) and The Czech Republic (15). It also charts in Norway (24), Denmark (25), The Netherlands (27), South Korea (44), Ireland (58), France (61) and Wallonia (138).

Scots veterans **Texas'** eighth album after an eight year hiatus, *The Conversation* charts in Switzerland (7), France (9), Spain (21), Norway (27), Germany (38), Flanders (41), The Netherlands (46), Sweden (51) and Ireland (59).

CHARTS SPOTIFY WEEK 22



GLOBAL

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
2	DAFT PUNK Get Lucky - Radio Edit
3	P!NK Just Give Me a Reason
4	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
5	IMAGINE DRAGONS Radioactive
6	PASSENGER Let Her Go
7	CALVIN HARRIS I Need Your Love
8	JUSTIN TIMBERLAKE Mirrors
9	DAFT PUNK Get Lucky
10	BRUNO MARS When I Was Your Man
11	DAFT PUNK Give Life Back to Music
12	BASTILLE Pompeii
13	PITBULL Feel This Moment
14	WILL.I.AM #thatPOWER
15	DAFT PUNK Instant Crush
16	DAFT PUNK Lose Yourself to Dance
17	THE LUMINEERS Ho Hey
18	LANA DEL REY Young And Beautiful
19	T.I. Blurred Lines
20	EMMELIE DE FOREST Only Teardrops

EUROPE

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
2	DAFT PUNK Get Lucky - Radio Edit
3	PASSENGER Let Her Go
4	P!NK 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	BASTILLE Pompeii
9	JUSTIN TIMBERLAKE Mirrors
10	DAFT PUNK Get Lucky
11	PITBULL Feel This Moment
12	WILL.I.AM #thatPOWER
13	EMMELIE DE FOREST Only Teardrops
14	BRUNO MARS When I Was Your Man
15	DAFT PUNK Give Life Back to Music
16	THE LUMINEERS Ho Hey
17	AVICII I Could Be The One [Avicii vs Nicky Romero] - Nicktim - Radio Edit
18	T.I. Blurred Lines
19	JAMES ARTHUR Impossible
20	DAFT PUNK Instant Crush

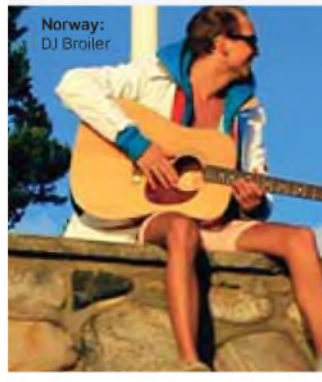
AUSTRIA

POS	ARTIST/ ALBUM
1	DAFT PUNK Get Lucky - Radio Edit
2	PASSENGER Let Her Go
3	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
4	BASTILLE Pompeii
5	IMAGINE DRAGONS Radioactive
6	DAFT PUNK Get Lucky
7	CALVIN HARRIS I Need Your Love
8	JUSTIN TIMBERLAKE Mirrors
9	RUDIMENTAL Waiting All Night - feat. Ella Eyre
10	T.I. Blurred Lines



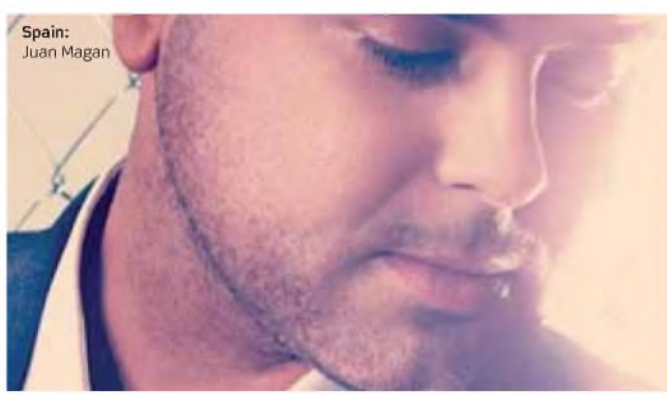
FRANCE

POS	ARTIST/ ALBUM
1	DAFT PUNK Get Lucky - Radio Edit
2	DAFT PUNK Instant Crush
3	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
4	DAFT PUNK Get Lucky
5	DAFT PUNK Give Life Back to Music
6	DAFT PUNK Lose Yourself to Dance
7	MAITRE GIMS Bella
8	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
9	DAFT PUNK Giorgio by Moroder
10	MAITRE GIMS J'me tire



GERMANY

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



NETHERLANDS

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
2	DAFT PUNK Get Lucky - Radio Edit
3	ARMIN VAN BUUREN This Is What It Feels Like
4	MAJOR LAZER Watch Out For This [Bumaye]
5	NIELSON & MISS MONTREAL Hoe
6	PITBULL Feel This Moment
7	EMELI SANDE Read All About It, Pt. III
8	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
9	MR. PROBZ Waves
10	T.I. Blurred Lines

NORWAY

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

SPAIN

POS	ARTIST/ ALBUM
1	JUAN MAGAN Mal De Amores
2	DAFT PUNK Get Lucky - Radio Edit
3	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
4	JAMES ARTHUR Impossible
5	MELENDI Tu jardin con enanitos
6	PASSENGER Let Her Go
7	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
8	PITBULL Feel This Moment
9	BRUNO MARS When I Was Your Man
10	P!NK Just Give Me a Reason

SWEDEN

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
2	EMMELIE DE FOREST Only Teardrops
3	P!NK Just Give Me a Reason
4	DAFT PUNK Get Lucky - Radio Edit
5	CALVIN HARRIS I Need Your Love
6	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
7	MEDINA Miss Decibel
8	HÅKAN HELLSTROM Det kommer aldrig va över for mig
9	KIM CESARION Undressed
10	PASSENGER Let Her Go

UNITED STATES

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
2	IMAGINE DRAGONS Radioactive
3	DAFT PUNK Get Lucky - Radio Edit
4	DAFT PUNK Get Lucky
5	JUSTIN TIMBERLAKE Mirrors
6	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
7	P!NK Just Give Me a Reason
8	ICONA POP I Love It - feat. Charli XCX [Original Version]
9	SELENA GOMEZ Come & Get It
10	DAFT PUNK Give Life Back to Music

CHARTS INDIES/COMPILATIONS WEEK 22



COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | | | | | |
|----|-----|---------|--|----|-----|----------------|---|
| 1 | NEW | VARIOUS | Now That's What I Call 30 Years / Sony Cg/Virgin EMI (ARV) | 11 | 7 | VARIOUS | American Heartland / Sony CG (ARV) |
| 2 | 2 | VARIOUS | Voices - Simply The Best / Sony RCA (ARV) | 12 | 8 | VARIOUS | The Trevor Nelson Collection / Sony CG (ARV) |
| 3 | 1 | VARIOUS | Now That's What I Call Music 84 / EMI TV/UMTV (EMI) | 13 | 9 | ORIGINAL TV... | The Music Of Nashville - Season 1 Vol 2 / Big Machine/Decca (ARV) |
| 4 | 4 | VARIOUS | Euphoric Clubland / AATW/UMTV (ARV) | 14 | 11 | VARIOUS | The Mix / MoS (ARV) |
| 5 | NEW | VARIOUS | Dreamboats & Petticoats - At The Hop / UMTV (ARV) | 15 | 14 | VARIOUS | Pop Party 11 / Sony CG/UMTV (ARV) |
| 6 | 5 | VARIOUS | The Sound Of Deep House / MoS (ARV) | 16 | 12 | OST | Fast & Furious 6 / Def Jam (ARV) |
| 7 | 3 | OST | The Great Gatsby / Interscope (ARV) | 17 | 15 | ORIGINAL TV... | The Music Of Nashville - Season 1 Vol 1 / Big Machine/Decca (ARV) |
| 8 | RE | VARIOUS | 80S Groove - Vol 2 / MoS/Sony (ARV) | 18 | NEW | VARIOUS | Haynes Rock - Ultimate Guide To Classic / Sony (ARV) |
| 9 | 6 | VARIOUS | Edm - Electronic Dance Music / Sony CG/UMTV (ARV) | 19 | 13 | VARIOUS | Addicted To Bass 2013 / MoS (ARV) |
| 10 | NEW | VARIOUS | Pacha Ibiza 40 Years - 1973-2013 / New State | 20 | 20 | VARIOUS | Anthems 90S / MoS (ARV) |

INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Passenger

- | | | | |
|----|-----|--|---|
| 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 | 3 | CHRIS MALINCHAK | So Good To Me / MoS (ARV) |
| 4 | 4 | WRETCH 32 FEAT. SHAKKA | Blackout / MoS/Levels (Fuga) |
| 5 | 6 | MACKLEMORE FEAT. RYAN LEWIS & WANZ | Thrift Shop / Macklemore (ADA/ARV) |
| 6 | 5 | DUKE DUMONT FEAT. A**M**E & MNEK | Need U (100%) / MoS/Blaze Boys Club (ARV) |
| 7 | 9 | THE 1975 | Chocolate / Dirty Hit (ARV) |
| 8 | 7 | STEREOPHONICS | Graffiti On The Train / Stylus/Ignition (EMI) |
| 9 | 15 | ADELE | Skyfall / XL (PIAS/ARV) |
| 10 | 16 | CARO EMERALD | Liquid Lunch / Dramatica/Grand Mono (ADA/ARV) |
| 11 | NEW | ICONIC POP BAND | I Love It / Ultimate Hit (Ditto) |
| 12 | 12 | TEXAS | The Conversation / PIAS (PIAS/ARV) |
| 13 | RE | QUEENS OF THE STONE AGE | My God Is The Sun / Matador (PIAS/ARV) |
| 14 | 14 | VAMPIRE WEEKEND | Diane Young / XL (PIAS/ARV) |
| 15 | RE | KILL IT KID | Run / One Little Indian (PIAS/ARV) |
| 16 | NEW | SAINT RAYMOND | Fall At Your Feet / Never Fade |
| 17 | RE | BINGO PLAYERS FEAT. FAR EAST MOVEMENT | Get Up (Rattle) / MoS (ARV) |
| 18 | RE | LUCENZO & QWOTE FEAT. PITBULL | Danza Kuduro (Throw Your Hands Up) / Dance Nation/MoS (ARV) |
| 19 | RE | ADELE | Someone Like You / XL (PIAS/ARV) |
| 20 | RE | STEREOPHONICS | Indian Summer / Stylus/Ignition (EMI) |

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | |
|----|-----|---------------------------|---|
| 1 | 3 | PASSENGER | All The Little Lights / Nettwerk (Essential/GEM) |
| 2 | 4 | CARO EMERALD | The Shocking Miss Emerald / Dramatica/Grand Mono (ADA/ARV) |
| 3 | 2 | TEXAS | The Conversation / PIAS (PIAS/ARV) |
| 4 | 5 | STEREOPHONICS | Graffiti On The Train / Stylus (EMI) |
| 5 | 1 | THE NATIONAL | Trouble Will Find Me / 4AD (PIAS/ARV) |
| 6 | NEW | BLACK STAR RIDERS | All Hell Breaks Loose / Nuclear Blast (PIAS/ARV) |
| 7 | 6 | VAMPIRE WEEKEND | Modern Vampires Of The City / XL (PIAS/ARV) |
| 8 | 8 | MACKLEMORE & RYAN LEWIS | The Heist / Macklemore (ADA/ARV) |
| 9 | 13 | JOHNNY CASH | The Rebel / Music Digital (Delta/SonyDADC) |
| 10 | 12 | ALT-J | An Awesome Wave / Infectious (PIAS/ARV) |
| 11 | 9 | PRIMAL SCREAM | More Light / 1st International (PIAS/ARV) |
| 12 | NEW | HAWKWIND | Warrior On The Edge Of Time / Cherry Red (Essential/GEM) |
| 13 | 15 | ADELE | 21 / XL (PIAS/ARV) |
| 14 | 11 | CARO EMERALD | Deleted Scenes From The Cutting Room Floor / Dramatica/Grand Mono (ADA/ARV) |
| 15 | NEW | TRICKY | False Idols / False Idols (ROM/ARV) |
| 16 | 10 | ALISON MOYET | The Minutes / Cooking Vinyl (Essential/GEM) |
| 17 | 14 | JOHN GRANT | Pale Green Ghosts / Bella Union (ROM/ARV) |
| 18 | NEW | MOUNT KIMBIE | Cold Spring Fault Less Youth / Warp (PIAS/ARV) |
| 19 | 7 | BETH HART & JOE BONAMASSA | Seesaw / Pravoque (ADA/ARV) |
| 20 | NEW | CRYSTAL FIGHTERS | Cave Rave / Zirkulo (Absolute/ARV) |



Macklemore Indie Singles (2)



Kill It Kid Indie Singles Breakers (2)



Caro Emerald Indie Albums (2)



Crystal Fighters Indie Albums Breakers (2)



Michael Giacchino Indie Albums Breakers (3)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Kill It Kid

- | | | | |
|----|-----|--|--|
| 1 | 12 | ICONIC POP BAND | I Love It / Ultimate Hit (Ultimate Hit) |
| 2 | 9 | KILL IT KID | Run / One Little Indian (One Little Indian) |
| 3 | NEW | SAINT RAYMOND | Fall At Your Feet / Never Fade (Never Fade) |
| 4 | NEW | LOREEN HARRIS | I Love It (I Don't Care) / Music In Our Hands (Music In Our Hands) |
| 5 | NEW | CRYSTAL FIGHTERS | You & I / Zirkulo (Zirkulo) |
| 6 | 20 | KRADDY | Android Porn / Glitch Mob Unlimited (Glitch Mob Unlimited) |
| 7 | 11 | MACKLEMORE & RYAN LEWIS FEAT. MARY LAMBERT | Same Love / Macklemore (Macklemore) |
| 8 | NEW | HIT CREW | Jump On It / Drew's Famous (Drew's Famous) |
| 9 | 1 | ZACH SOBIECH/A FIRM HANDSHAKE | Clouds / Rock The Cause (Rock The Cause) |
| 10 | RE | TANGERINE KITTY | Dumb Ways To Die / Tangerine Kitty (Tangerine Kitty) |
| 11 | 17 | AWOLNATION | Sail / Red Bull (Red Bull) |
| 12 | RE | BREACH | Jack / Dirtybird/Atlantic (Dirtybird) |
| 13 | RE | GORGON CITY FEAT. YASMIN | Real / Black Butter (Black Butter) |
| 14 | RE | JULIO BASHMORE | Au Seve / Broadwalk (Broadwalk) |
| 15 | NEW | RAJ BAINS & PBN | Superstar / Limitless (Limitless) |
| 16 | RE | PERFECT TWO | Perfect Two / Perfect Two (Perfect Two) |
| 17 | RE | MAYA JANE COLES | What They Say / Real Tone (Real Tone) |
| 18 | NEW | RADIO HITS USA | Home / beehive (Beehive) |
| 19 | RE | TOM PLAYER | Time For Change / 2Nx (2Nx) |
| 20 | RE | RADICAL FACE | Welcome Home / Marr (Marr Music) |

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Crystal Fighters

- | | | | |
|----|-----|----------------------------|--|
| 1 | NEW | MOUNT KIMBIE | Cold Spring Fault Less Youth / Warp (Warp) |
| 2 | NEW | CRYSTAL FIGHTERS | Cave Rave / Zirkulo (Zirkulo) |
| 3 | 8 | MICHAEL GIACCHINO | Star Trek - Into Darkness - Ost / Varese Sarabande (Colosseum) |
| 4 | NEW | EVILE | Skull / Earache (Earache) |
| 5 | 3 | VALERIE JUNE | Pushin' Against A Stone / Sunday Best (Sunday Best) |
| 6 | NEW | PASTELS | Slow Summits / Domino (Domino) |
| 7 | NEW | LOADSTAR | Future Perfect / Ram (Ram) |
| 8 | NEW | BEF | Music Of Quality And Distinction - Vol 3 / Wall Of Sound (Wall Of Sound) |
| 9 | 11 | LPO/PARRY | The 50 Greatest Pieces Of Classical / XS (XS) |
| 10 | NEW | COCOROSIE | Tales Of A Grasswidow / City Slang (City Slang) |
| 11 | NEW | JARRETT/PEACOCK/DEJOHNETTE | Somewhere / ECM (ECM) |
| 12 | NEW | GUVNA B | Odd 1 Out / Guvna (Guvna) |
| 13 | 1 | DILLINGER ESCAPE PLAN | One Of Us Is The Killer / Party Smasher (Bmg Rights) |
| 14 | 5 | SHE & HIM | Volume 3 / Double 6/Domino (Domino) |
| 15 | NEW | AKALA | The Thieves Banquet / Illa State (Illa State) |
| 16 | RE | PIERCE THE VEIL | Collide With The Sky / Fearless (Fearless) |
| 17 | 9 | GHOSTPOET | Some Say I So I Say Light / Play It Again Sam (Pias Recordings) |
| 18 | 12 | KURT VILE | Wakin On A Pretty Daze / Matador (Xl Beggars) |
| 19 | 14 | NEON NEON | Praxis Makes Perfect / Lex (Lex) |
| 20 | NEW | BEWARE OF DARKNESS | Orthodox / Bright Antenna (Bright Antenna) |

CHARTS CLUB WEEK 22

Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	7	MARK KNIGHT FEAT. SWAY Alright / 3 Beat
2	2	6	INFINITY INK Infinity Pm / FFRR/Warner Brothers
3	6	5	STYLE OF EYE FEAT. TOM STAAR After Dark / Walu/Spinnin
4	12	4	PEKING DUK The Way You Are / 3 Beat
5	1	4	NERVO Hold On / Positiva/Virgin
6	7	6	CHICANE & FERRY CORSTEN FEAT. CHRISTIAN... One Thousand Suns / Enzo
7	15	5	SEAMUS HAJI V JUNKDNA & OLIC Aurora Lights / Big Love
8	11	3	SEBASTIAN INGROSSO & TOMMY TRASH FEAT. JOHN MARTIN Reload / Positiva/Virgin
9	18	2	WATCH THE DUCK Poppin' Off / Relentless
10	17	2	SHARAM & ANOUSHEH On & On / Yoshitoshi
11	28	2	MARTIN SOLVEIG & THE CATARACS FT KYLE Hey Now / Relentless
12	14	4	MARKUS BINAPFL FEAT. BRIGHI Human / Warmland
13	32	2	IGGY AZALEA Bounce / Mercury
14	16	3	WILEY FEAT. ANGEL & TINCHY STRYDER Lights On / Warner Brothers/One More Tune
15	26	2	GORGON CITY FEAT. CLEAN BANDIT Intentions / Black Butter
16	20	5	DIDO End Of Night / RCA
17	13	7	DAVID GUETTA FEAT. NE-YO & AKON Play Hard / Parlophone
18	22	3	BRYCE NICE Call It Art / Nesputa
19	21	6	FERRY CORSTEN Rock Your Body Rock / Flashover
20	24	3	JAMIE CULLUM Everything You Didn't Do / Island
21	19	3	KENNI WENNA One Of These Sundays / The Wenna Project
22	5	5	GALI I'm Alive / Ryal
23	NEW		ULTRABEAT Pretty Green Eyes 2013 / AATW
24	NEW		EMPIRE OF THE SUN Alive / Virgin
25	NEW		BOHANNON Light Up The World - Live In Harmony / H'N'A
26	25	8	ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE This Is What It Feels Like / Positiva/Virgin
27	10	7	HOT NATURED FEAT. ANABEL ENGLUND Reverse Skydiving / FFRR/Hot Creations/Warner
28	23	11	CAHILL AND KIMBERLEY LOCKE Feel The Love / 3 Beat
29	NEW		KATY B What Love Is Made Of / Columbia/Rinse
30	27	15	CHRIS MALINCHAK So Good To Me / MoS
31	NEW		DON DIABLO FT ALEX CLARE AND KELIS Give It All / Columbia
32	30	14	ANDAIN What It's Like / Black Hole
33	31	2	ANDY CALDWELL FEAT. ANGELA MCCLUSKEY We Are The Future / Nettrax
34	4	5	NABIHA Never Played The Bass / Disco Wax
35	35	2	DOM V & LTH Groot / Chillbeat
36	NEW		KAMALIYA I?M Alive / AATW
37	36	2	SHEENS Hey You / Ego
38	29	5	NAUGHTY BOY FEAT. SAM SMITH La La La / Virgin
39	NEW		PORTLANDS You Want Me /OUNCE
40	39	2	KYBOSH FEAT. JOE KILLINGTON Take Me Home / Transmission

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	6	3	THE SATURDAYS Gentleman / Polydor
2	8	4	ROLL DEEP All Or Nothing / Relentless/RCA
3	10	3	MARK KNIGHT FEAT. SWAY Alright / 3 Beat
4	1	6	LITTLE MIX FEAT. MISSY ELLIOTT How Ya Doin' / Syco
5	9	3	A*M*E Heartless / Epic
6	14	3	GALI I'm Alive / Ryal
7	12	3	TICH Dumb / AATW/UMTV
8	16	2	EMPIRE OF THE SUN Alive / Virgin
9	19	2	SEBASTIAN INGROSSO & TOMMY TRASH FEAT. JOHN... Reload / Positiva/Virgin
10	4	5	FUSE ODG Antenna / 3 Beat
11	NEW	1	IGGY AZALEA Bounce / Mercury
12	5	3	WILEY FEAT. ANGEL & TINCHY STRYDER Lights On / Warner Brothers/One More Tune
13	15	2	OCCHI Get Down Low / White Label
14	NEW	1	THE WANTED Walks Like Rihanna / Global Talent/Island
15	11	6	DAVID GUETTA FEAT. NE-YO & AKON Play Hard / Parlophone
16	NEW	1	MARK OWEN Stars / Polydor
17	NEW	1	PEKING DUK The Way You Are / 3 Beat
18	NEW	1	MARTIN SOLVEIG & THE CATARACS FT KYLE Hey Now / Relentless
19	17	2	WATCH THE DUCK Poppin' Off / Relentless
20	NEW	1	ULTRABEAT Pretty Green Eyes 2013 / AATW
21	24	2	AGNETHA FALTSKOG When You Really Loved Someone / Polydor
22	3	4	NERVO Hold On / Positiva/Virgin
23	NEW	1	ANTTIX Tornado / The Famous Company
24	NEW	1	KATY B What Love Is Made Of / Columbia/Rinse
25	26	7	ARMIN VAN BUUREN FEAT. TREVOR... This Is What It Feels Like / Positiva/Virgin
26	18	7	DEMI LOVATO Heart Attack / Hollywood/Polydor
27	2	3	DREW PORTER What You Need Right Now / Freaktone/Audiofreaks
28	25	9	CAHILL AND KIMBERLEY LOCKE Feel The Love / 3 Beat
29	28	8	AFROJACK FT CHRIS BROWN As Your Friend / Island/PM:AM
30	NEW	1	DIZZEE RASCAL FEAT. ROBBIE WILLIAMS Goin' Crazy / Island/Dirtee Stank



UPFRONT

Mark Knight (No.1)



The Saturdays (No.1)

COMMERCIAL POP



URBAN

Mariah Carey (No.2)

Knight returns to top of Upfront as The Saturdays score Commercial No.1

ANALYSIS

BY ALAN JONES

Having last topped the Upfront chart in January 2010, Mark Knight was long overdue for a return to the summit – and he duly makes it this week with *Alright*, his infectious summer groove that started life as an instrumental but now sports a vocal from Sway. In mixes by Knight, Liam Keegan. Damn Kids and Concept, the

track also has radio on its side, with the likes of Pete Tong, Danny Howard (Radio One), Steve Smart (KISS 100) and Andi Durrant (Capital) lending support.

It is only five weeks since The Saturdays racked up their seventh number one on the Commercial Pop chart – but they're back on top already, this time with *Gentleman*. The track is the follow-up to their smash *What About Us* (feat. Sean

Paul), which also gave them their first ever OCC sales chart number one.

Before *What About Us*, they had topped the Commercial Pop chart with *Work, Up, Missing You, Headlines: The Remixes, All Fired Up* and *My Heart Takes Over*.

There's a new number one on the Urban chart, where *Hang Up* completes a 27-14-3-1 chart trajectory for Silverland Vs. Bailey.

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	4	SILVERLAND V BAILEY Hang Up / Ryal
2	5	2	MARIAH CAREY FEAT. MIGUEL Beautiful / Island Def Jam MG/Universal
3	2	8	FUSE ODG FEAT. WYCLEF JEAN Antenna / 3 Beat
4	26	2	IGGY AZALEA Bounce / Mercury
5	4	8	STYLO G Soundbwoy / 3 Beat/AATW
6	1	4	NABIHA Never Played The Bass / Disco Wax
7	7	4	WILEY FEAT. ANGEL & TINCHY STRYDER Lights On / Warner Brothers/One More Tune
8	6	6	LL COOL J FEAT. SNOOP DOGG & FATMAN SCOOP We Came To Party / 429/Universal
9	NEW	1	MARK KNIGHT FEAT. SWAY Alright / 3 Beat
10	28	2	RIHANNA FEAT. DAVID GUETTA Right Now / Def Jam
11	19	2	ROBIN THICKE Blurred Lines / Interscope/Star Trak
12	NEW	1	JENNIFER LOPEZ FEAT. PITBULL Live It Up / Capitol
13	8	7	A.M.SNIPE It's Big (The Kettle On My Wrist) / 3Fity7
14	14	4	NAUGHTY BOY FEAT. SAM SMITH La La La / Virgin
15	9	7	LITTLE MIX FEAT. MISSY ELLIOTT How Ya Doin' / Syco
16	NEW	1	NU STARR II FEAT. SNEAKBO Open Heavens / Altrajapa/Enra
17	24	2	JAMTECH FEAT. BOUNTY KILLER Dedicated / White Label
18	NEW	1	J-SOL FEAT. DURTTY GOODZ Treat Her Like A Lady / Up-Tempo
19	17	5	WATCH THE DUCK Poppin' Off / Relentless
20	13	11	NELLY Hey Porsche / Republic/Island
21	10	9	DROX FEAT. STAMPIE MAJOR Never Will Be Humble / Helicopta
22	16	11	RIHANNA Pour It Up / Def Jam
23	12	5	SNEAKBO Ring A Ling / Play Hard
24	11	8	CHRIS BROWN Fine China / RCA
25	15	17	DRAKE Started From The Bottom / Cash Money/Republic
26	20	7	NICKI MINAJ & LIL' WAYNE High School / Cash Money/Republic
27	18	3	CAHILL AND KIMBERLEY LOCKE Feel The Love / 3 Beat
28	25	3	SHOLA AMA Boyfriend / Milk Artists
29	21	3	JOHN LEGEND FEAT. RICK ROSS Who Do We Think We Are / Sony RCA
30	22	6	KELLY EREZ Xtra/Money Money / Definition

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	AXWELL FEAT. MAGNUS CARLSON Centre Of The Universe
2	DJ FRESH V DIPL0 FT DOMINIQUE YOUNG UNIQUE Earthquake
3	KATY B What Love Is Made Of
4	ALEX METRIC V JACQUES LU CONT FT MALIN Safe With You
5	BREACH Jack
6	CEDRIC GERVAIS FT HOWARD JONES Things Can Only Get Better
7	THE OTHER TRIBE Your Kisses
8	MARTIN GARRIX Animals
9	EMPIRE OF THE SUN Alive
10	ICONA POP FEAT. CHARLI XCX I Love It
11	KREWELLA Alive
12	FIREBEATZ Wonderful
13	TIESTO FT KYLER ENGLAND Take Me
14	ROBIN THICKE FEAT. T.I. & PHARRELL Blurred Lines
15	KRAAK & SMAAK The Future Is Yours
16	HAVANNA FT TYGA Just Like Magic
17	AUTOEROTIQUE Asphyxiation
18	FEDERICO SCAVO Irobot
19	DHARMA PROTOCOL FT BOY GEORGE Coming Home
20	FEDERICO SCAVO Funky Nassau



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

© Music Week compiled by Oli Leach and data collected from the following sources: online sites and distributors: 3M Records, CD Pool, Know How, Phonica, Pure Groove, Trax (London), Eastern Blue (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Reading), Crasi (Leeds), Global Groove (Stoke), Catalog (Cardiff), Hard To Find (Birmingham), Plastic Music (Brighton), Pawar (Wigan), Streetwise (Cambridge), The Disc (Reading) Kaima (Middlesbrough) Bassdivision (Belfast), Beatport, Juno, Unique & Dynamic.

CHARTS iTUNESSINGLES WEEK 22

BELGIUM	
POS	ARTIST/ ALBUM
27/05/2013 - 02/06/2013	
1	MAAIKE OUBOTER Dat Ik Je Mis
2	ROBIN THICKE Blurred Lines
3	DAFT PUNK Get Lucky (feat. Pharrell Williams)
4	MAÎTRE GIMS J'me tire
5	MACKLEMORE & RYAN LEWIS Can't Hold Us
6	STROMAE Papaoutai
7	BASTILLE Pompeii
8	OZARK HENRY I'm Your Sacrifice
9	CALVIN HARRIS I Need Your Love
10	MAJOR LAZER Watch Out For This

DENMARK	
POS	ARTIST/ ALBUM
20/05/2013 - 26/05/2013	
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	PASSENGER Let Her Go
6	MACKLEMORE & RYAN LEWIS Can't Hold Us
7	PHARFAR La' Mig Rulle Dig
8	PANAMAH Børn Af Natten
9	NEPHEW Gå Med Dig (feat. Marie Key)
10	BURHAN G Din for evigt

FRANCE	
POS	ARTIST/ ALBUM
27/05/2013 - 02/06/2013	
1	DAFT PUNK Get Lucky (Radio Edit)
2	ROBIN THICKE Blurred Lines
3	MAÎTRE GIMS Bella
4	MACKLEMORE & RYAN LEWIS Can't Hold Us
5	MAJOR LAZER Watch Out For This
6	MAÎTRE GIMS J'me tire
7	ALEX HEPBURN Under
8	PASSENGER Let Her Go
9	WIZ KHALIFA, 2 CHAINZ We Own It
10	EDWARD SHARPE & THE MAGNETIC...Home

GERMANY	
POS	ARTIST/ ALBUM
24/05/2013 - 30/05/2013	
1	DAFT PUNK Get Lucky (feat. Pharrell Williams)
2	ROBIN THICKE Blurred Lines
3	WIZ KHALIFA, 2 CHAINZ We Own It
4	CAPITAL CITIES Safe and Sound
5	SPORTFREUNDE STILLER Applaus, Applaus
6	MACKLEMORE & RYAN LEWIS Can't Hold Us
7	JAMES ARTHUR Impossible
8	IMAGINE DRAGONS Radioactive
9	WAX Rosana
10	PINK Just Give Me a Reason

ITALY	
POS	ARTIST/ ALBUM
23/05/2013 - 29/05/2013	
1	DAFT PUNK Get Lucky
2	ROBIN THICKE Blurred Lines
3	PINK Just Give Me a Reason
4	DAVID GUETTA Play Hard
5	OLA I'm in Love
6	BASTILLE Pompeii
7	WIZ KHALIFA, 2 CHAINZ We Own It
8	WANKELMUT, EMMA LOUISE My Head Is a...
9	ICONA POP I Love It (feat. Charli XCX)
10	MACKLEMORE & RYAN LEWIS Thrift Shop



Switzerland: Wiz Khalifa, 2 Chainz



Sweden: Emmelie de Forest

NETHERLANDS	
POS	ARTIST/ ALBUM
24/05/2013 - 30/05/2013	
1	MAAIKE OUBOTER Dat Ik Je Mis
2	ROBIN THICKE Blurred Lines
3	DAFT PUNK Get Lucky
4	EMELI SANDÉ Read All About It, Pt. III
5	NIELSON, MISS MONTREAL Hoe
6	MICHAEL PRINS Close To You
7	ARMIN VAN BUUREN This Is What It...
8	MACKLEMORE & RYAN LEWIS Can't Hold Us
9	MR. PROBZ Waves
10	RIHANNA Stay (feat. Mikky Ekko)

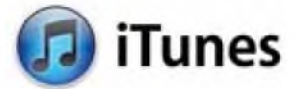
SPAIN	
POS	ARTIST/ ALBUM
27/05/2013 - 02/06/2013	
1	DAFT PUNK Get Lucky (feat. Pharrell Williams)
2	PASSENGER Let Her Go
3	JUAN MAGAN Mal de Amores
4	JAMES ARTHUR Impossible
5	RIHANNA Stay (feat. Mikky Ekko)
6	PINK Just Give Me a Reason
7	THE LUMINEERS Ho Hey
8	DANI MARTÍN Cero [Pre-Order]
9	MACKLEMORE & RYAN LEWIS Thrift Shop
10	PITBULL Feel This Moment

SWEDEN	
POS	ARTIST/ ALBUM
22/05/2013 - 28/05/2013	
1	EMMELIE DE FOREST Only Teardrops
2	PINK Just Give Me a Reason
3	MARGARET BERGER I Feed You My Love
4	DAFT PUNK Get Lucky
5	MACKLEMORE & RYAN LEWIS Can't Hold Us
6	ROBIN THICKE Blurred Lines
7	LUNE Leave the World Behind
8	LOREEN We Got the Power
9	KIM CESARION Undressed
10	WILL.I.AM #thatPOWER

SWITZERLAND	
POS	ARTIST/ ALBUM
24/05/2013 - 30/05/2013	
1	ROBIN THICKE Blurred Lines
2	DAFT PUNK Get Lucky
3	WIZ KHALIFA, 2 CHAINZ We Own It
4	MACKLEMORE & RYAN LEWIS Can't Hold Us
5	PINK Just Give Me a Reason
6	DAVID GUETTA Play Hard (feat. Ne-Yo & Akon)
7	PASSENGER Let Her Go
8	WAX Rosana
9	ALEX HEPBURN Under
10	MACKLEMORE & RYAN LEWIS Thrift Shop

UNITED KINGDOM	
POS	ARTIST/ ALBUM
26/05/2013 - 01/06/2013	
1	ROBIN THICKE Blurred Lines
2	NAUGHTY BOY La La La (feat. Sam Smith)
3	PASSENGER Let Her Go
4	DAFT PUNK Get Lucky (feat. Pharrell Williams)
5	JESSIE J Wild (feat. Big Sean & Dizzee Rascal)
6	OLLY MURS Dear Darlin'
7	MACKLEMORE & RYAN LEWIS Can't Hold Us
8	RUDIMENTAL Waiting All Night (feat. Ella Eyre)
9	WIZKHALIFA, 2CHAINZ We Own It (Fast & Furious)
10	DEMI LOVATO Heart Attack

CHARTS iTUNES ALBUMS WEEK 22



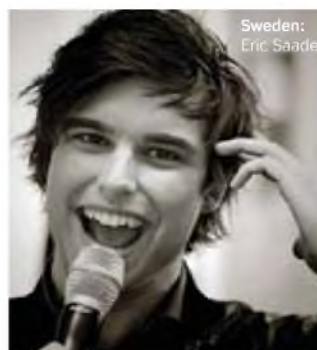
BELGIUM	
POS	ARTIST/ ALBUM
27/05/2013 - 02/06/2013	
1	DAFT PUNK Random Access Memories
2	VA Gunther D - De Ultieme BotsAutoMix
3	QUEENS OF THE STONE AGE ...Like Clockwork
4	VA Maximum Hit Music 2013-2
5	VA The Great Gatsby
6	OZARK HENRY Stay Gold
7	THE NATIONAL Trouble Will Find Me
8	VARIOUS ARTISTS Top Selection 19
9	VARIOUS ARTISTS Party Top 100
10	TEXAS The Conversation

DENMARK	
POS	ARTIST/ ALBUM
20/05/2013 - 26/05/2013	
1	DAFT PUNK Random Access Memories
2	THE NATIONAL Trouble Will Find Me
3	VARIOUS ARTISTS Running Hits 3
4	NOAH NOAH
5	WHEN SAINTS GO MACHINE Infinity Pool
6	VARIOUS ARTISTS The Great Gatsby
7	EMMELIE DE FOREST Only Teardrops
8	MARIE KEY De Her Dage
9	VARIOUS ARTISTS More Music 7
10	TURBOWEEKEND Shadow Sounds - EP

FRANCE	
POS	ARTIST/ ALBUM
27/05/2013 - 02/06/2013	
1	DAFT PUNK Random Access Memories
2	MAÎTRE GIMS Subliminal
3	FAUVE BLIZZARD
4	VARIOUS ARTISTS The Great Gatsby
5	ALEX HEPBURN Together Alone
6	JOKE Tokyo
7	VARIOUS ARTISTS Fast & Furious 6 (OS)
8	VANESSA PARADIS Love Songs
9	5 MAJEUR Variations
10	ZAZ Recto verso

GERMANY	
POS	ARTIST/ ALBUM
24/05/2013 - 30/05/2013	
1	SPORTFREUNDE STILLER New York...
2	TIM BENDZKO Am seidenen Faden
3	DAFT PUNK Random Access Memories
4	VA Kontor House of House
5	VA Fast & Furious 6 (OS)
6	VA The Great Gatsby
7	VA Quentin Tarantino's Django Unchained
8	VA Pacha Summer 2013
9	BEATRICE EGLI Glücksgefühle
10	KID INK Almost Home - EP

ITALY	
POS	ARTIST/ ALBUM
23/05/2013 - 29/05/2013	
1	DAFT PUNK Random Access Memories
2	GEMITAIZ L'unico compromesso
3	MORENO Stecca
4	GUE' PEQUENO Bravo ragazzo
5	CLEMENTINO Mea Culpa
6	VA The Great Gatsby
7	VA Fast & Furious 6 (OS)
8	FEDEZ Sig. Brainwash - L'arte di accontentare
9	JOVANOTTI Backup 1987-2012
10	THIRTYSECONDS TO MARS Love Lust Faith...



NETHERLANDS	
POS	ARTIST/ ALBUM
24/05/2013 - 30/05/2013	
1	DAFT PUNK Random Access Memories
2	ANOUK Sad Singalong Songs
3	ARMIN VAN BUUREN Intense
4	VA 538 Dance Smash 2013-02
5	CARO EMERALD The Shocking Miss Emerald
6	EMELI SANDÉ Our Version of Events
7	VA 538 Hitzone 65
8	GUUS MEEUWIS Het Kan Hier Zo Mooi Zijn
9	VA 538 Dance Smash 2013-01
10	VA Defected In the House Ibiza 2013

SPAIN	
POS	ARTIST/ ALBUM
27/05/2013 - 02/06/2013	
1	DAFT PUNK Random Access Memories
2	VARIOUS ARTISTS Los Nº1 de Cadena 100
3	PABLO ALBORÁN Tanto
4	ALEJANDRO SANZ La Música No Se Toca
5	VARIOUS ARTISTS Superventas 2013
6	VARIOUS ARTISTS Máxima FM, Vol. 14
7	JAMIE CULLUM Momentum
8	VARIOUS ARTISTS I Love Summer
9	LANA DEL REY Born to Die
10	ALEJANDRO SANZ Colección Definitiva

SWEDEN	
POS	ARTIST/ ALBUM
22/05/2013 - 28/05/2013	
1	DAFT PUNK Random Access Memories
2	THE NATIONAL Trouble Will Find Me
3	ERIC SAADE Coming Home - EP
4	AGNETHA FÄLTSKOG A
5	VA Eurovision Song Contest - Malmö 2013
6	VA RIX FM Festival 2013
7	HÅKAN HELLSTRÖM Det kommer aldrig...
8	P!NK The Truth About Love
9	OSKAR LINNROS Klappar och slag
10	VA NRJ Hits 2013, Vol. 1

SWITZERLAND	
POS	ARTIST/ ALBUM
24/05/2013 - 30/05/2013	
1	DAFT PUNK Random Access Memories
2	BEATRICE EGLI Glücksgefühle
3	VA Fast & Furious 6 (Original Soundtrack)
4	VA More Club Hits 2013 - The Hit-Mix Pt. 2
5	SPORTFREUNDE STILLER New York, Rio...
6	TIM BENDZKO Am seidenen Faden
7	VA The Great Gatsby
8	VA Kontor House of House - Summer Edition 2013
9	ZAZ Recto Verso
10	BASCHI Endstation. Glück.

UNITED KINGDOM	
POS	ARTIST/ ALBUM
26/05/2013 - 01/06/2013	
1	DAFT PUNK Random Access Memories
2	VA Now That's What I Call 30 Years
3	PASSENGER All the Little Lights
4	VA The Great Gatsby
5	ELLIE GOULDING Halcyon
6	BRUNO MARS Unorthodox Jukebox
7	BASTILLE Bad Blood
8	VA Now That's What I Call Music! 84
9	RUDIMENTAL Home
10	VA The Sound of Deep House - MOS

CHARTS ANALYSIS WEEK 22



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



- UNION J Carry You RCA
- FUSE ODG Antenna 3 Beat/AATW
- AFROJACK/CHRIS BROWN As Your Friend PM AM Recordings/Universal
- KODALINE Love Like This B-Unique/RCA
- BIRDY Skinny Love 14th Floor/Atlantic
- LADY ANTEBELLUM Need You Now Capitol
- EVA CASSIDY Songbird Blix Street
- DISCLOSURE FEAT. SAM SMITH Latch PMR
- TRAIN Hey Soul Sister Columbia
- LEONA LEWIS Footprints In The Sand Syco
- PHILLIP PHILLIPS Home Interscope

UK ARTIST ALBUMS CHART



- QUEENS OF THE STONE AGE Like Clockwork Matador
- DISCLOSURE Settle PMR
- MILES KANE Don't Forget Who You Are Columbia
- MUTATION Error 500 Round
- MEGADETH Super Collider UMC
- CITY & COLOUR The Hurry And The Harm Dine Alone
- SLEEPING WITH SIRENS Feel Rinse Records
- CAMERA OBSCURA Desire Lines 4AD
- LEE THOMPSON SKA ORCHESTRA The Benevolence Of Sister Mary Ignatius Axe Attack
- GEORGE BENSON Inspiration Concord
- JAMES SKELLY & THE INTENDERS Cooking Vinyl
- MOODY BLUES Timeless Flight UMC
- BEYONCE I Am Sasha Fierce Columbia
- BO BRUCE Before I Sleep Mercury

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

Selling more copies in a week here than ALL of his previous singles have in total, Robin Thicke's international smash Blurred Lines shifted a massive 190,572 copies last week, the highest tally of any single in any week thus far in 2013. Also featuring T.I. and Pharrell, the track has already topped the chart in Australia, Canada, Ireland, The Netherlands and New Zealand, and is the title track from Thicke's upcoming sixth album. Thicke's only previous Top 75 entry came in 2007, when Lost Without U reached number 11. Follow-up Magic reached number 95 – and all of Thicke's other singles fell completely short of the Top 200. One of the single's most attractive features is the sample from Marvin Gaye's Got To Give It Up – and Thicke is obviously a big fan, having sampled him on at least three other songs, as well as performing his 1982 top five hit (Sexual) Healing in concert



MIDWEEK NO.1

Robin Thicke
Blurred Lines

numerous times.

Blurred Lines is also the first number one for rapper T.I. – who has got to number two previously with both Justin Timberlake (My Love) and Rihanna (Live Your Life) – but marks a fast return to pole position for Pharrell Williams whose vocals are all over Daft Punk's Get Lucky, which ended its run at the summit only a week ago.

Get Lucky topped the 100,000 sales mark for each of its four weeks at number one, and Naughty Boy's La La La did so last week, so it is the sixth week in a row that the number one single has achieved a six figure sale – the first time that has happened since 2009, when Alexandra Burke's Bad Boys (feat. Flo Rida), Cheryl Cole's Fight For This Love, JLS's

Everybody In Love, Black Eyed Peas' Meet Me Halfway, The X Factor finalists' You Are Not Alone and Peter Kay's Official BBC Children In Need Medley took turns at number one to keep the level above the 100,000 mark for eight straight weeks.

Get Lucky itself managed five straight weeks above the 100,000 mark but finally slips below the level this week, selling a further 88,136 copies as it remains at number three – the 17th highest tally for a number three in exactly 700 weeks that have elapsed thus far in the 21st century. We should note that last week's assertion that it was the first single to sell upwards of 100,000 copies a week for more than four weeks since Cher's Believe in 1998 was erroneous (I made the mistake of searching only for sales at number one). After debuting at number one last week, Naughty Boy's La La La (feat. Sam Smith) descends to number two (105,251 sales).

Overall singles sales are up 7.45% week-on-week at 3,603,783 – 1.50% above same week 2012 sales of 3,550,666.

ALBUMS

BY ALAN JONES

Five new entries are scattered around the Top 40 this week – but no album can disturb the status quo at the top of the chart, with Daft Punk's Random Access Memories number one for a second week (52,801 sales), and Rod Stewart's Time static at number two (33,621 sales).

Highest debut honours go to Laura Marling, who debuts at number three with Once I Was An Eagle. It is Marling's highest charting set and her third album in a row to make the top five, following I Speak Because I Can (2010) and A Creature I Don't Know (2011), both of which reached number four. They scored remarkably similar first week sales too – 25,274 and 25,862. Despite its higher position, Once I Was An Eagle starts with significantly lower sales of 17,665. Even so, it easily surpasses her only other album, 2008 debut Alas I Cannot Swim, which debuted and peaked at number 45, with first week sales of just 6,150.

StooShe's latest single Slip debuted at number 12 a fortnight



MIDWEEK NO.1

Daft Punk
Random Access Memories

ago, but has since fallen 28–40. Although thus unlikely to become the third Top 10 hit from the girls' debut album London With The Lights On, its fast fade doesn't seem to have done much damage to the album, which debuts at number eight (12,673 sales), though the fact that Amazon was lowballing the mp3 version of the album for £4.99 may also have helped.

As mentioned in the singles analysis, Bruno Mars' Unorthodox Jukebox (16–7) and Ellie Goulding's Halcyon Days (38–9) re-enter the Top 10 – and

so do Bastille's Bad Blood (13–6, 12,904 sales) and Emeli Sande's Our Version Of Events, which bounces 15–10 (11,969 sales) after completing its introductory run of 66 weeks in the Top 10 last week.

In the Top 10 for the fifth straight week, Passenger's All The Little Lights reaches a new peak, climbing 7–4, despite sales slipping 4.44% week-on-week to 15,679. Rudimental's Home climbs 6–5, selling 14,995 copies, a 9.15% dip week-on-week.

US rock veterans Alice In Chains' new album The Devil

Put Dinosaurs Here opens at number 22 (6,564 sales), extending their chart span to more than 20 years.

Originally destined to be credited to Thin Lizzy, All Hell Breaks Loose debuts at number 25 (6,255 sales) for Black Star Rider. The band comprises five Irish and American musicians, four of whom were members of Thin Lizzy at some point in its existence. Their sound is redolent of the band too, without being a complete facsimile.

A number eight album in 1977, Wings Over America is the fifth Paul McCartney album to receive the deluxe Archive Collection treatment, and enters at number 36 in its new version, on sales of 4,104 copies. Two years earlier, space rock legends Hawkwind's Warrior On The Edge Of Time peaked at number 13. Newly remastered and expanded, it too returns to the chart (number 63, 2,027 sales).

Despite there being no new blockbuster to rival Random Access Memories' effect on sales the previous week, overall album sales for last week were down only 0.29% week-on-week at 1,558,944 – 0.86% above same week 2012 sales of 1,545,592.

PROSOUND AWARDS

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Ministry Of Sound, London

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City And Colour

"The Hurry and The Harm" is the 4th album from former Alexisonfire guitarist Dallas Green, released through Cooking Vinyl. Following his stint supporting Biffy Clyro in March, Dallas will be playing Reading And Leeds in August. **Out now**



Monster Truck

"Furiosity" is the debut album from Hamilton, Ontario's Monster Truck, on Dine Alone Records. "Retro thrills on Canadian rockers' pounding debut!" KKKK Kerrang! "Gloriously big-boned pure rock fury" 8/10 Metal Hammer. **Out now**



Matthew Morrison

Ex-Glee star Matthew Morrison turned to legendary producer Phil Ramone (Frank Sinatra, Tony Bennett), along with Grammy Award-winning producer Gregg Field, to create the 12 songs on new album "Where It All Began" on 222 Records, the newly formed label from Adam Levine. **Out 17/06**



Dinosaur Pile-Up

Dinosaur Pile-Up return in 2013 with "Nature Nurture", two years after the release of their critically acclaimed debut, Growing Pains. "A glorious musical tangle of thrashing limbs and teeth" Kerrang! "...casts a dark shadow over the recent efforts of a certain Green Day" 7/10 Clash. **Out 17/06**



Quasimoto

"Yessir Whatever" collects 12-tracks made by Madlib and Quasimoto over a roughly 12-year period. A few were released on rare and out-of-print vinyl, while a few others are previously unreleased, now mixed and mastered for the first time and released on Stones Throw. **Out 17/06**



Young Knives

"Oh Happiness" is the new self-produced EP from Oxfordshire three piece. It's the most intriguing, dark, out there yet still instantly lapel-gripping music the band has ever created. A full-length album is due to follow in September. **Out 24/06**

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PRODUCT KEY RELEASES



▶ ANDREW STOCKDALE Keep Moving 10.06



▶ BLACK SABBATH 13 10.06

JUNE 3

SINGLES

- **AFROJACK FT CHRIS BROWN** As Your Friend (*Island/Pm/Am*)
- **ANGEL HAZE** No Bueno (*Island*)
- **BASTILLE** Laura Palmer (*Virgin*)
- **DEEP SEA ARCADE** Granite City (*New Music* [Link](#))
- **ELECTRIC GUEST** This Head I Hold (*Warner* [Amthars/Bernusse](#))
- **GAZ COOMBES 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 (*Technicolour*)
- **KODALINE** Love Like This (*R-U/Unique/Rca*)
- **MISTY MILLER** Next To You Ep (*Relentless*)
- **MONSTA** Messiah (*Polydor/Musica*)
- **MUSE** Panic Station (*Warner*)
- **MARK OWEN** Stars (*Polydor*)
- **PHILIP PHILIPS** Home (*Polydor*)
- **PORTUGAL. THE MAN** Purple, Yellow, Red And Blue (*Atlantic*)
- **RANDOM IMPULSE** Best Party Ever (*Warner*)
- **RUSS CHIMES** Turn Me Out (*Deconstruction/Columbia*)
- **TIGGER DA AUTHOR** Evulution Ep (*Drypho*)
- **TWO DOOR CINEMA CLUB** Handshake (*Kisume/Cnapeptive*)
- **UNION J** Carry You (*Sony*)
- **THE WYTTCHES** Beehive Queen (*Island*)

ALBUMS

- **AUDRA MCDONALD** Go Back Home (*Nonessuch*)
- **BASTILLE** Bad Blood (*Virgin*)
- **BIG DEAL** June Gloom (*Mute*)
- **CAMERA OBSCURA** Desire Lines (*4Ad*)
- **DEEP PURPLE** Copenhagen 1972 (*Ear Music*)
- **DISCLOSURE** Settle (*Island*)
- **EVE** Lip Lock (*Eleven Seven*)
- **JON HOPKINS** Immunity (*Double Six*)
- **IAMAMIWHOAMI** Bounty (*To Whom It May Concern/Coop*)
- **JAMES SKELLY & THE INTENDERS** Love Undercover (*Skeleton Key Records*)
- **MILES KANE** Don't Forget Who You Are (*Columbia*)
- **THE LEE THOMPSON SKA ORCHESTRA** The Benevolence Of Sister Mary Ignatius (*Axe Attack*)
- **MAGIC ARM** Images Rolling (*Switchlicker/Pearlmg*)
- **MAYORS OF MIYAZAKI** Holy Cop (*We Re*)
- **GAVIN ROSSDALE** Wanderlust (*Ear Music*)
- **SPECTRALS** Sob Story (*Nichita*)

● THE TEMPER TRAP

Aroustic Sessions (*Infernius*)

● WHITE WIZZARD

The Devils Cut (*Earache*)

JUNE 10

SINGLES

- **ALUNAGEORGE** Lost & Found (*Island/Tri Angle*)
- **ARASH FEAT SEAN PAUL** She Makes Me Go (*Universal*)
- **AXWELL & SEBASTIAN INGROSSO** RnR (*Em*)
- **BON JOVI** What About Now (*Lost Highway*)
- **BRING ME THE HORIZON** Go To Hell, For Heavens Sake (*Rca*)
- **DEPECHE MODE** Soothe My Soul (*Columbia*)
- **INFINITY INK** Infinity Ep (*Warner*)
- **ALICIA KEYS** New Day (*Rca*)
- **BRIDGIT MENDLER** Hurricane (*Hollywood/Polydor*)
- **JANELLE MONAE** Q.U.E.E.N Feat. Erykah Badu (*Atlantic*)
- **PAUL RUDD FEAT. SAM CALVER** Wake The World Tonight (*Globetracks*)
- **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** Re (*Columbia*)
- **BLACK SABBATH** 13 (*Vertigo*)
- **THE CLASH** The Clash Hits Back (*Columbia*)
- **CLOSE** Getting Closer (*IK7*)
- **CSS** Planta (*Sge 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 & MADELEINE** The Weight Of The Globe (*Asthmatic Kitty*)
- **THE LONELY ISLAND** The Wack Album (*Republic/Island*)
- **MARK OWEN** The Art Of Doing Nothing (*Polydor*)
- **PATTY GRIFFIN** American Kid (*Columbia*)
- **PEOPLE OF THE NORTH** Sub Contra (*Thrill Jockey*)
- **SOPHIE GARNER** Genes (*Ton Big Music*)
- **BRUCE SPRINGSTEEN** Collection: 1973 - 2012 (*Columbia*)
- **TEGAN AND SARA** I Was A Fool (*Warner*)

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



FRANZ FERDINAND

Right Thoughts, Right Words, Right Action

(Domino)



August 26

The new album from Glaswegian band Franz Ferdinand, *Right Thoughts, Right Words, Right Action*, follows 2009's *Tonight LP*. Recorded over the last year at Alex Kapranos's Scottish studio, Nick McCarthy's Sausage Studios in London, Club Ralph and a couple of trips to Stockholm and Oslo.

The ten songs that make up *Right Thoughts, Right Words, Right Action* have been described by Franz's team as having "painterly lyrical detail, heavyweight hooks, precise aesthetic vision and that uncanny ability to marry arch artistic sensibility with pop punch – and push it even further".

Right Thoughts, Right Words, Right Action will be available on CD, deluxe limited edition double CD, LP, via digital download and a Deluxe DomMart only double LP - packaged in a hand numbered die-cut gatefold sleeve.

The exclusive bonus disc in both the double CD and double LP, entitled *Right Notes, Right Words, Wrong Order*, is a document of a live session captured at the legendary Konk Studios in London.

In addition, Domino will be releasing *Right Thoughts, Right Words, Right Action - The Passport Edition*. Limited to 500 worldwide, *The Passport Edition* features a deluxe edition of each physical format of the album, all 7" and 12" singles and access to the high-quality audio files as well as exclusive tracks and content.

TRACK OF THE WEEK



CARO EMERALD

Liquid Lunch

(Dramatico/Grandmono)



June 17

After her album *The Shocking Miss Emerald* became her first UK album chart No.1, Caro Emerald is releasing single *Liquid Lunch*, a fun and witty pop tune delivered in sassy, retro style.

It has already been Radio 2's Record Of The Week, and is the second single to be taken from Emerald's latest album – her second LP release. Her debut album, 2010's *Deleted Scenes From The Cutting Room Floor*, peaked at No.4 selling more than 400,000 copies.

The Shocking Miss Emerald is inspired by the epicentre of style, romance, excitement and dangerous liaisons – Paris. Emerald says the sound of the album is "a fun mix of vintage jazz, beats and pop".

Having sold out her March UK tour (including a night at the Royal Albert Hall) Emerald recently announced a 14-date September tour which is sold out.

INCOMING ALBUMS

DAVE MATTHEWS BAND *Away From The World*
(ATO / IPIAS) Cooperative)



Dave Matthews Band's latest album *Away From The World* will be released in the UK this month on CD, including bonus live CD, and download.

Recorded in Seattle with producer Steve Lillywhite, who helmed the band's first three albums, *AFTW* debuted on the Billboard 200 chart at No.1 - making DMB the first group in chart history to have six consecutive studio albums debut atop the chart.

Formed in 1991, Dave Matthews Band – now comprising Carter Beauford (drums), Jeff Coffin (saxophone), Stefan Lessard (bass), Dave Matthews (vocals, guitar), Tim Reynolds (guitar), Rashawn Ross (trumpet) and Boyd Tinsley (violin) – has sold a collective 37 million CDs and DVDs combined. The group ranked as the biggest ticket seller worldwide of the past decade and has sold over 18 million tickets since its inception. **JUNE 17**

FUCK BUTTONS *Slow Focus*
(ATP Recordings)



Four years after Fuck Buttons' Benjamin John Power and Andrew Hung dropped their last

album, they are returning with new record *Slow Focus*, their first self-produced LP, created at their own Space Mountain studio.

Power says of the record: "*Slow Focus* almost feels like the moment your eyes take to readjust when waking, and realising you're in a very unusual and not a particularly welcoming place. We like to think that we create our own new landscapes, and with this it's a ver alien one."

Last year Danny Boyle used FB's music in his Olympics Opening Ceremony in London. Now they're facing the limelight again with a string of European festival dates coming up, including Primavera, Glastonbury and Green Man. **JUNE 24**

J COLE *Born Sinner*
(Jabe)



Grammy-nominated hip hop artist J Cole has moved the release of his forthcoming sophomore album *Born Sinner* up one week to compete with Kanye West's release new record.

The standard version of the album boasts 16 tracks, and the deluxe 21.

He performed Gold status self-produced lead single *Power Trip* featuring Miguel on Jimmy Fallon's TV show. It became Cole's fastest-selling single yet.

The accompanying video for *Power Trip* creative directed by J. Cole and co-directed by Nabil and Mike Piscitelli, has amassed over 7 million views on VEVO.

Born Sinner is the follow up to Cole's debut 2011 album *Cole World: The Sideline Story* that debuted at No.1 on the Billboard charts, having sold over 217,000 copies in its first week. **JULY 22**

STAFF PICK: DARRELL CARTER, SALES MANAGER



THE BESNARD LAKES
Until In Excess, Imperceptible UFO
(Jasjaguwar)

The fantastically-titled fourth album from Montreal quartet The Besnard Lakes - *Until In Excess, Imperceptible UFO*, is as an interesting piece of music as the title suggests. The album journeys through various themes - orchestral and cinematic, joyful and dark - brought together by the work of husband and wife team Jace Lasek and Olga Goreas. Both, it would seem, are fans of The Beach Boys and best bits of Wings. However, the album also creates a dreamy shoegazer sound not too distant from 90's dream pop band Slowdive's awesome *Souvlaki* album. Layers of harmony, delayed guitars and rushing strings give the album a truly



unique and modern sound. Lead single *People Of The Sticks* delivers on just about every level; clever guitar work, great harmonies, rushing noise break down and soaring ending turns the track into a modern shoegaze anthem, by far my favourite single of 2013. In fact, the only reall disappointment for me is that the rest of the album pales by comparison; it's difficult for the album to retain the attention after such a magnificent piece of music so early on in the listening. However, I'm sure that a band this musically gifted and with such a vision will have no difficulty in finding a similar thread for others pieces of future music. With *Until In Excess*, The Besnard Lakes have created an album of brooding music that's well suited with the current misty mornings and grey skies enveloping the nations landscape. **@musicweekdazza**

OUT NOW

NEW REISSUES / CATALOGUE ALBUMS

VARIOUS - Nile Rodgers Presents The Chic Organization Boxset Volume 1: Savoir Faire*(Rhino 5249827895)*

Available in France since 2010 and presumably granted UK release to

capitalise on the higher profile Nile Rodgers has had since co-writing and playing on Daft Punk's smash Get Lucky, this is a sprawling and sophisticated 4CD box set comprising 46 songs, all written and produced by Rodgers and late bandmate Bernard Edwards wrote and produced in a burst of stylish and creative activity in the late 1970s and early 1980s. Chic itself was the ultimate disco act, so it is no surprise that slightly more than half of the tracks on offer here are theirs, including timeless floorfillers like Le Freak, Everybody Dance and My Feet Keep Dancing, which includes the funkier tap-dancing break in chart history. Previously unreleased Chic material is fairly thin on the ground - What About Me

has a compelling groove but no lyrics, Just Call Me is a minor gem and Will You Cry is eight minutes of mirthful but musically lacking studio chatter. The instantly recognisable Chic style - Rodgers' guitar, Edwards' bass, Tony Thompson's taut drumming and the strings - was also adapted for others whose recordings complete this collection. The band's original singer Norma Jean was gifted early gems like High Society and Saturday to kick-start her solo career, before Rodgers and Edwards really hit their stride with a succession of hits for Sister Sledge, among them We Are Family and Lost In Music - one of four tracks on the album given an exclusive and subtle tweak by Dimitri Of Paris. Also included are the original mixes of Diana Ross hits Upside Down and I'm Coming Out, which were ditched by Ms. Ross in favour of new ones she commissioned herself; Carly Simon's sublime Why; Sheila B Devotion's delectable Spacer and tracks by Fonzi Thornton, Teddy Pendergrass and Debbie Harry, some of them in previously unreleased mixes. Completing a superb selection are

three exquisite collaborations with Johnny Mathis, taken from a completed but unreleased album, I Love My Lady.

ALEXANDER O'NEAL - Alexander O'Neal*(Tabu 1AB11 2001)/Hearsay (1AB11 2005)/All Mixed Up (1AB11 1005)*

Jimmy Jam and Terry Lewis started their recording career as sidemen for Prince's band The

Time, and went on to pen and produce most of Janet Jackson's canon, as well as hits for acts as diverse as The Human League, Mariah Carey, Boyz II Men. They also helmed albums by several acts who recorded for their manager Clarence Avant's Tabu label. Tabu has just been licensed to Demon, who have wasted little time in making available massively expanded deluxe editions of the first two albums by the label's most successful artist, Alexander O'Neal, and his subsequent mix album. Housed in casebound

books which contain lyrics and new liner notes, each has the original album is excellent newly remastered sound on CD1, and a selection of bonus tracks on CD2. O'Neal's self-titled 1985 debut was a formidable opener, with his rich tenor voice perfectly suited to Jam & Lewis' material, which included the hits A Broken Heart Can Mend and What's Missing, though the set's main attraction was their former Time colleague Monte Moir's lovely ballad If You Were Here Tonight. 1987 follow-up Hearsay was another triumph, generating no fewer than five UK Top 40 hits - Criticize, Fake, The Lovers, What Can I Say To Make You Love Me and the Cherrelle duet Never Knew Love Like This. All Mixed Up consists primarily of remixes of tracks from Hearsay.

GENE PITNEY - Blue Gene/Meets The Fair Young Ladies Of Folkland*)(RPM RETRO 926)/I'm Gonna Be Strong/Looking Through The Eyes Of Love (RETRO 927)*

Originally paired-up by the now defunct Sequel label in 1996,



each of these releases includes two complete albums and bonus tracks on a single CD, with RPM adding refreshed artwork and new liner notes. His appeal crossing generations, Pitney was possessed of a rich, soaring and dramatic tenor, and was a chart regular throughout the sixties and beyond. An adept interpreter of both MOR and pop repertoire, he was also a successful songwriter but only penned one of the 54 selections here. Luckily, he was much-favoured by some of the top songwriting teams, and thus puts his indelible stamp on Bacharach & David's 24 Hours From Tulsa, Mann & Weil's I'm Gonna Be Strong and That Girl Belongs To Yesterday, which turned out to be the first ever Top 10 hit penned by two promising songwriters who were pals of Pitney - Mick Jagger and Keith Richard. The second of these two sets has arguably the stronger line-up of tracks - or, rather, the more accessible, as the first includes the rather fanciful Meets The Fair Young Ladies Of Folkland.

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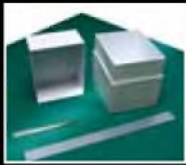


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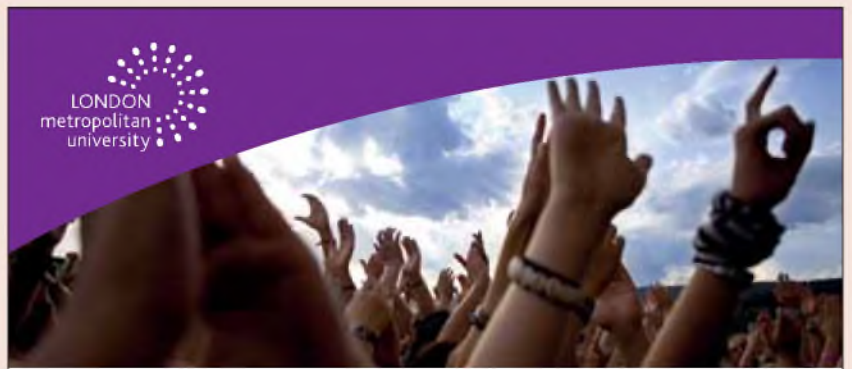
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▲ FIVE STAR TEAM

The Iagem Music UK team got together to celebrate two albums in the Top 5 last week, with Daft Punk and 30 Seconds To Mars, as well as the new appointments of A&R managers Sam Mumford and Jess Hamilton, and new head of Business Affairs Megan Hall. [L-R] Stephen Phillips (Creative Services, synchronisation manager), Rupert Hollier (Creative Services, synchronisation manager), Kim Frankiewicz (MD of Iagem Music), Jess Hamilton, Sam Mumford, Megan Hall, John Minch (CEO of Iagem UK), Natasha Baldwin (Creative Services, Group president, creative and marketing) and Rosie Hill (Creative Services, senior synchronisation manager).



▲ LUNCHTIME CLASSICS

Last week Universal Music hosted a live lunchtime concert at its central London headquarters by two ground-breaking artists to celebrate new classical music platform Sinfini Music (www.sinfini.com). The first ever 'Sinfini Sessions Live' featured performances by Grammy nominated Deutsche Grammophon mandolin player extraordinaire Avi Avital and Decca's new genre-defying accordion playing sensation Martynas to a packed audience of Universal Music employees. [L-R] Rick Blaskey (The Music & Media Partnership and manager of Martynas), Paul Moseley (MD Decca Classics), Martynas, Avi Avital, Tina Poyser (GM Sinfini Music) and Chaz Jenkins (VP international marketing classical, IJMG).

KEY SONGS IN THE LIFE OF Gopi Setivarahalli



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- What was the first record you remember buying?**
Thriller - Michael Jackson. I can still remember the smell of its packaging.
- Which song was (or would be) the 'first dance' at your wedding?**
Bryan Adams - All For Love.
Strictly for my better half.
- Which track would you like played at your funeral?**
Rolling Stones - Shine A Light.
There is always a positive energy around me and I want people to feel the same at my funeral.
- What's your karaoke speciality?**
Wang Chung - Everybody Have Fun Tonight. I can rock this song from the bottom of my heart.

ARCHIVE

MUSIC WEEK June 10 1989

Terry Ellis is set to become the seventh chairman of the BPI – and the first to be elected from outside the organisation's top ranks. Despite a lower profile since being bought out of Chrysalis four years ago, Ellis beat PolyGram chairman Maurice Oberstein in a close vote...The first person ever to be convicted under the federal payola statute now faces a nine-year prison sentence and a fine of \$265,000. Independent record promoter Ralph Tashjian in Los Angeles pleaded guilty to charges of distributing cash and cocaine to a radio station in order to get airplay for the product he was promoting...PWL is the first label for 24 years to have three consecutive number one singles. Following on from Kylie Minogue's Hand On Your Heart and the charity single Ferry 'Cross The Mersey, Jason Donovan's Sealed With A Kiss is competing the company's hat-trick...Competition between the UK's biggest specialist music retailers is set to move to a global stage as the chains look overseas for potential new markets. Both Virgin and HMV will be trading in Sydney by the end of the summer.



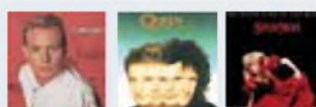
SINGLES TOP 5 10.06.89

POS	ARTIST	SINGLE
1	JASON DONOVAN	Sealed With a Kiss
2	CLIFF RICHARD	The Best Of Me
3	CHRISTIANS...	Ferry 'Cross The Mersey
4	NATALIE COLE	Miss You Like Crazy
5	MADONNA	Express Yourself



ALBUMS TOP 5 10.06.89

POS	ARTIST	ALBUM
1	JASON DONOVAN	Ten Good Reasons
2	QUEEN	The Miracle
3	STEVIE NICKS	The Other Side of the Mirror
4	DEACON BLUE	When The World Knows Your Name
5	BOBBY BROWN	Don't Be Cruel



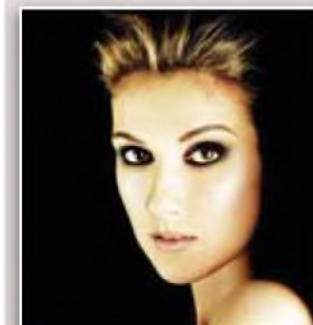
NEW RELEASES RECOMMENDED 10.06.89



REX Sleepwalking
STEVIE NICKS The Other Side Of The Mirror
The latest single by Manchester band Rex Sleepwalking is "admirably rough around the edges but sparkling with enough hooks to ensure plenty of well-deserved superlatives alongside predictions of greatness to come," says Music Week. The Other Side of The Mirror by Stevie Nicks is a "remarkably strong record". Putting the "over-worked Alice In Wonderland imagery aside," the album is "floating, melodic, twisting and turning."



What was the best artist meeting of your life?
Celine Dion. It was a very quick meeting but I was very, very nervous. I brushed my teeth four times in one hour beforehand.



Recommend a track Music Week readers may not have heard...
Kim Carnes- Bette Davis Eyes . I absolutely love that song.

What's your favourite single/track of all time?
Louis Armstrong - What A Wonderful World. My all time favourite song. It's very simple and very true. This has been a favourite since I was 16.

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▼ **A GOOD CORES**

Bucks Music snapped up record producer, engineer and songwriter Alex 'Cores' Hayes on a world exclusive songwriting agreement last month. A good decision, since Cores is currently producing Professor Green's third studio album as well as writing and producing for many of the UK's top acts. [L-R] Ged Malone (Cores' manager), Simon Burke-Kennedy (Cores' manager), Alex 'Cores' Hayes, Sarah Liversedge Platz (director A&R Bucks), Simon Platz (MD Bucks Music).



► **PLATINUM PINK**

Pink was presented with a typically colourful plaque for the double-platinum sales of her latest album *The Truth About Love* at the second night of her critically-acclaimed tour at London's O2 Arena. Joining the star backstage was [L-R] Alice Frost (product manager), Pink, Colin Barlow (president of RCA), Nicola Tuer (EVP, Sony Music UK), Richard Connell (general manager Sony Music Entertainment).



▲ **A LITTLE CAREY ATTENTION**

A host of Def Jam Island/Universal Music Group bosses flew in for a playback of Mariah Carey's new album at The Arts Club in Mayfair at the end of last month. Papped on the night were a smiling Andrew Kronfield (president, Global Marketing, Universal Music), David Joseph (chairman & CEO, Universal) and Steve Bartels (president/COO, Island Def Jam Music Group).

FABLED LABELS

INNOCENT RECORDS

Key Artists: Atomic Kitten, Blue, Billie Piper

Innocent Records was created by EMI's Virgin Records in 1998.

Following the success of the Spice Girls in the late 1990s, Virgin decided to invest in the pop market and created Innocent after hiring RCA managing director Hugh Goldsmith to head up the new venture.

In June 1998, the label released *Because We Want To*, the debut single from Billie Piper, Goldsmith's first signing to the company. The song debuted at No.1 in the UK singles chart.

The label enjoyed more success in 2001 with Blue's debut album *All Rise*, which was certified four-times platinum, and the reissue of Atomic Kitten's first LP *Right Now*, which peaked at No.1 in the UK albums chart.

Other Innocent artists included Geri Halliwell, Martine McCutcheon and Javine Hylton.

After six years at Innocent, Goldsmith returned to Sony BMG in early 2005 to set up Brightside Records. Shortly after his departure, the label was moved from Virgin Records to the Angel Music Group, EMI's newly founded commercial division.

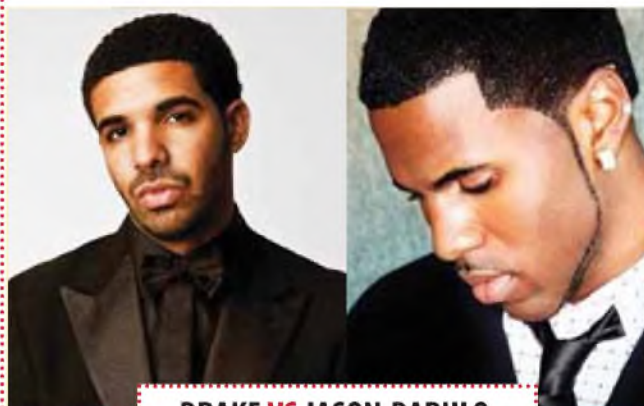
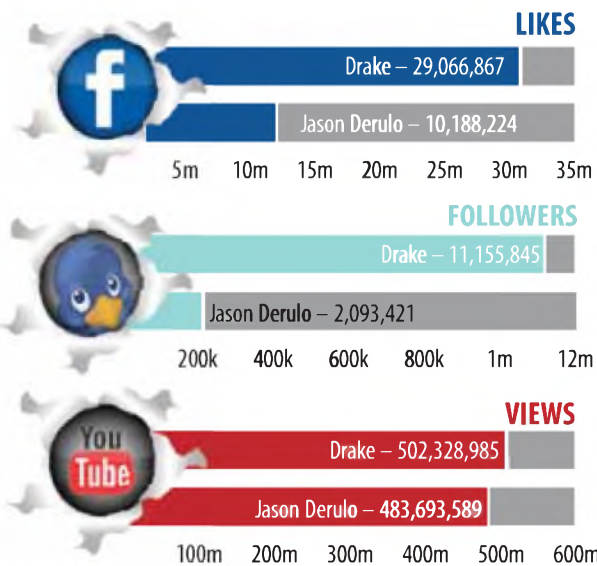
During this period, Innocent's biggest triumph came from Sanctuary, the first record from former Blue singer Simon Webbe, which achieved a double platinum status.

By the late 2000s Angel Music Group had revived Charisma Records, and the Innocent Records imprint seemingly disappeared from future releases.

Did You Know? Hugh Goldsmith first saw Billie Piper in a *Music Week* ad and decided he could make her a star.



SOCIAL STANDING Official fan pages go head-to-head



DRAKE VS JASON DARULO

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'And when you lose control / You'll reap the harvest you have sown'



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