



NEWS

03 Spot on

Why Pink Floyd allowed their catalogue to be listened to on Spotify's free tier... eventually



BIG INTERVIEW

10 Beggars and choosers

The 35-year-old indie music group's MD Paul Redding on the secret to its recent US success



ANALYSIS

14 At your service

A look at the impact self-released albums are having at retail

Iley: Roc Nation can compete with any label in the world

EX-MERCURY PRESIDENT READY FOR SIGNINGS SCRAP WITH MAJOR LABEL RIVALS

LABELS

BY TIM INGHAM

New Roc Nation Records president Jason Iley says that the US company has the tenacity and firepower to challenge any UK label for an artist's signature - as his arrival signals a renewed hunger for global success at the entertainment firm.

Iley was personally hired by Roc Nation co-founder Shawn 'Jay-Z' Carter and will be based in New York. Roc Nation's current label roster includes J Cole, Rita Ora, Jay Electronica and Bridget Kelly, whilst the company's management arm looks after talent such as Rihanna, Kylie Minogue, Shakira and Haim.

"Roc Nation is one of the most ambitious companies in the world," Iley told *Music Week*. "Everything they do, whether



from an artist or company perspective, they strive to be the best. They've [already] had success with Sony, in particular with Rita Ora, who has the ability to be a global superstar in a similar way to Rihanna. The clear message I've been given is that this is just the beginning."

Iley has a long working relationship with Jay-Z and his

fellow Roc Nation execs Jay Brown and Tyran 'Ty Ty' Smith, dating back to their Island/Def Jam days - Iley was president of the former in the UK and Jay-Z president of the latter in the US. Iley moved to Mercury in 2005 and Jay-Z left Def Jam two years later.

The British exec departed from the Universal-owned label

in March after seven years, following the reshuffle that spawned Virgin/EMI Records.

"Jay-Z and Jay Brown called me as soon as the news [of Iley's Mercury departure] was out, saying 'Let's get together'," he told *Music Week*. "Along with Ty Ty, when they left Def Jam, we all kept in touch. They're very loyal people, and I really respect that. They were immediately supportive when I left Mercury."

Iley, who called Roc Nation "a magnet for the world's best talent" added: "Roc Nation Records can compete with anyone, anywhere."

"Jay Brown, Ty Ty and their team have demonstrated that they can break artists to a global audience and with my experience added to the mix I have no doubt we can compete with anyone in the business whether here in the UK or in America. With their ear for a hit, their contacts in

both the US and here, and my 18-plus years experience in the UK and Europe we'll make a very strong team.

"The ambition is certainly to grow the company and sign the right things at the right time."

Iley said that the Roc Nation trio had long been involved in the UK business, striking lasting relationships with its "gatekeepers" during their Def Jam tenure.

"They realised early on that if they had success in the UK, there was a very good chance it would work in Europe too," he said.

"Jason has a vision that reaches past the status quo," added Shawn 'Jay Z' Carter. "He's innovative, has an ear for what's 'next,' and sees past mundane by the numbers marketing."

In April, Roc Nation Records partnered with Universal in a multi-year global agreement under which it will operate as a standalone label within UMG.

Richard Connell steps up at Sony Music



of MD, Associated Labels with immediate effect.

In his new role, reporting to domestic Chairman and CEO

Sony Music UK & Ireland has promoted Richard Connell to the position

Nick Gatfield, Connell will oversee Sony Music's suite of Associated Labels that include Epic UK, Phonogenic, Relentless, Search & Destroy, Ultra, and Xenomania.

Connell moves from his role heading up Sony Music UK's central marketing division. He previously served as GM of the major's commercial music group,

and prior to that played a pivotal role in forming its Creative Group.

Connell said: "When Nick first outlined his vision for Associated Labels I don't think I let him finish the sentence before I said 'I'm in.' The chance to work with such a diverse group of labels and A&R executives was a dream come

true for me. To help these artists get their music out to the widest possible audience in a marketplace as exciting as the one we're in at the moment is such an honour. Each label has its own needs, ambitions and vision, I cannot wait to get started to help deliver on them."

Gatfield said: "Richard has proved himself an exceptional

leader in his recent roles at the company and is the perfect candidate for this role.

"Our Associated Labels represent a hugely important part of our overall A&R strategy, we have incredibly gifted A&R leaders at each of our labels and I believe there is a real opportunity for growth with this division."

NEWS

EDITORIAL

Jay walking
on the future of
artist power

THERE IS NO sharper commercial operator in the music artist realm than Jay-Z.

It's not just that he understands how far he can push corporate partnerships without leaving fans disgruntled, nor that he's a businessman every inch as much as he is a performer. It's that he has a meticulous understanding of the most important brand in his universe: his own.

The news this week that the rapper is to 'give away' a million albums via Samsung Galaxy mobiles in July, 72 hours ahead of *Magna Carta Holy Grail's* official release, was met with a smattering of incredulity ('think of the iPhone owners!').

But it appears to me that Mr. Carter is actually playing a longer game than this initially suggests; one more complex than a simple tech-industry cash-in, or a mere smarty pants attention-grabber to boost the success of his new LP.

Samsung is understood to have effectively purchased a million albums from Jay-Z for \$5 each. Undoubtedly, that won't provide a bad bit of immediate business for the Roc Nation founder. His last two albums, *The Blueprint 3* and *American Gangster*, did very healthy numbers - but both still sold less than half a million week one in the US, and were hit hard by piracy.

"Jay-Z's app has future potential to boost Roc Nation artists. It's not going away. This isn't a label winning brownie points: it's an artist trading in on his identity for the good of his roster"

So on the surface, having benefitted from years of major label hawking power (and his own mammoth talents, of course), Jay-Z is now accentuating his long-awaited payday to the max: in the past few years, he's not only taken control of his master rights by issuing albums through Roc Nation, but also grabbed his publishing by the cruff of the neck, now administered through his old mucker at Warner/Chappell, 'Big' Jon Platt.

If the Samsung deal is therefore the biggest example of self-benefitting, disruptive artist power we've seen in recent years, we haven't seen the end of it.

As his occasionally portentous lyrics told us a few years back, Carter's here to change the game. And it's worth bearing in mind that the Samsung app will remain on phones long into the future, giving Roc Nation the potential chance to tap into a million customers for months and years hence.

Roc Nation will be able to actively introduce them to new acts, update them with label-specific playlists and generally enshroud them in the magic of the entertainment company's microcosm.

This isn't the same as an existing record label earning branding brownie points with consumers by pushing them enriching content: it's Jay-Z trading in on his own powerful identity as an artist to bust open the doors for the next generation of acts under his watchful eye. That won't do Jason Iley any harm in those talent signing negotiations now, will it...

As Jay-Z himself said in the teaser video to his new album, complete with a snoozy Rick Rubin laid out on a leather couch: "The internet is like the wild west. The wild, wild west.

"We need to write the new rules."

Tim Ingham,
Editor

Tube director dies aged 72

PEERS PAY TRIBUTE TO "EXTRAORDINARY" GAVIN TAYLOR

OBITUARY

BY TOM PAKINKIS

The director of iconic music television programme *The Tube*, Gavin Taylor, passed away on Wednesday, June 12, at the age of 72.

Taylor helmed the flagship music show for five years, directing major acts starting with *The Jam* on November 5, 1982 and ending with *Duran Duran* in *The Tube's* final transmission in 1987.

"Gavin Taylor ranks with David Mallett and Dick Carruthers as one of the few directors who could capture both the intimacy and the theatrical power of the world's greatest performers live on stage for broadcast and sell-through markets," said music historian, *Tube* colleague and friend of Taylor, Chris Phipps. "Whether it was *PiL*, *Tina Turner*, *Cameo* or *Twisted Sister* - his personal all-time favourite *Tube* performance - the composure of Taylor and his crew concealed a rock 'n' roll heart and a capacity to lense extraordinary performances in the chaos of *Studio 5*."

Graduating from the NCB surveying unit, Taylor went on to train as assistant cameraman for the fledgling *Tyne Tees Television*. He established a reputation for directing high-quality pop offerings like *Alright Now* for *ITV* and *Saturday*



"Taylor ranks as one of the few directors who could capture the intimacy and theatrical power of the world's greatest performers live on stage for broadcast"
CHRIS PHIPPS

Shakeup for the regions, before beginning his tenure on *The Tube* in 1982.

A 1983 *Tube* commission to film *U2* live at *Red Rocks Colorado* is widely considered to have cemented Taylor's place in music history. The performance was rated by *Rolling Stone* magazine as one of the *Top 100 Moments That Changed Rock 'n' Roll History*.

Following *The Tube*, Taylor became the go-to choice for the world's top acts and broadcasters - filming *Queen's Live at Wembley '86* and *Eric Clapton And Friends* in the same year, as well as concerts from the likes of *Bob Dylan* and *Dire Straits* in the eighties and nineties and

events such as *The Royal Variety Performance* and *Glastonbury*.

"Gavin Taylor was an extraordinary music director and a very special friend," said *The Tube* executive producer Malcolm Gerrie. "It became obvious to me during the recording of *Alright Now* that this was the man to direct *The Tube*.

"He was a producer's dream: there were no problems for Gavin, only solutions. Brilliant with talent, he could get the very best from a *Billy Bragg* or a *Freddie Mercury*.

"Looking like the chairman of the local bowls club, his blazer and tie belied an amazing ability to capture all the passion, excitement, and energy of live music: best witnessed in the breathtaking *U2* concert at *Red Rocks*.

"He was, for the entire run of *The Tube*, the backbone of the series and my eyes and ears in the studio. I will sorely miss him, and so will music television."

Minder receives
apology and payout

Independent publisher Minder Music Ltd has been given an apology and undisclosed payment from a UK DJ/producer for the uncleared sampling of a song to which it owns the rights.

Troglodyte by *The Jimmy Castor Bunch*, originally a *Top 10* hit in 1972, has since been sampled by artists such as *Christina Aguilera*, *NWA*, *Ginuwine*, *Madonna*, *Netsky* and recent US hit *The Way by Ariana Grande*. The track was written by *Jimmy Castor*, *Gerry Thomas*, *Douglas Gibson*, *Harry*

Jensen, *Robert Manigault* and *Langdon Fridie*.

DJ *Julio Bashmore* recently sampled the recording and made it available on his own website without clearance as a free download - but has since publicly apologised for the oversight. After being pursued by Minder, he also agreed to pay compensation to the publisher, some of which will go to charity.

"To be fair, he dealt with it in the appropriate manner once he became aware of his mistake," said Minder MD *John Fogarty*.



Fogarty said that *Troglodyte* master rights owner *Sony* did not join it in pursuing *Bashmore*. He suggested that all major rights holders should ally with independent publishers in such cases, otherwise it "sends out a signal to infringers" which risked a return "to the early days of sampling again".

BAND'S CATALOGUE FINALLY ON STREAMING SERVICE - AND IT'S LIKELY TO STAY THERE

Spotify's Pink Floyd persistence pays off

DIGITAL

■ BY TIM INGHAM

Spotify consistently kept in touch with Pink Floyd's representatives for five years when trying to get the band's catalogue on its service, despite rebuttal after rebuttal - but the Swedish company's determination finally paid off this week.

One Fifteen's Paul Loasby manages David Gilmour and represents his work with Floyd. He was previously willing to offer his share of the catalogue to Spotify, but only on its premium, paid-for service - not its ad-funded free tier, which pays less to artists.

"Spotify wouldn't even discuss that idea, they rejected it outright," he told *Music Week*. "But I came to realise that if that's their business model, fair enough.

"I can moan and groan but that's the way their company works. If they make an exception for one artist, everyone will come off ad-funded."

Loasby, who says he has always been a fan of Spotify from a consumer perspective, met with Spotify's chief content officer Ken Parks in October last year in a private discussion coordinated by the Music Managers Forum. It



"With physical sales [declining], downloads flattening and streaming growing, what's wrong with acknowledging you like something?"

PAUL LOASBY, ONE FIFTEEN

was here Spotify first began to make small steps of progress.

"We were looking carefully at the streaming stats," added Loasby. "We were already on other [premium, paid for] services, and you could see the way the data was going.

"When I met Ken Parks last

year, I did my usual speech of, 'Fantastic service, but you pay us no money, you bastards!' Give him his due: it was all in good friendly humour, but with a line of seriousness underneath it.

"However, a week later, Ken called me again. We went round and round in circles but he wasn't

put off. We met up, and I said 'Believe it or not, I'm going on and on about money again - but I've been doing that for years.' My view was nothing to do with Pink Floyd wanting more: it was about a million streams being worth £100 or whatever - any artist would feel a bit short changed by that.

"However, I realised if you go to the world of BitTorrent, for example - who now also want to make friends with the artist community - you get zero. With physical sales [declining], downloads flattening and

streaming growing, [we thought] what's wrong with acknowledging that you like something? You can moan and groan forever, why not accept that a deal can be done? So that's what we did."

That deal saw Pink Floyd's catalogue become available to listen to for free on Spotify for all users earlier this week.

A unique campaign on the service saw Spotify ask Floyd fans to clock up a million streams of the band's *Wish You Were Here* track - which then unlocked the band's albums.

It took less than four days for fans to reach the milestone on Spotify, which now boasts more than 6 million paying subscribers.

When asked if Pink Floyd's music would remain on the service long-term, Loasby told *Music Week*: "All I can say is I hope so. This decision wasn't taken lightly.

"Spotify have been very helpful - we've found a way that we think would work for all parties."

Floyd's catalogue arrives on the platform around six months after fellow famous Spotify hold-outs Metallica embraced the service at the end of last year.

Alex Waldron returns to Island Records in UK

Alex Waldron has returned to the UK after seven years in Germany to become head of marketing for Island Records.

Waldron previously worked at Island between 2000 -2005, spearheading campaigns for the likes of Keane on their debut multi-platinum breakthrough album, *Blink-182*, *DJ Shadow*, and *Mos Def* amongst others.

Waldron moved to Berlin at the beginning of 2006 to take on the role of label manager for the !K7 Label Group.

For three years he oversaw international marketing campaigns for Matthew Herbert, Mark Ronson's *Just*, *Hot Chip DJ-Kicks* and many more.

He also founded the Greco-Roman electronic pop



singles label, guiding the careers of Disclosure, *Totally Enormous Extinct Dinosaurs*, *Vampire Weekend's Baio*, *Roosevelt* and *Hot Chip's Joe Goddard*, with whom he ran the label, with the

pair regularly putting on events in Berlin, London and Paris.

In addition, Waldron launched the Berlin edition of cult underground electronic music broadcast *Boiler Room*

and worked as an international marketing consultant for *XL Recordings* for *The xx* and *Friendly Fires*.

He will now be responsible for overseeing campaigns for

Mumford & Sons, *Florence + The Machine*, *Keane*, *Disclosure*, *PJ Harvey*, *Ben Howard*, *Bombay Bicycle Club*, *John Newman* and many more at Island.

Island MD Jon Turner said: "I'm delighted Alex has come back to the Island family after his very successful stint in Berlin. Alex is a very talented and creative marketer who has worked across every facet of the music industry. This broad experience will benefit Island and our artists as we take our business forward."

Waldron joins Island following the departure of marketing manager Tom March to fellow Universal label Virgin/EMI in April.

NEWS

NEWS IN BRIEF

■ **DCMS:** The Department for Culture, Media and Sport has agreed an 8% cut in spending for 2015-2016, apparently securing its immediate future despite whispers that the department could be scrapped altogether. The cut is expected to come as part of George Osborne's Spending Review on June 26. The new chair of Arts Council England Peter Bazalgette has called the news a "massive result" for the arts, saying that "the Treasury has listened to the arguments of those within the arts and the DCMS".

■ **WARNER:** WMG has acquired leading Russian independent music company Gala Records Group for an undisclosed fee. The acquisition will mark WMG's first wholly-owned local presence in Russia. Gala has worked with noted Russian artists including Alla Pugacheva, Irina Allegrova, Nikolai Baskov, as well as groups such as A-Studio, Sektor Gaza, CarMan, Samocvety, Strelki, and many more.

■ **NETWORK GROUP:** The Network Group – a boutique music company encompassing management, bookings, events and artist design – is celebrating four years in business with a showcase event in Paris this December. Full details of the December showcase will be disclosed after summer.

■ **PRS:** PRS for Music has formed a major collaboration with STIM in Sweden and GEMA in Germany that it hopes will simplify both national and pan-European music rights licensing and processing. The companies will establish a licensing hub that will combine the national repertoires of all three collecting societies as well as providing licensing services to other holders of multi-territorial European online rights, both publishers and societies. The combined repertoire available to license through the new hub will be amongst the largest of its kind in Europe, providing access to millions of works for download, subscription and streaming services. It is slated for delivery in 2014 and will work with International Copyright Enterprise AB (ICE) and the future Global Repertoire Database (GRD).

■ **HMV:** The retailer is reportedly set to re-open its original store at 363 Oxford Street, which was first opened as His Master's Voice shop in 1921 by composer Sir Edward Elgar.

For all of the latest Music Industry news, bookmark

MusicWeek.com

UNDER THE BRIDGE READY TO RISE ABOVE FOOTBALL MISCONCEPTIONS

'Agents must get over Chelsea connection'

LIVE

■ BY TOM PAKINKIS

Artists and agents will miss out on a top London music venue if they shy away from the 550-capacity space beneath Stamford Bridge because of its connection to Chelsea Football Club.

That's the message from Alan Tenenbaum, the creative manager of Under The Bridge – a two-year-old gig venue that has already hosted the likes of Charles Bradley, Joss Stone, Rufus Wainwright and Justin Bieber.

The venue is also set to welcome Conor Maynard next week, but Tenenbaum believes that there's still confusion among live music execs.

"There's that misconception that it's a Chelsea venue," he told *Music Week*. "But it's a standalone with its own reputation and its own ambience – it's nothing to do with football."

"Whenever anyone comes down, it's the same response of 'Wow, this is not what I expected,'" he explained. "There's nothing related to football inside the venue: there are no photos of



"[Under The Bridge] is a standalone venue with its own reputation and its own ambience - it's nothing to do with football"

ALAN TENENBAUM, UNDER THE BRIDGE

past players, it's not decked out in blue. When you're down here and the gig is going on, you forget that you're at a football stadium."

The main difficulty facing Under The Bridge, according to Tenenbaum, isn't with the punters but with artists and managers who might be put off by the

venue's location and, strangely, its high spec finish and cleanliness.

"I think the problem that the venue has is that it's so nice," he suggested. "Most 600 capacity venues aren't as nice as this one and, for whatever reason, people think that little bands should play in [dingy] venues."

"It's about trying to change that perception because coming here isn't difficult. If people came to Earls Court for years, then why not Under The Bridge? The smaller acts and hopefully the big ones that are selling out 600 capacity venues should be coming here."

Tenenbaum explained that those who have used the venue were impressed by its facilities: "If you send the tech spec to any stage or tour manager they're, like, 'Bloody hell, this is amazing.'"

"The sound equipment is brilliant, the lighting is top notch. If any top act is looking for a warm-up venue they can just turn up on the day, plug in and they're ready to go."

While the venue is currently capable of housing 550 spectators, there are plans to increase capacity.

"We've had promoters down there who say we could squeeze 800 in," said Tenenbaum.

"We're looking into ways to expand that capacity. But it's not about how many people you can cram in there, it's about how many you can get out safely and efficiently in an emergency."

Music e-book interest set for boost from new Ringo Starr release

A brand new Ringo Starr e-book in which he shares previously unseen Beatles images could be the inspiration for other acts to enter the electronic books market.

So suggests Genesis Publications owner Nick Raylance whose collaboration with the Fab Four drummer, Photograph, went on sale exclusively on the iBookstore on June 12. It will be followed by a limited-edition, hand-bound version signed by Starr in December.

Photograph, named after Starr's 1973 solo hit single, is the

first-ever e-book for Genesis, which, since it was founded by Raylance's late father Brian in 1974, has gone on to become the leading, limited-edition book publisher in music and culture. As part of that, it has built up a close reputation with The Beatles having put out George Harrison's *I Me Mine*, the Beatles Anthology book and previously Postcards From The Boys with Starr.

"Like all publishers we're looking at what's going on in digital publishing and it's just fascinating to watch how these

platforms are developing," said Raylance. "The Apple platform especially allows us to do some really creative design work and to use multimedia in a way you can't do in print. It's another exciting way to tell an author's story."

Photograph features images taken by Starr from his own archives, many of The Beatles and most previously not published, while he also provides audio clips telling the stories behind the photos.

Raylance said Starr was as surprised as anyone to find he had this archive: "I know he's



showed the book to Paul and they've both enjoyed seeing these pictures that are fresh to both of them and bring back memories."

MusicWeek

THE BUSINESS OF MUSIC



Subscribe to
print or digital

& save up to

60%

For more information contact
craig.swan@intentmedia.co.uk or call on 0207 226 7246

www.musicweek.com

MusicWeek The Playlist

10 tracks you need to hear...

DATA DIGEST

BREAKOUT



STEPHEN KELLOGG

Inspired by the likes of Jim Croce, Cat Stevens, Eagles and The Band, the US singer/songwriter's sound has been described as a mixture of Americana, Country-Rock, Folk and pop and. His ninth album Blunderstone Rookery was produced by Kit Karlson and Mike Mogis and will be released in the UK on August 12. Kellogg will play the next Breakout event at Camden's Barfly on July 11. *Get on the guest list at musicweek.com/breakout*



The latest most popular Shazam new release chart:

- 1 JOHN NEWMAN**
Love Me Again
- 2 ICONA POP**
I Love It
- 3 JESSIE J**
Wild
- 4 SEBASTIAN INGROSSO...**
Reload
- 5 TAYLOR SWIFT**
Everything Has Changed

GIG OF THE WEEK



Who: Bo Bruce
Where: Bush Hall, London
When: Wednesday, June 26
Why: The singer/songwriter plays a headline show after releasing her debut album at the end of April. Indie-electro act Boxes will support.

KINGS OF LEON

Supersoaker (Columbia)
(single, tbc)
Contact: Louise Mayne, Columbia
louise.mayne@sonymusic.com



NICK MULVEY

Fever To The Form (Communion)
(from ep, June 17)
Contact: Jon Lawrence, Alt Stoked
jon@stokedpress.com



PEACE

Lovesick (Columbia)
(single, June 24)
Contact: Ruth Drake, Toast
ruth@toastpress.com



CHILDHOOD

Solemn Skies (Marathon)
(single, Marathon)
Contact: Paul Jones, Rough Trade
pauljones@roughtraderecords.com



KAT DAHLIA

Gangsta (RCA)
(single, July 7)
Contact: Imran Malik, RCA
malik@imran-malik.com



RADKEY

Cat & Mouse (Wreckroom/Radkey Family)
(from ep, July 15)
Contact: Zac Leeks, Division
zac@divisionpromotions.com



DANA WILLIAMS

Keep Me Waiting (Unsigned)
(demo, out now)
Contact: David Adcock
david@mademgmt.com



PLACEBO

Too Many Friends (Virgin EMI)
(single, July 9)
Contact: Lauren Hales, Virgin EMI
lauren.hales@umusic.com



JACK JOHNSON

I Got You (Island)
(single, July 22)
Contact: Barbara Charone, MBC PR
bc@mbcpr.com



SEASIRE

Oh Lucifer (Little Fan)
(single, July 1)
Contact: Chris Latham, Partisan
chris@partisanpr.com



SALES STATISTICS



CHART WEEK 24 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,488,100	1,372,241	453,040	1,825,281
PREVIOUS WEEK	3,523,669	1,127,960	373,056	1,501,016
% CHANGE	-1.0%	+21.7%	+21.4%	+21.6%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	82,693,991	30,534,940	7,988,023	38,522,963
PREVIOUS YEAR	80,699,488	31,691,935	7,404,207	39,096,142
% CHANGE	+2.5%	-3.7%	+7.9%	-1.5%

APPOINTMENT TO VIEW



THE VOICE UK

Saturday, June 22 - BBC1, 7.15pm - 9.20pm
After six weeks of blind auditions, three battle shows, two knockout rounds and two live programmes, the grand final is here. Michael Buble, Robbie Williams and Dizzee Rascal will perform.

THE BIG DIRTY LIST SHOW: 50 YEARS OF SEX AND MUSIC

Saturday, June 22 - C4, 10.35pm - 12.05am
Documentary exploring 20 of the most seductive songs from the past 50 years, looking at how music can help to define, as well as reflect, each generation's sexual attitudes.

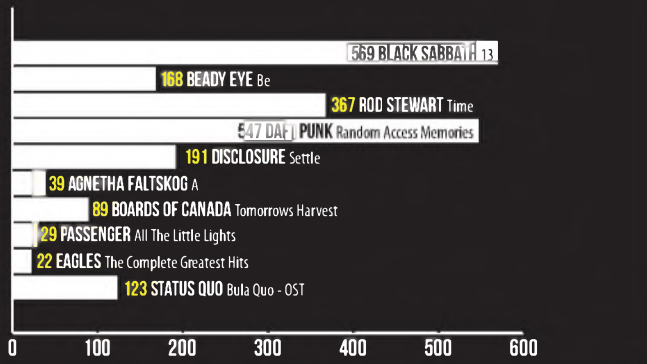
GLASTONBURY

Sunday, June 23 - BBC2, 11.30pm - 1.45am
Julien Temple's acclaimed documentary detailing the 35-year history of the world-famous music festival, including footage shot by festival-goers, coverage by the BBC and interviews with the stars.

PIRATES' BAY



NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON JUNE 16 2013



SOCIAL SCIENCE: BLACK SABBATH

ImpactSocial analysed 1400 mentions of Black Sabbath's new album 13 in the seven days to Monday (17/6) for Music Week across Facebook, Twitter, YouTube and news websites. The reaction was evenly split between neutral and positive sentiment with 33% of all social media mentions referring to the band's status as No.1 in the UK Album Charts. 7.5% pointed out the world record Black Sabbath now hold for "the longest time between number one hits". Other topics of conversation included how 13 was the perfect gift for Father's Day, the influence Black Sabbath have over other bands, e.g. the Savages, and their upcoming tour. 17% of mentions referred to several interviews and their album launch in New York. Some mentions were made about how the band has changed over the years - the change of drummer, and how their previous £60k budget for cocaine is now spent mostly on green tea.



OVERALL SENTIMENT OF COMMENTING

- Positive 49%
- Negative 49%
- Neutral 2%

CONVERSATION TOPICS ON SOCIAL MEDIA



- UK number 1 33%
- Streaming 18%
- News mentions 17%
- Positive fan chat 8%
- New UK chart record 8%
- Band trivia 5%
- Album review 4%
- Gigs 4%
- Influence on other bands 2%
- Perfect gift for Father's Day 2%
- Criticism 1%



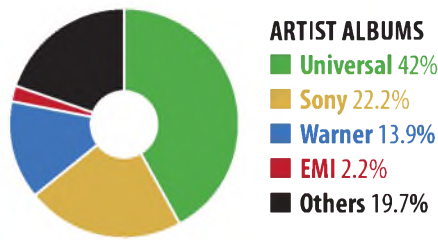
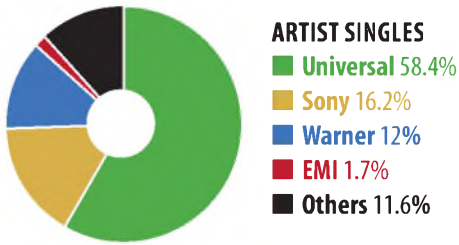
For daily news visit musicweek.com



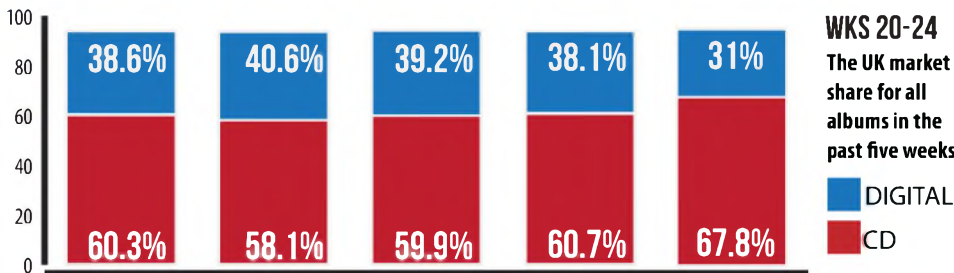
MARKET SHARES BY CORPORATE GROUP



CHART WEEK 24



DIGITAL vs PHYSICAL



TOP 5 STORIES ON MUSICWEEK.COM

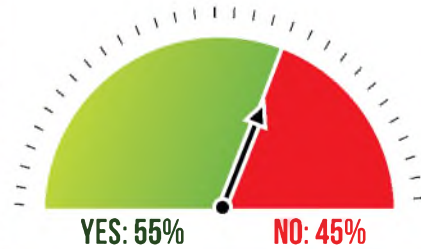
Musicweek.com's most-read stories for period ending June 17

- 01** Jason Iley named President of Roc Nation Records *Wednesday, June 12*
- 02** Music TV's Gerrie to host Sky Arts show *Thursday, June 13*
- 03** Magic Numbers singer curates album with London school in memory of late pupil *Wednesday, June 12*
- 04** Queen's Birthday Honours: Mike Batt, Adele, PJ Harvey all receive titles *Saturday, June 15*
- 05** Dalai Lama's Tibetan Monks to play Glastonbury, sign to Decca/Universal *Wednesday, June 12*

MUSIC WEEK POLL

This week we asked...
Is licensing fragmentation at risk of killing digital innovation?

Vote at www.musicweek.com



INK SPOTS

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

On the front of this month's *Classic Rock* magazine is "the unstoppable" Joe Bonamassa with "the confessions of a



"blues antichrist." Inside, the US musician discusses charging £500 for live shows, the difficulties of touring and being a "businessman".

Iggy Pop says being labeled the Godfather of Punk is "tedious": "[industry suits] have to think in boxes," he says. The story behind **Ronnie James Dio's** debut album *Holy Diver* apparently suggests that the US singer/songwriter was both "comeback king" and an "intimidating control freak."

Elsewhere, a special feature investigates how brands are replacing bands to "perpetuate the music and performances of their forebears". While **Graham Bond** is the "Hammond-pounding, drug-abusing acculturist," who died aged 36 as "the forgotten man of 60s rock."

In the reviews pages, **Alice In Chains** comeback *The Devil Put Dinosaurs Here* gets eight of ten from Jon Hotten. The "Sabbath-inspired album" proves that "you can't keep a good man down," says the critic. Polly Glass says *Songs To Invade Countries To* by **Voodoo Six** is "decent," but "cries out for a live space."



THE MAGIC NUMBERS

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

1

Million Android phone owners will get Jay Z's next album for free. The LP, titled *Magna Carta Holy Grail*, will be given away on Samsung phones three days before its official release date

363

Oxford Street could be reclaimed by HMV. The store is currently owned by US chain Foot Locker but was first opened as His Master's Voice in 1921 by composer Sir Edward Elgar

3

Collection societies have joined forces to create a pan-European licensing hub. PRS for Music has formed a collaboration with STIM in Sweden and GEMA in Germany

5.6%

Rise in music-copyright collection fees reports the Japanese authors' society (JASRAC) for the year ending March 31, 2013, to 111.8 billion yen (\$1.14 billion). Performance-rights fees were up 5% to 54.2 billion yen (\$571.2 million)

\$11

Million in funding since its launch in 2006 and open source music player Songbird is set to shut down later this month

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST

@kellyridgway At the New Music Seminar in NYC & who is playing? Conor Maynard. Seriously. (*Kelly Ridgway, freelance digital and marketing consultant*) Monday, June 10

@TwinB Just tried to use my twin powers to send my twin a twin message via twin connections... #Twinning (*Twin B, BBC 1Xtra/Atlantic*) Thursday, June 13

@MrJazzRocket I just noticed I have @MusicWeekNews following me. *Thinks of something witty to say #Tumbleweed (*Jazz Rocket, ATC Management*) Friday, June 14

@russellAnna I still can't get over how creepy Robin Thicke looks in his video. At 20 it might have looked rogue-ish. At 40 it's just embarrassing uncle. (*Anna Russell, AR Artist Management*) Tuesday, June 11

@CharliScott OH GOD SOMEONE AT WORK THOUGHT SKINNY LOVE WAS ORIGINALLY BY BIRDY KILL ME NOW JUST END IT ALL (*Charli Scott, Turn First Artists*) Thursday, June 13

@NickThayer If you don't like something for whatever reason that's cool. That doesn't make you any better than someone who does like it though. (*Nick Thayer, producer*) Friday, June 14

@halina_w Wouldn't have considered myself an @ENTERSHIKARI fan but I have to say they just killed it live on air @BBCR1 @zanelowe #radio1rocks (*Halina Wielogorska, Boiler Room/AEI Media*) Tuesday, June 11

@Jon_Hopkins_ In a surprising twist, I have been asked to support The Pet Shop Boys at the O2 Arena on Tuesday. (*Jon Hopkins*) Friday, June 14

@caramaline Just walked past a 12 year old boy with the same coat as me (*Caroline Lee, Universal Music*) Saturday, June 15

_Justin_Parker I'm having existential crisis talks with myself. #help (*Justin Parker, songwriter*) Thursday, June 13

@liz_buckley Once you realise "Jesus" said backwards sounds a lot like "sausage", it ruins a lot of death metal albums. (*Liz Buckley, Ace Records*) Friday, June 14

@fucktyler HAPPY FATHERS DAY TO ME, I BIRTHED ALOT OF YOU (*Tyler, The Creator*) Sunday, June 16

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

DATA DIGEST

PHOTO CREDIT: BBC/WALL TO WALL/GUY LEVY

PICTURE OF THE WEEK

WHAT A VOICE

Saturday, June 15

Former Oasis frontman and Britpop rebel Liam Gallagher made what's sure to be a rare appearance on BBC talent show *The Voice UK* last weekend with his band Beady Eye.

THE TASTEMAKERS

Today's opinion formers predict tomorrow's headline acts



JOHN LONGBOTTOM KERRANG!

Night Verses • Lift Your Existence (Southwark)

Somewhere between Deftones and letlive. stand Night Verses and their explosive blend of hook-driven post-rock. A journey from beginning to end, their debut's intricate web of complex riffs and rhythms is repeatedly torn apart by huge vocal melodies - with gratifyingly ear-melting results.



BEN PATASHNIK ROCK SOUND

letlive. • The Blackest Beautiful (Epitaph Records)

letlive. are pure electricity, and new album *The Blackest Beautiful* is one of the most invigorating albums I've heard in years. What makes it so exciting isn't just its white-hot punk fury, it's the swing and groove that underpins all 11 tracks and transforms them from a hype band into something far more real.



KATE EVERY HEAR ME RAW MUSIC

The Nyco Project • The New Machine (unsignea)

The Nyco Project is possibly one of the most forward-thinking bands I've come across, releasing this EP as an interactive (rather addictive) app is genius! With their mellow vibes, thumping beats and the low buzz of the bassline accompanied by this creativity, they're bound to strike gold!



STEVE BONIFACE LABELLED INDEPENDENT

This Century • Biography Of Heartbreak (Rude Records)

Slow Dance Night, This Century's newest single and possibly their best yet. I'm struggling to find problems with it, it's catchy, upbeat, I can even see myself enjoying having a good old dance to it; the kind of song I can imagine hearing at a beach party.



SIGNS O' THE TIMES



The Gyuto Monks of Tibet have signed to **Decca/Universal Music**. Their forthcoming album, *Chants: The Spirit Of Tibet*, will be produced by Youth, the bassist for the post-punk rock band Killing Joke, whose production and remix credits include Primal Scream, U2, Paul McCartney, Depeche Mode and The Verve. In addition to this, The Orb are remixing the famous Buddhist chordal chanting. The LP is co-produced and mixed by Tim Bran whose production and mixing credits include The Verve, La Roux and Scissor Sisters. Due for release on Decca Records on July 8, the

album is being recorded at the monastery in Dharamsala, a remote former British hill station in the foothills of the Himalayas. It combines the Gyuto Monks' distinctive chanting and Tibetan musicians.

Alexandra Burke has signed a new management deal with **Kevin Liles and KWL**, the ex Def Jam president who currently manages artists such as Nelly, Trey Songz and Estelle. She is currently recording her third album in New York. Burke was the only UK artist to perform at the recent Chaka Khan Hall of Fame Tribute concert in New York.

SYNC STORY

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



- **Artist** Regina Spektor
- **Track** Us (instrumental)
- **Composer** Regina Spektor
- **Publisher** Sony/ATV
- **Record Company** Warner Music UK
- **Client** Leo Burnett
- **Campaign** The Box - Kellogg's Special K
- **Usage** Europe, TV and Internet
- **Key execs** Sharan Gill (head of Licensing at Jeff Wayne Music), Jen Moss (senior manager, Sync Licensing at Warner Music UK), Nick Oakes (senior Creative Licensing manager at Sony/ATV), Serena Schellenberg (producer at Leo Burnett)

As part of a Kellogg's Special K campaign to launch its first recipe change in over 30 years, Leo Burnett created a stop-frame animation spot showing the Special K cereal box transforming into elegant origami shapes.

The musical brief for the campaign was "a beautifully simplistic track with a natural build, mirroring the anticipation inherent in the brand's transformation". Us by Regina Spektor was quickly established as a favourite, Jeff Wayne Music then worked with publishers Sony/ATV and Regina's record label Warner Music to secure the licence.



Sharan Gill, Head of Licensing at Jeff Wayne Music (pictured) said: "There was a great team of people working on this project and the results speak for themselves. Us complements this campaign perfectly and helps to define an exciting time in Special K's evolution."

Sponsored by


TESBL
Platform

Worldwide Music Industry Solutions

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






TICKETMASTER UK

June 21, 2013

POS	EVENT	POS	EVENT
1	UNION J	11	AVICII
2	MCFLY	12	ROD STEWART
3	BOB DYLAN	13	DISCLOSURE
4	JLS	14	PARAMORE
5	PASSENGER	15	BRUCE SPRINGSTEEN
6	BJORK	16	THE WHO
7	PAUL WELLER	17	BASTILLE
8	BRUNO MARS	18	KINGS OF LEON
9	STONE ROSES	19	THE DARKNESS
10	JESSIE J	20	OLLY MURS

TICKETWEB UK

June 21, 2013

POS	EVENT	POS	EVENT
1	LOVEBOX	11	THE DARKNESS
2	B5	12	MAROON 5
3	PASSENGER	13	THE NATIONAL
4	DISCLOSURE	14	BIG COUNTRY
5	DANZIG	15	IMAGINE DRAGONS
6	BAM MAGERA	16	HOODIE ALLEN
7	CAGGIE DUNLOP	17	BOB DYLAN
8	BLACK SABBATH	18	PUBLIC IMAGE LTD.
9	PAUL WELLER	19	RUDIMENTAL
10	BECK	20	BJORK

ON THE RADAR SAN CISCO

Adding to their impressive live CV, Aussie four-piece San Cisco - Jordi, Nick and Josh and Scarlett - have secured a slot at Reading and Leeds on the Festival Republic stage, following support slots for The Vaccines in the US, Darwin Deez in the UK and Europe, and a performance at SXSW. Despite all the international jaunts, the band tells *Music Week* that their most recent Australian tour was the "amazing" highlight of their journey so far.

The band say their music is "relatively easy listening" but not in reference to the genre of that name - more so upbeat, melodic

indie-pop that has seen some of their songs compared to the likes of Vampire Weekend.

Track Awkward, affectionately dubbed by SC as "the brat child of [their] music catalogue" is their forthcoming UK single release. It was voted into seventh place in Triple J's Hottest 100 countdown for 2011, won most popular single and video at the 2012 Western Australian Music Industry (WAMI) Awards, and is currently nudging towards a whopping 4.5 million views on YouTube - and SC never expected it to be so popular, considering how it was created.

"[Awkward] was written and

recorded as a bit of a throwaway. Done in a few hours. No one expected much and so far it's been amazingly surprising!"

Singles Wild Things and Fred Astaire were voted into Triple J's Hottest 100 singles for 2012, whilst their eponymous debut album placed at No.10 on the respective Listeners Top 10 Albums poll.

For the album, being released in the UK in October, SC worked with Steven Schram at Sing Sing Studios in Melbourne to hone the "half-written" record they went in with. "We spent heaps of time turning small ideas into songs," they said.



SC's previous outings in the UK have garnered support from *NME*, This Is Fake DIY, Xfm, 6Music, Absolute and Radio 1.

Whilst the next album is in everyone's mind at the moment, the band have yet more touring to complete. Before their high-profile performances at Reading and Leeds, UK music-goers can catch their headline warm-up shows in Southampton and London during August.

ESSENTIAL INFO

RELEASES

Out now
EP: The Beach
Single: Wild Things
Single: Fred Astaire
July 29 Single: Awkward
TBC Single
October 7 Album: San Cisco

LABEL

Columbia (UK & US) / Fat Possum (Australia)

MANAGEMENT

Phil Stevens, Jarrah Records

LIVE

August
 Mon 19 Joiners, Southampton
 Tue 20 Sebright Arms, London
 Fri 23 Leeds Festival
 Sun 25 Reading Festival

HE SAID / SHE SAID



The ever-modest Kanye West talks about life before fame in an interview with the *New York Times*

“I knew when I wrote the line “light-skinned friend look like Michael Jackson” [from the song *Slow Jamz*] I was going to be a big star. At the time, they used to have the Virgin music [stores], and I would go there and just go up the escalator and say to myself, “I’m soaking in these last moments of anonymity.””

TAKE A BOW TEAM GABRIELLE APLIN



THE LOWDOWN

Album: *English Rain*
 Highest chart position: No.2

Label: Parlophone Records

President of Parlophone Records: Miles Leonard

A&R: Nathan Thompson and Jos Watkin, Parlophone Records

Manager: James Barnes, James Barnes Music

Legal: John Statham, Statham Gill Davies

Agent: Jake Leighton Pope, Creative Artists Agency

Publisher: Darryl Watts, Universal Publishing

VP of Marketing: Rob Owen, Parlophone Records

Marketing: Alex Eden-Smith, Parlophone Records

National press: Debra Geddes, Parlophone Records

Regional press: Simon Blackmore, Black Arts PR

Online press: Jack Delaney, Parlophone Records

National radio: Tina Skinner and Dave Rajan, Parlophone Records

Regional radio: Martin Finn and Jason Bailey, Parlophone Records

TV: Vic Sindermann and Kate Hiscox, Parlophone Records

THE BIG INTERVIEW BEGGARS GROUP

'WE WON'T BE GOING ON A SIGNING FRENZY'

With four US Top 5 albums in the bag so far, Beggars' slew of international successes in 2013 could have left the indie group's MD, Paul Redding, feeling a little over-ambitious. But as he explains here, the company's focus remains firmly on artists, patience and quality

LABELS

BY TIM INGHAM

It's often said that high staff turnover at the world's biggest record companies is a worrying trend - but raise the subject in front of Paul Redding, and you might get a blank look in your direction.

Redding, the global MD of the world's biggest independent music group, Beggars - and its label family of Rough Trade, XL, Matador and 4AD - started life in the warehouse of Martin Mills' empire in 1989, assisting the company's A&R whizz Lesley Bleakley.

In the 25 years since, he's witnessed the likes of The Cult, The Prodigy and The Strokes - not to mention Ms. Adele Adkins - recalibrate the ambitions of the firm, by storming unapologetically into the realms of popular culture. But in all this time, he's never seen anything quite like 2013.

Beggars' recent run of astonishing success began promisingly in February with the debut LP from Thom Yorke's Atoms For Peace, Amok (XL), which went Top 5 in the UK, Canada and across Europe - and surprised a few people by hitting No.2 on the US chart.

Two months later arrived Vampire Weekend's third LP, Modern Vampires Of The City (XL), which not only claimed a Top 3 spot in the UK, Eire, Canada and Norway, but topped the US chart after the most successful Stateside radio single campaign in XL history for lead track Diane Young.

The National (4AD) then provided more triumph with their third record Trouble Will Find Me in May, clutching Top 3 positions in the UK, Eire, Canada, Australia, Norway, Denmark, the US and more besides. Then arrived Queens Of The Stone Age's first album for six years, ... Like Clockwork (Matador). This one was especially significant: it represented the internationally-adored rock band's debut on an indie, after a lengthy career in the major label world.

Beggars had to deliver, and it did: Queens scored their first ever US No.1 LP. They also conquered the sales charts in Australia, Belgium and Ireland, and were only pipped by the surging popularity of Island's Disclosure in the UK.

All this off the back of Adele's industry-shaking sales of 26 million copies of 21.

Redding, very much in the reflective, unflappable mould of his boss Mills, says that this recent string of hits was made possible by a Beggars setup that now includes representatives in all the major territories across the world, with international operations directed from both the US and UK.

He is at pains to ensure, however, that the artists in each case (and their individual labels) are given



ABOVE
Careful A&R: Global MD of Beggars Paul Redding is keen to maintain patient development for artists of all sizes despite the label currently riding high in the US

full credit - and that industry doesn't get the impression that Beggars is just about mega-sellers.

The company is continuing its patient development of young artists such as Palma Violets (Rough Trade), Daughter (4AD), Savages (Matador) and Willis Earl Beal (XL) - setting realistic targets as a first step on a path of long-term belief that could last decades.

That said, you can't help sensing a little twinkle in Redding's eye when it comes to the matter of how Beggars has proved its global status in 2013 like never before - and how, as he puts it, "we're robust enough to deliver results anywhere"...

How much muscle does Beggars have around the world compared to the major labels?

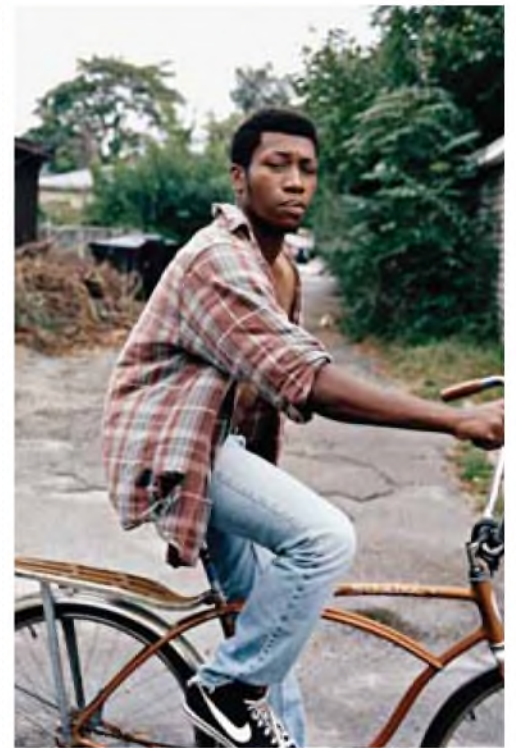
We're a truly global company. We see ourselves as the invisible glue that holds it all together: you have the artists, then the management company, then our labels who think globally and creatively. We've worked very hard to provide an infrastructure that works on a global basis, and that sets us apart.

Specifically, can you compete with the majors on marketing spend and execution?

Yes, Adele obviously showed that and Queens, Vampire Weekend, The National and Atoms continue to show that. The majors operate within very rigid financial infrastructures and we don't - we don't budget formally. We have very loose parameters to operate within, but just because a budget has been used up doesn't mean we won't continue spending. We spend what the labels, management and [Beggars] feel is right for a particular project. We'll go over and above when we feel it's appropriate. It works well. I can't remember any time in recent years when we've been accused of a lack of spending. We're a lot smaller than the smallest major, but [our success] is all about our labels and the artists they sign. If we get that right the Beggars infrastructure is robust enough to deliver results everywhere. Also, we've never been about first-week sales. We work with an artist and their management through campaigns that last one year or two years.

Can you give us a sense of your scale in the US?

The US operation is a 40-person office, which has grown a little bit in the last few years. The labels each have somebody in that office and the main HQ



provides services to the labels. Matador, being American, have more people on the label side, whilst Rough Trade, 4AD and XL are mainly in the UK.

Is it just a coincidence that your three big recent global successes are all US acts?

There are plenty of big, great American independents, but none of them have got the infrastructure around the globe that Beggars does. Yes, the last three acts are American - but Atoms For Peace are from the UK, as are The xx, the list goes on. We've had success with Australian artists, French artists, English artists. I don't think you can read too much into it, other than those [US] artists sign to the labels because we've got a global infrastructure and we treat every campaign globally - we don't just think about America or the UK.

Is there a growing awareness amongst US acts regarding Beggars versus other US indies?

At the moment we're better set up across the world [than US indie rivals]. As *Music Week* reported, Glassnote are setting up a UK office, Secretly Canadian have recently set up an EU operation and that's good - we're not worried about that, competition is healthy. But I don't think there's any other [indie] company that has our infrastructure across the world.

Why would you encourage an act to sign with Beggars rather than Universal, Sony or anyone else?

The artists that the labels want to work with and we want to work with are the type who'd want a more independent approach to releasing their records. Obviously, Queens have come off a major and were very successful on that major. But they liked the Matador operation and that's proven a very successful relationship so far.

It's a message though: Queens' career had stalled a bit, they come to Matador and have a US No.1...

Yes, and that's great. I suppose the same could be said of Radiohead and XL. They were on a major but wanted to take a different approach to their career and chose to work with XL.

Will you be expanding Beggars this year?

When you have massive success, it's always tempting to add to the infrastructure, but we feel the current setup serves the labels well. None of our labels are planning to go on a signing frenzy. We'll continue to operate as we are, but we question what we do all of the time - our artists demand creativity and lateral thinking. As the market changes we're always adjusting or fine-tuning what we do to the needs of the artist and the needs of the market. Just because we've had some Top 5 records in America, we're not just going to suddenly employ 20 or 30 new people.

"Not being on iTunes Radio isn't going to happen. I'd be very surprised if we're penalised because we're an indie [with less generous terms than the majors]"

PAUL REDDING, BEGGARS GROUP

Is it hard to commercially balance wanting big hit records and remaining artist-friendly?

It's always about the artist for us. It always has been and always will be. The artist comes first. We always listen to the artist - their opinion matters to us. We'd never force an artist into doing something that they didn't want to do.

Not to play Devil's Advocate, but we hear that message from the majors. What sets Beggars apart?

The artist and their management company are involved in all stages of every campaign. We're completely transparent with what we're doing marketing and promotion-wise. We work with artists who have a very strong vision of how they want to develop their career. We're there to develop their careers over a long period of time and find a global audience for them.

You split streaming income with artists on a 50/50 licence basis. How long can that last?

We've always said that when that new model came into the market, it was right to account to the artists

ABOVE
Everybody must get Stone'd: (Left) The Queens Of The Stone Age have just released their first US No.1 album on Matador; (Right) One of Beggars' new artists, the XL-affiliated Willis Earl Beal

as we do. It's a fair way of dividing the income at the moment. That may change in the future - but we don't know when that will be. Streaming is obviously a big and growing part of the market.

Are you excited by the indies' market share in the streaming world?

I think the streaming world is about music discovery, and independent labels have always been seen as great discoverers of new music.

Talking of digital services... what's happening with iTunes Radio? You still haven't licensed it?

Not currently. We've got a fantastic working relationship with iTunes; they're a brilliant partner. I'd be very surprised if they penalise us because we're an indie [and give less generous terms than the majors]. iTunes is a big partner for us and, not being on iTunes Radio is not going to happen.

YouTube seemed to once be the enemy amongst execs. Is it becoming a more important contributor?

It is. Again, it's early days and we're working out how to work with them in the most effective way. In terms of income, the totality of YouTube income is really good for us. Obviously the per-use rate is lower than, say, Spotify, and it demands a lot of resource internally because of the amount of data that YouTube accounting produces - it's huge.

You have Beggars Publishing in-house, run by Andy Heath. Would you ever consider adding an in-house management division too?

Not really. Publishing is quite separate to the day-to-day label stuff. Andy's team publish some of the artists we release on records, but we like to concentrate on what we're good at - what Martin's spent 35 years and I've spent 25 years doing, which is releasing, marketing and promoting records. That's our core strength.

Do you rein in your member labels much?

We don't need to. The labels are very responsible, they direct the artist's career in tandem with

THE BIG INTERVIEW BEGGARS GROUP

management and we provide certain services. We certainly don't rule them with an iron fist. It's a very natural relationship.

Will Beggars be adding to your label stable?

No, not at the moment. We're very happy with the four labels we work with and they will undoubtedly grow organically, and that's fine for us.

Would you rule out another label acquisition over the next, say, five years?

We're just not interested at the moment. The four-label structure works well for the individual labels and certainly works well for us.

What lessons have you learnt from handling Adele's 21?

Adele is an incredibly talented artist and it was a phenomenon how many records we sold. It's unlikely any artist will ever sell that many records again. It was great for us, it was great for the independent community and it was great for our overseas distributors. But in terms of every artist that each label works with, the same care and attention goes into something that sells 10,000 or 50,000 than something that sells 26 million. [Adele] didn't change our setup at all.

Throughout Beggars history, there's been points where things have changed, whether it be The Cult or The Prodigy. The way it's different now is that we're not licensed to anybody. We have distribution deals in every territory and we have our own people in all of the major territories making those deals. That means it's a much more hands-on process. We know how we're approaching every campaign and what we're spending.

How much of your own global digital distribution do you look after?

We do it all. We always have done. We've always licensed digital services and were very early in doing that. We'll continue to control our digital distribution worldwide where we can. Obviously in further flung places we have to rely on third-parties, but the deal's always very transparent.

Sometimes we hear that Beggars isn't a 'real' indie, that it's too big to be referred to that way...

Then I think there's some misunderstanding of what Beggars is. It's four labels. Beggars is underneath and invisible. I don't think any of the



ABOVE
The National:
The 4AD-signed band reached both the US and UK Top 3 with their latest album

"I think there's some misunderstanding of what Beggars is. It's four labels. Beggars is underneath and invisible. I don't think any of our four labels are too big - we put out 38 records in 2012"

PAUL REDDING, BEGGARS GROUP

four labels are too big. As a group we put out 38 records last year. Four of those were catalogue reissues and one was US-only. You can't really equate success with being too big. That's come out of what we do best: discovering quirky, unusual and maverick artists, developing them and finding them an audience globally. Some cross over into the mainstream and I hope they continue to do that, but I don't think that makes us too big. It's a pretty unfair accusation, frankly.

What success have you seen in emerging markets?
We've had a consultant in China for a number of years now, and we've done a few digital deals there that have started bearing a bit of fruit. But the biggest change recently has been iTunes launching in new territories: the big wins have been Russia, Turkey and South Africa. The Russian iTunes numbers are very impressive, as are the Turkish. We're selling downloads in places where we never sold records before, in territories like Ukraine, Granada, Cambodia, Taiwan and Indonesia. In Keyna and the African countries - it used to be really difficult to sell physical product outside of South Africa - we've now got a small market where it's possible to get our music out to the consumer.

The majors and now a couple of indies are quite open about signing 360 deals in as many cases as possible, taking live and merchandising rights as well as recorded rights. Is that just a reality of the business now?

We're not interested in that model. We concentrate in the area we're good at: signing artists for their records and developing their careers.

Do you see a day when the numbers will force you into signing 360s?

I don't know, it's difficult. At the moment, we're not interested. We're in a healthy part of the market: our business is growing by us doing what we're good at.

The overall recorded music business has shrunk in value. What's your secret to bucking the trend?

Our area of the market is particularly healthy. We appeal to music fans. We're not pop-based. We're artist-based and loyal to our artists - and vice-versa - over a long period of time.

Can you give us a little insight into your working relationship with Martin over the past 25 years?

Martin's always been there to ask questions to and get good advice from. I wouldn't want it any other way. He's fantastic.

Other than Martin, who do you particularly respect in the industry outside of Beggars?

I've respected [Mute's] Daniel Miller for a very long time, and [Domino's] Laurence Bell. They're real music people and they employ music people - it's always about the music first for them, just like us.

BEGGARS IN THE US: 'WE CAN COMPETE WITH THE MAJORS - BUT OUR EMERGING ARTISTS ARE JUST AS IMPORTANT'



Matt Harmon is president of Beggars Group USA. Here, he tells Music Week all about the factors behind the company's recent run of success - and how it's getting increasingly respected by industry power players over the Pond...

"Atoms For Peace, The National, Vampire Weekend are obviously bands we've been working with for a long time, slowly building up sales, critical acclaim and fans. Those bands and Queens have given us great records this year, that's no secret.

"Over the last year [Beggars USA] has hired a new

head of radio promotion [Risa Matsuki Lawrenson] and she's really raised our game in terms of getting us commercial radio play. In the past, we've sold 300,000-plus records without any radio play, but by adding that into the mix it's really enhanced our campaign.

"Vampire Weekend's Diane Young was the first time we cracked the Top 10 [US airplay chart]. We also had a Top 20 record with the Queens record, Palma Violets are in the Top 75 and The National are in there as well.

"But it's not all about the radio, we've had smart marketing, amazing plans at retail and we've utilised iTunes and our other digital partners. With Queens Of The Stone Age, we sold tonnes more records at indie stores than we ever have before.

"Our successes in the US certainly brings a lot more attention from managers, lawyers and bands that are here - our labels are a place that a lot of bands want to be right now. Our actions show that we are very artist-friendly, but also that we can compete with the majors in terms of selling a lot of records and bringing awareness to our bands. We're able to step up and take on big records and big acts as well as smaller, developing artists.

"Later this year we'll have lots of records from [emerging artists] like Willis Earl Beal, who are currently selling 2,000 or 3,000 [units in the US]: we're looking to get them to 10,000 or 11,000 and then keep developing them. Maybe by the third or fourth record we'll be selling a couple of hundred thousand of Willis."

PROFILE MALCOLM GERRIE

'SKY'S DEDICATION TO MUSIC IS EXTRAORDINARY'

A key player in classic music TV shows such as *The Tube* and *The White Room*, Malcolm Gerrie is back with a new programme - and this time finds himself in front of the cameras

MEDIA

■ BY PAUL WILLIAMS

As executive producer of the likes of *The Tube* and *The White Room*, Malcolm Gerrie has worked on some of the most iconic music TV shows of all time. But he feared a new programme he was developing for Sky Arts was heading for the cutting-room floor when station bosses rejected every potential presenter he auditioned.

Then events took a shocking twist for the Geordie to the extent that when his company Whizz Kid Entertainment's managing director Lisa Chapman prepared to tell him Sky Arts' potential remedy she told him to sit down first.

In short, they wanted Gerrie to present the show himself.

"I thought she was taking the piss," he recalls. "I said 'Come on, we've got to get on with this' and she said, 'No, they're deadly serious. They would like you to screen test.' I replied, 'Oh blimey.'"

Suffice to say, Gerrie passed the audition and the result will be ... *Talks Music*, a 10-part series of one-hour programmes starting on Sky Arts this autumn. In each show, he interviews an artist about their career in front of an audience of music students. Already in the can are episodes with Nile Rodgers, Boy George and Blondie pair Deborah Harry and Chris Stein, while other guests lined up include Jeff Beck.

Unbeknown to the time to the Sky Arts execs, including channel director James Hunt, Gerrie did have some experience in front of the camera, but that was three-and-half-decades ago when (pre *The Tube*) he co-hosted a live Saturday morning kids show for ITV's North East franchise Tyne-Tees called *Saturday Shake-up*.

"It was three hours live every Saturday morning, so it was a real baptism of fire having been a school teacher only a couple of years before and then 'bang!' into the deep end," says Gerrie, but that being so long ago he seriously questioned whether he still had it in him to be a presenter again.

One thing that helped in his favour was being brought into deal negotiations at the Dorchester in London between Sky's head of entertainment Phil Edgar Jones and a "very, big-powered American agent".

"The deal was going a little bit tits-up that Sky were trying to do," says Gerrie, who doubles up as ... *Talks Music*'s executive producer. "They parachuted me in to try and sort it out and thank God I managed to do it, but apparently Phil said, 'Malcolm was just so impressive in this meeting we would like to see him audition.' So I did the screen test in a pub in Islington upstairs and, bless him, Will Young agreed to be interviewed, with nothing in it for him. For my sins, Sky really loved it and said



Picture credit: Sky Arts/Chris Lobina



"The idea of interviewing people I grew up with is a dream come true. We've only just started but it's been a labour of love to date"

MALCOLM GERRIE

"We want you to do this."

Since getting past the initial fear he now loves the idea of getting the chance to interview in-depth some of his musical heroes.

"The idea of interviewing people I grew up with who I guess provided the soundtrack to not just my life, but most people's lives is a dream come true," he says. "I have to say I'm so glad I did it. We've only just started, but it's been a labour of love to date."

The series is a co-production between Gerrie's company Whizz Kid Entertainment and a New York-based outfit called Synergistic founded by the series' director Jeff Wurtz, who for the last 19 years has produced and directed *Inside The Actor's Studio*. In the States this programme is something of an institution with its host James Lipton quizzing each episode the likes of an actor, director or musician about their career and craft. Its countless subjects since it first aired in 1994 have included Elton John, Robert De Niro, Steven Spielberg and Meryl Streep.

Gerrie explains: "Jeff came to London and said

ABOVE
Good Times:
Chic legend Nile Rodgers is one of the guests on the forthcoming ... *Talks Music*

he wanted to do a music show, but he wanted to do it out of London not New York because he felt London was the capital of music on the planet, whereas America is more to do with cinema. He talked to several different production outfits and we won it. If you had told me then I would be presenting the thing I would have said you've had one pint of Newcastle Brown Ale too many."

The Sky Arts show has elements in common with *Inside The Actor's Studio* in that the guest interview for both programmes usually lasts for several hours and is then cut down to fit into an hour-long broadcast, while they are recorded in front of an audience of students. However, Gerrie suggests ... *Talks Music* is quite distinct.

"Because it's Jeff and Jeff's experience with *Inside The Actor's Studio* he can't escape from that, but we wanted to do a different show. The difference with music as with cinema is Nile Rodgers can just pick up his guitar and explain how he put together that opening chord sequence of *Let's Dance* and it was a brilliant moment in the interview," he says.

At a time when music struggles to find a place on the small screen, especially prime time on the terrestrial channels, Gerrie is pleased there is a channel in Sky Arts completely dedicated to music and the other arts.

"That is extraordinary in this day and age, in this climate," he says. "Because it's on Sky Arts it's in the right environment and we're not going to be pressurised to talk about sensational stuff necessarily. It's not a daytime chat show."

BUSINESS ANALYSIS SELF-RELEASED RECORDS

EDITORIAL

Flying solo... with a bit of old school help



Rather than weakening the record companies, artists self-releasing have in many ways strengthened their reasons for existence.

Ten years after Mick Hucknall and co launched simplyred.com, the options for acts to take their recordings to market are greater than ever, but this increasingly is not in competition with the labels but in partnership with them.

The rise of label services has come in recognition that ever growing numbers of acts do not want – or are not able to secure – what could be described as a traditional recording deal with a record company. But as adventurous as going it “alone” may sound, some of these same artists realise without the backing of specialists their album sales are only likely to get so far.

“The à la carte menu of services offered by labels means the power is in the hands of the artist and their management”

Our analysis opposite of the UK albums market shows that labels have not been pushed aside in the decade since simplyred.com was created, with the vast majority of the biggest-selling releases still having been put out directly by a record company. But scattered among these are ever greater examples of albums released in a myriad other ways.

The routes to market for these kinds of releases are huge and varied, but most commonly (at the upper sales end anyway) they involve the act working in conjunction to some degree with an external company.

Almost every leading record company and distributor (plus others) now has some kind of label service function and this has allowed “DIY” acts to engage with them as much or as little as they want. The à la carte menu of services offered means the power is in the hands of the artist and their management in terms of who to work with and to what extent, but our analysis suggests trying to sell anything approaching decent numbers of records without such support is rare and extremely difficult.

This all marks a significant shift in what labels and others can now provide for talent and one perhaps best illustrated by Mick Hucknall’s long-time manager Ian Grenfell, once a high-flying executive at Warner. The same major whose recording contract with Simply Red was described as “immoral” back in 2003 by Hucknall last year signed a new agreement with him with Grenfell then noting: “We found that we could do a deal that worked with where we’d been coming from the last 12 years.”

Hucknall and Grenfell are not alone in reassessing their attitude towards the majors with Trent Reznor having been a vocal advocate of DIY, last year signing with Sony and noting that independent releasing “comes with shortcomings”.

Most artists do not have the luxury of returning to a big record company when they wish, so making their own way is the only option and more acts than ever are doing exactly that. The trend has not created quite the revolution in the record industry some predicted, but a number of these artists once signed to labels are matching or even bettering their previous record sales since going it alone.

Paul Williams,
Head of Business Analysis

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

GOING IT ALONE

More and more acts are self-releasing albums, tapping into the service offerings of big companies. But how successful has this strategy been?



ALBUMS MARKET

■ BY PAUL WILLIAMS

Self-released albums by Blue, Stereophonics and Suede have all gone straight into the UK Top 20 this year, illustrating just how successful a non-traditional route to market can be for some artists.

But while these and many others have opted to remove themselves from a conventional record company setup or never bother to engage with one in the first place, there have increasingly been mixed messages about taking this path with some of the most celebrated self-releasing acts deciding to pair again with a big label.

Mick Hucknall, Trent Reznor and Dizzee Rascal have all decreed that working with a major is the best possible way forward right now for their careers, despite having previously decided to release their music without the involvement of an established record company.

Ten years ago Hucknall, then still frontman for Simply Red, denounced a deal with his former label

EXECUTIVE SUMMARY

- **Around 1.6% of 2012 UK albums market down to releases not issued via a conventional label route**
- Noel Gallagher's High Flying Birds biggest non-traditionally-released album of last year
- **Most of 2012 top sellers in this market from established acts, including releases by Madness, Dexys and Kate Bush**
- Top seller of 2013 to date Stereophonics' Graffiti On The Train
- **Johnny Marr, Alison Moyet, Nick Cave, Stereophonics, Suede all made weekly Top 10 this year with albums on own label or via label services deal**

home of Warner as “immoral” as he became the first UK superstar artist to opt to tread a DIY path by launching with his manager and former Warner executive Ian Grenfell simplyred.com. However, last year he linked up again with the same major to issue his solo album *American Soul* through the Atco label with Grenfell telling *Music Week*: “We found that we could do a deal that worked with where we’d been coming from the last 12 years.”

In the case of Reznor, the Nine Inch Nails

ESTABLISHED ACTS: NOISETTES AND STATUS QUO TAKE UNTRADITIONAL ALBUM RELEASE PATH

Chart acts from across seven decades of popular music were united last year in issuing brand new albums away from the traditional record company system.

The artists in question ranged from British rock 'n' roll pioneer Joe Brown, who began his recording career back at the end of the 1950s, to the likes of more contemporary names such as The Noisettes (lead singer Shingai Shoniwa, pictured right) who until fairly recently were still signed to one of the majors.

The pair's latest albums were among around 100 releases in the Official Charts Company's Top 5,000 artist titles of last year by acts who had previously enjoyed chart success while subject to a traditional record deal but were now going it alone.

Brown's appearance came with *The Ukulele Album* issued on his own Joe Productions label via Absolute, significantly giving the veteran control of his music after having seen all his hit recordings from the early Sixties falling out of copyright because they are more than 50 years old. Despite recorded copyright protection now being extended to 70 years in the UK, the change does not cover any recordings prior to 1963 when Brown scored some of his biggest hits.

Acts whose careers started in every subsequent decade after Brown's also made it into 2012's top 5,000 sellers via a non-conventional release route, including from the Sixties



Status Quo who spent much of their time in the limelight on what is now Universal but these days issue recordings on their own Fourth Chord label. These included the album *Qui Pro Quo*, which figured among last year's Top 5,000 sellers, while last week they debuted in the weekly Top 20 with *Bula Quo!*, another set on Fourth Chord with ADA distribution.

Acts from the Seventies self-releasing and among last year's top sellers included The Osmonds, Chris Be Burgh and one-time Ace frontman Paul Carrack who has carved out a very successful niche for himself handling his own releases with three albums on his own Carrack UK label via Absolute among 2012's Top 5,000 sellers. The biggest of these, *Good Feeling*, last year became his highest-charting solo album to date in the UK when it debuted and peaked at 46 with nearly 3,000 first-week sales.

Successful Eighties acts issuing albums outside the conventional label route were also heavily represented last year and included Duran Duran, Hue & Cry, Nik Kershaw and Dexys whose *One Day I'm Going To Soar* – their first new studio album since 1985's *Don't Stand Me Down* – was issued via BMG, while among those from the Nineties were Faithless, The Levellers, Placebo, Steps and Underworld.

The self-release option has also proved popular with a number of artists who broke through since the millennium while signed to a major, although in most instances their commercial impact has been severely reduced since leaving their label. They include The Noisettes whose last album with Universal's Vertigo, *Wild Young Hearts*, peaked at 7 in 2009 and sold nearly 300,000 units in the UK, while their first album on their own label *Monor-ra-rama*, *Contact*, had to settle for a No 30 peak last year with domestic sales to date around the 12,000 mark.

frontman had become something of a poster child for DIY artists since leaving Universal's Interscope Records in 2007 and launching his own label. At the time he declared that in the 18 years he had been signed to record companies he had "watched the business radically mutate from one thing to something inherently very different" and could now "have a direct relationship with the audience". However, last year he signed on the dotted line to Sony's Columbia as he concluded: "Complete independent releasing has its great points, but also comes with shortcomings."

Dizzee remains with his own label – the same Dirtze Skank that delivered a string of big-selling singles and platinum album *Tongue n' Cheek* with PIAS – although it is now partnered with Universal-owned Island Records.

For plenty of other acts, either through choice or necessity, the self-release or label services course is the best option, but what is very clear from an analysis of Official Charts Company sales data is that the albums market continues to be dominated by titles put out by labels conventionally.

At the same time, many of these same record companies – certainly the big ones anyway – are now working with DIY acts to try to realise their ambitions through a variety of label services operations. Others have joined the party, too, including Absolute, BMG, Essential, Kobalt and PIAS. Even with this assistance, only around 1.6% of UK album sales last year were accounted for by releases not issued via a traditional label setup, according to research undertaken by *Music Week*.

In our study we looked at the Top 5,000 artist albums of 2012, according to the Official Charts Company, with the range of sales stretching from around 1.4 million for the year's top seller *Our Version Of Events* by Virgin act Emeli Sande to little more than 1,500 copies sold of the releases

right at the bottom of the end.

The definition and components of what is a "DIY" record can vary hugely, depending on such factors like whether an artist has their own label and how it is structured to who they might have partnered with and in what way to issue recordings. So for the basis of our analysis we have applied a "DIY" branding to a variety of albums, ranging from those issued on an artist's own label to those subject to a label services deal with an external company. A precise definition of what should feature is difficult to come up with because there is no one-size-fits-all approach in this market, so some releases that arguably should be in our figures may have slipped through the net. However, even with all that in mind, what our research has produced is the most comprehensive picture available of the part so-called DIY artists played in the UK albums market in 2012.

The 1.6% share of sales reported above comprised about 1.3 million units within the Top 5,000 artist album titles of the year. Nearly a fifth of this tally was down to just one album, the self-titled Noel Gallagher's *High Flying Birds* released on the former Oasis man's (pictured, *lfi*) *Sour Mash* label via his management company Ignition and EMI Label Services. It last year shifted 246,963 copies with cumulative UK sales now above three-quarters of a million units.

More than 200,000 sales separate the *Sour Mash* album with 2012's next biggest non-traditionally-released title, showing that in this market moderate retail totals are the usual order of the day with anything getting above 50,000 copies sold being a real success.

Runner-up to Gallagher are Enter Shikari who with their third studio album *A Flash Flood Of Colour* went in the reverse direction of the likes of Hucknall and Reznor by returning to a strictly

Left
Go put it out | Noel Gallagher's album on his *Sour Mash* label has sold around 750,000 copies domestically

TOP NON-TRADITIONALLY-RELEASED ALBUMS 2012

POS	ARTIST/TITLE / LABEL (LABEL SERVICE/DISTRIBUTOR USED)
1	NOEL GALLAGHER'S HIGH FLYING BIRDS Noel Gallagher's High Flying Birds <i>Sour Mash</i> (EMI)
2	ENTER SHIKARI A Flash Flood Of Colour <i>Ambush Reality</i> (PIAS)
3	MADNESS Oui Oui Si Si Ja Ja Da Da <i>Cooking Vinyl</i> (Cooking Vinyl/Essential)
4	BAND OF SKULLS Sweet Sour <i>Electric Blues</i> (PIAS)
5	DEXYS One Day I'm Going To Soar (BMG/Absolute)
6	SIMPLY RED 25 – The Greatest Hits <i>Simplyred.com</i> (ADA)
7	KATE BUSH 50 Words For Snow <i>Fish People</i> (EMI)
8	THE VIEW Cheeky For A Reason <i>Cooking Vinyl</i> (Cooking Vinyl/Essential)
9	ORBITAL Wonky <i>ACP Recordings</i> (ADA)
10	DEAF HAVANA Fools And Worthless Liars <i>Easy Life</i> (BMG/ROM/Arvato)
11	BRYAN FERRY ORCHESTRA The Jazz Age (BMG/PIAS)
12	GARBAGE Not Your Kind Of People <i>Stun Volume</i> (Cooperative/Universal)
13	PAUL BUCHANAN Mid Air <i>Newsroom</i> (Essential)
14	STEPS Light Up The World <i>Steps Recordings</i> (ADA)
15	REVEREND & THE MAKERS At Reverend Makers <i>Cooking Vinyl</i> (Cooking Vinyl/Essential)
16	FEEDER Generation Freakshow <i>Big Teeth</i> (EMI)
17	THE PROCLAIMERS Like Comedy <i>Cooking Vinyl</i> (Cooking Vinyl/Essential)
18	PUBLIC IMAGE LIMITED This Is Pll <i>Pll Official</i> (Cargo)
19	SETH LAKEMAN Tales From The Barrel House <i>Honour Oak</i> (Proper)
20	PAUL CARRACK Good Feeling <i>Carrack UK</i> (Absolute)

The above shows the 20 biggest-selling albums of 2012 in the UK (not released via a conventional label route)
Source: Official Charts Company data/Music Week research

independent path having partnered with Warner's Atlantic Records for their previous effort *Common Threads*. Released solely by their own PIAS-distributed label *Ambush Reality* in January last year, *Flash Flood* charted at No 4 first week with nearly 20,000 copies sold, a superior opening to their 2009 album with Atlantic, which debuted and peaked at 16 with an opening-week tally of around 15,000 units.

The St Albans band are very unusual among acts

BUSINESS ANALYSIS SELF-RELEASED RECORDS



Above
DIY reality | Enter Shikari achieved a commercial breakthrough without traditional label backing

self-releasing in that they are commanding high chart positions and decent sales numbers without having firstly created a name for themselves within a conventional record company structure. Unlike with Enter Shikari, these other acts can still tap into a sometimes very loyal fanbase built up when they were subject to a traditional label deal. Such artists range from long-established stars like Kate Bush, whose Fish People company has utilised EMI Label Services to put out new albums and re-issues, to newer names including former B-Unique/Polydor signings The Twang and one-time RCA chart-

topper Sandi Thom.

One traditional record company which has been very active in signing acts to services deals is Cooking Vinyl, which shifted nearly 45,000 copies in 2012 of the Madness album *Oui Oui Si Si Ja Ja Da* in this way, while its services successes this year have included Alison Moyet's top five album *The Minutes*.

Out of around 170 albums within 2012's Top 5,000 album sellers we have classified as being non-traditionally released, around 100 of them are from acts who were already established before pursuing a

DIY route. That leaves about 70 albums from artists who had not previously enjoyed any notable commercial success within a traditional label system. However, most of these albums are towards the lower end of the chart.

In fact, only a handful of self-releasing acts not previously commercially successful registered among 2012's Top 1,000 albums and these included Southampton alternative rock act Band Of Skulls whose *Sweet Sour* on their own Electric Blues label was the 355th biggest artist seller of last year after shifting nearly 30,000 copies. Also in the Top 1,000 were Norfolk six-piece Deaf Havana who signed a rights deal with BMG in 2011 and followed it with the release of their album *Fools And Worthless Liars*, the 504th top artist seller of last year.

New acts sitting outside a typical record company setup also include The Midnight Beast, a London comedy music group who have built up a following through YouTube most famously for a parody of Ke\$ha's Tik Tok hit and whose self-titled album on their Sounds Like Good label sold about 13,000 copies last year.

While album sales of these DIY acts and others are fairly modest, down at position 2,733 on the 2012 chart were Macklemore & Ryan Lewis with *The Heist* on the Macklemore label – now partnered with Warner's ADA. It sold only around 3,000 copies in the UK last year, but its total is now above 50,000 on the back of the chart-topping hit *Thrift Shop* and top five single *Can't Hold Us*. It shows the kind of following that can be built up from a point of zero by acts treading their own path to market.

FOCUS ON 2013: A NEW DAWN FOR DIY?

Stereophonics' first album on their own Stylus label is comfortably outpacing sales of their last Universal outing having already shifted more than 150,000 copies in the UK.

Released via Ignition, *Graffiti On The Train* debuted at 3 on the weekly Official artist albums chart in March with 45,949 sales and in its first 14 weeks had shifted 159,962 units. This makes it the top-selling album of the year issued outside the conventional record company route.

By comparison, *Keep Calm And Carry On*, the band's (pictured, right) final studio album through Universal, opened with a 42,771 sales tally week one in 2009, while over the same 14-week timeframe as their 2013 set had sold 141,523 copies, according to the Official Charts Company.

Among the year so far's other top self-issued sellers is *Push The Sky Away*, the inaugural release on Nick Cave & The Bad Seeds' *Bad Seed* label and a first significant outing for Kobalt Label Services. It not only became the group's highest-charting album yet in the UK, peaking at 3 in February, but started with greater sales than their last album via Mute/EMI, 2008's *Dig, Lazarus, Dig!!*. However, it has sold around 17% fewer copies in its first 16 weeks on sale in the UK than the previous album, but this is against the backdrop of five years of overall market declines.

Suede's first album on their own eponymous label is also more than matching the numbers of their previous release with *Bloodsports* having shifted 22,410 copies domestically in its first 12 weeks on sales this year, while debuted at No 10 in March with first-week sales of 10,453 units. This compares to *A New Morning*, the band's previous studio album and last with Sony's Columbia, starting with 10,152 sales and a No 24 peak in 2002 and reaching 21,943 units



after 12 weeks.

Suede's album came out via Warner Music Artist and Label Services, which was officially launched exactly a year ago, as did Johnny Marr's first solo outing *The Messenger*. This peaked at No 10 at the beginning of March with 23,634 sales during its opening 15 weeks.

Like Stereophonics' album, Primal Scream's first release on their *First International* label has come out via Ignition. *More Light* debuted at 12 with 10,883 sales and is up to 18,036 after four weeks. Its predecessor *Beautiful Future*, issued by B-Unique/Atlantic in 2008, launched with an inferior tally of 10,458 units but higher chart debut of 9 and after four weeks was just ahead of where *More Light* is now with 19,311 copies sold.

Also treading the self-release route this year has been Blue whose *Roulette* on their own Blueworld label debuted and peaked at 13 in April. This was clearly lower than their three previous albums, which all peaked at No 1, but should

TOP NON-TRADITIONALLY-RELEASED ALBUMS 2013 TO DATE

POS.	ARTIST/TITLE / LABEL (LABEL SERVICE/DISTRIBUTOR USED)
1	STEREOPHONICS <i>Graffiti On The Train</i> Stylus (Ignition/EMI)
2	MACKLEMORE & RYAN LEWIS <i>The Heist</i> Macklemore (ADA)
3	NICK CAVE & THE BAD SEEDS <i>Push The Sky Away</i> Bad Seed (Kobalt/Proper)
3	MADNESS <i>Oui Oui Si Si Ja Ja Da Da</i> Madness Cooking Vinyl (Cooking Vinyl/Essential)
4	ALISON MOYET <i>The Minutes</i> Cooking Vinyl (Cooking Vinyl/Essential)
5	JOHNNY MARR <i>The Messenger</i> Warner Bros (ADA)
6	SUEDE <i>Bloodsports</i> Suede (ADA)
7	PRIMAL SCREAM <i>More Light</i> First International (Ignition/PIAS)
8	BILLY BRAGG <i>Tooth & Nail</i> Cooking Vinyl (Cooking Vinyl/Essential)
9	NOEL GALLAGHER'S HIGH FLYING BIRDS <i>Noel Gallagher's High Flying Birds</i> Sour Mash (EMI)
10	BLUE <i>Roulette</i> Blueworld (Absolute)

The above shows the 10 biggest-selling albums to chart weeks 1 to 23 in the UK (not released via a conventional label route)

Source: Official Charts Company data/Music Week research

be put into the context of it coming nearly a decade after the last release and not having the benefits of a hit single to promote it. By last week it had reached nearly 14,000 sales in the UK.

Among the other 2013 albums outside the traditional label model to have surpassed more than 10,000 units in the year to date is Adam Ant's *Is The Blueblack Hussar...* which, like Blue's *Roulette*, came after a lengthy recording absence. On his own Blueblack Hussar label via Essential, it peaked at 25 in January, almost matching the chart heights of his previous studio set, the EMI-issued *Wonderful*, which made it to No 24 back in 1995.

PROFILE MARK MULCAHY

'WE HAD A LOT OF MONEY, BUT NOT SATISFACTION'

He's beloved by music titans such as Michael Stipe, Thom Yorke and The National. But as Mark Mulcahy's first album in eight years proves, he's much more than a songwriter's songwriter

TALENT

BY TIM INGHAM

Four years ago, Mark Mulcahy's status as a songwriter cherished by some of the best in his field was confirmed in the most heartfelt and tragic of circumstances.

The likes of Thom Yorke, The National, Michael Stipe, Frank Black and Frank Turner all lined up to contribute to a tribute LP to the former Miracle Legion frontman, *Ciao My Shining Star*. The release was both a stunning testament to Mulcahy's own material - which began in a solo capacity 1997 with the vulnerable, acclaimed statement of *Fathering* - and a homage to his wife, Melissa, who passed away in 2008.

The objective of its release was for Mulcahy, suddenly rendered a single father in harrowing circumstances, could afford to keep on making the music that the album's legendary protagonists so adored. Now, the singer/songwriter has readied his first solo release since that touching tribute - his first for almost a decade.

His excellent new LP, *Dear Mark J. Mulcahy, I Love You*, certainly hasn't let any of his famous fans down. Scoring a highly praiseworthy 8/10 review in *Uncut* and a 4/5 in *The Guardian*, *Dear Mark...* is yet another gorgeous showcase for Mulcahy's unique quivering yelp of a voice, as well as his propulsive, rhythmic guitar style and searing, soaring melodies. If you like Jeff Buckley or REM, it will almost certainly be up your street.

So where to lay the blame for the fact that despite surviving a 30-year career in music, Mulcahy remains publicly overlooked, and was once in serious danger of being a forgotten man by the industry? Why didn't a deserved level of fame and fortune ever befall the Rough Trade-signed Miracle Legion in the eighties and nineties? And why hasn't it happened for Mulcahy's beautifully unhinged solo work since? His label history certainly hasn't helped.

"I've had a rocky relationship with the industry," he tells *Music Week* in his contemplative New England drawl. "I loved being on Rough Trade with Miracle Legion and I liked being on Making Waves before that, that was exciting. But after [Rough Trade] went bankrupt, we were on a US label called Morgan Creek. That was the worst of all, the highest level of major label thinking we experienced. It was a bad time, and our contract meant we couldn't do anything for a while [after]."

"Everybody at Morgan Creek was from the old days. Before they'd even put out a record, their office was full of gold discs. It was sort of thrilling; we were flying everywhere, eating lots of great meals, but you couldn't feel satisfied. Even the record we made there [1995's *Drenched*] I don't feel great about. It was the classic thing: a lot of money,



ABOVE Lots of Love Mulcahy's new LP, *Dear Mark J. Mulcahy, I Love You*, is out now on Fire Records. He visits the UK in August, starting with a show on the 28th at London's Lexington



"I find it hard to one-up my music with something else. I always thought marketing was stupid, but it's not - it's actually the bit that counts. I just never paid attention before"

MARK MULCAHY

not much satisfaction."

Stung by a legal bind post-Morgan Creek that left him and his band unable to capitalise on the mid-nineties guitar pop explosion, Mulcahy struck out on his own with the birth of his self-run Mezzotint label in 1996.

There he released Miracle Legion's last LP, as well as the work of his new band Polaris, which soundtracked the cult Nickelodeon show *The Adventures of Pete & Pete*.

The pedigree of Mulcahy's initial solo foray with *Fathering* didn't go completely unnoticed - he supported both Oasis and Jeff Buckley in the US, whilst Nick Hornby put the album's exquisite *Hey, Self Defeater* in his book *31 Songs*, which documented the tracks that had meant the most in the High Fidelity author's life.

This time round, Mulcahy's taking his business matters up a gear, and has employed his first manager in a prolonged period: "He's a really good friend who has a great aptitude for business. It's harder for him because he's not necessarily in with the boys because he's from outside of the music industry, but he's very smart."

Although still affiliated with Mezzotint, *Dear Mark...* will be brought to the UK market by indie Fire Records, during a time of resurgent acclaim for Mulcahy - his first gig in the UK for years went down a storm in December last year, when he played *All Tomorrow's Parties* in Camber Sands on a bill specially curated by *The National*.

"Fire have been very good at wanting me to make as much as I can to scatter around online - videos and things," he says.

"I find it hard to one-up my music with something else. I always thought marketing was stupid, but it's not - it's actually the bit that counts. I just never paid attention before. I don't want to seem aloof - it's important and I hope someone's marketing me out there. I'm just not an expert at it."

Mulcahy admits that releasing just three full studio solo LPs in the past 16 years hasn't been the most effective strategy to challenge his anonymity - but all that may be about to change.

"I've made a lot fewer records than I'd want to," he says. "[*Dear Mark...*] is the record I've been planning to make for a while, but I also have another album I've been making on the sidelines for a long time, one closer to what a Miracle Legion record might have sounded like. Things are rocking for me right now."

NOT A STREAM TICKET: MULCAHY ON SPOTIFY 'RENTAL' DISAPPOINTMENT

Mulcahy realises that he has probably reached many new fans in the past few years on streaming services like Spotify. But that doesn't mean he's delighted about its existence: "I don't have any mixed feelings about streaming - it's the worst thing of all. Ever since things changed from selling records to illegal downloads, the worst development has

been the rental companies.

"Now the people who rent your music are maybe the people who would have bought it. How can you not want to have every song you ever want to hear right there? And then [the services] don't pay in a way that makes up for that. They should look at it and say: 'What are we taking from this guy?'"

and pay that. The guy that runs [Spotify] is a multi-millionaire.

"He doesn't have any product, he hasn't made anything, all he's done is invent a way to use other people's art or whatever to make money when no-one else does. I think it's awful. I would quit it, but I signed up for it when I didn't really know what it was..."

FEATURE 35 YEARS OF CHERRY RED

CHERRY, BABY

The indie label's founder Iain McNay lists his 35 favourite albums from the past 35 years

LABELS

Cherry Red started life as a one-label company, taking its name from a track by blues-rockers the Groundhogs. As time went on sub-labels were created for punk (Anagram) and the music of one-man band Morgan-Fisher (Pipe), while A&R director Mike Alway founded his own label, *él*, in 1984, reflecting his own maverick musical tastes.

The past decade has seen yet more names join the party, notably Esoteric, the progressive label run by Mark Powell; BBR, the dance/disco imprint founded by Wayne Dickson; RPM, Mark Stratford's stylish reissue specialists and Now Sounds, the province of West Coast music expert Steve Stanley.

Below, Cherry Red founder Iain McNay - with a little help from MD Adam Velasco - chooses his 35 favourite albums from the past 35 years...



1. VARIOUS 'BUSINESS UNUSUAL (THE OTHER RECORD COLLECTION)' CHERRY RED

1978 release; first ever compilation of independent singles. Many repeated it, no-one bettered it.



2. RUNAWAYS 'FLAMING SCHOOLGIRLS' CHERRY RED

LA-based all girl rock/punk group featuring Joan Jett, Lita Ford and Cherie Currie. Hot, loud, wild and bloody great live...



3. DEAD KENNEDYS 'FRESH FRUIT FOR ROTTING VEGETABLES' CHERRY RED

From SF; best punk band ever... Was there a better punk single than Holiday In Cambodia?



4. VARIOUS 'MINIATURES' PIPE MUSIC

Morgan Fisher's collection of 50 different artists, all recording a track of less than one minute. Andy Partridge came in shortest with History of Rock 'n' Roll at 16 seconds.



5. MISUNDERSTOOD 'BEFORE THE DREAM FADED' CHERRY RED

Our first reissue including Children Of The Sun. Wonderful: the sound of 60s US psychedelia.



6. MONOCHROME SET 'ELIGIBLE BACHELORS' CHERRY RED

Bid, Lester Square, Andy Warren... all really fine fellows: we were proud to have them on Cherry Red..

7. KEVIN COYNE 'POINTING THE FINGER' CHERRY RED



A great man. Saw him play for the last time two weeks before he finally left us all. It was a stunning performance of passion - although almost at his end he gave everything he had.



8. ALIEN SEX FIEND 'WHO'S BEEN SLEEPING IN MY BRAIN' ANAGRAM

Mr and Mrs Fiend; the Batcave's rawest and noisest are unrelenting.



9. EYELESS IN GAZA 'PHOTOGRAPHS AS MEMORIES' CHERRY RED

Once heard, Martin Bates voice is unforgettable. The minimalist world of Pete Becker and Martin was always very different.



10. MARINE GIRLS 'BEACH PARTY' CHERRY RED

Recorded in a garden shed; the sheer magic of Tracey Thorn's voice first emerged for the world to hear on its long journey to Missing.

11. TRACEY THORN 'A DISTANT SHORE' CHERRY RED

Recorded for £132; went silver eventually. Just Tracey, her haunting voice, wonderful songs and guitar.

12. BEN WATT 'NORTH MARINE DRIVE' CHERRY RED

A young Ben's first and only solo outing. The special talent of Ben and Tracey was there from very early on for everyone to hear...

13. VARIOUS 'PILLOWS AND PRAYERS' CHERRY RED

99p. 17 tracks, from Quentin Crisp through Everything But The Girl to The Nightingales. All over the place musically, but Cherry Red to its core and it worked.

14. FELT 'THE SPLENDOR OF FEAR' CHERRY RED

30 years later the reclusive Lawrence still records for Cherry Red with Go-Kart Mozart.

15. THE FRESHIES/FRANK SIDEBOTTOM 'THE VERY VERY BEST OF/A, B C AND D' CHERRY RED

The two sides of the genius of Chris Sievey. How many artists leave your office without their head? Frank did...

16. WIMBLEDON FC 'SMELLS LIKE TEAM SPIRIT' CHERRY RED

The irrepressible Dons (living proudly on as AFC Wimbledon); the pride of the football's underdogs representing our Football Collector Series.

17. MOMUS 'CIRCUS MAXIMUS' ÉL

Momus - which means the Greek God of mockery - as living in the very Scottish world of Nick Currie. Lyrics to die for.

18. VARIOUS 'BELLISSIMO: EL RECORDS SINGLES COLLECTION' ÉL

Mike Alway's *él* experiment. Sold few records in the UK but made a statement that had huge influence in Japan. Poetic, absurd, sexual. Lounge music before it existed.

19. VARIOUS 'SONGS IN THE KEY OF Z' CHERRY RED

We have always loved the weird and the wonderful. Outsider music at its best.

20. FREE DESIGN - 'THE VERY BEST OF' CHERRY RED

So tuneful and classy and utterly timeless, they invented silky pop. Music for the perfect summer's day.

21. JACKIE DE SHANNON 'PUT A LITTLE LOVE IN YOUR HEART' RPM

One of RPM Records great releases. We worked with Jackie to bring her over for her first ever UK show at Dingwalls. Classy and ageless and really lovely.

22. THE EXPLOITED 'PUNKS NOT DEAD' ANAGRAM

Cherry Red acquired Link Records and thus the Exploited catalogue six years ago. Classic album which represented (and still does) a disenfranchised generation.

23. RED BOX 'THE CIRCLE AND THE SQUARE' CHERRY RED

Chencko, their first single, was released on Cherry Red many years ago and their debut album finally finds itself a proper release on our 80s Cherry Pop label.

24. JACK BRUCE 'CAN YOU FOLLOW' ESOTERIC

Definitive six CD box set career retrospective from a man who is a great talent and also a brave survivor. Look out for a new album in 2014.

25. LAUREL AITKEN 'SCANDAL ON A BRIXTON MARKET' PRESSURE DROP

The Godfather of Ska. Sadly departed, but we will make sure he is never forgotten by doing his catalogue justice.

26. MAMAS & THE PAPAS 'PEOPLE LIKE US' NOW SOUNDS

Our USA based Now Sounds label - the very best of 60's West Coast music. The sun always shines on Now Sounds.

27. MARC ALMOND 'VARIETE' SFE

Marc is now firmly part of the Cherry Red family. Many more exciting projects from him to come over the coming years.

28. SQUACKETT 'A LIFE WITHIN A DAY' ESOTERIC

Steve Hackett and Chris Squire. Two masters, from Genesis and Yes, meet to create uniqueness with real beauty. Prog with heart.

29. GO-KART MOZART 'ON THE HOT DOG STREET' WEST MIDLANDS

Lawrence needs extreme patience, he only works on his own terms but the results are always wonderful and the wait truly worthwhile.

30. HOUSE OF LOVE 'SHE PAINTS WORDS IN RED' CHERRY RED

First album for eight years. More and more our catalogue adventures are leading to great new recordings.

31. BIG COUNTRY 'THE JOURNEY' CHERRY RED

A truly great 2013 return from one of Scotland's finest bands. Top 75 album as well.

32. THE FALL 'RE-MIT' CHERRY RED

Mark E. Smith really is his own man; totally uncompromising. His thirtieth album and back in the Top 40. You get the feeling The Fall will last for ever.

33. TODD RUNDGREN 'STATE' ESOTERIC

A real legend who has such a depth of experience and knowledge and the courage to keep reinventing himself. Unpredictable magic.

34. HAWKWIND 'WARRIOR ON THE EDGE OF TIME' ATOMHENGE

Lemmy's last stand with Hawkwind. Took many years of chasing to make this release finally happen. Well worth the effort and wait.

35. VARIOUS ARTISTS 'SCARED TO GET HAPPY - A STORY OF INDIE POP 1980-1989' CHERRY RED

A mighty five-CD box set of such an important genre. Who else could put this together with complete authenticity, diligence and without losing the thrill of the undiscovered?

FEATURE 20 YEARS OF MEDIA MEN GROUP

RISE OF THE MEDIA MEN

Now celebrating two decades of operation, the Israel-based Media Men Group has provided a publishing partner in the 'Rest of the World' for some of the biggest names in music



Congratulations to MMG Music on your 10th anniversary!

Megatrax is proud and honored to be part of MMG Music's extraordinary success story.

Mazel Tov!

Your friends at Megatrax

megatrax[®]
The Sound of Entertainment

PUBLISHING

■ BY TOM PAKINKIS

Ran Geffen-Lifshitz doesn't feel the need to dress it up. For the past 20 years, he's made it his mission to manage music rights "in whatever territory you don't want to be in".

The official term, of course, is the 'Rest of the World' but that blanket label does little more for a number of markets that boast lucrative potential. Potential that isn't lost on some of the biggest music companies across the globe.

Major and indie music outfits alike are making the most of their publishing assets in territories such as Turkey, Greece, Bulgaria, Romania, Czech Republic, Slovakia Hungary, Cyprus, the Middle East and North Africa as well as Geffen-Lifshitz's homeland Israel – but rather than set-up their own operation, they're turning to the Media Men Group as a partner on the ground.

Whether it's collecting royalties from local societies, copyright administration or the development of local songwriters and their work, MMG has provided a gateway to the rest of the world so effective that it has been entrusted with representing the works of Frank Sinatra, Elvis Presley, Adele and other musical giants as well as pushing local repertoire all over the globe.

We sat down with Geffen-Lifshitz [pictured above] to talk about the past 20 years and why Media Men Group remains one of the most powerful publishing partners in the Rest of the World.

What was the situation in Israel when you set up MMG in 1993 and what gap did you fill?

There were no publishers in Israel per se; it was a really early stage of the marketplace. We started with production music libraries, so it took us a little bit of time to sign writers ourselves.

When my father Aharon Geffen and I entered the market there was no commercial television in Israel, cable had just started and it was a really young market. So when we started the company the idea was that it would be nice to have a production music library, alongside the company that sold airtime to radio stations.

That was it. There were no majors present in Israel and there still isn't. There was really nothing, we were very lucky to start the operation at a time when commercial television developed with new media and the internet. The whole evolution began then, and I was an outsider so I wasn't really fixated on any kind of methodology, which was a good position to be in.

Did those working around you immediately understand the benefits of having a company like yours in the territory?

I have to say, 20 years later, people are still only starting to understand the value of a publisher. In Israel ACUM was the [collection society] for everyone. That's changing but it takes a lot of convincing:

מדל טוב!

ACUM, Society of Authors, Composer & Music Publishers In Israel, congratulates MMG upon celebrating 20 years of working together and strengthening our mutual commitment to all musical rights.

We look forward to our continued friendship, cooperation and prosperity.



From one indie to another,
congrats to MMG on its first 20 years!

PEN MUSIC GROUP

PEN Music Group, Inc. is a Los Angeles-based full-service independent music publishing company. Our roster includes award-winning writers, artists and producers from musical genres spanning pop, rock, electronic, folk, country, R&B, Latin, world music and film scores. We have secured thousands of placements in film, TV, trailers and video games.

INDEPENDENT SERVICE. GLOBAL RESULTS.
PENMUSIC.COM  /PENMUSICGROUP  /PENMUSICGROUP



people are very reluctant and don't believe what you can do.

But after we learned how to be a publisher from an administrative point of view, and started to be proactive in monetising the assets of the companies we administrate, then suddenly we had the interest of local writers and we actually have really started to move assets from one territory to another: to sell Israeli music to Turkish performers and Greek performers and vice versa.

Now you have a worldwide reach. How does the exporting of Israeli music around the world work and where do you see interest in that coming from? When I look at any kind of artist or writer based in Israel, or any of the other territories that we work in

outside of the US and the UK, the chance for someone to be discovered comes through samples, co-writes or collaborations. That's the only way to get to the big markets like the US and the UK. For example, Ofra Hazah was only discovered after her song was sampled by a major band.

However, selling Israeli music to other countries in our region is very easy because it's the same music and you can move it across without anyone feeling the difference.

For example, in Turkey and Greece there are a lot of songs that people think are written by Turkish or Greek songwriters that are actually Israeli and the other way around.

In Europe we talk about Continental artists finding

RIGHT
Viva Tel-Aviv: Geffen-Lifshitz celebrates with DJ Dor Dekel (left) at MMG's 20th birthday party in Israel alongside a number of industry guests including Because Music France CEO Michel Duval (right)

it difficult to move beyond even their home borders, but you seem to have success in moving Israeli songwriters all over the world...

That's true but it's about finding the opportunities. It's collaboration – that's how we move music from one territory to the other. For example, one of my writers who is also a performer, a guy called Kobi, was in New York recently. He met with someone who's selling beats to people like Beyonce and the like. They're buying beats from him, so you have to go out and find those kinds of collaborations.

And the reverse of that, MMG represents the work of Frank Sinatra, Adele and Elvis Presley in Israel to name just a few massive acts...

The reason they are represented by us is because we

A Very Happy 20th Birthday!



We are looking forward to working together for the next 20 years.

From all your friends at

peer music

www.peermusic.co.uk

FEATURE 20 YEARS OF MEDIA MEN GROUP



represent their original publishers. We represent many publishers and we need to keep all of them happy. The fact that we have them behind us gives us the power to make sure that the interests of the foreign writers are kept - a difficult task in some of our territories.

Why is it important for music companies to come through you? The majors, for example, have the resources to set up their own operations...

I would say I'm a low cost affiliate. We represent their interests in the territories that we work in. We grow the use of their repertoire, we market it, we watch over the activity of the local societies and make sure that everything is registered and collected. It's much more cost-effective to have me in the territory than to spend more money.

We have a centralised approach regarding administration, with direct memberships in the societies and our VP, administration Julia Zehavi based in Berlin working on a cloud based system to ensure full delivery of the copyright info. Alongside her we have Crispin Evans, who is a shareholder in MMGHQ, our Hub company, who has dealt with copyright societies all around the world for many years and supports Julia. Since both of them have worked for copyright societies - Julia in AMRA and Crispin in PRS - we have the best possible team to deal with them.

We have a decentralised approach regarding marketing. On the ground, local professionals with a deep knowledge of the market place will drive our income areas of growth. Our experience shows that each marketplace is different - in some markets the music is selected by the creative department of the ad agency, in others an external music supervisor, and sometimes the decision is made by the off-line video editor. Our VP, marketing Dionissis Tsonopoulos and his team based in Athens provides tools and know-how that was accumulated in various territories with various economic situations. They support [the client] with advice and supervise his activities via a cloud based CRM system.

Our chief operations officer Elisa Amouyal is

RIGHT

Birthday beats: Geffen-Lifshitz with MMG artist Tomer G (left) and MMGHQ Board member Neil Gaffney with European president of Peer Music Nigel Elderton (right)



"We represent many publishers. The fact that we have them behind us gives us the power to make sure the interests of foreign writers are kept - a difficult task in some of our territories"

RAN GEFFEN-LIFSHITZ, MEDIA MEN GROUP

based in Paris and all of the operations across all the territories are controlled by her. The company uses the best human resources regardless of their location because the location doesn't really matter. You can call us, if you will, the first cloud-based publisher.

At what point in your history did you feel that your company was really starting to pick up pace?

A big turning point for us was when we pulled all digital rights from the [collection] society and I had all the digital content removed from the mobile [phone network] operators because I wanted transparency and a higher rate. I wanted the market to be aware that there is a copyright owner that is in charge of its assets and that it's not only the society that makes all the decisions.

That whole story caused a lot of noise, so at that point MMG was exposed to a lot of publicity on the B2B side and people became aware of us and respected our needs.

I showed people a diagram illustrating who used their content and what price was paid. I said 'This is a digital transaction, I should see it immediately and I should get paid immediately as well.' It's like taking out money from the ATM, you see it in your bank account immediately.

We've started to see publishers in the US pull some digital rights out of societies. Is that something you see as necessary to make the most of your catalogue?

It's a bit tricky because when you have control of your assets and they're not part of a very big long and short tail, and people are also committing to make use of them, yes, I think if someone is collecting directly from an operator and he has a minimum guarantee or a big advance then that operator or reseller would have to make sure that he gets return on his investment. So it is a way.

However, what I did was give the right to collect back to the societies but had the operators and sellers give an advance directly to me. The management was kept with the society because of split copyright issues. That was my compromise: you have to give me an advance to use the rights but I will make it easier to do the clearance

through the society.

But at the end of the day what are we talking about? The whole thing of buying and using copyrights is a digital transaction and it should be very easy to clear. Even where there are splits of copyright it should be very simple. The problem is that everyone wants their own system and people are not using their resources together to create one system that works.

Copyright societies spend tonnes of money on the creation of administrations systems again and again in each territory. That money is the money of the writers. Putting their resources together and sharing the costs of updating the system between everybody would have made a lot more sense.

Was pulling all your rights back an easy decision to make because of your position in Israel?

I'll tell you what Andrew Jenkins told me - he was at BMG at the time, now he's at Universal. I told him what I wanted to do and he said, "Ran how much are we making for new media in Israel?" I told him, about \$10,000. He paused and said, "Do whatever you want."

No-one else did it but me. I had complained to the anti-trust authority because it was a big mess but we prevailed. Was it easy? Yes it was easy, we didn't have much to lose.

What's the landscape like for streaming in Israel?

We have used them and they do bring in nice amounts of money. But the ringbacktone [songs used to replace mobile dial tones] makes most of the money digitally in Israel.

What do the next 20 years hold for MMG?

I think after we've proven ourselves as a very good administrator, we'll start to move into copyright ownership, which would be a very big focus for us.

From my point view, our activity has three pillars. Pillar number one is to do co-publishing deals, becoming an administrator to an owner. Number two is focusing on ownership of AV music, scoring film and television, and co-operating with television companies in the territories in which we operate. It's co-publishing with writers. The third thing is the Elvis Presley model: going to performing artists in the territories that we operate and offer our services as administrators of publishers of songs that the performer sings.

So we want to move into the development of existing writers. Instead of doing administration deals with local writers, doing co-publishing deals with local writers.



Congratulations on 20 successful years
from everyone at

NOTTING HILL
music

www.nottinghillmusic.com

CONGRATULATIONS
TO ALL OUR **FRIENDS** AND PARTNERS

IN M.M.G.

HERE'S TO EVEN MORE **FUN** AND SUCCESS
IN THE NEXT 20



WWW.DVERSION.GR

THE TOP INDEPENDENT MUSIC PUBLISHER IN GREECE

*Congratulations to
Aharon, Ran and
Media Men Group
for 20 successful years.*

*Best wishes for
continued success!*

From your publishing partner


MMMG
mattie music group

FEATURE LESLEY-ANN JONES

'I COULDN'T SING, I COULDN'T PLAY, SO I WENT TO FLEET STREET'

After making her name as one of the leading pop journalists on Fleet Street in the '80s and '90s, Lesley-Ann Jones is now a successful author. Here she talks to Music Week about mapping the life of Marc Bolan and offers insights into what makes a great rock biography

BIOGRAPHY

BY DAVE ROBERTS

It's not easy writing a good music biog. You're duty bound to give a colourful account of your subject, leaving out how they liked their boiled egg and other such mundane unnecessarys. But you've also got to be a stickler for accuracy and ensure, as much as possible your version of events is a fair one.

Lesley-Ann Jones is proving herself something of a master of the art. A respected music journalist, she's toured with the likes of Paul McCartney, David Bowie and The Rolling Stones and interviewed stars as diverse as Frank Sinatra, Elton John and Brigitte Bardot.

She has worked as a columnist on The Sun, The Daily Mail, The News Of The World and The Sunday Express and is the author of eight published books. Her rock biographies include Freddie Mercury: The Definitive Biography (Hodder & Stoughton, London) and Ride A White Swan: The Lives And Death Of Marc Bolan, which is out on paperback via Hodder & Stoughton now.

How did you get into the rock biography business?

I met David Bowie when I was 12: I used to doormat him at Haddon Hall after school. I was deeply obsessed, and vowed to grow up and work in the music business so that I could hang with people like him. I couldn't sing, I couldn't play – so the only way was to follow my former professional footballer father (Ken Jones) onto Fleet Street, and make a living writing about rock and pop. Entertainment coverage in the nationals reached fever pitch in the 1980s. I went on the road with everyone I'd ever worshipped: Elton, Macca, The Stones, Queen ... and David. I was a columnist on the News of the World in 1995 when I was invited to write a biography of Freddie Mercury, whom I'd known and adored. I leapt.

Your latest book, Ride A White Swan, is about Marc Bolan. What attracted you to him?

What didn't? His brief life had the perfect story arc: rags to riches to rags; a credible comeback; a teeter on the brink of go-again stardom; a snuffing-out in his prime at just 29.

Threadbare roots, full-on glam. The colourful backdrop of the Sixties and Seventies. His enduring friendship and collaborations with David Bowie. Their quixotic enabler Tony Visconti – who was the toughest nut to crack, but who trusted me in the end and who loves the book. He says so on the cover.

Tell us about the book's big revelation – and how you unearthed it...



ABOVE
Marc my words: Jones' Bolan biography is out now and the author has someone "big" lined up for her next project

The generosity of many interviewees – from Marc's brother Harry Feld to his closest friend Jeff Dexter; from Tainted Love songstress Gloria Jones, his partner at the time of his death, to Vicky Aram, the Morton's pianist and singer who was following Marc's Mini that fateful night and was the last person to see him alive – have allowed me to correct much enduring mythology.

But the revelation is The Tree: the focal point of Marc's rock shrine on Barnes Common, and into which his car was said to have crashed, killing him outright. It has been visited by countless thousands of fans from around the world over the 35 years since Marc's death. But the tree was blameless. Fee Warner, who rents the plot from Railtrack and who maintains the shrine and site, brought me press photographs taken on 16th September 1977, which prove that the high damage done to the bark of the tree could not have been done by a Mini. The car crashed into a steel-reinforced concrete post. The impact killed Marc instantly.

What makes a great rock biography?

Something new. It must also acknowledge its subject's musicianship, and set him in the context of his primary era of creativity. Rock music is a reaction to one's contemporaries and against one's life and times, as much as a medium of self-expression.

No artist creates in a vacuum, so the setting must be brought to life, and accurately. This requires relentless research, plus hours spent interviewing those who were there if you were not. It must tell the truth. It must not suck up to the subject's devoted fans, nor 'generalise' him for those who know little

beyond tabloid headlines. It's a fine line. Most importantly, for me, the author must write with affection, avoiding sycophancy. I turn down more biographies than I agree to write. I've got to love the one I'm with.

Are there many great rock autobiographies, or are the subjects not honest enough with/about themselves?

It's a tricky one. Too much info, or not enough? I choked on Pete Townsend's. Didn't feel I could trust him. Rod Stewart flirted with his readers, inviting us to squint between the lines. There is a charming elegance to it. Guess which was the best-seller.

How hard is it to get family, friends and ex-colleagues to talk?

It's all about who you know. I learned the ropes on the toughest street in the world. A fat contacts book is essential. Backscratching, favours, bribery, corruption – whatever it takes.

People do talk to me, once I get my foot in the door. They always have. The hard bit is getting in. As for honesty: it's vital to cross-check. Where remembrances conflict, I go back. There is usually a way round it.

Is it hard to expose things that detract from the legend, especially in regard to someone you might have known and admired?

Never. They're all human. Does anything shock any of us, these days? Besides, there are always three sides to every story: his, hers, and the truth. If in doubt, write all three, let the reader decide. My gear is in neutral.

Is it easier to write about someone who is dead or still alive?

Depends. In the case of a ghosted/co-written autobiography or official/authorised biography, the subject or his management/agent get final say. So, easier from that point of view.

Then again, the story is unfinished. Anything can happen between delivery of manuscript and publication that can date our efforts even before the proofs are in. Sudden death can be good for sales, though. Let's not be coy.

One cannot libel the dead, which helps. Recently departed is tough: friends and family are still too grief-stricken for coherent recall. Biographies are always rushed to the presses in the first few months after a rock star dies.

Who are you writing about next?

There's someone big on the drawing board, but I don't want to jinx it by saying.

I've just finished a script, and have been trying to make time to complete a novel based on a true story.

26 SINGLES/ALBUMS CHART

Black Sabbath hit the top of the Official UK Album Chart for the first time in 43 years with 13



NOW INCLUDES
OFFICIAL WEEKLY
iTUNES CHARTS FROM
AROUND THE WORLD

CHARTS FOCUS



28 UK AIRPLAY & STREAMING

Topping the radio airplay chart for the seventh straight week is Daft Punk's *Get Lucky*

30 EU AIRPLAY & GLOBAL SALES

Daft Punk's *Random Access Memories* remains at No. 1 in a dozen countries

32 COMPILATIONS & INDIES

Venus Palermo takes the Indie Singles Breakers top spot with *I Love It*



33 CLUB

Reload by Sebastian Ingrosso tops the Upfront and Commercial charts

36 ANALYSIS

Alan Jones crunches the numbers from the Official UK charts

38 KEY RELEASES & PRODUCT

The fifth studio album from London rapper Dizzee Rascal is *Album Of The Week*

CHARTS UK SINGLES WEEK 24



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

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

THE OFFICIAL UK SINGLES CHART

THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL	CHART NO.	WKS ON CHRT	ARTIST / TITLE / LABEL	CHART NO.	WKS ON CHRT
1	1	3	ROBIN THICKE FEAT. T.I. & PHARRELL Blurred Lines	Interscope USUM1302150 (ARV)		39	45	18
2	2	4	NAUGHTY BOY FEAT. SAM SMITH La La La	Virgin GBAAA1300148 (ARV)		40	59	2
3	4	9	PASSENGER Let Her Go	Netwerk BRMQN1200072 (Essential/GEM)	SALES INCREASE	41	21	2
4	3	9	DAFT PUNK FEAT. PHARRELL & NILE RODGERS Get Lucky	Columbia USQX91300809 (ARV)		42	44	4
5	5	5	OLLY MURS Dear Darlin'	Epic/Syco GBAR1201982 (ARV)		43	33	21
6	8	3	JESSIE J FEAT. BIG SEAN & D RASCAL Wild	Love/Republic/Island USUM71306454 (ARV)		44	50	40
7	53	3	TAYLOR SWIFT FEAT. ED SHEERAN Everything Has Changed	Mercury USCJ1231044 (ARV)	HIGHEST CLIMBER	45	37	31
8	16	2	LEAH MCFALL I Will Survive	UMTV GBUM71303584 (ARV)	+50% SALES INCREASE	46	New	
9	New		WILEY FEAT. ANGEL & TINCHY STRYDER Lights On	Warner Brothers/One More Tune GBAA1307067 (ARV)	HIGHEST NEW ENTRY	47	47	9
10	7	2	FUSE ODG Antenna 3	AATW GBXS1300044 (ARV)		48	57	21
11	9	13	MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON Can't Hold Us	Macklemore GMM881200072 (ACA-ARV)		49	28	3
12	10	9	RUDIMENTAL FEAT. ELLA EYRE Waiting All Night	Asylum GBAS1300115 (ARV)		50	31	5
13	15	4	BRUNO MARS Treasure	Atlantic USAT21206710 (ARV)	SALES INCREASE	51	70	41
14	11	6	ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE This Is What It Feels Like	Postiva/Virgin NLF11304214 (ARV)		52	Re-entry	
15	6	2	UNION J Carry You	RCA GBHM1300065 (ARV)		53	68	15
16	13	6	CHRIS MALINCHAK So Good To Me	Mos GBCE1300053 (ARV)		54	49	13
17	51	10	PSY Gentleman	Republic/Island USUM71304188 (ARV)	+50% SALES INCREASE	55	Re-entry	
18	12	5	DEMI LOVATO Heart Attack	Hollywood/PC/Idol USHR17334249 (ARV)		56	40	5
19	17	5	2 CHAINZ FEAT. WIZ KHALIFA We Own It (Fast & Furious)	Ef Jam/Virgin USUM71305173 (ARV)		57	Re-entry	
20	14	13	DAVID GUETTA FEAT. NE-YO & AKON Play Hard	Parlophone GB28K120052 (EMI)		58	71	40
21	19	7	DISCLOSURE FEAT. ELIZA DOOLITTLE You & Me	Island/PMR GBUM71302020 (ARV)		59	Re-entry	
22	20	14	CALVIN HARRIS FEAT. ELLIE GOULDING I Need Your Love	Columbia GBAR1201397 (ARV)		60	Re-entry	
23	24	6	MARIAH CAREY FEAT. MIGUEL Beautiful	Island/Ef Jam/IMG/Universal USUM71305667 (ARV)	SALES INCREASE	61	61	18
24	29	35	THE LUMINEERS Ho Hey	Lecca USMCG1260805 (ARV)	SALES INCREASE	62	73	27
25	25	29	IMAGINE DRAGONS Radioactive	Interscope USUM71201074 (ARV)	SALES INCREASE	63	55	13
26	26	19	PINK FEAT. NATE RUESS Just Give Me A Reason	RCA USRC11200786 (ARV)		64	62	36
27	42	63	JASON MRAZ I'm Yours	Atlantic USEE1080667 (ARV)	+50% SALES INCREASE	65	New	
28	18	11	PARAMORE Still Into You	Fueled By Ramen/Atlantic USAT21300012 (ARV)		66	63	31
29	32	19	BRUNO MARS When I Was Your Man	Atlantic USAT21206698 (ARV)	SALES INCREASE	67	39	22
30	27	16	BASTILLE Pompeii	Virgin GB1201200092 (ARV)		68	54	7
31	30	11	DUKE DUMONT FEAT. A**M*E & MNEK Need U (100%)	Mos/Blaze Bcys Club GBCE1300071 (ARV)		69	Re-entry	
32	35	21	MACKLEMORE FEAT. RYAN LEWIS & WANZ Thrift Shop	Macklemore GMM881200003 (ACA-ARV) 1★		70	New	
33	23	3	STYLO G Soundbwoy 3	AATW GBXS1300065 (ARV)		71	New	
34	36	14	NELLY Hey Porsche	Republic/Island USUM71300653 (ARV)		72	Re-entry	
35	22	2	KODALINE Love Like This	B-Unique/RCA GBGV1200013 (ARV)		73	Re-entry	
36	41	4	DJ JAZZY JEFF & THE FRESH PRINCE Summertime	Jive USJ19100002 (ARV)		74	58	13
37	34	20	DISCLOSURE FEAT. ALUNAGEORGE White Noise	Island/PMR GBUM71300682 (ARV)		75	New	
38	46	35	CHRISTINA PERRI A Thousand Years	Atlantic USAT21102141 (ARV)	SALES INCREASE			

Official Charts Company 2013.

#Thatpower 47	Dear Darlin' 5	What You Are 40	Just Give Me A Reason 26	Love Like This 35	Still Into You 28	When I Was Your Man 65	Key ★ Platinum (600,000) ● Gold (400,000) ● Silver (200,000)
22 53	Diamonds 57	Hall Of Fame 58	Hall Of Fame 58	Million Voices 48	Summertime 36	White Noise 37	
99 Problems 73	Don't You Worry Child 64	Heart Attack 18	La La La 2	Mirrors 39	This Is What It Feels Like 14	Wild 6	
A Thousand Years 38	Endorphins 56	Hey Porsche 34	Latch 45	Need U (100%) 31	Treasure 13	Work 74	
Antenna 10	Everything Has Changed 7	Ho Hey 24	Laura Palmer 42	One More Time 46	Troublemaker 72	You & Me 21	
As Your Friend 41	Feel The Love 44	I Could Be The One 61	Let Her Go 3	Play Hard 20	Waiting All Night 12	Young And Beautiful 68	
Beautiful 23	Feel This Moment 54	I Love It (I Don't Care) 71	Lights On 9	Radioactive 25	What About Us 63		
Blackout 50	Gangnam Style 51	I Need Your Love 22	Liquid Lunch 70	Read All About It Pt 3 60	When I Was Your Man 29		
Blurred Lines 1	Gentleman 17	I Will Survive 8	Little Talks 43	Scream & Shout 62			
Bom Bom 55	Get Lucky 4	I'm Yours 27	Live It Up 49	So Good To Me 16			
Can't Hold Us 11	Ghetto Supastar (That Is) 1	Iris 67	Live Your Life 52	Soundbwoy 33			
Carry You 15			Locked Out Of Heaven 66	Stay 69			
Crazy Kids 75							

CHARTS STREAMING WEEK 24

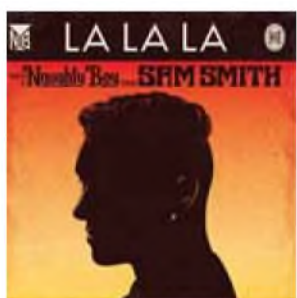


© Official Charts Company 2013



OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	3	ROBIN THICKE/TI/PHARRELL <i>Blurred Lines</i> Interscope
2	1	DAFT PUNK FT PHARRELL WILLIAMS <i>Get Lucky</i> Columbia
3	2	NAUGHTY BOY FT SAM SMITH <i>La La La</i> Virgin
4	4	PASSENGER <i>Let Her Go</i> Network
5	5	MACKLEMORE/RYAN LEWIS/DALTON <i>Can't Hold Us</i> Macklemore
6	6	RUDIMENTAL FT ELLA EYRE <i>Waiting All Night</i> Asylum
7	7	BASTILLE <i>Pompeii</i> Virgin
8	9	IMAGINE DRAGONS <i>Radioactive</i> Interscope
9	8	CALVIN HARRIS/ELLIE GOULDING <i>I Need Your Love</i> Columbia
10	13	OLLY MURS <i>Dear Darlin'</i> Epic
11	17	JESSIE J/BIG SEAN/D RASCAL <i>Wild Lava</i> Republic Records
12	15	DISCLOSURE FT ELIZA DOOLITTLE <i>You & Me</i> PMR
13	10	DEMI LOVATO <i>Heart Attack</i> Hollywood
14	11	DAVID GUETTA FT NE-YO & AKON <i>Play Hard</i> Parlophone
15	12	ARMIN VAN BUUREN FT T GUTHRIE <i>This Is What It Feels Like</i> Positiva/Virgin
16	16	DISCLOSURE FT ALUNAGEORGE <i>White Noise</i> PMR
17	14	MACKLEMORE/RYAN LEWIS/WANZ <i>Thrift Shop</i> Macklemore
18	18	PINK FT NATE RUESS <i>Just Give Me A Reason</i> RCA
19	22	LUMINEERS <i>Ho Hey</i> Decca
20	31	ICONA POP FT CHARLI XCX <i>I Love It</i> Atlantic
21	20	BRUNO MARS <i>When I Was Your Man</i> Atlantic
22	30	DISCLOSURE FT SAM SMITH <i>Latch</i> PMR
23	77	FUSE ODG <i>Antenna 3</i> Beat/A&TW
24	38	2 CHAINZ FT WIZ KHALIFA <i>We Own It (Fast & Furious)</i> Def Jam
25	21	JUSTIN TIMBERLAKE <i>Mirrors</i> RCA
26	47	BRUNO MARS <i>Treasure</i> Atlantic
27	25	PARAMORE <i>Still Into You</i> Atlantic/Fueled By Ramen
28	83	UNION J <i>Carry You</i> RCA
29	27	OF MONSTERS & MEN <i>Little Talks</i> Republic Records
30	34	BASTILLE <i>Laura Palmer</i> Virgin
31	19	DAFT PUNK <i>Give Life Back To Music</i> Columbia
32	24	NELLY <i>Hey Porsche</i> Republic Records
33	29	RUDIMENTAL FT JOHN NEWMAN <i>Feel The Love</i> Asylum/Black Butter
34	26	LANA DEL REY <i>Young And Beautiful</i> Interscope
35	23	DAFT PUNK FT PHARRELL WILLIAMS <i>Lose Yourself To Dance</i> Columbia
36	NEW	KODALINE <i>Love Like This B-Unique/Rca</i>
37	28	DAFT PUNK/JULIAN CASABLANCAS <i>Instant Crush</i> Columbia
38	32	WILL I AM FT JUSTIN BIEBER <i>Thatpower</i> Interscope
39	35	1975 <i>Chocolate</i> Dirty Hit
40	40	BRUNO MARS <i>Locked Out Of Heaven</i> Atlantic
41	46	MARIAH CAREY FT MIGUEL <i>Beautiful</i> Def Jam
42	39	TAYLOR SWIFT <i>22</i> Mercury
43	NEW	TOM ODELL <i>Another Love</i> Columbia
44	54	SWEDISH HOUSE MAFIA/J MARTIN <i>Don't You Worry Child</i> Virgin
45	45	RIHANNA <i>Diamonds</i> Def Jam
46	50	SCRIPT FT WILL.I.AM <i>Hall Of Fame</i> Epic/Phonogenic
47	33	SATURDAYS FT SEAN PAUL <i>What About Us</i> Pa'ydor
48	61	PSY <i>Gentleman</i> Republic Records
49	36	SUB FOCUS FT ALEX CLARE <i>Endorphins</i> Mercury
50	44	AVICII VS NICKY ROMERO <i>I Could Be The One</i> Positiva/Virgin
51	43	PITBULL FT CHRISTINA AGUILERA <i>Feel This Moment</i> Mr 305/Polo Grounds
52	49	IMAGINE DRAGONS <i>On Top Of The World</i> Interscope
53	NEW	TAYLOR SWIFT FT ED SHEERAN <i>Everything Has Changed</i> Mercury
54	56	IMAGINE DRAGONS <i>It's Time</i> Interscope
55	37	DAFT PUNK <i>Giorgio By Moroder</i> Columbia
56	84	DISCLOSURE <i>When A Fire Starts To Burn</i> PMR
57	59	WILL.I.AM FT BRITNEY SPEARS <i>Scream & Shout</i> Interscope
58	52	CALVIN HARRIS FT TINIE TEMPAH <i>Drinking From The Bottle</i> Columbia
59	51	BASTILLE <i>Things We Lost In The Fire</i> Virgin
60	58	BASTILLE <i>Flaws</i> Virgin
61	60	RUDIMENTAL/NEWMAN/CLARE <i>Not Giving In</i> Asylum
62	66	MUMFORD & SONS <i>I Will Wait</i> Gentlemen Of The Road/Island
63	41	DAFT PUNK <i>The Game Of Love</i> Columbia
64	42	IGGY AZALEA <i>Work</i> Mercury
65	63	CALVIN HARRIS/FLORENCE WELCH <i>Sweet Nothing</i> Columbia
66	57	BASTILLE <i>Bad Blood</i> Virgin
67	65	IMAGINE DRAGONS <i>Demons</i> Interscope
68	67	LABRINTH FT EMELI SANDE <i>Beneath Your Beautiful</i> Syco Music
69	78	BEN HOWARD <i>Only Love</i> Island
70	53	ALUNAGEORGE <i>Attracting Flies</i> Island
71	72	ALT-J <i>Breezeblocks</i> Infectious Music
72	48	DAFT PUNK FT PAUL WILLIAMS <i>Touch</i> Columbia
73	81	DAVID GUETTA FT SIA <i>Titanium</i> Parlophone
74	80	JAY-Z & KANYE WEST <i>N****S In Paris</i> Roc-A-Fella
75	55	DAFT PUNK FT PANDA BEAR <i>Doin' It Right</i> Columbia



CLIMBER: JESSIE J



CLIMBER: DISCLOSURE



NEW: TOM ODELL



NEW: TAYLOR SWIFT



CLIMBER: MUMFORD & SONS

CHARTS EU AIRPLAY WEEK 23



PAN-EUROPEAN		
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	PASSENGER Let Her Go <small>SME</small>	
4	PINK FEAT. RUESS, NATE Just Give Me A Reason <small>SME</small>	
5	TIMBERLAKE, JUSTIN Mirrors <small>SME</small>	
6	MACKLEMORE & RYAN LEWIS Can't Hold Us <small>WEA</small>	
7	LUMINEERS, THE Ho Hey <small>UNI</small>	
8	RIHANNA FEAT. EKKO, MIKKY Stay <small>UNI</small>	
9	MARS, BRUNO Treasure <small>WEA</small>	
10	ARTHUR, JAMES Impossible <small>SME</small>	



DENMARK		
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	BURHAN G Din For Evigt <small>CPH</small>	
5	NEPHEW FEAT. KEY, MARIE Gaa Med Dig <small>CPH</small>	
6	ULIGE NUMRE Blaa <small>ALM</small>	
7	PANAMAH Boern Af Natten <small>UNI</small>	
8	RIHANNA FEAT. EKKO, MIKKY Stay <small>UNI</small>	
9	TIMBERLAKE, JUSTIN Mirrors <small>SME</small>	
10	LANGER, MADSD Heartquake <small>SME</small>	



FRANCE		
POS	ARTIST/ALBUM/LABEL	
1	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky <small>SME</small>	
2	MAITRE GIMS Bella <small>SME</small>	
3	MAJOR LAZER FEAT. BUSY SIGNAL, THE... Watch Out For This (Bumaye) <small>WEA</small>	
4	MACKLEMORE & RYAN LEWIS Can't Hold Us <small>WEA</small>	
5	MAITRE GIMS FEAT. DRY One Shot <small>SME</small>	
6	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines <small>UNI</small>	
7	PASSENGER Let Her Go <small>SME</small>	
8	ITALOBROTHERS This Is Nightlife <small>SME</small>	
9	HEPBURN, ALEX Under <small>WEA</small>	
10	ARTHUR, JAMES Impossible <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	MADCON One Life <small>SME</small>	
4	PASSENGER Let Her Go <small>EOM</small>	
5	LUMINEERS, THE Ho Hey <small>UMI</small>	
6	PINK FEAT. RUESS, NATE Just Give Me A Reason <small>SME</small>	
7	SPORTFREUNDE STILLER Applaus!! Applaus!! <small>UMD</small>	
8	NAIDOO, XAVIER Bei Meiner Seele <small>EOM</small>	
9	FRIDA GOLD Liebe Ist Meine Rebellion <small>WMG</small>	
10	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines <small>UMI</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	MACKLEMORE & RYAN LEWIS Can't Hold Us <small>WEA</small>	
4	MARS, BRUNO Treasure <small>WEA</small>	
5	PASSENGER Let Her Go <small>NET</small>	
6	MALINCHAK, CHRIS So Good To Me <small>INT</small>	
7	TIMBERLAKE, JUSTIN Mirrors <small>SME</small>	
8	BASTILLE Pompeii <small>UNI</small>	
9	HARRIS, CALVIN FEAT. GOULDING, ELLIE I Need Your Love <small>SME</small>	
10	RUDIMENTAL FEAT. EYRE, ELLA Waiting All Night <small>WEA</small>	



ITALY		
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	JOVANNOTTI Ti Porto Via Con Me <small>UNI</small>	
4	MARS, BRUNO Treasure <small>WMI</small>	
5	EMPIRE OF THE SUN Alive <small>EMI</small>	
6	PEZZALI, MAX L'universo Tranne Noi <small>WMI</small>	
7	DEPECHE MODE Soothe My Soul <small>SME</small>	
8	RAMAZZOTTI, EROS FEAT. NICOLE SCHERZINGER Fino All'estasi <small>UNI</small>	
9	WANKELMUT & EMMA LOUISE My Head Is A Jungle <small>EGO</small>	
10	TIMBERLAKE, JUSTIN Mirrors <small>SME</small>	

NETHERLANDS		
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	BUBLE, MICHAEL It's A Beautiful Day <small>WEA</small>	
4	VAN BUUREN, ARMIN FEAT. TREVOR GUTHRIE This Is What It Feels Like <small>ARM</small>	
5	LUMINEERS, THE Ho Hey <small>UNI</small>	
6	SANDE, EMELI Read All About It (Pt III) <small>UNI</small>	
7	RIHANNA FEAT. EKKO, MIKKY Stay <small>UNI</small>	
8	TRAIN Mermaid <small>SME</small>	
9	NAUGHTY BOY FEAT. SAM SMITH La La La <small>UNI</small>	
10	PINK FEAT. COOPER, LILY ROSE True Love <small>SME</small>	

NORWAY		
POS	ARTIST/ALBUM/LABEL	
1	PINK FEAT. RUESS, NATE Just Give Me A Reason <small>SME</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	MARS, BRUNO When I Was Your Man <small>WMN</small>	
6	RIHANNA FEAT. EKKO, MIKKY Stay <small>UNI</small>	
7	LARSSON, ZARA Uncover <small>SME</small>	
8	BUBLE, MICHAEL It's A Beautiful Day <small>WMN</small>	
9	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines <small>UNI</small>	
10	SWIFT, TAYLOR 22 <small>UNI</small>	

SPAIN		
POS	ARTIST/ALBUM/LABEL	
1	PINK Try <small>SME</small>	
2	MELENDI Tu Jardin Con Enanitos <small>WMG</small>	
3	LUMINEERS, THE Ho Hey <small>UNI</small>	
4	ARTHUR, JAMES Impossible <small>SME</small>	
5	JESSE & JOY Corre <small>WMG</small>	
6	SANZ, ALEJANDRO Camino De Rosas <small>UNI</small>	
7	MALU CON PABLO ALBORAN Vuelvo A Verte <small>SME</small>	
8	EFFECTO PASILLO No Importa Que Llueva <small>DAR</small>	
9	RIHANNA FEAT. EKKO, MIKKY Stay <small>UNI</small>	
10	MARS, BRUNO Locked Out Of Heaven <small>WMG</small>	

SWEDEN		
POS	ARTIST/ALBUM/LABEL	
1	PINK FEAT. RUESS, NATE Just Give Me A Reason <small>SME</small>	
2	LUMINEERS, THE Ho Hey <small>UNI</small>	
3	PASSENGER Let Her Go <small>SME</small>	
4	MARS, BRUNO When I Was Your Man <small>WEA</small>	
5	LINNROS, OSKAR Hur Dom An <small>UNI</small>	
6	MANDO DIAO Strovtag I Hembygden <small>SME</small>	
7	LARSSON, ZARA Uncover <small>UNI</small>	
8	DE FOREST, EMMELIE Only Tears <small>SME</small>	
9	RIHANNA FEAT. EKKO, MIKKY Stay <small>UNI</small>	
10	TIMBERLAKE, JUSTIN Mirrors <small>SME</small>	

GLOBAL SALES ANALYSIS

BY ALAN JONES

Number one in 22 countries a fortnight ago, Daft Punk's *Random Access Memories* now remains atop the chart only in Portugal, Flanders, Wallonia and the duo's French homeland. Falling 1-2 in The USA, Australia, Denmark and Ireland, 1-3 in Canada, 1-4 in Norway and New Zealand, it also remains in the Top 5 in Hungary (3-2), Finland (2-3), Spain (4-4), Greece (3-4), Switzerland (2-4), Estonia (4-5), Austria (3-5), Iceland (3-5), The Netherlands (3-5), Sweden (3-5) and Italy (2-5). It re-enters the chart in Croatia at

number nine, after unexpectedly falling off the Top 50 from its debut position of number seven last week, and rises 22-14 in Brazil on its second week. It completes the extremely rare clean sweep of making an appearance in every country in which an official chart exists by debuting at number 15 in South Africa.

By far the biggest album of their career, and by an even bigger margin the top new arrival of the week, Californian rockers Queens Of The Stone Age's sixth studio album *...Like Clockwork* replaced



Daft Punk atop the chart in The USA, Australia and Ireland, while debuting at number two in Canada, Finland, Iceland, Flanders, New Zealand, Norway and Switzerland, and number three in Austria and The Netherlands. It also debuts at number four in Denmark, number seven in France, Germany and Spain, number 11 in Italy, number 13 in Poland, number 14 in

Wallonia and number 17 in Greece.

London dance duo Disclosure's first album *Settle* topped the chart domestically last week, and now debuts in Australia (number five), Ireland (number 10), New Zealand (number 74), Switzerland (number 76) and Flanders (number 122), while making a second week jump of 27-19 in Norway.

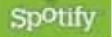
Little Mix's North American adventure hits turbulence, with their debut album *DNA* sliding 4-23 in The USA and from number four to nowhere in the 25 position Canadian chart, while Laura

Marling's fifth album *Once I Was An Eagle* sinks 49-149 in The USA, and is sharply off everywhere but Flanders (40-18).

The success Passenger's single *Let Her Go* has helped album *All The Little Lights* to climb again in many territories. It reaches new peaks, in France (jumping 102-40) and 15-10 in Norway.

Finally, Black Sabbath's 13 stormed to the top of the chart domestically on Sunday, and it's set to repeat the feat in The USA and several other countries later this week. For the moment, however, the early snapshot of 13 chart action shows debuts in Norway (number three) and Hungary (number 15).

CHARTS SPOTIFY WEEK 24



GLOBAL

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

EUROPE

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

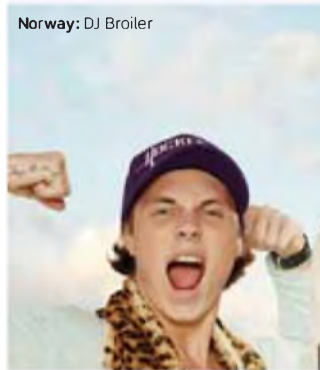
AUSTRIA

POS	ARTIST/ ALBUM
1	DAFT PUNK Get Lucky
2	LANA DEL REY Young And Beautiful
3	ROBIN THICKE Blurred Lines
4	PASSENGER Let Her Go
5	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
6	BASTILLE Pompeii
7	MATT CORBY Resolution
8	IMAGINE DRAGONS Radioactive
9	RUDIMENTAL Waiting All Night - feat. Ella Eyre
10	CALVIN HARRIS I Need Your Love



FRANCE

POS	ARTIST/ ALBUM
1	DAFT PUNK Get Lucky
2	ROBIN THICKE Blurred Lines
3	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
4	DAFT PUNK Get Lucky
5	DAFT PUNK Instant Crush
6	MAITRE GIMS Bella
7	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
8	MAITRE GIMS J'me Tire
9	STROMAE Papaoutai
10	DAFT PUNK Lose Yourself To Dance



GERMANY

POS	ARTIST/ ALBUM
1	ROBIN THICKE Blurred Lines
2	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
3	IMAGINE DRAGONS Radioactive
4	DAFT PUNK Get Lucky
5	CAPITAL CITIES Safe And Sound
6	CALVIN HARRIS I Need Your Love
7	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
8	SPORTFREUNDE STILLER Applaus, Applaus
9	JAMES ARTHUR Impossible
10	DAFT PUNK Get Lucky



NETHERLANDS

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

NORWAY

POS	ARTIST/ ALBUM
1	DJ BROILER Vanski
2	ENVY Am I Wrong
3	PASSENGER Let Her Go
4	DAFT PUNK Get Lucky
5	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
6	PINK Just Give Me A Reason
7	WILL.I.AM #thatPOWER
8	ASK EMBLA Fathers Eyes
9	MADCON One Life
10	ROBIN THICKE Blurred Lines

SPAIN

POS	ARTIST/ ALBUM
1	JUAN MAGAN Mal De Amores
2	DAFT PUNK Get Lucky
3	PASSENGER Let Her Go
4	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
5	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
6	JAMES ARTHUR Impossible
7	MELENDI Tu jardín con enanitos
8	THE LUMINEERS Ho Hey
9	PINK Just Give Me A Reason
10	PITBULL Feel This Moment

SWEDEN

POS	ARTIST/ ALBUM
1	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
2	MEDINA Miss Decibel
3	CALVIN HARRIS I Need Your Love
4	SEBASTIAN INGROSSO Reload
5	DAFT PUNK Get Lucky
6	PINK Just Give Me A Reason
7	KIM CESARION Undressed
8	BASTILLE Pompeii
9	EMMELIE DE FOREST Only Teardrops
10	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz

UNITED STATES

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

CHARTS INDIES/COMPILATIONS WEEK 24



COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | | | |
|----|-----|--|----|-----|--|
| 1 | 2 | VARIOUS Eddie Stobart - Trucking Songs / <i>Sony Music CG (ARV)</i> | 11 | 6 | VARIOUS The Sound Of Deep House / <i>MoS (ARV)</i> |
| 2 | 1 | VARIOUS Now That's What I Call 30 Years / <i>Sony Cg/Virgin EMI (ARV)</i> | 12 | 9 | VARIOUS 90S Groove - Vol 2 / <i>MoS/Sony Music CG (SDU)</i> |
| 3 | 3 | VARIOUS Marbella Sessions 2013 / <i>MoS (ARV)</i> | 13 | RE | VARIOUS 100 Hits - Dad / <i>100 Hits/Rhino (ARV)</i> |
| 4 | 5 | VARIOUS Voices - Simply The Best / <i>Sony RCA (ARV)</i> | 14 | RE | VARIOUS Greatest Ever Dad - The Definitive / <i>Greatest Ever USM (SDU)</i> |
| 5 | 4 | VARIOUS Now That's What I Call Music 84 / <i>EMI TV/UMTV (EMI)</i> | 15 | 12 | OST The Great Gatsby / <i>Interscope (ARV)</i> |
| 6 | 10 | VARIOUS Dreamboats & Petticoats - At The Hop / <i>UMTV (ARV)</i> | 16 | 14 | VARIOUS The Trevor Nelson Collection / <i>Sony CG (ARV)</i> |
| 7 | 7 | VARIOUS Euphoric Clubland / <i>AATW/UMTV (ARV)</i> | 17 | NEW | VARIOUS Dad - The Collection / <i>Rhino (ARV)</i> |
| 8 | NEW | VARIOUS Back To The Old Skool - Indie Dance / <i>MoS (ARV)</i> | 18 | 13 | ORIGINAL TV... The Music Of Nashville - Season 1 Vol 2 / <i>Big Machine/Decca (ARV)</i> |
| 9 | 11 | VARIOUS The Old Grey Whistle Test - The Anthems / <i>Rhino (ARV)</i> | 19 | 17 | VARIOUS Pop Party 11 / <i>Sony CG/UMTV (ARV)</i> |
| 10 | 8 | VARIOUS Edm - Electronic Dance Music / <i>Sony CG/UMTV (ARV)</i> | 20 | 20 | VARIOUS Anthems 90S / <i>MoS (ARV)</i> |

INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Passenger

- | | | |
|----|-----|---|
| 1 | 1 | PASSENGER Let Her Go / <i>Nettwerk (Essential/GEM)</i> |
| 2 | 2 | MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON Can't Hold Us / <i>Macklemore (ADA/ARV)</i> |
| 3 | 3 | CHRIS MALINCHAK So Good To Me / <i>MoS (ARV)</i> |
| 4 | 4 | DUKE DUMONT FEAT. A**M*E & MNEK Need U (100%) / <i>MoS/Bloose Bcys Club (ARV)</i> |
| 5 | 6 | MACKLEMORE FEAT. RYAN LEWIS & WANZ Thrift Shop / <i>Macklemore (ADA/ARV)</i> |
| 6 | 5 | WRETCH 32 FEAT. SHAKKA Blackout / <i>MoS/Levels (Fuga)</i> |
| 7 | 10 | CARO EMERALD Liquid Lunch / <i>Dramatica/Grand Mono (ADA/ARV)</i> |
| 8 | NEW | VENUS PALERMO I Love It (I Don't Care) / <i>Toucher (Kontar New Media)</i> |
| 9 | NEW | ENTER SHIKARI Radiate / <i>Ambush Reality (PIAS/ARV)</i> |
| 10 | B | THE 1975 Chocolate / <i>Dirty Hit (ARV)</i> |
| 11 | 7 | KEITH LEMON I Wanna Go On You / <i>Keith Lemon</i> |
| 12 | NEW | REMIX JUNKIES I Don't Care I Love It / <i>Remix Junkies (Tunecore)</i> |
| 13 | 15 | ADELE Skyfall / <i>XL (PIAS/ARV)</i> |
| 14 | NEW | STEVE ANGELLO & LAIDBACK LUKE Show Me Love / <i>Data/MoS (Fuga)</i> |
| 15 | 12 | STORM QUEEN Look Right Through / <i>In The House (ACA/ARV)</i> |
| 16 | 15 | BINGO PLAYERS FEAT. FAR EAST MOVEMENT Get Up (Rattle) / <i>MoS (ARV)</i> |
| 17 | NEW | CRYSTAL FIGHTERS You & I / <i>Zirkula (Absolute/ARV)</i> |
| 18 | RE | ADELE Someone Like You / <i>XL (PIAS/ARV)</i> |
| 19 | 14 | KILL IT KID Run / <i>One Little Indian (PIAS/ARV)</i> |
| 20 | RE | FLEETWOOD MAC Sad Angel / <i>LMS (Tunecore)</i> |

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



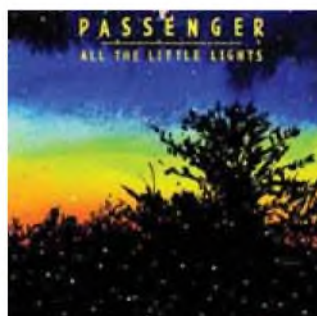
- | | | |
|----|-----|--|
| 1 | NEW | BOARDS OF CANADA Tomorrow's Harvest / <i>Warp (PIAS/ARV)</i> |
| 2 | 2 | PASSENGER All The Little Lights / <i>Nettwerk (Essential/GEM)</i> |
| 3 | NEW | STATUS QUO Bula Quo! Ost / <i>Fourth Chord (ACA/ARV)</i> |
| 4 | 1 | QUEENS OF THE STONE AGE Like Clockwork / <i>Matador (PIAS/ARV)</i> |
| 5 | 3 | CARO EMERALD The Shocking Miss Emerald / <i>Dramatica/Grand Mono (ACA/ARV)</i> |
| 6 | 4 | STEREOPHONICS Graffiti On The Train / <i>Stylus (EMI)</i> |
| 7 | 5 | TEXAS The Conversation / <i>PIAS (PIAS/ARV)</i> |
| 8 | 12 | JOHNNY CASH The Rebel / <i>Music Digital (Delta/Sony/DADC)</i> |
| 9 | 6 | VAMPIRE WEEKEND Modern Vampires Of The City / <i>XL (PIAS/ARV)</i> |
| 10 | 8 | MACKLEMORE & RYAN LEWIS The Heist / <i>Macklemore (ADA/ARV)</i> |
| 11 | 15 | THE WHO Live At The Isle Of Wight Festival 1970 / <i>Salvo (GEM)</i> |
| 12 | 9 | THE NATIONAL Trouble Will Find Me / <i>4AD (PIAS/ARV)</i> |
| 13 | NEW | JAGWAR MA Howlin' / <i>Marathon Artists (PIAS/ARV)</i> |
| 14 | 14 | CARO EMERALD Deleted Scenes From The Cutting Room Floor / <i>Dramatica/Grand Mono (ADA/ARV)</i> |
| 15 | 18 | ADELE 21 / <i>XL (PIAS/ARV)</i> |
| 16 | 19 | ALT-J An Awesome Wave / <i>Infectious (PIAS/ARV)</i> |
| 17 | NEW | THESE NEW PURITANS Field Of Reeds / <i>Infectious (PIAS/ARV)</i> |
| 18 | 17 | ALISON MOYET The Minutes / <i>Cooking Vinyl (Essential/GEM)</i> |
| 19 | NEW | STATUS QUO Pictures - The Essential Collection / <i>Metro Sound & Vision (GEM)</i> |
| 20 | RE | BLACK STAR RIDERS All Hell Breaks Loose / <i>Nuclear Blast (PIAS/ARV)</i> |



Macklemore Indie Singles (2)



Keith Lemon Indie Singles Breakers (2)



Passenger Indie Albums (2)



These New Puritans Indie Albums Breakers (2)



Children of Bodom Indie Albums Breakers (3)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Venus Palermo

- | | | |
|----|-----|--|
| 1 | NEW | VENUS PALERMO I Love It (I Don't Care) / <i>Toucher (Toucher)</i> |
| 2 | 1 | KEITH LEMON I Wanna Go On You / <i>Keith Lemon (Keith Lemon)</i> |
| 3 | NEW | REMIX JUNKIES I Don't Care I Love It / <i>Remix Junkies (Remix Junkies)</i> |
| 4 | 7 | CRYSTAL FIGHTERS You & I / <i>Zirkula (Zirkula)</i> |
| 5 | 3 | KILL IT KID Run / <i>One Little Indian (One Little Indian)</i> |
| 6 | NEW | ALLI SIMPSON Why I'm Single / <i>So Alli (So Alli)</i> |
| 7 | 5 | GORGON CITY FEAT. YASMIN Real / <i>Black Butter (Black Butter)</i> |
| 8 | NEW | NICKI BLISS I Love It / <i>Power (Power Music)</i> |
| 9 | 10 | MACKLEMORE & RYAN LEWIS FEAT. MARY LAMBERT Same Love / <i>Macklemore (Macklemore)</i> |
| 10 | NEW | COLOSSAL TUNES Walks Like Rihanna / <i>Colossal Tunes (Colossal Tunes)</i> |
| 11 | 9 | MAYA JANE COLES What They Say / <i>Real Tone (Real Tone)</i> |
| 12 | 16 | TANGERINE KITTY Dumb Ways To Die / <i>Tangerine Kitty (Tangerine Kitty)</i> |
| 13 | 14 | LONDON GRAMMAR Metal & Dust / <i>Metal & Dust (Metal & Dust)</i> |
| 14 | 15 | AWOLNATION Sail / <i>Red Bull (Red Bull)</i> |
| 15 | RE | JULIO BASHMORE Au Seve / <i>Broadwalk (Broadwalk)</i> |
| 16 | NEW | WE THE KINGS Any Other Way / <i>We The Kings (We The Kings)</i> |
| 17 | 19 | PERFECT TWO Perfect Two / <i>Perfect Two (Perfect Two)</i> |
| 18 | 12 | MIGUEL CAMPBELL Something Special / <i>Hot Creations (Hot Creations)</i> |
| 19 | NEW | ON AIR RADIO I Don't Care I Love It / <i>On Air (On Air)</i> |
| 20 | NEW | GEORGE MORGAN You Say / <i>George Morgan (George Morgan)</i> |

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Jagwar Ma

- | | | |
|----|-----|---|
| 1 | NEW | JAGWAR MA Howlin' / <i>Marathon Artists (Marathon Artists)</i> |
| 2 | NEW | THESE NEW PURITANS Field Of Reeds / <i>Infectious (Infectious)</i> |
| 3 | NEW | CHILDREN OF BODOM Halo Of Blood / <i>Nuclear Blast (Nuclear Blast)</i> |
| 4 | NEW | WALTER TROUT & HIS BAND Luther's Blues - A Tribute To Luther... / <i>Provogue (Mascot Label Group)</i> |
| 5 | 2 | JON HOPKINS Immunity / <i>Domino (Domino)</i> |
| 6 | NEW | GOLD PANDA Half Of Where You Live / <i>Natawn (Natawn)</i> |
| 7 | 3 | THE LEE THOMPSON SKA ORCHESTRA The Benevolence Of Sister Mary... / <i>Axe Attack (Axe Attack)</i> |
| 8 | NEW | THE BLACK DAHLIA MURDER Everblack / <i>Metal Blade (Metal Blade)</i> |
| 9 | RE | PAPER AEROPLANES Little Letters / <i>Navigator (Navigator)</i> |
| 10 | 7 | CRYSTAL FIGHTERS Cave Rave / <i>Zirkula (Zirkula)</i> |
| 11 | RE | CHARLES BRADLEY No Time For Dreaming / <i>Doptone (Doptone)</i> |
| 12 | 6 | MOUNT KIMBIE Cold Spring Fault Less Youth / <i>Warp (Warp)</i> |
| 13 | NEW | DEAFHEAVEN Sunbather / <i>Deathwish (Deathwish)</i> |
| 14 | 4 | JAMES SKELLY & THE INTENDERS Love Undercover / <i>Cooking Vinyl (Cooking Vinyl)</i> |
| 15 | 8 | VALERIE JUNE Pushin' Against A Stone / <i>Sunday Best (Sunday Best)</i> |
| 16 | 9 | LPO/PARRY The 50 Greatest Pieces Of Classical / <i>XS (XS)</i> |
| 17 | RE | CHARLES BRADLEY Victim Of Love / <i>Doptone (Doptone)</i> |
| 18 | 14 | SHE & HIM Volume 3 / <i>Double 6/Domino (Domino)</i> |
| 19 | 17 | KURT VILE Wakin On A Pretty Daze / <i>Matador (Xi Beggars)</i> |
| 20 | 12 | KILL IT KID Feet Fall Heavy / <i>One Little Indian (One Little Indian)</i> |

CHARTS iTUNES SINGLES WEEK 24

BELGIUM	
POS	ARTIST/ ALBUM
10/06/2013 - 16/06/2013	
1	STROMAE Formidable
2	ROBIN THICKE Blurred Lines
3	STROMAE Papaoutai
4	MACKLEMORE & R. LEWIS Can't Hold Us
5	DAFT PUNK Get Lucky
6	MAÏTRE GIMS J'me Tire
7	BASTILLE Pompeii
8	BAKERMAT Vandaag
9	MAAIKE OUBOTER Dat Ik Je Mis
10	MAJOR LAZER Watch Out For This...

DENMARK	
POS	ARTIST/ ALBUM
03/06/2013 - 09/06/2013	
1	ROBIN THICKE Blurred Lines
2	DAFT PUNK Get Lucky
3	PINK Just Give Me A Reason
4	MACKLEMORE & R. LEWIS Can't Hold Us
5	PHARFAR La' Mig Rulle Dig
6	PASSENGER Let Her Go
7	EMMELIE DE FOREST Only Teardrops
8	NEPHEW Gå Med Dig (feat. Marie Key)
9	PANAMAH Børn Af Natten
10	NIK & JAY Ocean of You...

FRANCE	
POS	ARTIST/ ALBUM
10/06/2013 - 16/06/2013	
1	ROBIN THICKE Blurred Lines
2	DAFT PUNK Get Lucky
3	MAJOR LAZER Watch Out For This...
4	MAÏTRE GIMS Bella
5	STROMAE Formidable
6	STROMAE Papaoutai
7	PASSENGER Let Her Go
8	MACKLEMORE & RYAN Can't Hold Us
9	JAMES ARTHUR Impossible
10	MAÏTRE GIMS J'me Tire

GERMANY	
POS	ARTIST/ ALBUM
07/06/2013 - 13/06/2013	
1	ROBIN THICKE Blurred Lines
2	DAFT PUNK Get Lucky
3	SPORTFREUNDE STILLER Applaus...
4	CAPITAL CITIES Safe And Sound
5	IMAGINE DRAGONS Radioactive
6	ONEREPUBLIC Counting Stars
7	MACKLEMORE & R. LEWIS Can't Hold Us
8	WIZ KHALIFA, 2 CHAINZ We Own I...
9	MADCON One Life (feat. Kelly Rowland)
10	JAMES ARTHUR Impossible

ITALY	
POS	ARTIST/ ALBUM
06/06/2013 - 12/06/2013	
1	DAFT PUNK Get Lucky
2	ROBIN THICKE Blurred Lines
3	ICONA POP I Love It (feat. Charli XCX)
4	DAVID GUETTA Play Hard
5	PINK Just Give Me A Reason
6	MORENO Che Confusione
7	OLA I'm In Love
8	IMANY You Will Never Know
9	WANKELMUT, EMMA... My Head Is...
10	BASTILLE Pompeii



NETHERLANDS	
POS	ARTIST/ ALBUM
07/06/2013 - 13/06/2013	
1	MAAIKE OUBOTER Dat Ik Je Mis
2	ROBIN THICKE Blurred Lines
3	DAFT PUNK Get Lucky
4	NIELSON, MISS MONTREAL Hoe
5	ARMIN VAN BUUREN This Is What It ...
6	JASON BOUMAN Het Laatste Huis
7	EMELI SANDÉ Read All About It, Pt. III
8	NAUGHTY BOY La La La
9	MR. PROBZ Waves
10	MACKLEMORE & RYAN Can't Hold Us

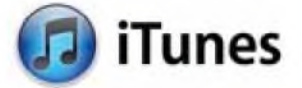
SPAIN	
POS	ARTIST/ ALBUM
10/06/2013 - 16/06/2013	
1	DANI MARTÍN Cero
2	MIKA Live Your Life
3	DAFT PUNK Get Lucky
4	LOVE OF LESBIAN Fantastic Shine
5	PINK Just Give Me A Reason
6	JAMES ARTHUR Impossible
7	PASSENGER Let Her Go
8	JUAN MAGAN Mal De Amores
9	THE LUMINEERS Ho Hey
10	MACKLEMORE & RYAN Thrift Shop

SWEDEN	
POS	ARTIST/ ALBUM
05/06/2013 - 11/06/2013	
1	EMMELIE DE FOREST Only Teardrops
2	PINK Just Give Me A Reason
3	MACKLEMORE & R. LEWIS Can't Hold Us
4	CALVIN HARRIS I Need Your Love
5	AXWELL Center Of The Universe
6	ROBIN THICKE Blurred Lines
7	DAFT PUNK Get Lucky
8	KIM CESARION Undressed
9	TOMMY TRASH, SEBASTIAN... Reload
10	WILL.I.AM #thatPOWER

SWITZERLAND	
POS	ARTIST/ ALBUM
07/06/2013 - 13/06/2013	
1	ROBIN THICKE Blurred Lines
2	DAFT PUNK Get Lucky
3	MACKLEMORE & RYAN Can't Hold Us
4	REMADY, MANU-L Holidays
5	DAVID GUETTA Play Hard
6	IMAGINE DRAGONS Radioactive
7	WAX Rosana
8	WIZ KHALIFA, 2 CHAINZ We Own It
9	PASSENGER Let Her Go
10	PINK Just Give Me A Reason

UNITED KINGDOM	
POS	ARTIST/ ALBUM
09/06/2013 - 15/06/2013	
1	ROBIN THICKE Blurred Lines
2	NAUGHTY BOY La La La (feat. S. Smith)
3	PASSENGER Let Her Go
4	OLLY MURS Dear Darlin'
5	JESSIE J Wild (feat. Big Sean & Dizzee)
6	TAYLOR SWIFT Everything Has Changed
7	DAFT PUNK Get Lucky
8	LEAH MCFALL I Will Survive
9	WILEY Lights On (feat. Angel & Tinchy S)
10	MACKLEMORE & R. LEWIS Can't Hold Us

CHARTS iTUNES ALBUMS WEEK 24



BELGIUM	
POS	ARTIST/ALBUM
10/06/2013 - 16/06/2013	
1	CHRISTOPHE MAË Je Veux Du Bonheur
2	DAFT PUNK Random Access Memories
3	VARIOUS... Maximum Hit Music 2013-2
4	VARIOUS Gunther D - De Ultieme....
5	MUSE The 2nd Law
6	QUEENS OF THE... ... Like Clockwork
7	JENIFER Ma Déclaration
8	BLACK SABBATH 13
9	VARIOUS ARTISTS Life Is Music 2013.1
10	VARIOUS MNM Big Hits 2013, Vol. 1

DENMARK	
POS	ARTIST/ALBUM
03/06/2013 - 09/06/2013	
1	QUADRON Avalanche
2	VARIOUS ARTISTS Dance Chart 36
3	DAFT PUNK Random Access Memories
4	QUEENS OF THE... ... Like Clockwork
5	VARIOUS ARTISTS Running Hits 3
6	MARIE KEY De Her Dage
7	VARIOUS ARTISTS More Music 7
8	NOAH NOAH
9	BON JOVI Bon Jovi Greatest Hits...
10	THE NATIONAL Trouble Will Find Me

FRANCE	
POS	ARTIST/ALBUM
10/06/2013 - 16/06/2013	
1	CHRISTOPHE MAË Je Veux Du Bonheur
2	DAFT PUNK Random Access Memories
3	MAÎTRE GIMS Subliminal
4	NIRO Rééducation
5	JENIFER Ma Déclaration
6	BRUNO MARS Unorthodox Jukebox
7	JOYCE JONATHAN Caractère
8	FAUVE BLIZZARD
9	VARIOUS ARTISTS NRJ Hit List 2013
10	VARIOUS The Great Gatsby...

GERMANY	
POS	ARTIST/ALBUM
07/06/2013 - 13/06/2013	
1	BLACK SABBATH 13
2	DAFT PUNK Random Access Memories
3	XAVIER NAIDOO Bei Meiner Seele
4	SPORTFREUNDE STILLER New York,...
5	VARIOUS ARTISTS The Dome, Vol. 66
6	ELEMENT OF CRIME Bluebird Tapes...
7	BLANK & JONES Relax - The Best Of A...
8	VARIOUS Kontor House Of House...
9	TIM BENDZKO Am Seidenen Faden
10	PASSENGER All The Little Lights

ITALY	
POS	ARTIST/ALBUM
06/06/2013 - 12/06/2013	
1	MAX PEZZALI Max 20
2	MORENO Stecca
3	GUE' PEQUENO Bravo Ragazzo
4	DAFT PUNK Random Access Memories
5	JOVANOTTI Backup 1987-2012
6	MAX PEZZALI,883 Tutto Max
7	SERCHO,LOW-LOW Per Sempre
8	PAOLA & CHIARA Giungla
9	CESARE CREMONINI 1999-2010...
10	VARIOUS ARTISTS La Grande Bellezza



NETHERLANDS	
POS	ARTIST/ALBUM
07/06/2013 - 13/06/2013	
1	GREAT MINDS Great Minds
2	DAFT PUNK Random Access Memories
3	ARMIN VAN BUUREN Intense
4	VARIOUS ARTISTS 100x Zomer 2013
5	ANOUK Sad Singalong Songs
6	VARIOUS ARTISTS 538 Hitzone 65
7	QUEENS OF THE... ... Like Clockwork
8	GUUS MEEUWIS Het Kan Hier Zo Mooi...
9	VARIOUS 538 Dance Smash 2013-02
10	EMELI SANDÉ Our Version Of Events

SPAIN	
POS	ARTIST/ALBUM
10/06/2013 - 16/06/2013	
1	DAFT PUNK Random Access Memories
2	PABLO ALBORÁN Tanto
3	PINK The Truth About Love
4	VARIOUS ARTISTS Caribe 2013
5	ALEJANDRO SANZ La Música No Se Toca
6	RODRIGUEZ Searching for Sugar Man
7	GABRIELLE APLIN English Rain
8	VARIOUS Los Nº1 de Cadena 100
9	ALEJANDRO SANZ Colección Definitiva
10	PASSENGER All The Little Lights

SWEDEN	
POS	ARTIST/ALBUM
05/06/2013 - 11/06/2013	
1	VARIOUS ARTISTS Absolute House 2013
2	BLACK SABBATH 13
3	DAFT PUNK Random Access Memories
4	OSKAR LINNROS Klappar Och Slag
5	LAURA MARLING Once I Was An Eagle
6	HÅKAN HELLSTRÖM Det Kommer Al...
7	VARIOUS ARTISTS NRJ Hits 2013, Vol. 1
8	MACK BEATS Centrum
9	VARIOUS ARTISTS RIX FM Festival 2013
10	MANDO DIAO Infruset

SWITZERLAND	
POS	ARTIST/ALBUM
07/06/2013 - 13/06/2013	
1	BLACK SABBATH 13
2	DAFT PUNK Random Access Memories
3	CHRISTOPHE MAË Je Veux Du Bonheur
4	DEPECHE MODE The Best Of Depeche...
5	XAVIER NAIDOO Bei Meiner Seele
6	QUEENS OF THE... ... Like Clockwork
7	BEATRICE EGLI Glücksgefühle
8	LINDSEY STIRLING Lindsey Stirling
9	IMAGINE DRAGONS Night Visions
10	PASSENGER All The Little Lights

UNITED KINGDOM	
POS	ARTIST/ALBUM
09/06/2013 - 15/06/2013	
1	VARIOUS Marbella Sessions 2013 - MoS
2	DISCLOSURE Settle
3	DAFT PUNK Random Access Memories
4	PASSENGER All The Little Lights
5	TAYLOR SWIFT Red
6	VARIOUS Now That's What I Call 30 Years
7	BEADY EYE BE
8	BLACK SABBATH 13
9	AGNETHA FÄLTSKOG A
10	OLLY MURS Right Place Right Time

CHARTS ANALYSIS WEEK 24



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



- JASON DERULO *The Other Side* Warner Bros
- DIZZEE RASCAL FEAT. ROBBIE WILLIAMS *Goin' Crazy Dirtee Stank*
- TOM ODELL *Another Love* Columbia
- REMIX JUNKIES *I Don't Care I Love It* Remix Junkies
- LONDON GRAMMAR *Wasting My Young Years* Metal & Dust Recordings
- LEAH MCFALL *Killing Me Softly* UMTV
- TOM ODELL *Another Love* Columbia
- MIKE WARD *Picking Up The Pieces* UMTV
- CLEO HIGGINS *Don't Let Her Go* UMTV
- KODALINE *High Hopes* B-Unique/RCA
- EN VOGUE *Don't Let Her Go (Love)* Atlantic
- THE SCRIPT *Millionaires* Epic/Phonogenic

UK ARTIST ALBUMS CHART



- KODALINE *In A Perfect World* RCA
- SIGUR ROS *Kveikur* XL Recordings
- JCOLE *Born Sinner* RCA
- HANS ZIMMER *Man Of Steel - OST* Sony Classical
- HAYLEY WESTENRA *Hushabye* Decca
- BLACKMORE'S NIGHT *Dancer And The Moon* Frontiers
- MAC MILLER *Watching Movies With The Sound Off* Universal
- BARENAKED LADIES *Grimming Streak* Raisin' Records
- THE VIEW *Seven Year Setlist* Cooking Vinyl
- FALLING IN REVERSE *Fashionably Late* Epitaph
- ROBBIE WILLIAMS *Take The Crown* Island
- BRUCE SPRINGSTEEN *Darkness On The Edge Of Town* Columbia
- BRUCE SPRINGSTEEN *Wrecking Ball* Columbia

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

Blurred Lines continued to dominate the singles chart, powering to a third straight week at number one for Robin Thicke feat T.I. & Pharrell. It should extend that to four this weekend - after a strong start, its nearest challenger, The Other Side, seems set to debut at number two for Jason Derulo.

Blurred Lines had a spectacular third week tally of 193,783 - the highest sale for a single on its third week at number one since Band Aid 20's *Do They Know It's Christmas* sold in 234,641 copies on its third frame in 2004. With sales of 1,794 prior to charting, Blurred Lines' overall sales are 585,005.

Blurred Lines' sensational start served to overshadow another monster hit - *Naughty Boy's* *La La La*, which dislodged Daft



MIDWEEK NO.1

Robin Thicke: Blurred Lines

Punk from the summit, and has since spent three straight weeks as runner-up. Its opening sales tally of 145,326 - then the highest of the year - has been followed by tallies of 105,251, 100,827 and - last week - 85,978.

The song Blurred Lines needs to overhaul to become the biggest hit of the year, Daft Punk's *Get Lucky*, continued its slow decline, falling 3-4 on its ninth week, with sales of 60,599 raising its overall tally to 930,031. It swapped places

with Passenger's *Let Her Go*, another smash which has been in the top five for seven weeks, and sold 63,484 copies last week to increase its career haul to 512,625.

Unlucky to have been up against four massive hits at the same time, Olly Murs' *Dear Darlin'* gamely hung on at number five, selling a further 51,305 copies.

Taylor Swift's *Everything Has Changed* collaboration with Ed Sheeran is now officially a single,

and benefited from the pair's performance on the final of ITV's *Britain's Got Talent* nine days ago to catapult 53-7 (44,329 sales).

In their first full week of availability, *The Voice* finalist Leah McFall's version of Gloria Gaynor's *I Will Survive* sprinted 16-8 (34,688 sales) and rapper Wiley scored his fourth straight Top 10 single from album *The Ascent*, with *Lights On* soaring 189-9 (34,355 sales).

Elsewhere in the Top 10, Jessie J's *Wild* rebounded 8-6 (44,746 sales), and Fuse ODG's *Antenna* dips 7-10 (31,039 sales).

Quietly compiling its sixth week in the Top 40, *#Beautiful* edged up to a new peak for Mariah Carey feat. Miguel, climbing to number 23 (13,071 sales) after three weeks at number 24.

Overall singles sales were down 1.01% week-on-week to 3,488,100 - 5.01% above same week 2012 sales of 3,321,530.

ALBUMS

BY ALAN JONES

Almost 43 years after they topped the album chart for the first time, Black Sabbath returned to the summit on Sunday, with 13 debuting atop the list on sales of 47,694 copies. Its chances of extending its run atop the chart to more than a week seem slim, however, with Tuesday's sales flashes showing it trailing Kodaline's new album by more than 30%, with Sigur Ros' new set also biting at its heels.

Sabbath's second album, *Paranoid*, was their only previous number one, topping the chart in September 1970. The current incarnation of Black Sabbath is the first since 1978 in which Ozzy Osbourne, now 64, has featured. Geezer Butler (63) and Tony Iommi (65) complete what is now a trio - Bill Ward didn't participate in the making of 13 for contractual reasons.

With an average age of 64, Sabbath thus become the oldest group to top the chart with an album of new recordings, replacing The Eagles, whose average age was 59 when they topped the chart for the only time in 2007, with *Long Road Out Of Eden*. It's not all bad news for The Eagles this week, however - BBC2's screening of their documentary feature *History Of The Eagles* helps their 2003 compilation *The Complete Greatest Hits* to vault 61-9 to



MIDWEEK NO.1

Kodaline: In A Perfect World

equal its 2006 peak. It sold 14,192 copies last week to raise its overall sales to 512,491.

Black Sabbath's return to prominence robbed Beady Eye of the opportunity of scoring their first number one. They debuted at number two (34,552 sales) with second album *BE*. It marks a new high for the group in terms of chart position - their 2011 debut *Different Gear Still Speeding* debuted and peaked at number three, but did so on substantially higher sales of 66,817 copies.

Disclosure slid 1-5 (22,869 sales) with their debut album *Settle* on Sunday but were joined in the Top 10 by another fraternal electronic duo, namely *Boards Of Canada*. Siblings Mike and Marcus Sandison, made the Top 20 for the first time, with *Tomorrow's Harvest* debuting at

number seven (18,223 sales).

While BOC achieved their best chart placing to date, fellow Scot KT Tunstall fell short of the top five for the first time, with fourth album, *Invisible Empire/Crescent Moon* settling for a number 14 debut (11,645 sales). Tunstall reached number three with 2004 debut *Eye To The Telescope* and 2007 follow-up *Drastic Fantastic* and number five with 2010's *Tiger Suit*.

Status Quo scored their 35th chart album but their first with a soundtrack with *Bula Quo!*. A companion release to their feature film of the same name, it contains both new songs and re-recordings of classic Quo tracks, some live and some in 'Fijian' style. Debuting at number 10 (14,130 sales), it matched the 2011 debut of last album *Quid Pro Quo*, and

beats its opening sale of 10,757 by a 31.36% margin.

Mark Owen's first solo album since *Take That* reformed in 2005, *The Art Of Doing Nothing* debuted at number 29 (5,412 sales), surpassing all of his three previous solo sets.

American alternative rock band Jimmy Eat World scored their fourth straight Top 40 album, debuting at number 38 (4,382 sales) with *Damage*.

Pitched in TV advertising as a suitable Father's Day gift, Rod Stewart's *Time* increased sales 42.90% week-on-week to 33,778, and climbed 4-3.

BBC One screened its excellent new documentary *Agnetha: Abba And After* last Tuesday, helped Ms. Faltskog's *A* album to enjoy a massive 656.02% leap in sales week-on-week, as it rebounded 43-6, equalling the position in which it debuted four weeks earlier.

Albums in the Top 10 not mentioned above: Daft Punk's *Random Access Memories* dips 3-4 (23,178 sales) and Passenger's *All The Little Lights* falls 5-8 (15,879 sales).

Eddie Stobart *Trucking Songs* drove to the top of the compilation chart (43,479 sales).

Father's Day fell on Sunday, and helped to boost sales by 21.60% week-on-week to 1,825,281 - 7.11% above same week 2012 sales of 1,704,055. It's the fourth-highest tally of the year.

FEEL THE LIGHT - THE MIXES

POET

VS

ZARC

WHO GETS RELEASED FIRST
YOU DECIDE
LISTEN & VOTE NOW
A3WORLDWIDE.COM



RELEASED 26.08.2013
twitter.com/A3worldwide | facebook.com/A3worldwide



GRAPHIC NATURE
RECORDING AND REHEARSAL STUDIOS
www.graphicnature.co.uk



FOR SALE



This well established and loved recording and rehearsal studio is seeking new ownership. Established for eight years, the owners are looking to sell this vibrant and successful studio and rehearsal rooms. Minimum equipment value £80,000. Additional monthly rental income could be available if wanted. New five year lease available with a possibility to purchase the freehold at a future date. Closing date for offers is the 29 July 2013.

The business includes:

Recording Studio

Uniquely designed, air conditioned, digital recording studio including a 42m2 live room. Three isolation booths with wall mounted flat screens for ADR and dedicated custom dial in/out comms system. Comprehensive array of microphones and classic selection of outboard.

Rehearsal Rooms

Three large and well equipped, air conditioned rehearsal spaces complete with PA's, Amps, Drum kits and Stage Risers.

Website - Shop

In excess of £10k spent. Strong search engine presence and footfall. Online mastering. Bulk touring supplies. Secure online shop facility ready with suppliers and thousands of items available internationally for customers in house and online. The possibilities for the shop are endless.

Bar

Fully Licensed bar at the heart of the facility draws in bands, musicians and the general public. Draft lagers, pool table, SKY television with big screens and live monthly events.

For all enquiries regarding the sale of Graphic Nature contact us on:
Tel: 01992 558800
Email: chris@graphicnature.co.uk
Unit 18 Mimram Road, Herford, Hertfordshire, SG14 1NN



Clients Include





INDUSTRY EVENTS DATES FOR YOUR DIARY

June 28

Nordoff Robbins O2 Silver Clef Awards
Hilton, London

NORDOFF ROBBINS

June

26
Glastonbury Festival
Worthy Farm,
Somerset
glastonburyfestivals.co.uk

28
Nordoff Robbins O2 Silver Clef Awards
Hilton, London
nordoff-robbins.org.uk

July

5
Wakestock
Llyn Peninsula
wakestock.co.uk

12
T In The Park
Kinross-shire,
Scotland
tinthepark.com

18
Latitude Festival
Henham Park,
Suffolk
latitudefestival.com

19
Lovebox
Victoria Park,
London
mamacolive.com/lovebox

25
Secret Garden Party
Abbots Ripton,
Cambridgeshire
secretgardenparty.com

August
1
Camp Bestival
Lulworth Castle,
Dorset
campbestival.net

FORTHCOMING FEATURES



40 Years Of Commercial Radio

Music Week has teamed up with RadioCentre to release a special one-off magazine on July 5, examining the shows, stations and personalities that have shaped the story of commercial radio so far.

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

PRODUCT KEY RELEASES



► TOM ODELL Long Way Down 24.06



► GOLDHEART ASSEMBLY Long Distance...01.07

JUNE 24

SINGLES

- **BIFFY CLYRO** Opposite (*14th Floor/Atlantic*)
- **BEBE BLACK** Never Forget (*Decunstruction/Columbia*)
- **DON BROCO** Hold On (*Search And Destroy/Rca*)
- **BO BRUCE** Alive (*Emi*)
- **MARIAH CAREY FEAT. MIGUEL** Beautiful (*Island Def Jam My/Universal*)
- **ALICIA KEYS** New Day (*Rca*)
- **BRIDGIT MENDLER** Hurricane (*Hollywood/Polydor*)
- **MIKILL PANE** Chairman Of The Bored (*Mercury*)
- **POST WAR YEARS** Be Someone (*Rca*)
- **FRANK TURNER** The Way I Tend To Be (*Xtra Mile/Polydor*)
- **VONDELPARK** Always Forever (*R&S*)
- **THE WANTED** Walks Like Rihanna (*Global Talent/Island*)
- **WATCH THE DUCK** Poppin' Off (*Relentless*)

ALBUMS

- **INDIA ARIE** Songversation (*Emi*)
- **BOMB THE BASS** In The Sun (*O'Solo*)
- **DEAP VALLY** Sistranix (*Island*)
- **FOREVER THE SICKEST KIDS** J.A.C.K (*Fearless*)
- **LIGHTNING DUST** Fantasy (*Jagjaguwar*)
- **LLOYD COLE** Standards (*Tapete Records*)
- **LOVED ONES** The Merry Monarch (*Baltic Sub*)
- **THE MAGNETIC NORTH** Orkney: Symphony Of The Magnetic North (*Full Time Hubby*)
- **TOM ODELL** Long Way Down (*Columbia*)

JULY 1

SINGLES

- **MICHAEL BUBLE** Close Your Eyes (*Reprise*)
- **CHASE & STATUS** Lost & Not Found (Feat. Louis M^ATtrs) (*Mercury*)
- **CIARA FEAT. NICKI MINAJ** I'm Out (*Sony*)
- **KELLY CLARKSON** People Like Us (*Rca*)
- **EMPIRE OF THE SUN** Alive (*Virgin*)
- **FENECH-SOLER** Magnetic (*Warner Brothers*)
- **ICONA POP** I Love It (*Atlantic*)
- **IGGY AZALEA** Bounce (*Mercury*)
- **INDIANA** Smoking Gun (*Rca*)
- **JESSIE J** Wild Ep (*Island*)
- **AVRIL LAVIGNE** Here's To Never Growing Up (*Rca*)
- **LE YOUTH** Cool (*Sign Of The Times/Sony*)
- **JOHN NEWMAN** Love Me Again (*Island*)
- **PEACE** Lovesick (*Columbia*)
- **ROBYN FEAT. SNOOP DOGG** You Should Know Better (*Island*)

- **THE SATURDAYS** Gentleman (*Polydor*)
- **CHARLENE SORAIA** Broken (*Peacefrog*)
- **TAYLOR SWIFT FEAT. ED SHEERAN** Everything Changes (*Mercury*)
- **TEMPLES** Colours To Life (*Heavenly*)
- **LEWIS WATSON** Calling (*Warner Brothers*)

ALBUMS

- **THE AGE OF PASSIONS** Telemann: Pariser Quartette (*Sony*)
- **DIZEE RASCAL** The Fifth (*Dirtee Stank/Island*)
- **EDITORS** The Weight Of Your Love (*Pias*)
- **GOLDHEART ASSEMBLY** Long Distance Song Effects (*New Music Club*)
- **HALF MOON RUN** Dark Eyes (*Island*)
- **DAVID LYNCH** The Big Dream (*Sunday Best*)
- **OWEN** l'ami Du Peuple (*Polyvinyl*)
- **PANTALEIMON** The Butterfly Ate The Pearl (*Grass Girl Music*)
- **ROBERT DELONG** Just Movement (*Island*)
- **RUSS CHIMES** Turn Me Out (*Decunstruction*)
- **VALENTINE** Valentine (*Integrity*)
- **WALE** The Gifted (*Atlantic*)
- **LEWIS WATSON** Four More Songs (*Warner Brothers*)

JULY 8

SINGLES

- **CIARA** Body Party (*Rca*)
- **COLOUR THE ATLAS** Building Skyscrapers (*Ugly Truth/Rca*)
- **ED DREWETT** Undeclared (*Buer Music*)
- **KAT DAHLIA** Gangsta (*Rca*)
- **KATY B** What Love Is Made Of (*Columbia/Rinse*)
- **KESHA FEAT. WILL.I.AM** Crazy Kids (*Kemosabe/Rca*)
- **KENDRICK LAMAR** Don't Kill My Vibe (*Interscope/Altermath*)
- **LAWSON** Brokenhearted (*Global Talent/Polydor*)
- **LITTLE GREEN CARS** My Love Took Me Down To The River To Silence Me (*Island/Glassnote*)
- **PHOENIX** Trying To Be Cool (*Glassnote/Atlantic*)
- **PINK** True Love (*Rca*)
- **RDGLDGRN** Lootin' In London (*Island*)
- **RIHANNA FEAT. DAVID GUETTA** Right Now (*Def Jam/Virgin*)
- **SEBASTIAN INGROSSO & TOMMY TRASH FEAT. JOHN MARTIN** Reload (*Positiva/Virgin*)
- **LUCY SPRAGGAN** Lighthouse (*Sony*)
- **THE STRYPES** Hometown Girls (*Mercury*)
- **WATCH THE DUCK** Anatidaephobia (*Relentless*)
- **WILD SMILES** Take Me Away Ep (*Invidia*)

ALBUMS

- **CIARA** Ciara (*Rca*)

► **THE SILVER SEAS** Alaska 08.07► **THE WEEKS** Dear Bo Jackson 15.07► **SELENA GOMEZ** Stars Dance 22.07► **AMELIA LILY** Be A Fighter 29.07► **SWIM DEEP** Where The Heaven Are...05.08

- **MAPS** Vicissitude (*Mute*)
- **NEW ORDER** Live At Bestival 2012 (*Sunday Best*)
- **PASSION PIT** Gossamer (*Columbia*)
- **THE SILVER SEAS** Alaska (*The Lights*)
- **SNOW GHOSTS** A Small Murmuration (*Hounds/Twoth*)
- **ROBIN THICKE** Blurred Lines (*Interscope/Star Trak*)
- **THUNDERCAT** Apocalypse (*Brunnfeeder*)

JULY 15

SINGLES

- **A.M.E.** Heartless (*Epic*)
- **AXWELL** Center Of The Universe (*Deconstruction/Columbia*)
- **SELENA GOMEZ** Come & Get It (*Hollywood/Polydor*)
- **IMAGINE DRAGONS** It's Time Ep (*Interscope*)
- **JONAS BROTHERS** Pom Poms (*Hollywood-Polydor*)
- **K KOKE FEAT. BRIDGET KELLY** My Time (*Sony*)
- **LAST JAPAN** Darsk (*Rca*)
- **LAURA WELSH** Cold Front (*Polydor*)
- **MATT CORBY** Resolution (*Atlantic*)
- **MO** Waste Of Time (*Rca*)
- **THE WEEKS** Brother In The Night (*Columbia*)

ALBUMS

- **DRUMSOUND & BASSLINE SMITH** Wall Of Sound (*New State*)
- **GAUNTLET HAIR** Stills (*Dead Oceans*)
- **MAYER HAWTHORNE** Where Does This Door Go (*Island*)
- **PUSHA T** My Name Is My Name (*Decon*)
- **SOUL SURVIVOR** Soul Survivor: 20th Anniversary Edition (*Integrity*)
- **THE WEEKS** Dear Bo Jackson (*Columbia*)

JULY 22

SINGLES

- **ALUNAGEORGE** You Know You Like It (*Island/Tri Angle*)
- **ARTHUR BEATRICE** Carter Ep (*Vertigo/Capitol*)
- **MIKKY EKKO** Kids (*Columbia*)
- **HURTS** Somebody To Die For (*Epic*)
- **IMAGINE DRAGONS** It's Time (*Interscope*)
- **JAHMENE DOUGLAS** Titanium (*Rca*)
- **JOHNNY BORRELL** Pan European Supermodel Song (Oh! Gina) (*Virgin/Emi*)
- **LORDE** Tennis Court (*Virgin*)
- **NINA NESBITT** Way In The World (*Island*)
- **FRANK OCEAN** Sweet Life (*Def Jam*)

- **ROLL DEEP** All Or Nothing (*Relentless/Rca*)
- **SAN CISCO** Awkward (*Columbia*)
- **SCOUTING FOR GIRLS** Millionaire (*Epic*)
- **MARTIN SOLVEIG & THE CATARACS FT KYLE** Hey Now (*Relentless*)
- **STAYGOLD FT STYLE OF EYE AND POW** Wallpaper (*Virgin/Emi*)
- **WILL.I.AM & MILEY CYRUS** Fall Down (*Interscope*)
- **YEAH YEAH YEAHS** Despair (*Polydor*)

ALBUMS

- **FIGHT OR FLIGHT** A Life By Design? (*Warner*)
- **SELENA GOMEZ** Stars Dance (*Hollywood/Polydor*)
- **JAHMENE DOUGLAS** Love Never Fails (*Rca*)
- **RICH GANG** Rich Gang (*Island*)
- **JAY SEAN** Neon (*Island*)

JULY 29

SINGLES

- **JAKE BUGG** Broken (*Virgin/Emi*)
- **C2C** Down The Road (*Virgin/Emi*)
- **DON DIABLO FT ALEX CLARE AND KELIS** Give It All (*Columbia*)
- **JOSH RECORD** War (*National Anthem*)
- **KIM CESARION** Undressed (*Rca*)
- **MAUSI** Move (*Rca/Relentless*)
- **BRITNEY SPEARS** Ooh La La (*Rca*)

ALBUMS

- **AMELIA LILY** Be A Fighter (*Xenomania/Rca*)
- **FIVE FINGER DEATH PUNCH** The Wrong Side Of Heaven And The Righteous Side Of Hell (*Eleven Seven*)
- **LETHAL BIZZLE** This Is Dench (*New State*)
- **SCOUTING FOR GIRLS** Greatest Hits (*Epic*)
- **SWISS LIPS** Swiss Lips (*Epic*)
- **TIMO ANDRES, METROPOLIS ENSEMBLE** Home Stretch (*Nonesuch*)

AUGUST 5

SINGLES

- **CHLOE HOWL** No Strings (*Columbia*)
- **MILEY CYRUS** We Can't Stop (*Rca*)
- **FALL OUT BOY** Alone Together (*Def Jam*)
- **CALVIN HARRIS FEAT. AYAH MARAR** Thinking About You (*Columbia*)
- **KLANGKARUSSELL** Sonnentanz (*White Label*)
- **NOAH & THE WHALE** Lifetime (*Virgin/Emi*)

ALBUMS

- **THE CIVIL WARS** The Civil Wars (*Columbia*)
- **JOSHUA BELL** Music For My Children: Bedtime (*Sony*)
- **PINKUNOIZU** The Drop (*Full Time Hobby*)
- **SWIM DEEP** Where The Heaven Are We (*Rca*)
- **YOUNGBLOOD HAWKE** Wake Up (*Island*)

AUGUST 12

SINGLES

- **C2C** Happy (*Emi*)
- **LULU JAMES** Step By Step (*Rca*)

AUGUST 19

SINGLES

- **DAWES** From A Window Seat (*Emi*)
- **KODALINE** Brand New Day (*B-Unique/Rca*)
- **LITTLE GREEN CARS** Absolute Zero (*Island/Glassnote*)
- **MIGUEL** Adorn (*Rca*)
- **OLLY MURS** Hey You Beautiful (*Epic/Syco*)
- **MIKILL PANE** Summer In The City (*Mercury*)

ALBUMS

- **CROSSFAITH** Apocalyze (*Columbia*)
- **DAWES** Stories Don't End (*Emi*)

AUGUST 26

SINGLES

- **A3** Feel The Light (*A3 Music Works*)
- **AVICII** Wake Me Up (*Positiva/Virgin*)
- **LITTLE NIKKI** Little Nikki Says (*Columbia/Deconstruction*)
- **NAUGHTY BOY** Think About It (*Virgin*)

ALBUMS

- **NEWTON FAULKNER** Studio Zoo (*Ugly Truth*)
- **FENECH-SOLER** Rituals (*Warner Brothers*)

SEPTEMBER 2

SINGLES

- **AUSTIN MAHONE** What About Love (*Austin Mahone*)
- **TRINIDAD JAMES** All Gold Everything (*Emi*)

ALBUMS

- **JOHN LEGEND** Love In The Future (*Sony Rca*)
- **NAUGHTY BOY** Hotel Cabana (*Virgin*)
- **RIZZLE KICKS** The Roaring 20s (*Island*)
- **SOUNDGARDEN** King Animal Plus (*Vertigo*)

SEPTEMBER 9

SINGLES

- **MANIC STREET PREACHERS** Show Me The Wonder (*Columbia*)

ALBUMS

- **THE CLASH** The Clash Hits Back (*Columbia*)
- **THE CLASH** Sound System (*Columbia*)
- **PORTUGAL. THE MAN** Evil Friends (*Atlantic*)

SEPTEMBER 16

SINGLES

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

ALBUMS

- **JACK JOHNSON** From Here To Now To You (*Island/Brushfire*)
- **PLACEBO** Loud Like Love (*Virgin*)

SEPTEMBER 22

ALBUMS

- **IGGY AZALEA** New Classic (*Emi*)

OCTOBER 7

SINGLES

- **FOXES** Youth (*Rca*)

ALBUMS

- **JOE COCKER** Fire It Up (*Columbia Sevenone*)
- **SAN CISCO** San Cisco (*Columbia*)

OCTOBER 14

ALBUMS

- **ALEX HEPBURN** Together Alone (*Warner*)

NOVEMBER 18

ALBUMS

- **JLS** Goodbye - The Greatest Hits (*Rca*)

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

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

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

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

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



DIZZEE RASCAL The Fifth

(Dirtee Stank/Island)



July 1

Dizzee Rascal will release his fifth studio album next month. Entitled *The Fifth*, the LP features nine guest vocalists including British chart stars Jessie J, Angel, Tinie Tempah and Robbie Williams as well as other international guests Sean Kingston, will.i.am, Teddy Sky, Bun B and Trae Tha Truth.

Producers on the record include RedOne (Lady Gaga, JLo, Nicki Minaj), Warren Okay 'Oak' Felder and Andrew 'Pop' Wansell (Rihanna, Chris Brown), and Jean-Baptiste Kouame (Madonna). Fellow Brit Calvin Harris also features on track Here 2 China.

The Fifth is the first album release from Dizzee since signing a multi-million pound worldwide deal with Universal.

Sonic influences on the album are said to encompass everything from dubstep to New York house and dancehall to moombahton.

It's been a decade since the release of Mercury Music Prize-winning *Boy In Da Corner*. Following that, Dizzee went on to release three hit albums including the self-released platinum LP *Tongue N' Cheek*, which spawned 5 No.1 singles in the UK.

As well as a Mercury Music Prize, Dizzee (real name Dyan Mills), has an Ivor Novello and a Brit Award.

He will perform on the Glastonbury Pyramid stage later this month.

TRACK OF THE WEEK



JOHN NEWMAN

Love Me Again

(Island)



July 1

Rising singer-songwriter-producer John Newman, who has already written and fronted the No.1 Rudimental *Feel The Love*, and the follow up smash *Not Giving In*, kickstarts his solo campaign with the release of debut solo single *Love Me Again* next month.

He has been captivating audiences across the country as a special guest and featured singer on Rudimental's sell-out UK tour, where he has been premiering tracks from his forthcoming album. Newman will play his first headline UK show at The Lexington in London on July 11.

The Yorkshire-born, London-based 22-year-old began playing guitar and writing his own songs aged 14 and learnt to record and produce, making his own house tracks and DJing. At 20 he moved to London, started a band, played some gigs and got signed to Island Records. His keyboard player, Piers Agget, also happened to be in Rudimental.

INCOMING ALBUMS

THE CIVIL WARS *The Civil Wars*
(Sensibility Music/Columbia Records)



The Civil Wars' forthcoming eponymous second album is the follow up to the three-time

Grammy-winning duo's debut, *Barton Hollow* - now certified RIAA Gold in the US.

Charlie Peacock was once again at the helm as producer for the *The Civil Wars* LP. Additionally, Rick Rubin produced TCR's performance for the track *I Had Me A Girl* in August of 2011 and Peacock later completed the track by producing the instrumentation and mix.

The album was recorded whilst TCR were in the midst of an extensive touring schedule

In a statements on their official website, band member John Paul White says: "Patience is a virtue. Yours has been appreciated. Here's to the hope you consider it rewarded."

AUGUST 5

HANSON *Anthem*
(3CG Records)



Pop-Rock trio Hanson are back with album *Anthem* that is to be released simultaneously with

lead single *Get The Girl Back*.

The album was produced and written by the band, and mixed by the legendary Tom Lord-Alge. Its guitar-driven sound is described as pulling from some of the band's harder-hitting rock and R&B. It is the fourth to be released on Hanson's own label 3CG Records.

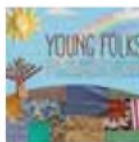
The related *Anthem World Tour* will come to the UK and Europe in December - following the tour and LP release in North and South America.

2013 marks the 21st anniversary of Hanson. The band marked the milestone with the launch of their own craft beer *Mmmhops*.

The trio have sold over 16 million albums worldwide.

JULY 1

VARIOUS ARTISTS *Young Folks*
(Rhino UK/Warner Music UK)



Young Folks presents 42 tracks incorporating popular current singer-songwriters.

The album combines household names including Ellie Goulding (former BRITs Critics' Choice winner), Paolo Nutini, Jason Mraz, Damien Rice and Fleet Foxes along with current contemporary favourites Gabrielle Aplin, Ben Howard (double BRIT Award 2013 winner), Alt J (Mercury Prize 2013 winner), Villagers, Of Monsters And Men and The xx as well as some from the folkier crossover side of the acoustic sound with Dry The River, Staves and Stornoway.

With many of these artists appearing on this year's festival circuit, this album encapsulates the festival vibe as the perfect soundtrack to the summer.

JUNE 24

STAFF PICK: TIM INGHAM, EDITOR



JAGWAR MA
Howlin'
(Marathon Artists)

There's been a catastrophic error. Saturday night, Finsbury Park. You can taste the fevered anticipation in the air.

The Stone Roses' addictive baggy rhythms are but an hour away from hypnotising the audience residing in one of London's grottier fields.

As the sun slithers down, this juiced-up throng begin uni-swaggering ready for the Squire and Brown.

Then a chubby man called PIL comes on stage in a moo-moo and shouts at everyone. He's a belligerent, tuneless beach ball in a tea towel, brandishing an invisible truncheon to bludgeon our collective buzz to death. Cheers for that, John.

The support act that were surely, actually, booked to notch up the

hedonism of the 40,000 watching Roses' acolytes must have been Australia's Jagwar Ma, whose *Howlin'* - released this week - puts a thrilling 21st-Century spin on Madchester mayhem, bunged into a basket of George Harrison mysticism, the



Chemical's big beats and the wibbling dulcet vocal runs of pre-Scientology Beck.

Imagine Tim Burgess fronting Pet Sounds, backed by Screaming Lord Satchel's concocters (there's Mani

again), all beefed-up for the distraction-heavy modern dancefloor by a teasing build-and-drop fortitude reminiscent of the Hartnoll brothers.

The most surprising thing about *Howlin'* isn't how Jagwar Ma's production magic makes this trippy dish-eyed amalgam sound cutting edge - it's that there isn't a tune on here that isn't absolutely ace.

OUT NOW

NEW REISSUES / CATALOGUE ALBUMS

ZZ TOP - The Complete Studio Albums 1970-1990*(Rhino/Warner Bros. 8122796642)*

Rhino salutes Texas trio ZZ Top, whose career spans five decades, by making available

their first 10 albums in individual card wallets housed in a clamshell box. It's a no-frills collection, covering 1970 to 1990, which strips the albums back to their original versions, mixes and artwork, eschewing the expanded editions issued in 2006. Refining, honing and perfecting their commercial blues/rock style as they went, they emerged from total obscurity to become a band that would sell upwards of 25m albums worldwide. Their UK breakthrough came late in 1983 but they have remained an amiable and reliable chart force ever since - and the cheap availability of this new compilation gives scope to those who want to investigate their earlier musical years but haven't previously felt it was financially viable so to do.

BORIS MIDNEY - Companion/Double Discovery*(Harmless DRCCDX 012)/THP Orchestra: Early Rise/Iwo Hot For Love (DRCCDX 013)***EVELYN THOMAS - I Want To Make It On My Own/Have A Little Faith In Me (DRCCD 014)****GRAND TOUR - On Such A Winter's Day (Salvo SALVOCD 051)****SOUTHERN EXPOSURE - Headin' South (DRCCDX 015)**

Harmless' niche Disco Recharge series continues its rapid expansion with the release of

another four 'special edition' explorations of cult disco. All are doubles apart from Evelyn Thomas', which manages to combine two entire albums and a trio of bonus tracks onto a single CD. Thomas later defined the High Energy sub-genre with her hit of the same name written and produced by Ian Levine but these earlier

Casablanca and AVI recordings - also helmed by Levine - are less frenetic but still up-tempo, and pleasingly accessible, treading a fine line between out-and-out disco and Northern Soul, with the exception of Thanks For Being There, a classy ballad. The THP Orchestra, Grand Tour and Southern Exposure sides are all Euro-disco flavoured, and the work of Canadian duo Willi Morrison and Ian Guenthe who also dabbled in punk. Finally, Russian multi-instrumentalist Boris Midney's albums contain more sinewy and experimental tracks and include the marathon rare groove outing, Thanks For Loving Me.

LYNSEY DE PAUL - Sugar And Beyond - Anthology 1972-1974*(RPM RETRO 0923)/Into My Music - Anthology 1975-1979 (REIRO 0924)*

Initially coming to notice for penning hits for others, Lynsey De Paul soon became a chart

fixture in her own right, and these two double-disc anthologies round up the majority of her 1972-1979 output. Including singles for MAM, Jet and Polydor, albums and a sprinkling of previously unreleased songs, they show De Paul to be an excellent songwriter, proficient pianist and an effective vocalist. One of the very first British female singer/songwriters to achieve commercial success, De Paul shines on the deceptively simple introductory single Sugar Me, the Spectroscopic TV theme No Honestly and the wallflower's lament, Won't Somebody Dance With Me, all of which were significant hits. Also included is De Paul's Rock Bottom collaboration with fellow singer/songwriter Mike Moran, a twee but effective collaboration that finished second in the 1977 Eurovision song contest but marked the end of De Paul's chart career, and her versions of several hits she wrote for others. Overall, a surprisingly edifying archive.

VARIOUS - The London American Label Year By Year - 1964 (Ace CDCHD 1366)

Eight previous albums in Ace's estimable series celebrating the music of America as released by the

London American label covered 1956-1963, and each was noticeably more vibrant, worthy, contemporary and authentic than any album of UK-sourced material could be. But 1963 saw the tide begin to turn, and by 1964 UK acts were dominating the chart not just here but stateside too. Some American music was beginning to sound old hat, although the catch-up process was soon underway. It is against that backdrop - and with the further codicil that London American was no longer the only UK outlet for US music - that we consider this album. On the basis of the quality of music alone, however, it is excellent, with some fabulous records among the 28 that made the cut.

UNSIGNED ARTIST? WANT TO REACH RECORD LABELS? TRY MUSIC WEEK PRESENTS...

MusicWeek Presents

Advertise in Music Week Presents and reach key people in:
A&R Publishing Artist management Live music agents and promoters

Contact Karma Bertelsen, 020 7226 7246, karma.bertelsen@intentmedia.co.uk

MW MARKETPLACE

contact: KARMA BERTELSEN **Tel: 020 7226 7246** karma.bertelsen@intentmedia.co.uk
price per marketplace box £150.00 per week (min 3 months booking)

A New Dawn For Artist Representation



SKYFIRE
PR AND ARTIST REPRESENTATION
Services

Digital & Regional Awareness Campaigns
Outsourced Digital PR
Record Label Services
Distribution
Production & Engineering
Production Music Library for Film & Media

www.skyfirepr.com email: pr@skyfirepr.com
Tel: +44 (0)1244 940961 Cell: +44 (0)7507 794639

RT ROBERTSON TAYLOR
W&P LONGREACH
ENTERTAINMENT INSURANCE WORLDWIDE



ATLANTA / LONDON / LOS ANGELES / NASHVILLE / NEW YORK / TORONTO

Providing insurance for the **MUSIC, EVENTS** and **FESTIVALS** sector since 1977

Paul Twomey
T: +44 (0)20 7510 1285
E: paul.twomey@rtib.co.uk

Martin Goebbels
T: +44 (0)20 7384 9222
E: martin.goebbels.co.uk

E: enquiries@rtib.co.uk T: +44 (0)20 7510 1234 W: robertson-taylor.com




PROFESSIONAL RECORDING/MIXING STUDIO ♦ ARTIST DEVELOPMENT

AGILE STUDIOS ARTISTS/MIXES FEATURED ON:
BBC "THE CUT", RADIO 1 ROCK SHOW, IOW FESTIVAL & BESTIVAL

COMPETITIVE RATES & DISCOUNTS AVAILABLE

WWW.AGILESTUDIOS.CO.UK INFO@AGILESTUDIOS.CO.UK



DLM
distributed worldwide
BPI licensed

Standard Gold Vinyl award using our BPI hologram plaque.

Exclusively designed and manufactured by
DLM Display
Size 50 X 40cm

DLM Display Ltd
Established 1981

Tel: 020 8123 7271
sales@dldisplay.com
www.dldisplay.com

complimentary in-house design service


design that rocks!



design for print & web
advertising | presentations
corporate id | e-marketing
copywriting | photography
exhibitions & events


020 8297 1200
hatchcreations.co.uk

H@TcH
music industry maestros



platformone
college of music

Platform One would like to thank our patrons
John Giddings - Solo & Isle of Wight Festival
Rob Da Bank - BBC Radio One, Sunday Best & Bestival
Andy Gray - Producer & Composer
Mark King - Level 42
and the following companies for their continued support:



Platform One is one of the brightest, most artistic looking schools I've ever seen and it is truly inspiring. Subscribed and a pleasure that is fitting and very musical indeed. It is a real joy to be a part of it.
Rob Da Bank - BBC Radio One, Sunday Best & Bestival

www.platformone.org T: 01983 537550

MW MARKETPLACE

TESBL
Platform

TESBL'S CALLISTO

FOR MUSIC AGENCIES

- **NO MONTHLY FEES**
- **NO EXTRA COSTS**
- **CLOUD BASED**

- Award winning CRM software for Music Agencies. It allows you to book shows and confirm contracts in just a few clicks.
- Cloud Based and is Compatible with Sage Accounting Software.
- Send Deal Memos, Store Contracts and Chase Deposits all in one place.

Visit our website, www.tesbl.com

DO YOU HAVE A VINYL RECORD COLLECTION TO SELL?

THE SOUND MACHINE

We are interested in viewing ALL quality collections of vinyl records ANYWHERE in mainland UK. We will travel to you at any time that is convenient for you.

Contact Neal, Paul or Steve, all enquiries will be promptly answered.

✉ info@thesoundmachine.uk.com
☎ 0118 957 5075 📠 07786 078 361

thesoundmachine.uk.com

Follow us on:  

CinemaLive

LEADERS IN PREMIUM EVENT CINEMA

- We can sell product with every cinema ticket for chart eligible sales
- Broadcast live in up to 70 countries worldwide
- Implement international cinema co-ordination, advertising & promotion
- Create a **ONE NIGHT ONLY** event with exclusive content for cinema audiences only

Contact Jonny South
T +44(0)207 100 3333 E jonny@cinemalive.com www.cinemalive.com



Learn more about the Henley MBA for the Music Industry

 **Henley Business School**
UNIVERSITY OF READING



Through practice-based learning our MBA develops relevant skills that will help you fulfil your potential as an influential entrepreneur within the music industry. Get in touch to discover more about our unique MBA: mba@henley.ac.uk

+44 (0)1491 418 803 www.henley.com/mbamusic

mediaDISC

MULTIMEDIA

- CDR / DVDR DUPLICATION
- AUDIO WATERMARKING
- ONLINE MASTERING
- AUDIO EDITING
- VIDEO SERVICES
- VINYL CUTTING

MEDIADISC ARE ON THE MOVE!
AS OF WEDNESDAY 6TH JUNE
OUR NEW ADDRESS WILL BE:
THE LOMBOK BUILDING
THE OLD GAS WORKS
2 MICHAEL ROAD
LONDON
SW6 2AD

020 7385 2299
www.mediadisc.co.uk



 **GRAPHIC NATURE**
RECORDING AND REHEARSAL STUDIOS
www.graphicnature.co.uk

FOR SALE

 AP AWARD NOMINEE 2011

This well established and loved recording and rehearsal studio is seeking new ownership. Established for eight years, the owners are looking to sell this vibrant and successful studio and rehearsal rooms. Minimum equipment value £80,000. Additional monthly rental income could be available if wanted. New five year lease available with the possibility to purchase the freehold at a future date. Closing date for offers is the 29 July 2013.

- Recording studio
- Rehearsal rooms
- Webshop
- Bar

***SEE MAIN AD IN THIS*
MAGAZINE FOR
MORE DETAILS**





For all enquiries regarding the sale of Graphic Nature contact us on:
Tel: 01892 558800
Email: chris@graphicnature.co.uk
Unit 18 Mimram Road, Hertford, Hertfordshire, SG14 1NN



MW MARKETPLACE

contact: KARMA BERTELSEN Tel: 020 7226 7246 karma.bertelsen@intentmedia.co.uk
price per marketplace box £150.00 per week (min 3 months booking)

CD / DVD / VINYL
STANDARD & BESPOKE PACKAGING, GRAPHIC DESIGN & AUDIO MASTERING



DMS

www.discmanufacturingservices.com

01752 201275 info@discmanufacturingservices.com

LONDON metropolitan university



WANT TO SUCCEED IN THE MUSIC INDUSTRY?
Get ahead with an MA in Music Industry Management.

Contact the course leader Richard Salmon:
R.Salmon@londonmet.ac.uk
www.londonmet.ac.uk/mim



**ADVERTISE IN MARKETPLACE*
AND GET A FREE
MUSIC WEEK SUBSCRIPTION WORTH**

£235!



Listing guarantees editorial focus
(200-300 words) in Music Week Marketplace section

For more information please call
Karma 0207 2267246
or email karma.bertelsen@intentmedia.co.uk

*Minimum three month booking

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

▶ HAVING A BALL

Not only was Justin Timberlake a special guest host at Capital's Summertime Ball earlier this month, he also wowed the crowd with an acoustic performance. The star poses here with Global execs [L-R] Ashley Tabor (founder and executive president), Stephen Miron (CEO) and Richard Park (group executive director and director of broadcasting).



▲ GETTING DOWN TO BUSINESS

Henley Business School held a Managing Creativity seminar at the end of last month for industry types on their MBA course. Pictured above: [L-R] Sacha Taylor-Cox (Impressive PR), Martyn Ware (Heaven 17/BEF), Sandie Shaw, Helen Gammons (programme director, MBA for the Music Industry), Robert Stephenson (Blastbeat Education UK).

▶ ON YOUR BIKE

Swapping the wheels of steel for wheels of aluminium, Pete Tong cycled around Ibiza last month, all for a good cause. Collecting for Great Ormond Street Hospital Children's Charity, Tong raised £3,096 - 309% of his initial target - via JustGiving. Not bad at all!



▲ REED ALL ABOUT IT

Songwriter and producer Les Reed has been given the enviable title of Hero of the Year in his home town of Woking. Pictured above with Stereophonics' Kelly Jones, the co-writer of It's Not Unusual and Delilah will be the subject of a tribute exhibition in Woking's Lightbox museum.

KEY SONGS IN THE LIFE OF Olly Walsh



Head of Digital, Rhino

What's the first record you remember buying?

New Kids On The Block - Hangin' Tough. It's still a great record.

Which song was (or would be) the 'first dance' at your wedding?

Chic - I Want Your Love. Not sure we'd have a 'first dance', but that would definitely get everyone moving.

Which track would you like played at your funeral?

Radiohead - Exit Music (For A Film). Cry much?

What's your karaoke speciality?

Absolutely avoiding karaoke whenever possible.

What's been the best artist meeting of your life?

Elliott Smith at Glastonbury 2000. Got to meet him backstage at the New Band's Tent where he was incredibly nice and friendly.



Recommend a track Music Week readers may not have heard...

Kids & Explosions - There Is A Burning Ball Of Fire In Outer Space. A mash-up of Sigur Ros, Notorious B.I.G., Beyonce & Berlin but somehow really works well.

What's your favourite single/track of all time?

Aphex Twin - Windowlicker. Will never get bored of it plus it has one of the best videos ever.

ARCHIVE

MUSIC WEEK June 19 2004

Sony and BMG are this week facing a crucial few days in their bid to convince the European Commission that their merger should receive the green light. Beggars chairman **Martin Mills** said: "It would be like having two Universals and it's bad enough with one big player"...The IFPI's legal campaign to stop serial uploaders is having an impact. The scale of "infringing" music files has reportedly reduced from a peak of 1.1bn files in June 2003 to 800m...The mobile music community are wondering why downloads to mobile have taken so long to take off. Jupiter Research associate analyst **Philippe Poutonnet** says that by the end of 2004, "only 20% of wireless subscribers in the UK will have the type of phone that will enable full-track downloads"...**Peter Ellen** of music retailer **Fopp** doesn't think any of the download services including MyCokeMusic, Napster, Sony Connect and Apple will win market dominance. "In time, the winner will be a traditional retailer who understands music, but it won't be us just yet, as we're still doing pretty well on CD sales," he says.



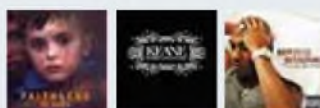
SINGLES TOP 5 19.06.04

POS	ARTIST	SINGLE
1	M WINANS/ ENYA/P DIDDY	I Don't Wanna
2	4-4-2	Come On England
3	O-ZONE	Dragostea Din Tei
4	KELIS	Trick Me
5	THE FARM.SFX BOYS CHOIR	Alltogethernow 2004



ALBUMS TOP 5 19.06.04

POS	ARTIST	ALBUM
1	FAITHLESS	No Roots
2	KEANE	Hopes and Fears
3	MARIO WINANS	Hurt No More
4	SUPERGRASS	Supergrass is 10 - The Best Of...
5	THE CORRS	Borrowed Heaven



NEW RELEASES RECOMMENDED 19.06.04



GIRLS ALOUD The Show

The first single from the second Girls Aloud album The Show is Single of the Week. The "smart and sassy electro-pop package is a return to form for pop wizards Brian Higgins and Miranda Cooper and the Xenomania team," says Music Week.

Album of the Week is The Cure's 12th self-titled release. The "Brit veterans" step "into the spotlight once again". The album sees the band team up again with long-serving producer Ross Robinson.



CONTACTS

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

CHERRY ON TOP

Cherry Red celebrated its 35th birthday in style earlier this month at Camden's Dingwalls, inviting the great and the good of the UK industry to witness a solo performance from Dr Robert of The Blow Monkeys and a dark-humoured pop set by Go Kart Mozart, the current musical vehicle of long-time Cherry Red artist Lawrence. Pictured together at the party (right) are the label's directors Adam Velasco, Iain McNay and Matt Bristow. They were joined by industry bods including Alex Kassner (Kassner Associated Publishing), Jeremy Lascelles (former CEO of Chrysalis Music Plc), Martin Goldschmidt (Cooking Vinyl) and Dave Loader (Notting Hill Music).



FABLED LABELS

ELEKTRA RECORDS

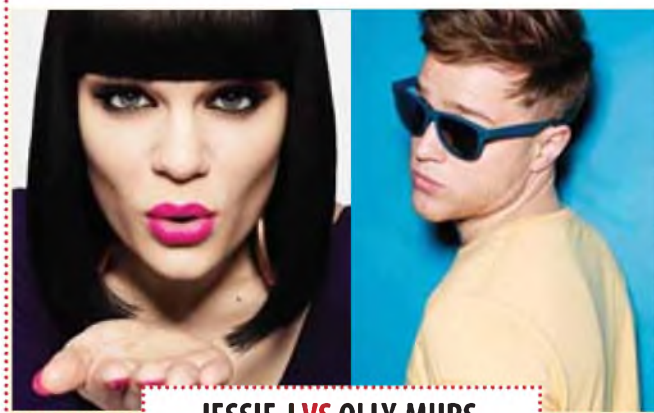
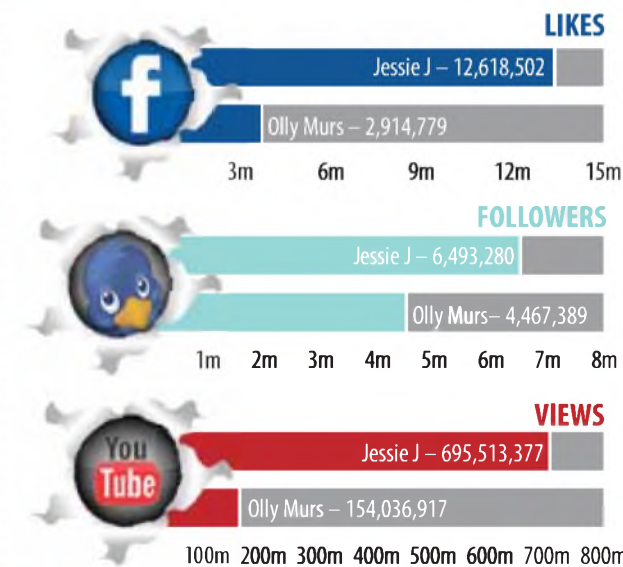
Key Artists: Metallica, Cee Lo Green, The Doors

Elektra was formed in 1950 by Jac Holzman and Paul Rickolt. During the Fifties and early Sixties the label concentrated on folk music, releasing albums by Theodore Bikel, Ed McCurdy and Judy Collins. In 1964, Elektra launched classical budget label Nonesuch Records. The label then signed the Chicago-based Paul Butterfield Blues Band (with Mike Bloomfield), the Los Angeles bands Love and The Doors, and The Stooges and MC5. Another of Elektra's LA signings was Tim Buckley, father-to-be of Jeff Buckley. Elektra, along with its Nonesuch Records subsidiary, was acquired by Kinney National Company in 1970. Soon afterwards, Kinney consolidated their label holdings under the Warner Communications umbrella. Holzman remained in charge of Elektra until 1972, when it merged with Asylum Records to become Elektra/Asylum Records. Asylum's founder David Geffen headed up the newly combined label. In 1975, Geffen was replaced by Joe Smith. In 1983, Bob Krasnow became president and CEO of Elektra. The company's name was changed to Elektra Entertainment in 1989. Krasnow resigned in July 1994 to be replaced by Sylvia Rhone and the label was renamed Elektra Entertainment Group. In February 2004, Elektra was merged with Atlantic Records. The new company was called Atlantic Records Group with Elektra breaking off into a dormant subsidiary. The label was revived in 2009 as an independent entity within Warner Music. The label is now home to artists such as Uffie, Little Boots, Justice, and Cee-Lo Green.



Did You Know? In September 1994, Elektra was embroiled in a lawsuit with Metallica who wanted out of their contract, which reportedly gave them a 14% royalty rate.

SOCIAL STANDING Official fan pages go head-to-head



JESSIE J VS OLLY MURS

Intent Media is a member of the Periodical Publishers' Association
ISSN - 0265 1548

© Intent Media 2013
All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means electronic or mechanical, including photocopying, recording or any information storage or retrieval system without the express prior written consent of the publisher. The contents of Music Week are subject to reproduction in information storage and retrieval systems. Registered at the Post Office as a newspaper.

Printed by Pensord Press Ltd, Tram Road, Pontllanfrith, Blackwood, Gwent NP12 2YA

Subscription hotline 020 7226 7246
Email craig.swan@intentmedia.co.uk

To manage your subscription online visit www.subscription.co.uk/musicweek and click on **Manage My Subscription**.

UK £235; Europe £275;
Rest of World Airmail (1) £350;
Rest of World Airmail (2) £390.
Refunds on cancelled subscriptions will only be provided at the Publisher's discretion, unless specifically guaranteed within the terms of subscription offer.

"Once I was strong but I lost the fight / You won't find a better loser"

O₂ Silver Clef Awards 2013

In support of Nordoff Robbins

Taking place on Friday 28th June 2013
at the London Hilton on Park Lane



Honouring artists from across the music industry whilst raising much-needed funds for Nordoff Robbins' vital work transforming the lives of vulnerable people through music.

For tickets or further information please email:
rachel.walker@nordoff-robbins.org.uk or abena.mills@nordoff-robbins.org.uk
or telephone the Fundraising Office on 020 7428 9908.

Tables (for 10 people) are available for £3,600.
Individual seats available on request.



TESBL'S CATERPILLAR

THE REVOLUTIONARY MUSIC FESTIVAL SIMULATION ENGINE



LIVE MUSIC FESTIVALS RECREATED FOR THE PLANNING STAGE



WILL HELP INCREASE YOUR FESTIVAL PROFIT BY 48%



PREDICT ACCURATE TICKET SALES BEFORE YOU SELL TICKETS



RUN SCENARIOS INCLUDING LIVE CROWD MOVEMENT,
SECURITY ARRANGEMENT AND STAGE PLANNING



REDUCE 6 MONTHS OF FESTIVAL PLANNING TO JUST 1 MONTH



SEE 3D LIVE VIEW OF THE MUSIC FESTIVAL AT PLANNING
STAGE AND DIRECT IT

WE CAN ONLY ACCOMMODATE 7 MORE
FESTIVALS IN OUR CREATIVE LABS
THIS YEAR. RESERVE YOUR PLACE
NOW. SERVICE STARTS FROM
OCTOBER 2013.

LARGER FESTIVALS WITH MORE
SIMULATION AND PLANNING WILL BE
PROVIDED IN OUR PARIS OFFICE. IN
THIS CASE WE SPONSOR THE FLIGHTS
AND ACCOMMODATION FOR SELECTED
PLANNING TEAMS.*

©TESBL. ALL RIGHTS RESERVED
* CONDITIONS APPLY



TESBL
platform

Wordwide Music Industry Solutions

WWW.TESBL.COM

CONTACT GOPI ON:

MOBILE: +44 7875583578 DIRECT DIAL: +44(0)20 70388286 EMAIL: GOPI@TESBL.COM