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RIGHT THOUGHTS

RIGHT WORDS

RIGHT ACTION

FRANZ FERDINAND



RIGHT WORDS

RIGHT THOUGHTS



RIGHT ACTION

FRANZ FERDINAND

RIGHT THOUGHTS RIGHT WORDS RIGHT ACTION

the fourth studio album by **Franz Ferdinand**,
will be released by **Domino** on **26th August 2013**.

Recorded over the last year at in London, Stockholm and Oslo, the ten songs that make up **Right Thoughts, Right Words, Right Action** take the unique chemistry that propelled **Franz Ferdinand** from the incestuous Glasgow Art School world to enormous multi-million selling success and refine it even further - once again cementing their status as a most unique and adventurous British pop band.

When asked for a quote, Kapranos came back with:
"The Intellect vs The Soul, played out by some dumb band."
God knows what that means, but the lyrics do seem more poetic this time.

Franz Ferdinand are still **Alex Kapranos, Nick McCarthy, Bob Hardy** and **Paul Thomson**.
There's still no one like them.



franzferdinand.com dominorecordco.com



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'This new album is both accessible and uplifting, intelligent and immediate'



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BMG: We'll bring Stones Satisfaction

MICK'N'KEEF'S NEW PUBLISHER AIMING FOR "SIGNIFICANT RISE" IN PUBLISHING REVENUE

PUBLISHING

BY TIM INGHAM

They will be paid a princely sum for headlining Glastonbury this Saturday - but The Rolling Stones' biggest 2013 windfall may yet come from their new publisher.

Next week, from July 1, BMG will take on direct responsibility for publishing all songs written by the Stones' Mick Jagger and Keith Richards since 1983. It will also be responsible for handling the duo's shares of their pre-1983 copyrights, represented by ABKCO (1963-1971) and EMI Music Publishing (1971-1983).

Music Week understands that BMG is plotting to undertake a massive income tracking mission for the duo, as well as cleaning up song information on databases the world over. It is hoped that both operations will result in an untapped tranche of dormant royalty money coming Jagger and Richards' way.

BMG Chrysalis SVP Alexi Cory-Smith (pictured inset), who personally struck the deal with



the duo, wouldn't be drawn on specific details of Jagger and Richards' agreement with the publisher, but she called them "among the greatest songwriters in rock'n'roll history", adding that it was a "huge honour to represent their interests". She told *Music Week*: "Mick and Keith were looking for a really efficient administrative service - the nuts and bolts of publishing - coupled with our exceptional creative service."

Cory-Smith added: "BMG operates globally as one entity, with offices in all the key territories working together.

"[Jagger and Richards] are getting a truly international team. They have decided to consolidate their publishing arrangements, having realised they have become a bit neglected, and they've come to a 21st century publisher to do so."

She said that BMG planned to help the Stones achieve a

"significant rise" in annual music publishing revenue in the years ahead.

The songs to be directly published by BMG span the six albums *Undercover* (1983), *Dirty Work* (1986), *Steel Wheels* (1989), *Voodoo Lounge* (1994), *Bridges To Babylon* (1997) and *A Bigger Bang* (2005) as well as future compositions. They include Stones tracks such as *Mixed Emotions*, *Love Is Strong*, *You Got Me Rocking*

and *Doom And Gloom*.

BMG will also administer Jagger and Richards's interests in all of their Rolling Stones hits dating back to 1963 including (*I Can't Get No*) *Satisfaction*, *Brown Sugar* and *Angie*.

BMG CEO Hartwig Masuch said that winning the opportunity to work with Mick Jagger and Keith Richards was a significant milestone for the 'new' company, less than five years after it was formed.

"This deal is incredibly important for BMG," he said. "Keith and Mick have clearly created one of the most outstanding song collections in rock'n'roll history. They have not only created the soundtrack of all of our lives, they have been a dynamic and constant force for cultural change.

"They could sign to any company they wanted to. The fact that they have chosen to sign with BMG is a significant vote of confidence in our team and in our creative and administration services. We will justify their trust in us."

Guitars to dominate festivals as Glastonbury arrives

Glastonbury headliners Arctic Monkeys, Mumford & Sons and The Rolling Stones are reflecting a summer festival programme dominated by rock acts.

Music Week research reveals the genre continues to provide the backbone of the main festivals' line-ups, including at Glastonbury this weekend when 59.1% of the acts playing on the Pyramid Stage will be rock.

The genre has an even greater

presence on the second, Other Stage where 81.8% of the artists performing are rock while its dominance spreads to the main stages of most of this year's other main non-genre-based festivals, including Hard Rock Calling (92.3%), Isle of Wight (79.2%), Reading/Leeds (88.9%), T In The Park (42.9%) and V (50.0%). Rock's continuing huge presence at these events comes despite it having little presence

on the singles chart, while providing only two of the 10 biggest-selling artist albums of the year so far - Jake Bugg's self-titled Mercury debut and Virgin act Bastille's *Bad Blood*.

The main-stage line-ups are also heavily biased towards acts from the UK, including Glastonbury's Pyramid Stage where 59.1% of the line-up is British, while acts who have broken through this decade

typically have the greatest presence. On the Pyramid Stage, for example, 45.5% of the acts set to perform achieved their first notable commercial success post 2009, among them Alt-J and Alabama Shakes, while it is 69.2% at Hard Rock Calling, taking place this weekend at the Queen Elizabeth Olympic Park in east London. Meanwhile, a tight pool of superstar acts means the majority of the

headline artists appearing this year are not exclusive to any UK festival. The few exceptions include Arctic Monkeys at Glastonbury, Jay-Z and Justin Timberlake at Wireless, and Biffy Clyro, Eminem and Green Day at Reading/Leeds. V exclusively has Beyonce and T In The Park Rihanna, but they have both played Twickenham recently.

■ [Read our full festival analysis - pages 16 to 17](#)

NEWS

GUEST EDITORIAL

'Every penny really makes a difference'

Neil Wamock, Founder and Worldwide President of the Agency Group, has been supporting music therapy charity Nordoff Robbins since its inception. As the 38th O2 Silver Clef Awards ceremony arrives this Friday (June 28), he gives an insight into why he feels so passionately about one of the music industry's favourite charities...



I'VE BEEN SUPPORTING Nordoff Robbins since the start. I initially became involved in backing the first Silver Clef lunch in 1976 after Andrew Miller and Dave Dee convinced me of the amazing work of the charity - and I've been hooked ever since.

Nordoff Robbins' work has grown enormously over the last 40 years. Back when I first got involved, they worked just with children - but now they also work with thousands of adults too. They raise £3 million annually to fund their music therapy services and are lucky enough to receive support from across the music industry. I sit on the O2 Silver Clef Awards Committee of 13 that represents a cross-section of the music industry from agents to labels, promoters to publicists and is chaired by David Munns.

The 2013 Silver Clef Awards take place on Friday (June 28) at the London Hilton on Park Lane. Pre-announced award winners are Alison Balsom, Alison Moyet, Barry Gibb, Coldplay, The Clash, Ray Davies, Vampire Weekend and Labrinth. A whole load of other famous faces will be in the room too, including senior members of the music industry.

It is a really incredible event which pays tribute to the work of Nordoff Robbins in using music to give something back. This is the 38th Awards ceremony, and to date, the event has raised an incredible £8 million for the charity.

"I have always been inspired by the work of Nordoff Robbins. It is not easy to explain how powerful music therapy can be, but it's important the music industry gives something back"

I have always been moved and inspired by Nordoff Robbins' work. It is not easy to explain what music therapy is or how powerful it can be - conveying the importance of their work is one the charity's biggest challenges. The best way to understand it is to see their work for yourself, or to hear a parent talk about their child's music therapy. At last year's Silver Clef Awards we heard from Sherrie, the mother of Declan.

Declan was three when they found out he had a rare type of cancer. He spent several months at Great Ormond Street Hospital, and whilst there he had music therapy from a Nordoff Robbins therapist which his parents described as a "dream come true".

Declan really loved music. Tragically, he died but his mum spoke at the Awards last year about music therapy being the one thing that helped his parents to remember "their happy, lively little boy". She said that it gave Declan a chance to "express his feelings, escape from his illness and cope with what he was going through".

Cases like this that demonstrate how amazing Nordoff Robbins' work is and how music can really help like nothing else can.

As well as being part of the Silver Clef Committee, I chair the committee for the Nordoff Robbins boxing fundraiser. Frank Warren is putting on this year's event, which takes place on **October 7**. The fighters and titles will be announced later in the summer at a press conference. All the money raised goes to Nordoff Robbins.

I have attended hundreds of Nordoff Robbins fundraising events and heard from many parents about how music therapy helped their kids and provided a lifeline when nothing else could. Coming together as an industry, I think we owe it to this charity and their thousands of clients to continue supporting their incredible work and to help them use music to give something back.

I got married in May: my wife Christa and I asked all our guests to donate to Nordoff Robbins in lieu of gifts. We were overwhelmed by their generosity and I know the money raised will make a massive difference to the charity. I know the charity would be made up if anyone else wanted to choose to give in this way or in any other way. They are not a big organisation, so every penny really makes a difference.

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

Industry heads back Pure Audio

BLU-RAY HQ FORMAT TO LAND IN THE UK

AUDIO

BY RHIAN JONES

Senior music industry execs have formed a group to drive the development of the Pure Audio listening format - which allows fans to listen to music in 'recording studio' quality.

Universal Music Group, Warner Music Group, LSO (London Symphony Orchestra) Live, Dolby, Bang & Olufsen, Bose, Metropolis and more have joined together to support the format, produced directly from original studio master recordings.

digital high definition, compared to 16bit/44kHz with CDs, and then encoded in three lossless formats: Uncompressed PCM, DTS HD Master Audio and Dolby® TrueHD. The sound quality is 'a ten' says Murphy, where mastered for iTunes is a 'five/six' and standard MP3 files are a 'two'.

According to research undertaken by Universal Music Group's Insight team last year, the proportion of music consumers who said they were fairly, very or extremely likely to buy a high definition format audio product within the following six months was 21% in the UK, 28% in France, 31% in



[L-R] Laurent Villaume, QOL; Olivier Robert Murphy; Jonathan Jowitt, Dolby; Jim Bottoms, High Fidelity Pure Audio Industry Group

High Fidelity Pure Audio can be played on any Blu-ray player or PS3 console and will launch in the UK before September after a pilot in France.

"There is no product like this," said Olivier Robert Murphy - global head of new business at Universal Music Group and chairman of the High Fidelity Pure Audio Industry Group.

"High Fidelity Pure Audio allows music lovers to experience the work of artists in a way that has never before been possible. The format will appeal firstly to those people who have an expensive hi-fi system at home - and there are a lot of them - so you start with a niche and then you extend to the mass market because the sound is so good."

Releases are created from studio master recordings at a minimum of 24bit/96kHz

Germany and 32% in the US. Pure Audio will also be brought to Japan, Germany and the US in the coming months.

Last year, The Rolling Stones album *Grrr!* was released in Pure Audio format (as well as standard) in the UK and has sold 1,926 copies so far. It was priced £12 at Amazon.

Most discs offer an option to download the same content in either FLAC lossless or MP3 digital formats - but the compressed format means the file loses that 'pure' quality.

One song in Pure Audio format is the size of around 1GB (1000MB). A standard MP3 download is around 3MB. That size, however, means that the format is unlikely to appeal to a mass market anytime soon as broadband speeds and mobile phone memory capacity remain limited.

New Warner/Chappell signing

Warner/Chappell UK has signed a publishing deal with London Grammar. The Brit trio consists of vocalist Hannah Reid, guitarist Dan Rothman and instrumentalist Dot Major.

Their debut offering *Hey Now* achieved over 260,000 plays on SoundCloud and the resulting online hype led to radio support from the likes of Zane Lowe, Gilles Peterson and Annie Mac. This was followed by debut EP *Metal & Dust* in

February, which received its first play on Radio 1 as Lowe's 'Hottest Record'.

Richard Manners, MD Warner/Chappell UK said: "We haven't fallen so deeply in love with a band for a long time and we are so thrilled to be working them and with Big Life."

London Grammar released EP *Wasting My Young Years* via Metal & Dust Recordings on June 16. They also feature on Disclosure's No.1 album *Settle*.

INDIE LABEL TO PUT "FULL MARKETING WEIGHT" BEHIND FRANZ AS MONKEYS RETURN

Domino brings out its big guns

LABELS

■ BY TIM INGHAM

Domino is set for one of the biggest quarters in its history as it readies a new album from indie giants Franz Ferdinand - on which it believes it's already identified four singles.

Right Thoughts, Right Words, Right Action is the Scottish band's fourth studio album and will be released in late August, four-and-a-half years after their last LP, *Tonight: Franz Ferdinand*, which reached No.2 on the UK Official Albums Chart and went Top 10 on the US Billboard 200.

Franz's second album, *You Could Have It So Much Better* (2005) topped the UK album chart and also went Top 10 in the US. Their Mercury Prize-winning, self-titled debut LP hit No.3 in the UK, and has sold more than a million copies on each side of the Atlantic.

"Franz are an albums and singles band - we have at least four singles on this album to keep us busy well into the end of 2014," senior project manager at Domino, Bart McDonagh (pictured) told *Music Week*. "Expectations are always high: we have sold many millions of albums by Franz already and we plan to sell some more... They are one of this country's



"Franz Ferdinand are one of this country's best-loved acts of the last few years, and we plan to make sure everyone hears the new record" BART MCDONAGH, DOMINO

best-loved and most significant acts of the last few years, and we plan to make sure everyone hears the new record.

"They are also a massive international band so there is a huge worldwide plot to maximise that side of things. We are feeling really good about it, and can't wait for people to hear the music."

The new album has been recorded in frontman Alex Kapranos' Scottish studio and guitarist Nick McCarthy's

Sausage Studios in London, as well as sessions in Stockholm and Oslo. Collaborators on the LP include Joe Goddard and Alexis Taylor of Hot Chip, Bjorn Yttling (of Peter Bjorn and John, producer for Robyn, Lykke Li, Sarah Blasko) and Norwegian disco king Todd Terje.

"This album is alive, fresh and exciting," added McDonagh. "Right Thoughts... is full of vitality, by a band untroubled by weight of expectation - they are people totally excited by

being in a band together and the music they're making.

"The album has Alex [Kapranos]'s strongest lyrics yet, and the tunes are pretty incredible too. The band have drawn upon their collective sonic expertise whilst still retaining their own trademark sound.

"This could only be a Franz Ferdinand record, it's accessible and uplifting, intelligent and immediate... and you can dance to it."

He added: "As befits a premier league band we'll be putting our full marketing weight behind the album. Having already launched the it with a digital and country-wide outdoor campaign, the plan will involve print, online, outdoor and TV

MONKEYS: LOOK WHO'S BACK...



A month after *Right Thoughts...* is released, Domino will issue the new album by its other biggest act, Arctic Monkeys.

The band's fifth album, *AM*, will be issued on September 9. *AM* was produced by James Ford and co-produced by Ross Orton at Sage & Sound Recording, LA and Rancho De La Luna, Joshua Tree.

Guest appearances come courtesy of Josh Homme, Pete Thomas and Bill Ryder-Jones - as well as the words of John Cooper Clarke on track *I Wanna Be Yours*.

It's the group's first album since 2011's *Suck It And See*, which was a UK No.1 and reached No.14 on the Billboard 200 in the US.

advertising. We've a lot of interesting tricks in our hand."

"It's actually going to be a very fun-filled campaign. The band are in a very playful mood which is very inspiring."

Radiomonitor details new EU airplay chart as it signs special Music Week deal

Radiomonitor has revealed details of a new benchmark 1,000 station European airplay chart, as it signs an important new deal with *Music Week* for the provision of pan-European airplay data and extensive airplay charts.

Announcing what it calls "the most comprehensive and wide-ranging European airplay chart ever published", Radiomonitor will, from

August, supply *Music Week* with country-by-country charts, regional charts i.e. Nordic and Benelux, as well as a new benchmark 1,000+ station pan-European airplay chart.

The news comes a month after Nielsen announced that it would be closing its European airplay monitoring service on August 31, bringing to an end its weekly music TV and radio

charts in the territories, which have traditionally been printed in *Music Week*.

The new Radiomonitor European Chart will be based on the music played on over 1,000 radio and TV channels in over 25 countries. A weekly, quarterly and annual chart will be published in *Music Week*, as well as being available online.

Radiomonitor subscribers will also be able to access daily

updated versions, with year-to-date, rolling year and rolling week calculations.

Ray Bonici of Radiomonitor said: "We are absolutely delighted to have been chosen by the hugely respected industry bible, that is *Music Week*, as their supplier of comprehensive UK and pan-European airplay data."

Dave Roberts, publisher of *Music Week* said: "We're delighted to have agreed this

hugely important deal with the good people at Radiomonitor.

"These charts will be both a marker of the popularity of released tracks, and a window onto tomorrow's hit records.

"We're very pleased to announce this partnership ahead of other exciting chart additions to *Music Week*, as we strive to reflect the increasing diversity of music consumption and revenue generation."

NEWS

NEWS IN BRIEF

■ **THE O2 ARENA:** The O2 Arena London has reported a record £63 million in revenue and two million tickets to venue events sold in the last calendar year. The positive financial figures for the Greenwich-based venue - now the world's most popular arena - are set to benefit tax payers as the state owns a 15% stake in net profits. In FY 2012/13 that equated to £15.5 million - up 35% for the year ending last December.

■ **SECRETLY:** A new 'supergroup' of North American independent labels has been announced, as Numero, Dead Oceans, Jagjaguwar and Secretly Canadian combine under the banner of Secretly Label Group. Ben Swanson, Chris Swanson and Darius Van Arman, all partners in the Dead Oceans, Jagjaguwar and Secretly Canadian labels, are joining Numero Group as partners.

■ **DYBALL:** Warner/Chappell's legal and business affairs international SVP Jane Dyball is leaving the publisher after more than two decades. Dyball will exit at the end of this month having joined the company in the role of legal and business affairs manager in 1992.

■ **MPA:** Music Publishers Association chairman Chris Butler has revealed he is expecting to announce a successor to exiting chief executive Stephen Navin in the next fortnight. Navin effectively signed off as chief executive at the organisation's AGM in London today (Tuesday) ahead of going to Oxford University this October to read history.

■ **AMAZONMP3:** Amazon has managed to dodge Apple's in-app purchase tax by making its MP3 Store available to iPhone users via open web browser Safari. By optimising the site for Safari on the iPhone and iPod Touch, Amazon customers with Apple mobile devices can browse and purchase any of the 22 million-plus songs in the company's online web store.

■ **ITUNES RADIO:** The boss of Merlin has confirmed that the organisation is not involved in negotiations with Apple for the licensing of its iTunes Radio platform. Merlin CEO Charles Caldas told Evolver.fm: "The licensing of the iTunes Music Store pre-dated the formation of Merlin by some years and therefore our members all had existing deals with Apple."

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UK SONGWRITER AND PHILANTHROPIST TO PICK UP CHARITY GONG

Annie Lennox to collect MITS Award in November this year

EVENTS

■ BY TIM INGHAM

Annie Lennox is to be honoured with the 22nd Music Industry Trusts Award (MITS).

The prestigious gong will be presented to Lennox in recognition of her outstanding contribution to British music and her tireless charity work. The Award will be presented on Monday, November 4 at a gala dinner in aid of Nordoff Robbins and the BRIT Trust.

David Munns OBE, chairman of the MITS Award committee, said: "This is very much an award from the wider British music business to honour Annie Lennox's unique contributions to our industry. Every year - and this is our 22nd year - the British music industry comes together to honour and salute one person's special contribution. This year the MITS Award is being presented to Annie in recognition of her universally acclaimed status as artist, songwriter, HIV/Aids Activist and social activist who



indefatigably supports and raises awareness for HIV charities in Africa, and champions humanitarian causes. One of Britain's most successful songwriters, the recipient of eight BRIT Awards, four Ivor Awards and four Grammys and the most successful female British/Scottish artist in UK music history with over 80 million records sold worldwide: Annie Lennox we salute and celebrate you."

Lennox's career began in 1971 when, at the age of 17, she left her native Scotland to take up a

place at the Royal Academy of Music in London. After a chance encounter with Dave Stewart in the early seventies, the pair went on to form The Tourists, who ultimately achieved significant success in the UK, Europe and Australia. It was not until the break-up of the band in 1979 however, that they formed duo Eurythmics.

They released their first album, *In the Garden* in 1981, but had to wait until the worldwide success of their second album, *Sweet Dreams* (Are

Made Of This) in 1983 to become the musical phenomenon we know today.

Eurythmics went on to sell over 75 million albums, and achieved over 20 hits across the world. In 1990, Lennox released her debut solo album, entitled *Diva*. Entering the charts at No.1 in the UK, *Diva* sold around six million copies worldwide (including 2.5 million in the US). *Diva* included the Top 10 singles *Why*, *Walking On Broken Glass* and *Little Bird*.

Lennox said: "I'm incredibly touched and honoured to be considered as a recipient of the 22nd Music Industry Trusts Award. Music has given me a lifetime of experiences and opportunities that I never would have dreamed possible, and I feel very privileged to have become an artist and communicator, especially as a woman."

The Music Industry Trusts Award, now in its 22nd year, has raised over £4.3m for Nordoff Robbins and the BRIT Trust.

■ **Tickets are available from:** mitsadmin@nrfr.co.uk. Telephone: 020 7428 9908

AIF turns 5: Indie fests contributed £213m to the British economy in 2012

The Association of Independent Festivals (AIF) is celebrating its fifth birthday by unveiling new consumer research that shows its 44 member festivals contributed over £213m to the UK economy in 2012. This average spend is a drop per capita from the last two years (2011 was £461.58), but 69% of consumers felt the recession affected their spending on general entertainment in 2012, as opposed to the 72% surveyed in 2011.

The total AIF audience capacity reached 557,000 in 2012, with an average festival spend at £382.49 per person. 54% of those surveyed were female and 46% were male.

AIF is continuing its partnership with BBC Introducing. The collaboration has now gone national; giving the UK's top emerging acts an opportunity to perform at some of the UK's largest and most diverse festivals. Currently 16 performances at leading independent festivals over the summer have been generated from the partnership - see the full schedule below.

There was a big independent festival casualty this week as the Isle Of Man Festival was cancelled due to poor ticket sales. Primal Scream and Paloma Faith were due to play at the event next month.

BBC INTRODUCING / AIF 2013 BOOKINGS

FESTIVAL	ACT	DATE
1 BESTIVAL	Ady Sulieman	TBC
2 CAMP BESTIVAL	Ady Sulieman	TBC
3 BROWNSTOCK	Arthur Walwin	Sunday 1st September
4 STOCKTON WEEKENDER	Collectors Club	Sunday 28th July
5 LARMER TREE	Cymbals	Thursday 18th July
6 Y-NOT FESTIVAL	Dexters	Friday 2nd August
7 KENDAL CALLING	Dexters	TBC
8 TRUCK	Dingus Khan	Friday 19th July
9 WAKESTOCK	Esco Williams	Sunday 14th July
10 NOZSTOCK: THE HIDDEN VALLEY	George Ezra	Saturday 27th July
11 BELLADRUM: TARTAN HEART FESTIVAL	Gingus Khan	Friday 2nd August
12 SECRET GARDEN PARTY	Indiana	Saturday 27th July
13 SWN FESTIVAL	Masters in France	Saturday 19th October
14 TRAMLINES	Masters in France	Saturday 20th July
15 SWN FESTIVAL	Story Books	Saturday 19th October
16 LEEFEST	Story Books	Friday 12th July

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SECURITY ARRANGEMENT AND STAGE PLANNING



REDUCE 6 MONTHS OF FESTIVAL PLANNING TO JUST 1 MONTH



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STAGE AND DIRECT IT

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NOW. SERVICE STARTS FROM
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PROVIDED IN OUR PARIS OFFICE. IN
THIS CASE WE SPONSOR THE FLIGHTS
AND ACCOMMODATION FOR SELECTED
PLANNING TEAMS.*

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NEWS

FORMER MANAGER WORKING WITH BROADCASTER SANDI TOKSVIG ON BIOGRAPHICAL PLAY

New Dusty Springfield musical coming to London

LIVE

■ BY PAUL WILLIAMS

Dusty Springfield's life is set to be turned into a stage musical with the backing of her one-time manager Vicki Wickham.

She revealed a West End production, with a story by author and broadcaster Sandi Toksvig and featuring a number of the singer's biggest hits, was now in the planning stages with a launch likely next spring.

Wickham (*pictured far right*), who managed Springfield at the height of her career and co-penned with Simon Napier-Bell the English lyrics to her chart-topping *You Don't Have To Say You Love Me*, has teamed up with leading West End producer David Ian and former EMI, Sony and Really Useful Group executive Tris Penna for the venture.

She said: "Tris has been a friend of mine literally forever and, when I used to go over to workshops and script readings for Dusty, I often would ask him to come with me and we both would come out going, 'The music's great but they just



don't get Dusty. It's got nothing to do with Dusty.' So in the spring of last year we sat down and said, 'Let's just put down on paper what was great about her, all the divadoms, but also why everybody was loyal, stuck with her - just the real Dusty we knew' so we did this."

Penna then suggested contacting Ian whose company was behind the revival of *The Sound of Music* at the London

Palladium and oversees *The Bodyguard* musical currently running at the Adelphi Theatre.

"David came right back and said, 'I love it. I'm in,'" said Wickham, who was then recommended by her friend Susie McKenna, creative director of the Hackney Empire, that Sandi Toksvig would be a great choice as the show's writer. Having been based in the US for a number of



years, Wickham confessed she had not heard of her, but a quick Google search later and Toksvig was approached, she came on board and now "it's almost written".

She added they would begin "workshopping" this autumn and were aiming for a late spring 2014 release, although the choice of who will play the lead role still appears a long way off.

"There are several people we've thought about. You also have to get into the whole thing of whether they'd be available, and would they want to do it," said Wickham who was awarded an OBE in the Queen's Birthday Honours earlier this month.

She disclosed several people had made approaches about doing a production before Springfield died in 1999 "and Dusty being Dusty always said, 'Yes, but I'd want to get involved and I don't feel I have time at the moment,' so we never went any further than that".

"It was the same with the book," Wickham added. "She always said the same thing: 'I don't really have time at the moment.' It's a shame because she would have done a really good one. Do I think she would be pleased [with a musical]? I think she would be really pleased with the one we're doing. I really do. It's fun. It shows the real Dusty."

New software 'will revolutionise festival planning'



A new festival simulation software package could help promoters cut costs by

as much as half as well as predict ticket sales and potential effects of adverse weather conditions.

TESBL, the music industry software specialist behind the system called Caterpillar, has dubbed its new technology "revolutionary" with director and CEO Gopi Setivarahalli (*pictured*) confident that festival

organisers can cut costs significantly and save time by using it.

"Our system takes away the months of planning for festival organisers and saves them up to 48% in their actual spending budget," said Setivarahalli. "The UK music industry is an old school industry where people still rely on traditional techniques to do their planning. We are trying to change this by introducing some revolutionary technologies.

"We're very confident that our systems can optimise performance in festival planning so that festival organisers can

make more money - at least 48% more than their average festival profits," he added.

The Caterpillar software comes as part of a service where festival organisers and their team work with TESBL in the company's digital simulation labs. The system builds a 3D model of the festival and allows planners to control a range of aspects from stage planning to crowd management.

A number of real life scenarios can be programmed into the system including severe weather conditions to identify risk areas, security staff positions for crowd

management and the live footprint of the crowd itself on the day of the festival. The system can also estimate ticket sales using artificial intelligence even before tickets are made available to the public.

"We've also integrated RFID for ticketing and cashless payments," said Setivarahalli. "Tags are shipped directly to the customer rather than having them exchange tickets for tags at the festival entrance.

"With this system we think we can clear 10,000 people in an hour at the gates.

"You can also track every

RFID chip anywhere in the festival to monitor crowd-flow in real time or find a missing child, for example," he added.

TESBL's live festival accounting software 'Omni' also obtains real-time information from bars and stores on festival sites enabling organisers to account for all income received.

TESBL is headquartered in Canada Square, Canary Wharf. It demonstrated the Caterpillar software this week as the headline sponsor of this year's MI Retail Conference and Expo.

For more information visit TESBL.com.

INDUSTRY AND TECHNOLOGY EXECUTIVES DISCUSS THE MUSIC INDUSTRY'S FUTURE

'Piracy is on the way out'

DIGITAL

■ BY RHIAN JONES

The future of the relationship between the music and the technology industry is bright and piracy is on its way out, according to a panel of tech bosses and music industry heads speaking at the Consumer Electronics Conference earlier this month.

Virgin/EMI's Mike Smith, UK Music's Jo Dipple and Imagination Technologies CEO Sir Hossein Yassaie said the next generation of music consumers would not illegally download as education, legitimate streaming services and copyright law worked together to win the battle against piracy.

Smith said he was "very optimistic about the future," as the music industry worked ever more in tandem with technology companies.

"The music industry is painted as living in the dark ages and that's not the case," he said. "We're very keen to work as closely as we possibly can with technology and roll out every



[L-R] Mike Smith (Virgin/EMI) and Jo Dipple (UK Music)

Music is more a part of people's lives than ever before. I'm very confident that the scale that music is at the moment is going to increase our growth. Even though it is embattled under enormous stresses and strains [music consumption] is thriving"

MIKE SMITH, VIRGIN/EMI

way we possibly can to get music to the broadest audience.

"I disagree passionately with the idea that YouTube is killing the music industry - one of the reasons why the industry is combatting piracy is that people

can consume music for free and the copyright owners will be getting paid [for YouTube views].

"I'm excited that music is more a part of people's lives than ever before. Even though it's a

business embattled under enormous stresses, consumption is thriving.

Smith conceded: "We're not necessarily getting the revenues it was getting in the past but I'm very confident that the scale that music is at the moment is going to increase our growth."

Yassaie - who heads Imagination Technologies Group plc. which produces mobile graphics and microprocessor chip technology - said things had moved in the right direction over the past five years.

"I've been introduced to the music industry in the last five years and the complexity of it used to scare me but as I've developed relationships I think massive progress has been made," he said.

"I think the level of investment people have to put upfront was an issue a few years ago, but that recognition is now there and people understand how important it is."

Streaming services offering secure content were "the ultimate answer to making sure people

get paid," Yassaie concluded.

Discussing piracy and the young music listeners of today, Smith said the next generation "is prepared to pay".

"When I grew up TV was free and everyone now accepts you pay £15/20 and often £40 or £50 to get the TV channels you want," he said.

"It's an education thing and I think there is a generation coming through that is now prepared to pay for what they want. The mistake that the industry made is we didn't make it very easy to get that content."

UK Music CEO Jo Dipple spoke of establishing "the very first Skills Academy for music". The academy will act as a portal for the music industry, to ensure the "best and brightest" kids from colleges will have a chance of gaining a "proper" £paid apprenticeship.

"It also means that the music industry will be recruiting the best trained, talented and diverse work force," she said. "A work force that will have been brought up on the successful marriage of creativity and tech."

Musicmetric puts \$5m investment to work

London and LA-based firm Semetric has begun investing the \$5m raised at the start of 2013 into revamping its Musicmetric Pro platform with new features.

The company says that its enhanced analytics assist rights-holders in finding the optimum site, time and geography in which to launch promotions or buy advertising.

Spotify streaming and iTunes sales data can now easily be compared alongside behaviour patterns across BitTorrent and social media networks.

Monitoring tracks and video plays provides dynamic analysis of an artist's performance - data from YouTube, Soundcloud, Spotify and VEVO are now all viewable and comparable against



other individual artists.

Everything can also be benchmarked against a pool of artists which means a user can compare their performance against the relevant area of the market - whether that's Top 10 pop or Top 100 alternative.

Meanwhile, the company has reorganised its management structure as Jeremy Silver steps up to helm the senior team in a new role as executive chairman alongside chief executive Gregory Mead.

Driving Musicmetric's

expansion across Europe is Jurgen Van Leeuwen, senior vice president for sales & global marketing, Alex Crickmay, sales and business development director and Eli Shapiro, vice president engineering.

The North American team is led by executive vice president, Daniel Savage, a former general manager of Madonna's Maverick Records. He is supported in LA by 30-year music industry veteran Mark Tindle. The new senior vice president sales joins from Nielsen. In New York, Liz Camerelli joins as director of sales & business development from MusicMind.

Jeremy Silver, executive chairman of Semetric (pictured), said: "We are increasing our

user-base daily across the U.S. and Europe. Bolstering our senior team with such experienced executives is helping us underpin our success alongside continued, iterative product development, all of which lays the ground for our future entry into other entertainment verticals."

Chief executive Gregory Mead added: "Being able to aggregate data to show performance and prove success is vital. By bringing iTunes and Spotify data together with more granular track information and our uniquely available BitTorrent data, we're making this process easier and growing the confidence of the industry in using data people can trust to back up intuition."

MusicWeek The Playlist

10 tracks you need to hear...



JAKE BUGG
Broken (Virgin EMI)
(single, out now)
Contact: Ash Collins, Virgin EMI
ash.collins@umusic.com



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



ARCTIC MONKEYS
Do I Wanna Know (Domino)
(single, out now)
Contact: Anton Brooke, Bad Moon
anton@badmoon.co.uk



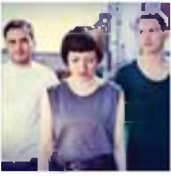
WRETCH 32
Doing OK ft. Jacob Banks
(Levels / MOS)
(single, August 18)
Contact: Jemma Litchfield, Purple PR
jemma@purplepr.com



KLANGKARUSSELL
The Sun Don't Shine (Island)
(single, August 4)
Contact: Matt Learnmouth, Alchemy
matt@alchemypr.com



FRANK TURNER
The Way I Tend To Be (Polydor)
(single, June 17)
Contact: Louise Goodliffe, Partisan
louise@partisanpr.com



DAUGHTER
Youth (4AD)
(single, out now)
Contact: Ed Horrox, 4AD
edhorrox@4ad.com



CLEAN BANDIT
Dust Clears (Atlantic)
(single, July 29)
Contact: Briana Dougherty, Atlantic
briana.dougherty@atlanticrecords.co.uk



JOHNNY MARR
New Town Velocity
(Warner Bros)
(single, July 22)
Contact: Andy Prevezer, Warner Bros
andy.prevezer@warnermusic.com



NOTANKYOU
Know Yourself (Moshi Moshi)
(single, August 5)
Contact: Kate Price, Stereo Sanctity
kate@stereosanctity.co.uk

DATA DIGEST

BREAKOUT



PHREEDA SHARP
After selling out Hoxton Bar & Kitchen last November, the likes of Time Out, Vibe Artist On The Rise, C4's Freshly Squeezed and MTV have hailed the French-Ghanaian rapper as one to watch. April 2013 saw the release of her second mixtape Ruby, Sex & Vultures. Sharp will play the next Breakout event at Camden's Barfly on July 11. *Get on the guest list at*

musicweek.com/breakout
SHAZAM TAGGED



The latest most popular Shazam new release chart:

- 1 JOHN NEWMAN Love Me Again
- 2 SEBASTIAN INGROSSO... Reload
- 3 AVICII Wake Me Up
- 4 TAYLOR SWIFT Everything Has Changed
- 5 CHASE & STATUS Lost & Not Found

GIG OF THE WEEK



Who: Robbie Williams
Where: Wembley Stadium, London
When: June 29, 30 & July 2
Why: The singer plays three dates as part of his first full tour for over six years. Olly Murs supports.

SALES STATISTICS



CHART WEEK 25 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,480,559	1,149,546	334,079	1,483,625
PREVIOUS WEEK	3,488,100	1,372,241	453,040	1,825,281
% CHANGE	-0.2%	-16.2%	-26.3%	-18.7%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	86,174,550	31,684,486	8,322,102	40,006,588
PREVIOUS YEAR	84,120,552	32,909,195	7,680,212	40,589,407
% CHANGE	+2.4%	-3.7%	+8.4%	-1.4%

APPOINTMENT TO VIEW



GLASTONBURY 2013

Friday, June 28 - BBC2, 10pm - 10.30pm
Jo Whiley, Mark Radcliffe and Lauren Laverne kick-off the live coverage from the famous music festival held at Worthy Farm. Tune in to BBC One, BBC Two, BBC Three and BBC Four for more throughout the weekend.

YOUR FACE SOUNDS FAMILIAR

Saturday, June 29 - ITV, 7.30pm - 8.45pm
Alesha Dixon and Paddy McGuinness host a live entertainment show in which celebrities transform into music icons and perform to raise money for charity. Judges include Emma Bunton and guest Donny Osmond.

MICHAEL BUBLE'S DAY OFF

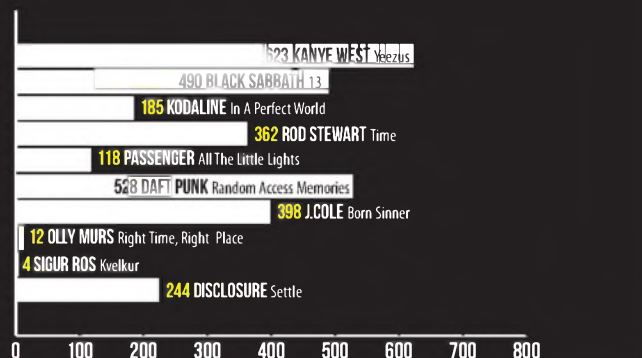
Sunday, June 30 - ITV, 9pm - 10pm
The Canadian crooner gives a personal insight into his life as he takes a day off in his home town of Vancouver to spend time with his family and friends, before he turns up unannounced at his 20th high-school reunion.

PIRATES' BAY



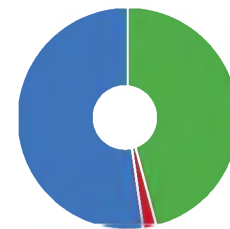
MUSO
Source: Muso.com

NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON JUNE 23 2013



SOCIAL SCIENCE: BRUCE SPRINGSTEEN

impactSocial analysed 927 mentions of Bruce Springsteen in the seven days to Monday (24/6) for Music Week across Twitter, YouTube, blogs, forums and news websites. Only 2% of mentions were negative, with a positive response of 46%. The majority of mentions referred to various gigs that Springsteen has been performing around the country, with 15 out of the 61% discussing the Coventry gig where the singer performed a tribute to the late Sopranos star James Gandolfini. Tweets discussed the influence The Boss has had on various artists (8%) including Willie Nile and Slaid Cleaves. Other topics of conversation included Obama's welcome to Berlin by a violinist covering Springsteen's Born In The USA (2.5%); the appointment of a national holiday in honour of Clarence Clemons, Springsteen's former saxophonist (1%), and a quote from the lyrics of Bowling For Soup's track 1985 which mentions Springsteen (2.5%).



OVERALL SENTIMENT OF COMMENTING

- Positive 46%
- Negative 2%
- Neutral 52%

CONVERSATION TOPICS ON SOCIAL MEDIA



- Gigs 61%
- Streaming 31%
- Influence 8%
- Postive Fan Tweets 7%
- News mentions 5%
- Bowling for Soup Lyrics 3%
- Obama's Speech in Berlin 2%
- Clarence Clemons 1%
- Criticisms 1%



For daily news visit musicweek.com

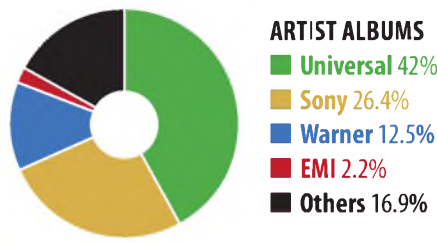
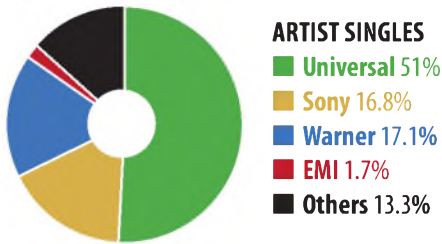
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MARKET SHARES BY CORPORATE GROUP

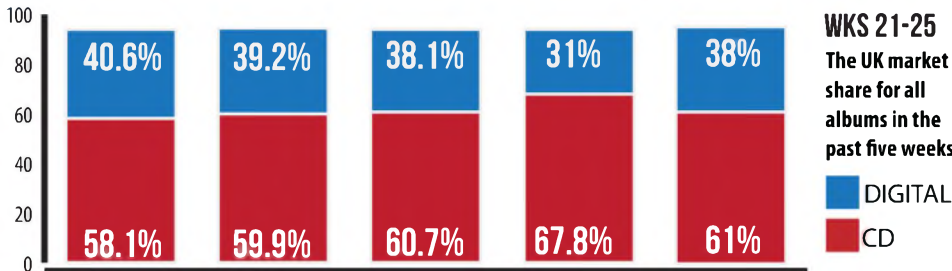
Official Charts Company

CHART WEEK 25



DIGITAL VS PHYSICAL

Official Charts Company



TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending June 24

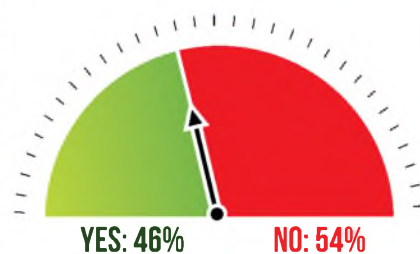
- 01** Mission Publishing strikes JV with Notting Hill to replace Imagem deal *Wednesday, June 19*
- 02** Kanye West slammed for 'stupidity and cruelty' by Parkinson's UK *Wednesday, June 19*
- 03** Glastonbury set for sunshine *Friday, June 21*
- 04** Live Nation swoops for controlling stake in BDG Music Group *Wednesday, June 19*
- 05** Matt Goss signs to Decca for release of new album in the UK *Monday, June 24*

MUSIC WEEK POLL

This week we asked...

Are you a fan of Kanye West's latest album Yeezus?

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 the summer issue of *Clash* magazine is Liam Gallagher



with his "crusade of faith". Inside, the Beady

Eye singer discusses his second album *BE*, songwriting and Oasis.

Elsewhere, Superchunk's **Jon Wurster** says the angriest he's ever been is after going to a Paul McCartney concert where the former Beatles man "completely ignored" a banner he made. **Katy B's** new album "will explore the weight of relationships and falling in love," and is out in October.

Ex-Animals frontman **Eric Burdon's** bugbear on the modern music business is that it's "no longer about the music". He says:

"It's the groupies, the fights, the coke and the drinking or whatever." Primal Scream's **Bobbie Gillespie** also has a rant - but instead targets a 'lack of creativity' in Britain's education system. "When I was at school I was destined for a life of labour," he explains.

In the reviews pages, the fourth album from **Boards Of Canada** *Tomorrow's Harvest* gets nine out of ten from Robin Murray. Felicity Martin isn't so impressed with **Kid Cudi's** *Indicud*: "Less intriguing introspection and more dull lumbering," she says.



THE MAGIC NUMBERS

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

25.7%

Increase in the past 12 months for classical digital music sales, according to statistics from the BPI/Official Charts Company. The genre sold 500,000 digital albums for the first time in a 12-month period

7.2

Million viewers (on average) for last weekend's final of *The Voice* as Andrea Begley was voted winner. Last year's final viewing figures were 7.1 million

10

Years since Goldie Lookin Chain played their first ever gig and the Welsh rap group will celebrate with a 13-date anniversary tour in October/November. Their new single *Baneswell Express* is out on July 1 and their forthcoming sixth studio album *Kings Of Caerleon* is out later this year

54,000

Sales and *The Voice UK* runner up Leah McFall's live version of *I Will Survive* is by far the biggest-selling record to be connected to the UK show, according to Official Charts Company data

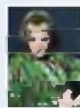
9

Years since his last live DVD, Morrissey will release *Morrissey 25: Live in August*

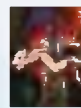
LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



@lucyjones Tom Odell's dad just called the NME office to complain about his album review... (*Lucy Jones, NME*) *Wednesday, June 19*



@katehutchinson Had a brilliant, inspiring morning discussing #womeninmusic with @gemcairn @miracalix @sankes @GAGGLE @heawood for @PRSforMusic. WIMMINS. (*Kate Hutchinson, freelance journalist*) *Wednesday, June 19*



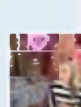
@JoeySwarbrick 1st time ever Jay-Z has pissed me off... I get punished for not having a Samsung so you can get even more money? #Yeezus *Joey Swarbrick, Alley Cat Music*) *Friday, June 21*



@NiallMDoherty I think this could be a great new NME regular, where Tom Odell's dad calls up people to complain about injustice. He's the new Roger Cook. (*Niall Doherty, Q Magazine*) *Wednesday, June 19*



@mpinc Yeezus is a really interesting, next level record. Does anyone actually like it? (*Matt Pincus, Songs Music Publishing*) *Thursday, June 20*



@KeeleyGray Oh my fucking god! @MileyCyrus has a new fan! This girl has turned into the ultimate of coolness! (*Keeley Gray, Flava TV & BuzMuzik*) *Friday, June 21*



@Markbeaumontuk Apparently calling a bad record bad is 'cowardly' according to *The Independent* (*Mark Beaumont, freelance journalist*) *Wednesday, June 19*



@ChrisLoco_ Whatever you may think of Yeezus, at least people like Kanye open doors for the rest of us to be creative by being allowed to experiment (*Chris Loco, Sony ATV/EMI*) *Thursday, June 20*



@iamwill @pambelaarr: Think I will apply for the voice auditions just so I can meet Will! don't (*will.i.am*) *Saturday, June 22*



@Popjustice @dandgough @danhancox @lucyjones The main point is that he has unusually well-conditioned hair. (*Popjustice*) *Wednesday, June 19*



@KarenPiper my favourite YouTube comment on one of our videos: "awww go watch elephant n lion attacking human on my channel" <3 (*Karen Piper, Columbia UK*) *Thursday, June 20*



@KimDotcom I love @RobbieWilliams for performing in a #Megaupload jacket on #TheVoiceUKfinal, primetime TV ;-) <http://youtu.be/MkMW2kgXIOQ> (*KimDotcom*) *Sunday, June 23*

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

DATA DIGEST

PHOTO CREDIT: STEVE GILLET, LIVEPIX

PICTURE OF THE WEEK



TONIGHT, WE ARE YOUNG

June 17, The O2 Arena, London
Neil Young takes to the stage of the Greenwich venue to perform his first UK dates with Crazy Horse since 2001

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



LAURENT SALETTO LINEDANCER MAGAZINE

Bowie Jane • Bad Boy (BME)

Instantly hummable, instant summer fun. If you like your Pop to be on the bubble gum side of things, look no further than Bad Boy. From 7 to 77, this is a song sure to make the party playlist, the hit sunny days were made for.



JOSH NICOL IT SOUNDED SWEET

Annaca • Haunted (unsignea)

Annaca and her band have blossomed out of the ashes of the Amy Winehouse era and continue to break down the conventional norms of pop music. Glamorous and theatrical, Annaca is the frontwoman of a remarkable jazz and blues band, and from the early recordings I expect hugethings already.



KAILAS ELMER TREBUCHET MAGAZINE

Robbie Boyd • Painted Sky EP (self-release)

"I hear the raging winds outside my door" despite overcast predictions Robbie Boyd pulls the optimistic stops of summer with some They Might Be Giants afro-folk. Bouncing bongo choruses complete this green and pleasant pop exhalation.



DOM SMITH SOUNDSPHERE

Mwahaha ft. Merrill • Mwahaha (Plug Research)

Mwahaha make decadent spaced-out psych-tinged sounds that constantly build, creating real and excited reactions. From the opening drones of 'Rainbow Diamond' to the closing progressive chimes of Love, this Oakland, CA four-piece have crafted something unapologetic in delivery, and entirely hypnotic in effect.



SIGNS O' THE TIMES



MC Context (pictured) has signed a worldwide publishing and songwriting deal (plus options) with EMI/Sony/ATV (Stellar Songs) for three years.

Imagem Music has re-signed Nik Kershaw to a worldwide publishing contract. Kershaw originally signed to Imagem (then Rondor) in 1994, and for nearly 20 years the company has represented his catalogue including the seminal albums The Riddle and Human Racing. As well as his

own material, Kershaw has also written for Let Loose, The Hollies and a No.1 for Chesney Hawkes The One and Only.

The Doomsayer have signed to Candlelight Records. The band, 'formed from the ashes' of STIGMA, comprise members Stefano 'Vlad' Ghersi (vocals), Andrea Bailo (vocals/guitars), Flavio Magnaldi (bass), and Stefano Ghigliano (drums). Their sound is inspired by the likes of modern European and American hardcore top acts.

SYNC STORY

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



- **Artist** Polarisets
- **Track** Sunshine Eyes (original and Skies remix)
- **Composer** Howe
- **Publisher** Sentric Music
- **Client** Hatch Creative
- **Campaign** Boohoo.com Summer Range TV Advert
- **Usage** TV - 1 year, USA and Europe
- **Key execs** Simon Pursehouse (sync manager, Sentric Music) Claire Kelly (music licensing manager, Ricall), Alice Brennan (Kitsuné)



Simon Pursehouse (pictured) from publisher Sentric Music said: "Ever since first hearing Sunshine Eyes I knew it had bucketloads of sync potential and when the brief came through that Boohoo.com were looking for a track to advertise their summer range it seemed to fit perfectly."

"The transition in the advert between the day and night scenes and the track switching from the original to the Skies remix makes the ad flow brilliantly and really helps give the it more depth."

"It's great coverage for one of my favourite artists we work with here at Sentric and will hopefully give them some great exposure ready for their debut LP which is set for release later on in the year."

"Huge credit to the guys at Ricall as well who we've had a long and fruitful relationship with so far and are genuinely some of the best in the industry at music licensing."

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TESBL
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Worldwide Music Industry Solution

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

ticketmaster®



TICKETMASTER UK

June 14, 2013

POS	EVENT	POS	EVENT
1	ROBBIE WILLIAMS	11	ROD STEWART
2	UNION J	12	BON JOVI
3	BRUCE SPRINGSTEEN	13	THE WHO
4	BOB DYLAN	14	PAUL WELLER
5	ONE DIRECTION	15	BRUNO MARS
6	BLACK SABBATH	16	QUEENS OF THE STONE AGE
7	FLEETWOOD MAC	17	NEIL YOUNG
8	STONE ROSES	18	PASSENGER
9	RIHANNA	19	30 SECONDS TO MARS
10	BLONDIE	20	BEADY EYE

ticketweb



TICKETWEB UK

June 14, 2013

POS	EVENT	POS	EVENT
1	LOVEBOX	11	PASSENGER
2	YEAH YEAH YEAHS	12	BAM MAGERA
3	B5	13	DISCLOSURE
4	QUEENS OF THE STONE AGE	14	PAPA ROACH
5	30 SECONDS TO MARS	15	MGMT
6	BLACK SABBATH	16	LUMINITES
7	DAY TO REMEMBER	17	JOHNNY MARR
8	JIMMY EAT WORLD	18	THE VIEW
9	HIM	19	VOLBEAT
10	AIRBOURNE	20	BOOMTOWN RATS

ON THE RADAR AUSTIN MAHONE

Hot on the heels of the Beliebers are the Mahomies – fanatic followers of the new kid on the block, 17-year-old Austin Mahone, destined for big things in the world of pop.

Mahone became an online viral sensation last year and is coming to the UK soon following a stream of global success with the first official single from his debut album.

Speaking to *Music Week* the young artist said: "Recently I've been on tour with Taylor Swift, it's been incredible. I'm getting ready to release my new single What About Love in the UK which I'm so excited about and can't wait for

everyone to hear it."

The RedOne-produced track has already infiltrated the iTunes chart Top 10 in 27 territories across the globe and, at the time of writing, was sitting pretty at No.5 in that of the US.

Describing the sound of his material, Mahone called it "very EDM with a nineties pop influence," adding "You can definitely hear some inspiration from Justin Timberlake, N'Sync, and the Backstreet Boys."

Talking about his forthcoming album, due for UK release in autumn, Mahone revealed his collaborator of choice: "I worked

with RedOne. He is producing my whole album, I'm so grateful to be able to work with him and can't wait for everyone to hear all of the tracks!"

Of his global fanbase, Mahone's online portion consists - partially - of a whopping 850,000 YouTube channel subscribers (with 125 million-plus views), over 3.1 million Facebook fans and more than 3 million Twitter followers. The What About Love video attracted 4.8 million views in its first week.

Mahone hopes to embark on his own headline world tour in the future but in the meantime he is



grateful for the support of his 'Mahomies' thus far and has been relishing his international live performances.

"Touring with Taylor Swift and traveling to see and perform for my Mahomies all over the US and Canada has been amazing.

ESSENTIAL INFO

RELEASES

Sept 2 Single: What About Love
Autumn Album: TBC

LABEL

Island Records

MANAGEMENT

Rocco Valdes and Michael Blumstein at Chase Entertainment

"I'll be making my way all over the place in the next few months and I really can't wait! I love traveling and getting to meet my fans.

"I just want to thank all of my fans. My Mahomies out there are awesome - none of this would be possible without them!"

HE SAID / SHE SAID



“Wearing an item of clothing with a logo on it doesn't imply support. I have a Guinness t-shirt and never drink the stuff”

Robbie Williams' manager Tim Clark on the singer wearing a jacket with the words 'Megaupload' emblazoned across the back on the live final of *The Voice UK* last weekend

TAKE A BOW TEAM ROD STEWART



THE LOWDOWN

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

Label: Decca

General manager: Rebecca Allen

Manager: Arnold Stiefel, Stiefel Entertainment

Marketing: Sophie Hilton

TV: Molly Ladbrook-Hutt

National and regional radio: Steve Stone

National press: Moira Bellas, MBC PR

Regional press: Hugo Simpson, MBC PR

Online press: Louisa Worskett, MBC PR

THE BIG INTERVIEW BARRY GIBB

'WE LOVED EACH OTHER DEARLY'

As he prepares to collect his lifetime achievement award at this week's Silver Clef Awards, Music Week talks to bona fide pop music and songwriting royalty, Barry Gibb



TALENT

■ BY PAUL WILLIAMS

The Bee Gees never had it easy. Every glorious triumph was almost inevitably followed by some kind of career setback, not least at the end of the Seventies when the Saturday Night Fever heroes were hit by an anti-disco campaign sweeping across the States.

Yet each time they bounced back, stronger than ever.

This past year it is on a more personal level where Barry Gibb has faced his demons. His younger brother Robin was taken from him early last year, just five years after the death of Maurice, leaving him as the only surviving Bee Gee.

And once again he is bouncing back.

Solo concerts in Australia, which the young Gibb brothers made home, will be followed by live dates this autumn at Birmingham LG Arena (September 21), Dublin's The O2 (September 25), Manchester Arena (September 29) and The O2 in London (October 3) with Kilimanjaro's Stuart Galbraith the promoter.

Ahead of that, he is being honoured this Friday (June 28) with a lifetime achievement award at the Silver Clefs in London held in aid of Nordoff-Robbins Music Therapy.

In an exclusive interview with *Music Week* Barry Gibb talks about his solo concerts, life as a Bee Gee, an unreleased song he penned with Michael Jackson and his future recording hopes, including a desire to work with Chris Martin.

Given the kind of year you've had losing Robin just what does getting this award mean to you?

It's pretty incredible and coincidental because the whole basis of that award is helping children through music and that's been therapy for me. The last year, the last 10 years, music has become all important not having my brothers around. It's something where I've started listening to all kinds of music and not just one kind of music. I fell in love with bluegrass music and opera. I just started to digest different kinds of music which for me became absolute therapy so it's a wonderful award and I don't think I've had an individual award in England, so that's a great thing, too. Usually, it's a group thing and that's how it's always been.

And we're looking forward to you playing over here as well in a few months.

I can't wait. It's a great band and my eldest son plays with me and Sammy, Maurice's daughter, is a great singer. This is how it's all panned out. It's a happy time of life now. It's not such huge pressure. I feel at this point life shouldn't be stressful. I try to seize it now and I didn't before, different things. Seize life, but stay in bed. I think it works.

What prompted you to go and play life again?

It's just that hunger. I actually get to see audiences



that really care about our music and care about the songs because I think that's what we thought we were, which is songwriters so I see that. I see parents with their children. I see the different generations coming to terms with, "Oh, this is what the Bee Gees were," because for the life of me I never knew what we were. We were always surprising ourselves with success and failure so we never really got to understand it.

You've already played some dates, appropriately enough starting in Australia.

That was an emotional thing. We grew up there. We became the Bee Gees in Australia. I don't know what attracts, especially men, to the South Pacific and Australia and New Zealand, but it's a magnet for me and I love it and I love being thought of as an Australian, but I'm also British and I've lived in America for 35 years so I've lived everywhere really. I'm a sort of renaissance global fool.

What's it like being on stage without Robin and Maurice? That must be a strange feeling.

I always see them there. I always see them next to me; that never goes away. I always feel their presence around me, especially when we were at one microphone and their personalities are right there and I miss them. I miss them more so now than I probably did a month ago. It seems to roll up and roll up as time goes on and I hear their opinions in my head. What would Maurice have thought? What would Robin have thought? What would Andy have thought because we lost him, too? And we lost Dad. The whole thing is quite ridiculous because it's really mum that feels it more than anyone.

There is probably no better way of paying tribute to your brothers than by being on stage playing those songs.

It's a celebration of my brothers and I think perhaps down the line I hope there will be a tribute where I can invite other artists to take part, but right now it's me celebrating the lives we had. We always had that dream and everything panned out so it was never everything and it was never nothing. It was always something, but we saw a lot of things we would never have imagined seeing and we did a lot

of things we never would have imagined doing. We were never actually a band. We were three brothers who just hustled our way through it all.

Is it purely the classic songs you're playing or is there any new material that creeps in?

Not new material yet because I want to go in the studio, but right now this is ideally the celebration of how these songs came together and how we put them together and the fun it is to perform them. I think anyone who comes to the show will leave with a smile. I know that, I know that. I would go see it! I would sit in the audience.

"I always feel [Robin and Maurice's] presence around me, especially when we were at one microphone and their personalities are right there"

BARRY GIBB

So you're thinking about going back in the studio? What are your thoughts there?

As everything occurs, I try to make things as effortless so every day for me is going to be a great day and what's going to happen that I didn't know about and I look forward to all that, so I think that getting some more shows under my belt, playing in Britain is great because the audiences tell you if they love it, they tell you if they don't. I like that so I'll go from there into the studio and then maybe do some US dates if they'll have me.

Are you one of those songwriters who write all the time or do you write when there's a project to write for?

I write better when somebody puts me on the spot. That's how it always worked with Robert Stigwood. The perfect example was probably *Grease*. He called me up and said, "I want a title for this film. Nobody has come up with a title for *Grease*" and I was put on the spot so I work good under pressure, but at the same time I've got songs hanging out of drawers and bits of songs. I wrote a song for Robin and just little things everywhere I haven't pulled together yet, but I'm always trying to come up with



ABOVE
Spirits Having Flown: Barry Gibb is paying tribute to his brothers on his solo tour

something no matter what, but I like to be put on the spot.

You've written away from your brothers before, but I wonder what the different experiences are when you are writing alone as opposed to writing with somebody else?

They're very different because you're not asking each other for opinions all the time and it becomes something you have to do and nobody else can help you do to it, so there's a certain kind of fun in that and we all did that. Robin would come up with something. Maurice would come up with something. I think Mo wrote with Lulu's brother at one stage way back and we enjoyed that because it brought something back to the group. *Islands In The Stream*, songs like that, really were collaborations where it was like the three of us would form an opinion, but nobody ever saw us write a song. Nobody ever saw that, so that's something I keep inside. I know how we did it.

Would you write now with other people? Would you consider doing that?

Yeah, and I have done in the past, but I really enjoy writing with my sons right now. I like writing with Stephen. He's a great lead guitarist and great rock voice so that influences me. That gives me a harder edge and Ashley I love writing with so my two eldest boys they like to do it with me and I like to do it with them, but there may come a point where somebody...you know I've always dreamt of writing a song with Burt Bacharach. I've always dreamt of maybe writing something with Paul McCartney, but those are dreams. That's a different kind of harvest if you like.

One of the surprising things for me is that it's such a long time since you made a solo album, the last being *New Voyager* in 1984. Is there any reason for that?

No. Life just gets in the way. I'm not very good at spending 10 hours a day in the studio anymore. I used to do it and I was missing so much outside. I don't really enjoy being in the studio that long. My ears don't like it either. Live music, analogue music, a real band playing a real song is where it's come down to for me. It's no longer programming

THE BIG INTERVIEW BARRY GIBB



something or finding a keyboard with 50 sounds on it. It's no longer that. For me it's, "Play the song and give me the best take" so I've come back full circle.

Were you and Robin planning to write together again and record again?

The past few years Robin really wanted to be a solo artist and we were in fact very different people. We were brothers and the same with Mo and Andy. We were very much alike, but we were all very different, too. We all had to come to terms with that in our lives. Robin was very much – I don't know what the right word is – he had different causes and different reasons for doing what he did and I'm different, too, in that way. I'm not so driven to anything but music and so that was the difference between us. I think it would have been wonderful, but Robin was on a different aeroplane than me.

That's what made it special because those different ingredients came together to produce something unique.

Absolutely. At the right time in our lives we could not have been closer. I really miss [Robin]. I miss the profound humour, his outlook on life was incredibly funny, like Spike Milligan it was incredibly Goonish and hysterical, but a very serious man, too. Maurice was very external. If this was the Marx Brothers Maurice would be the guy who didn't say much – Harpo – but could play different instruments and did everything from a visual point of view and Robin was very verbal. So there all these little differences and at the right moment and the right time we loved each other dearly and we could not have been closer. Fame is what changes things for everybody, for every group.

There are so many remarkable things about the Bee Gees' career, but one that stands out for me is that it was never an easy ride. There were so many chapters in the story where it's all going great and suddenly there's an obstacle in the road. There's a fucking brick wall!

ABOVE
Lonely Days:
Barry Gibb will play his first-ever solo UK dates this autumn

"I got to record a song with Michael [Jackson] a few months before that court case. He was staying with us and we were very close. We would get drunk together. It was that kind of relationship"

BARRY GIBB

The amazing thing then is you get over the obstacle and it becomes great again and then there's another obstacle.

That in itself is life. We couldn't be The Beatles. We couldn't be Michael Jackson or Elvis Presley or Sinatra. These people, it seems they're going to be famous no matter what and for us it was like we came out of the Australian pop scene before The Beatles. We were in that grassroots area in Australia that could only listen to American records and didn't hear much of British records, so we got all kinds of influences that you might not get in England and those are the things that made us what we were. We fell in love with The Hollies and we fell in love with The Fortunes and Go Now [The Moody Blues]. These were amazing records. I Feel Fine, A Hard Day's Night – these were the records that fired us up. The Hollies I'm Alive and what followed from all those records is what drove us to England. It was all these things that filled us up as kids and made us think that we could do it, too.

One of those big obstacles you had was towards the end of the Seventies and the early Eighties with the Disco Sucks campaign in America. If that hadn't occurred what do you think would have happened? Would you have just carried on making Bee Gees albums?

I don't even know how to answer that because you tend to fall into what's going on around you in the moment. When we came out of about 1972 there was really no interest in us, long before what you

would call disco. We couldn't get on the radio at that point so in 1972 we were out of vogue so we thought, "Well maybe that's it. Everyone gets five years and that was it. Maybe we'll go back to Australia." We didn't know where we were going so by the time we met Arif Mardin and we did the album *Main Course* we decided to make a record in America because we loved American music and Eric Clapton said, "Why don't you rent that house 461?" and the rest has its own course.

There was Jive Talkin' and off it went.

And off it went and it went into the falsetto thing and the love of The Delfonics and The Stylistics and that environment that took us from '75 up to around '79. Then came the idea of working with other people, like Barbra [Streisand]. It's just a path. You don't know what's going to happen tomorrow. You just don't and you play off whatever happens.

We all know those famous collaborations you did in that period. Were there any people you came close to working with or for whatever reason it didn't quite work out?

I got to record a song with Michael [Jackson] a few months before that court case. He was staying with us for a week or two and we were very close. We would get drunk together. It was that kind of relationship. We would sit around and sing and write and that had potential of becoming something amazing, but his head just wasn't there and he had an awful lot of crisis and stress going on in his life. That was something that could have panned out, but the song *It's All In Your Name* I'll always remember. We never got to make the actual record. We made the demo.

Are there any contemporary acts that you look at and think, "I'd like to work with them"?

I would love to work with Dave Grohl. I love the Foo Fighters. I love Coldplay and Chris Martin. He's an inspiration for me. I would love to work



with him and I think we're going to see each other at the Nordoff-Robbins awards so I look forward to that because we met each other in Australia when I was doing the telethon for the Victoria fire victims with Olivia Newton-John and he was playing Sydney at that point with Coldplay and we had breakfast together and we talked about songwriting and stuff like that. I'm sort of hopeful that might come about. You never know.

Do you pay much attention to new covers of your songs?

Well, I've just done a song with Ricky Skaggs because I love bluegrass music and he was the one person I wanted to see and wanted to visit the studio in Nashville and I did that. I try to chase little dreams now. I don't do anything for income. I chase the music I love. I haven't heard too many covers recently.

I was just thinking Michael Buble did To Love Somebody on his new album.

I actually haven't heard it. Those days are gone when the record company would send you the record. You know. "You're the writer. What do you think?" We don't get that anymore. I can't even buy the damn thing. I've got to download it somehow.

It's hard to find a record shop these days. You have to really hunt them down.

In Miami there is no record store and the book stores. It's really aggravating. I'm a browser.

Can you get your head round the modern music industry because in the last five to 10 years it's changed ridiculously?

No, I just have to go my own way and listen to my own signals and make an album if I want to make an album because I want to make an album. I never enjoyed the last 10 years because the record company would sit there and tell you what they thought you should write or what kind of song you now needed to put on your album. We never did

"I love Coldplay and Chris Martin. He's an inspiration for me. I would love to work with him. I'm hopeful that might come about"

BARRY GIBB

that in our youth, never. To have a guy sitting there making notes while you're recording is no longer the way I want to do it.

I would be thinking if I were in the record company, "This guy must know what he's doing by now."

Not necessarily. You know what happens is that younger people always know better than older people. You have to deal with all the young guys now in the business and young ladies and the people who are what you call current executives and that's a little difficult. Somebody of my age trying to have my own way is not so easy anymore, so I've just got to go my own route. I don't feel I have to prove something at this point. I just want to make music.

You did a deal a few years ago moving the catalogue from Universal to Warner. What kind of job do you think Warner is doing with it?

Well, I would like to see some more creativity. I would like to be able to take part at a greater level than I am able to. How's that for a diplomatic response?

I think that was diplomatically put, but makes the point.

It makes the point the record companies and the artists don't really have a centre anymore and I think that needs to be addressed.

I read a few years ago Steven Spielberg was looking to make a movie of the Bee Gees story. Is that still

going on?

No. What Steven wanted to do and Roger Birnbaum and Stacey Snider at DreamWorks, what they wanted to do was to create a Broadway show and I kept saying, "I think the movie is amazing. Why would you not want to make the movie?" So there was a lot of that going on and they were really centred on doing a Broadway show and I thought, "Well yeah, all things in good time." The story of our childhood is a saga. The story after we arrived in England was another saga. Maybe there will never be a movie, but boy what a story.

Would you ever consider writing an autobiography?

I'm working on a book, but I tend to go in spurts. It's like, "Ok I feel like continuing the story." I got to the point where we grew up in Australia and we arrived in England. That's where I'm up to so I'm up to Carnaby Street and the pageantry of how Britain was in 1967, Strawberry Fields and Penny Lane and how that changed how lives, meeting Robert Stigwood who was probably the greatest influence on us as a group in our lives.

What makes him so special?

Insight, intuition, the simple things of knowing that that song is a hit record or this is what you should do next. He was the kind of person who would create an opportunity, but you had to live up to it and that was why it was such a great partnership because up to that point we were a comedy trio. We were actually a comedy trio and we had to move from there to becoming a pop act to competing with The Easybeats or The Seekers who had come back from Australia and tried to make it in England and succeeded, so here was an Australian in London who was a partner with Brian Epstein at NEMS. Can you imagine being signed to NEMS in 1967?

The other thing that blows my mind when I think about your story is to have a run of hits over years is amazing, but you wrote big hits over decades.

There are many people who have done that, but not in quite the same way as we did it because it never looked like it could work ever and every now and again we really rose to it and managed to pull something up because of the way we all thought as a unit as three brothers and with Andy. Working with Dionne Warwick. Working with Dolly Parton and Kenny and Barbra and Diana Ross and having that good luck being able to work with people that set you on a different path. Fantastic stuff when you think about it. Those are the reasons the hits came around each decade not just because of the Bee Gees because there was a time when if we had recorded Islands In The Stream it wouldn't have got played. If we had recorded Guilty it wouldn't have got played or Heartbreaker, Chain Reaction. These songs would never have been played if we had recorded them. It was necessary to work with different people.

Do you ultimately see then what you are is a songwriter, that's the main job?

Yes, that's what it is. That's the source. Keep our heads down, keep writing, don't lose focus on writing songs. That's what we do and that's what we did. I'm proud of that because we stuck to that and it worked in the long run.

ABOVE
Main Course:
The Bee Gees ruled the airwaves and dance floors in the late Seventies

BUSINESS ANALYSIS UK FESTIVALS

EDITORIAL

New acts getting satisfaction on festival bills



"What a drag it is getting old," reflected Mick Jagger on The Rolling Stones' Mother's Little Helper back in 1965 at the tender age of 22.

Less than a month away from his 70th birthday, old rubber lips will be strutting his stuff again during the Saturday night headline slot at what, incredibly, will be the band's first-ever Glastonbury Festival performance.

Their appearance on the Pyramid Stage half a century after their debut gig at the Marquee Club hardly paints a picture of youth of a festival market that in recent times has become over-reliant on the old troopers. This same weekend 63-year-old Bruce Springsteen will be closing proceedings at Hard Rock Calling, backed by his group of the last four decades, the E Street Band.

"There are enough new acts of quality around to warrant prominent places on festival bills - the real test will come in how many of those can work their way up to headline status"

Springsteen and The Stones' presence suggests little has progressed since *Music Week* last threw the spotlight on the starring acts at the main UK festivals a couple of years back and found that of the 19 headline artists at seven of the biggest events that year just two of them had broken through during the previous three years.

But dig a little deeper and the outlook starts to look a little more encouraging - maybe partially easing the fears of some who understandably worry what will happen when the old guard are no longer around to pull in the crowds.

Even at headline level some newer name are creeping in. Alongside Mick, Keith and co at Glastonbury, Mumford & Sons occupy the Sunday night closing slot less than four years after the release of their first album, while Friday night headliners Arctic Monkeys could hardly be described as ancient.

Springsteen's place at Hard Rock Calling, meanwhile, is contrasted by Saturday night headliners Kasabian who have achieved this status nearly a decade after the release of their first album. Similarly, Biffy Clyro will be one of the headliners at Reading/Leeds over the August Bank Holiday six years after their Top 10 album breakthrough with *Puzzle*. That is the kind of career progression we moan doesn't happen often enough in the industry these days.

Below the headline names the story is even more promising in terms of newer artists. On every one of the leading festivals' main stages, acts who broke through this century are by far the most prominently represented and in most cases those who emerged in the current decade have the greatest presence. This includes Glastonbury where 36.4% of the Pyramid Stage acts this year have made it since 2009.

All this should at least show there are enough new acts of quality around to warrant prominent places on festival bills, although the real test will come in terms of how many of those lower down the rankings this year can work their way up to headline status. The likes of Mumford & Sons and Biffy Clyro have done that this summer, providing inspiration to others it can be possible.

Paul Williams,
Head of Business Analysis

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

FIELD MUSIC



What kind of artists are set to clean up after this weekend's big summer music festival shows?

LIVE

BY PAUL WILLIAMS

Glastonbury returns after a two-year absence on Friday and will reflect a summer of festivals dominated by rock music.

Despite the genre having continued to take more of a back seat since the last Worthy Farm event in 2011, especially in the singles market, *Music Week* research reveals that, when it comes to the main stages of the leading festivals, rock still rules.

Led by headliners Arctic Monkeys, The Rolling Stones (pictured above) and Mumford & Sons, rock acts make up 59.1% of the names this year on Glastonbury's key Pyramid Stage with nine further acts representing other genres. Joining the rock line-up that includes Jake Bugg, Nick Cave & The Bad Seeds and Vampire Weekend is an urban bill featuring Dizzee Rascal and Professor Green, Swedish folk act First Aid Kit, country legend Kenny Rogers and a trio of world music acts including Rakia Traore.

Rock's domination is felt even more on Glastonbury's second-ranked Other Stage with 18 of the 22 acts (81.8%) playing from the genre, including Alt-J, The Lumineers, Smashing Pumpkins and The xx, who all appear alongside the likes of chart-topping dance act Example and US rapper Azealia Banks. However, Glastonbury's more diverse music mix is reflected on its other nine stages, including disco kings Chic featuring

EXECUTIVE SUMMARY

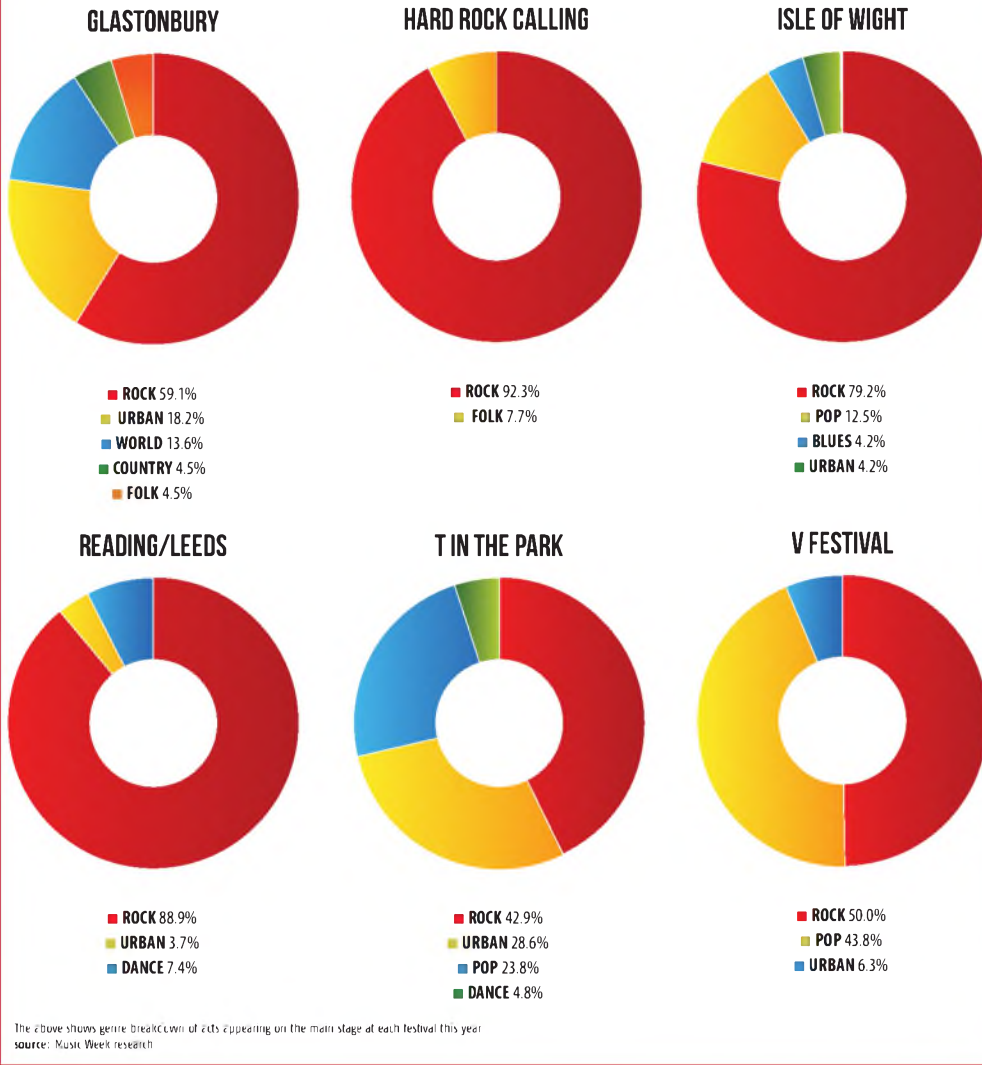
- Rock dominant format on most of leading festivals' main stages, including making up 59.1% of Pyramid Stage acts at Glastonbury
- Typically 60% or more of acts on biggest festivals' main stages this year are British
- Acts who broke through this century dominate main stage line-ups, including making up 81.4% of the bill at Reading/Leeds
- Some 86.6% of Glastonbury's Other Stage artists emerged since the millennium
- Arctic Monkeys' Friday night Glastonbury slot is one of season's few exclusive festival headline bookings

Nile Rodgers, rap pioneers Public Enemy, and soul veteran Bobby Womack all due to play the West Holts Stage.

Rock's heavy presence at Glastonbury, which has diversified its music line-up in recent years including Jay-Z headlining in 2008 and Beyonce following in 2011, is reflected by the season's other main non-genre-specific festivals. Rock is by some distance the principal genre on the main stages this year at Hard Rock Calling, Isle of Wight, Reading/Leeds, T In The Park and V, plus the newly-launched Barclaycard British Summer Time, while naturally ruled the annual rock music event Download Festival held in Donington Park a couple of weekends ago.

Glastonbury shares its place in the calendar this weekend with Hard Rock Calling - which has

GENRE BREAKDOWN OF THE MAIN STAGE FESTIVAL LINE-UPS



changed its name from Hyde Park Calling after leaving the royal park for a new home of the Queen Elizabeth Olympic Park in east London - and comes with a main stage bill of which 12 of the 13 acts are rock. They include headliners Kasabian and Bruce Springsteen plus Alabama Shakes who are also playing the Other Stage at Glastonbury. The one exception are Atlanta country/folk group the Zac Brown Band whose last two albums topped both the Billboard 200 and country charts.

Nearly 80% of the 24 acts occupying the main stage of the 2013 Isle of Wight Festival - which was held between June 14 to 16 - were rock and included headliners Bon Jovi, The Killers and The Stone Roses, although pop was represented by the likes of Emeli Sande and The Script who were joined by blues/country artist Bonnie Raitt and rising UK soul singer Laura Mvula.

Reading and Leeds, being held again this year in its usual Bank Holiday weekend slot of August 23 to 25, continues its heavy rock tradition with the genre behind 24 of its 27 main stage acts. Those breaking the mould include headliner Eminem and dance act Chase & Status.

Both T In The Park and V, scheduled for the two weekends before, are somewhat more diverse musically in their main stage line-ups. Around 40% of the acts appearing on T In The Park's main stage over the July 12 to 14 weekend at Balado, Kinross-shire will be rock, but there is also room for Rihanna as a headliner plus the likes of US urban acts Kendrick Lamar and Frank Ocean, alongside 2013 X Factor winner James Arthur. V's August 17

to 18 main stage acts, meanwhile, across its Chelmsford and South Staffordshire sites will be exactly 50% rock but also include Beyonce and UK pop acts Jessie J, Olly Murs and The Saturdays.

Barclaycard British Summer Time is Hyde Park's newly-launched music event and will begin on Friday, July 5 with headliners Bon Jovi, while the rock theme continues with The Rolling Stones headlining both the next night and following Saturday. However, unlike with the Hyde Park (now Hard Rock) Calling event it replaced, it has a much wider music remit with It's A Day In The Park on Sunday, July 7, for example, mixing The Beach Boys with The Saturdays and soon-to-split X Factor graduates JLS, plus the following Sunday closing acts Chic, Lionel Richie and Stooche.

London's other big forthcoming music festival, Wireless, which takes place from July 12 to 14 at the Queen Elizabeth Olympic Park, will be uniquely free of rock on its main stage with the urban-biased event including headliners Jay-Z and Justin Timberlake. They are part of a US-heavy main-stage bill further featuring the likes of Ke\$ha.

Some 60% of Wireless's main stage line-up comes from the US and 52.4% of Download's did, in sharp contrast to domestic acts dominating the other leading festivals' bills. UK artists will make up nearly 60% of Glastonbury's Pyramid Stage this weekend and 63.4% of the Other Stage, while nearly 80% of the main stage Isle of Wight acts were British, 75% will be at V and around 60% at Hard Rock Calling, Reading/Leeds and T In The Park.

NOTHING BUT A NUMBER: HOW OLD ARE FESTIVAL HEADLINERS?

Festival organisers are once again turning to old favourites to headline, but overall, newer acts dominate this summer's main stage bills.

Nowhere is the importance of the old guard to the big festivals more apparent than at Glastonbury this weekend with The Rolling Stones marking their own half century as a band by performing at the event on Saturday night for the very first time.

Hard Rock Calling, also taking place over the weekend, will have its own rock legend in the shape of Bruce Springsteen closing proceedings at the Queen Elizabeth Olympic Park in Stratford on Sunday night, while Bestival's 2013 headliners include Elton John, Latitude's Kraftwerk, Reading/Leeds Green Day and two weekends ago Isle of Wight welcomed Bon Jovi and The Stone Roses as Download hosted heavy metal veterans Iron Maiden.

But, while there continues to be industry concerns about an over-reliance of old faithfuls as headliners at the main festivals, a wider look at the main stage line-ups shows newer talent is getting a decent look-in.

Although Glastonbury has once again booked Arctic Monkeys as a headliner, some six years after the then fresh-faced Domino act led the bill, Mumford & Sons are also headlining this year, still a relatively early two albums into their career. And out of the 22 acts in total on the main stage across the entire weekend, only seven of them broke through during the 1990s or earlier. That leaves 15 main-stage acts who are post-millennium successes.

The new feel of the line-up is even more evident on Glastonbury's second, Other Stage with around 85% of its acts breaking through since 2000. This is far higher than rival festivals' main stages where typically around 70% of the line-ups are acts who emerged commercially in the 21st Century, although it got up to 81% at Download.

While Glastonbury's Pyramid stage includes The Stones and Kenny Rogers from the Sixties and Elvis Costello whose first album came out in the Seventies, Isle of Wight's main-stage bill featured Boomtown Rats, Steve Harley and Ian Hunter from the same decade, and Earth Wind & Fire will be the veterans at both T In The Park and Wireless.

In contrast to headliner Springsteen, whose UK Top 20 breakthrough came with the Born To Run album in 1975, nearly 70% of this weekend's Hard Rock Calling main-stage bill have emerged in the current decade. They include Kodaline whose debut B-Unique/RCA album In A Perfect World debuted at 3 in the Official UK artist albums chart last weekend.

Some 36.4% of Glastonbury's Pyramid bill have broken through this decade, including Ben Howard and The Vaccines, as have 45.5% of those on the Other Stage, while 48.1% of Reading/Leeds' main stage bill have, 45.8% at Isle of Wight, 38.1% at Download, 33.3% at T In The Park and 31.3% at V.

Of the festivals surveyed, Wireless is by far the most heavily-dominated by new acts on its main stage with 70% of the line-up achieving success after 2009, including A\$AP Rocky, Macklemore & Ryan Lewis, Conor Maynard and Rizzle Kicks.

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REPORT NEIGHBOURING RIGHTS**EVERYBODY NEEDS GOOD NEIGHBOURING RIGHTS**

It's becoming an increasingly significant revenue stream for labels and a steady provider of income for both featured and non-featured performers. But what exactly is a Neighbouring Right - and how can you make sure that you're getting your fair share?

**ROYALTIES**

BY TOM PAKINKIS

When newspaper headlines are keen to suggest that labels aren't making money from CDs and artists aren't making money from anything other than live, what chance does the percussionist on track seven of Rihanna's latest LP possibly have of scraping together next month's rent?

While publishers and songwriters can cling to their still-lucrative writing credits, many recorded music performers are still searching for that next sure-fire source of alternative income.

Or are they? It may not be as talked about as music downloads or as sexy as streaming, but the somewhat unsung 'Neighbouring Right' is one of few significant income streams for performers and



"[Record] sales used to be the primary source of income, now Neighbouring Rights are"
GINO OLIVIERI, PREMIER MUZIK

labels - and it's growing. The IFPI's most recent Record Industry In Numbers report showed that Neighbouring Rights saw the biggest growth of any sector in the global music industry in 2012, as performance rights revenues grew by 9.4% internationally to \$943 million.

Some argue that the money that stands to be made from Neighbouring Rights can now even surpass that of publishing copyrights - and, better yet, their true potential remains largely untapped.

ABOVE
International customers: Clockwise from left: Avicii, Lady Gaga, David Guetta and Keith Urban, just some of the acts on Premier Musik and All Right Music's roster for Neighbouring Rights

So what exactly is a Neighbouring Right? On the surface, it's money that an artist and their label - plus non-featured artists who play on a given track - are due after a public play of their work, whether that's on radio, TV, in an office or a restaurant. PPL looks after all such matters in the UK, but overseas is a less standardised affair.

The need for Neighbouring Rights arose in the mid-20th Century when the Gramophone caused turbulence for musicians: all of a sudden, radio stations didn't need to contract performers to play songs live - they just had to buy a record and spin it on-air. European lawmakers realised they had to act and eventually agreed to the Rome Convention of 1961, establishing Neighbouring Rights for performing artists and record labels - so called because it sat alongside the traditional copyright royalty owed to songwriters and publishers when

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their work was played.

Thus, once commercially released, artists that performed on a record played in public were entitled to remuneration across the EU and elsewhere. But how much remuneration they were owed has always been the sticking point...

Canadian-based Premier Muzik International, which partners with All Right Music in France for a unified global front, began 28 years ago as a group of producers.

Over time it established a label, a publishing house and an administration arm drawing in royalties for artists and composers. Eventually, it began collecting Neighbouring Rights royalties for performers. According to president Gino Olivieri, Neighbouring Rights now accounts for 85% of the company's core business, compared to 15% from the publishing side.

"It's an important part of income nowadays," Olivieri explains. "In fact I believe most European labels thrive on this as their number one primary source of income. [Record] sales used to be the primary source of income, now Neighbouring Rights are. Publishing was high but it's not there anymore."

"It's hard to say but it's tens of thousands of dollars," says Olivieri as an indicator of just how much performers and master owners can stand to make from Neighbouring Rights per year. "If you have a Top 10 [record], you're talking probably hundreds of thousands of dollars, and if you have a No.1 it can be in the millions. It all depends."



"One would think you sign up and the money flows in but that's not the reality. Linking repertoire is key"

CHRISTOPHE PIOT, ALL RIGHT MUSIC

Discussing the worldwide increase in Neighbouring Rights income in 2012, PPL boss Peter Leatham isn't shy about emphasising just how much of it has come via his UK-based collecting society - flexing its royalty collection muscle outside of its home territory.

"In 2012 we collected £36.6 million [ex-UK] which was a growth of 13% year-on-year," he reveals. "We started collections, loosely around 2002 and they really took off when we had the merger of PAMRA and AURA - two former performance societies - as we started to provide services for the performers, not just the record companies."

"We've collected £160 million in total since 2002. Putting that back into the music industry is actually quite a contribution to its ability to invest and carry on growing. It's a sizable sum of money."

Leatham is keen to emphasise the future potential of the revenue stream. He expects it to continue growing in years to come: "It does become quite an important part of how companies and performers are earning their money."

Markus Bos, CEO of Dutch collection society Sena, agrees about the growing importance of

Neighbouring Rights saying that it is contributing significantly to various labels' bottom line, while Kobalt Neighbouring Rights chief Hans van Berkel believes that the potential income from Neighbouring Rights stands to outweigh that of publishing. "It's the backbone for performers and labels today," he explains. "The labels used to think that Neighbouring Rights was peanuts, especially compared to publishing."

"They got real money from mechanical rights and weren't interested in Neighbouring Rights - but they underestimated the collections they had already missed and the potential of collections."

Van Berkel suggests there's a psychological element to dealing with the performer of a track rather than the author because, in the case of featured artists at least, they are the famous face of a particular song.

"In many countries, when they started collecting Neighbouring Rights, they were around 10% or 20% of the value of the publishing rights," he explains.

"But in the end you are collecting more than the publishing rights because the collecting societies have more opportunity to negotiate better tariffs since these are the faces of the music and they're better known."

Sena's Bos mentions recent trends, which could illustrate just that point - as a genre's popularity increases, so does the value in some of its top artists.

Of course, that means more Neighbouring Rights revenue through increased airplay, but the

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ability for rights-holders to demand bigger tariffs is also be bolstered as well. "A segment which has grown significantly over recent years is electronic dance music with DJ Tiesto, Armin van Buuren, Afrojack, David Guetta and the like," explains Bos.

More generally Sena says it has seen success in the biggest music markets around the globe, with Bos highlighting Japan and Brazil in particular. "The US is by far our most important foreign revenue source, however" he adds. "Although they have a less widespread coverage of Neighbouring Rights mandates."

Indeed, the case of the United States is not a signatory of the Rome Convention, therefore it recognise Neighbouring Rights. However, in more recent times the territory has at least begun offering of a lucrative alternative in one particular area.

"Some territories such as the USA do not currently recognise Neighbouring Rights," explains Harbottle and Lewis solicitor Chloe Wright.

"That being said, SoundExchange do collect and distribute royalties for the featured artist and the sound recording copyright owner when content is played on a non-interactive digital source - digital radio - which is a sort of Neighbouring Rights collection. The flip side of this is that US artists whose recordings were made in the USA do not receive payment for their Neighbouring Rights in the UK, or other territories where Neighbouring Rights are recognised.

"However, given the size of the music market in

the USA it would be a major coup for record labels and performers were this to change in the future and Neighbouring Rights were to be fully recognised in the USA."

Two years ago, Domino Records set up Double Six Rights Management as an independent agency focused on the collection of Neighbouring Rights income for its own artists as well as other labels and performers around the world.

Domino Music Group's Neighbouring Rights



"In 2012 we collected £36.6 million [in Neighbouring Rights], which was a growth of 13% year on year"

PETER LEATHAM, PPL

manager Henry Thomas says that although technically not a traditional 'Neighbouring Right' in the purest sense, America's digital transmission collections alone means the territory has become hugely significant for his clients.

"The growth of SoundExchange is quite remarkable when you consider how limited their collection remit is," he tells *Music Week*.

"The fact that it's now the biggest music licensing company in the world just goes to show the potential in the US should terrestrial radio or

public performance ever become licensed."

There's a clear consensus that - putting the technically exempt US aside - Neighbouring Rights is big business across the globe and is only getting bigger. You might be thinking there has to be a catch; and you'd be right. The countries that signed up to the Rome Convention back in 1961 were left to their own devices in order to ratify it - something that has led to a range of different interpretations of the agreement. This has spawned wildly different criteria from international collecting societies in terms of who qualifies for their Neighbouring Rights - and how they get paid.

Niels Teves, CEO of Fintage House, which offers its own Neighbouring Rights collection service in conjunction with Rights Agency Ltd, puts it succinctly: "There is no worldwide [Neighbouring Rights] coverage yet and the laws, rules and regulations covering Neighbouring Rights differ substantially from country to country, even within the EU and very much so outside."

Giordano Pignagnoli, Neighbouring Rights manager at Off Limits, an Italian production company with its own Neighbouring Rights service, sheds light on some of the collection complications that can be encountered within the EU.

He says that Italy in particular creates Neighbouring Rights headaches because of a new liberalisation law that makes the market free for any potential competitor to act as 'collection society' in the territory.



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"This way there is no centralised structure and a minimum tariff [for Neighbouring Rights royalties] has not been established by the Government for deals between radio and artist societies," he explains. "Fragmentation could lead to very low fees - more or less like it is for BMI/ASCAP in the US for writers' rights, but with fewer legal safeguards."

So how does this fragmentation and lack of standardisation in Neighbouring Rights affect the market? Premier Muzik International's Olivieri describes how differences between territories manifest themselves on the ground, during day-to-day business for rights collectors. "We're signed to every major territory in the world as far as collecting royalties are concerned," he says.

"Each society has their own rules and regulations and their own take on the Rome Copyright Treaty, resulting in some countries paying regardless of citizenship, some only paying if it was paid by a qualifying country, others simply paying blank copy levies and others paying if a song was released in the USA within 30 days of the original release."

Sena's Bos explains his experience with frustrations regarding differences in professionalism between territories when collecting Neighbouring Rights: "There are a significant number of countries where substantial amounts of monies are collected but are not distributed [fairly]."

"National [domestic] artists and labels get preferential treatment over international artists and labels, and then there are still unexploited territories like South Korea, the former eastern European countries, Africa and China."

The issue of countries having an obvious preference for paying their own artists and labels performance royalties is a constant frustration for those who collect from abroad - particularly in an era when British repertoire from the likes of Adele, One Direction and Mumford & Sons is ruling international airwaves.

While unlocking the full value of some territories can be a tricky task, some of the difficulties of managing Neighbouring Rights come simply from the tremendous amount of work that goes into chasing royalties around the world; making sure performances of tracks are monitored across territories, as well as maintaining relationships with the individual national collection societies that will receive your Neighbouring Rights royalty in the first instance.

Much like in the world of publishing, many performers can miss out on big money due to something as simple as incomplete or incorrect data.

"There's a lot more work involved in Neighbouring Rights than in copyrights simply because you don't just register the song once and then all of a sudden all the societies in the world know what it is," says Premier Muzik's Olivieri.

"If there are 20 mixes of a song, it's got to be registered 20 times and it's got to be monitored continuously because each different source that plays that particular song will have to register it and, many times, it's registered wrongly."

"If it's X and Y featuring Z, chances are only one artist will get punched into the system," he explains. "In certain cases you might have Beyonce featuring Lady Gaga, Lady Gaga featuring Beyonce, Beyonce and Lady Gaga - it's all the same thing it's just written incorrectly or partially [in databases] and even something like that can cause hiccups."

RIGHT
Flying Dutchman:
Afrojack is among the artists represented by Sena for Neighbouring Rights



MARKUS BOS, SENA

"There are a number of countries where significant amounts of [Neighbouring Rights] monies are not distributed [fairly]"

"The thing is, you're dealing with information, so as soon as you punch in something, if you have one letter wrong, it won't come up," he adds. "Conjunctions are a huge mistake in the copyright system as well as the Neighbouring Rights system."

Christophe Piot at Premier Muzik's partner firm All Right Music adds: "The business won't exist if the rights are not well managed. We see [our work as] a service that is greatly required in this field. We know that Neighbouring Rights income is important and everyone should be entitled to its share, but it's not always an easy task."

"One would think that you just sign up and all the money flows in each month, but that's not the reality. The constant linking of repertoire is key to getting as many royalties as possible. It needs to be inputted daily, and weekly - not yearly."

PPI's Leatham says that more and more music execs are becoming switched-on to the possibilities, particularly in an era where performers are holding onto more and more of their copyrights.

"A lot of performers, management, accountants and lawyers are very aware of this income stream and are making sure their performers are getting as much income as they can," he says. "It's just a further set of rights that you've got to handle as part of a complex music industry. It depends who you are, and awareness is patchy, but I think it's been high on the agenda for a few years now."

Leatham suggests that international collection is actually "very simple and straightforward" and that any caution or confusion about Neighbouring Rights is usually the result of an industry that has gotten used to making most of its money by selling plastic in stores.

"The move away from CDs being the main income stream has meant that you have to earn money in different ways, whether it's your

Neighbouring Rights income, live, sponsorship or something else - it's part of a wider number of things that are making money," he says.

"In essence it's important to bear in mind that the job of international collections is quite straightforward but you are handling a lot of data. Obviously each territory has a slightly different way of doing things and you have to get used to that but that again becomes just part of the job."

Performers looking to properly exploit their Neighbouring Rights have four options: (i) they can either join their national collecting society directly, such as PPL in the UK - who will then chase down royalties abroad; (ii) they can sign up to a company or agency that boasts its own collection and management service, knocking down doors across the world in their name; (iii) they can rely on their label to chase Neighbouring Rights for them; or (iv) they can try and become a member of all the individual collection societies in each international territory where they believe their music is being played directly. The latter is obviously fraught with complication - not to mention hours on the phone.

So why not turn to your label? While larger record companies could have significant resources to push for collections themselves, the depth and breadth of Neighbouring Rights management means that artists and managers may find they need a dedicated, experienced body to guide performers through the process of registering their music and then collect on their behalf. Domino Music Group's Henry Thomas argues that labels can provide a Neighbouring Rights service to their own artists, but not many do because of the time and resource commitment - a problem that Domino's Double Six company addresses directly. "If you look at the small number of labels providing the service for themselves, they all have people in the office who deal specifically with Neighbouring Rights full time," says Thomas. "The difficulty with looking after performers is that it often requires separate registration, sometimes at different societies."

Fintage House CEO Niels Teves suggests that having a label collect Neighbouring Rights could also cause a conflict of interest on some levels pointing to

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ABOVE
Brit power:
Adele is among the names that PPL collects Neighbouring Rights for

examples territories like Australia and India where some labels collect the full 100% of available Neighbouring Rights monies and fail to pass even a portion through to performers.

This problem can be combatted with tight administrative procedures, copyright databases and track by track reconciliation along with the necessary legal knowledge. Teves warns that, if those are not in place, "there may be an inherent conflict between a label and artists because if, for example, the wrong country of recording is listed, the artist may not qualify [for Neighbouring Rights] and all

the money may go to the label."

Off Limits' Giordano Pignagnoli points to another far simpler complication of labels taking on Neighbouring Rights directly, saying: "Artists often change label, and the current systems are artist oriented, not track oriented. It's not possible for a label to collect part of the repertoire of a specific artist and for another label to collect another part."

Premier Muzik's Olivieri adds to the case for rights agencies rather than relying on a label without a dedicated collection operation or going it alone entirely: "It's in our best interest to turn over every rock to find every penny," he says. "Everyone is always concerned with the big boulders, the thousands of dollars and they keep forgetting the pennies. At the end of the day it's very important for us to not only look for the boulders but also the sand."

All Right CEO Piot adds: "The expertise in working together [with a collection agency] earns [performers] more income in the end. Just like an artist requires a business manager, a finance manager or a road manager - they are all there for a purpose - to do the work while the artist performs."

PPL's Leatham says while artists going after Neighbouring Rights directly is possible, as with all business decisions, a cost/benefit analysis has to be made. "It's a matter of choice," he tells *Music Week*. "The major companies have their own internal matrix agreements and redistribute their money through their own affiliate system, so they don't take

advantage of any international collection service, that's something they do themselves.

"Some of the larger indies like Beggars have decided to go and invest the effort of going to and collecting from each territory directly.

"Outside of the larger organisations it's probably not going to make sense to set up the whole collection mechanism and manage the multiplicity of different countries, building relationships and knowledge of how their systems work compared to tapping into PPL.

"You can join PPL for free and, if your recordings are used overseas, we will collect that money for you and deduct our actual costs of collecting that money," Leatham explains. "For example, if we're collecting from Holland, we will deduct 2% of those collections."

Regardless of the approach performers and master rights-owners take, the hope is that, over time, Neighbouring Rights systems will become more efficient and more integrated across the globe with more and more territories opening up to payment and co-operation.

"On the recording side there's been enormous work put into this by record companies and the IFPI," says PPL's Leatham. "They've done a really good job of realising the importance of this sector and trying to get as many countries to have rights and collections in place - trying to grow the market.

"The projections I've seen for the next few years show healthy growth anticipated around the world."



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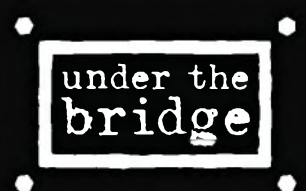
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PROFILE CHRISTIAN O'CONNELL

'I WAS ONE OF THOSE SAD KIDS WHO WANTED TO BE A RADIO DJ'

He's the most successful presenter in the history of the Sonys, but next week Christian O'Connell will front the 'commercial radio Oscars' at the Arqiva Awards in London

MEDIA

BY PAUL WILLIAMS

Commercial radio bosses are getting out the bunting for their annual awards bash in London next week to celebrate their sector's 40th birthday. However, perhaps it is the event's host Christian O'Connell who they should really be honouring.

The Absolute Radio breakfast show DJ reached the big four-zero himself in April, just weeks before winning another two Golds to become the most-decorated presenter in the history of the Sony Radio Academy Awards. It took his tally up to a record 10 in just a decade.

Next Wednesday (July 3) it will be at commercial radio's equivalent of the Sonys – the Arqiva Awards – where O'Connell will once again be master of ceremonies, but right now his mind seems more focused on hunting down his media-shy, musical hero Bruce Springsteen for an interview rather than on how he will entertain his commercial radio colleagues.

The Boss has made London his residency for the past few weeks during a UK tour, culminating in a headline appearance at Hard Rock Calling at the Queen Elizabeth Olympic Park in east London this Sunday (June 29), and O'Connell has turned on air to his listeners to try to track Springsteen down and bag the DJ a prized interview.

"Someone thinks they've seen him jogging this morning," he says, hopefully. "Apparently he does six miles every day. It's whether or not he's going to be appreciated being bothered by my listeners asking him to do an interview with me. I know what I'd say. Bruce Springsteen doesn't do interviews, so I'm expecting nothing, but you never know."

O'Connell has been a fan of Springsteen since being introduced to his music as a teenager by his mum after she saw him on the Born In The USA tour at the old Wembley.

In fact, meeting the Born To Run man – as well as U2 and the Beastie Boys – found its way on to a list he drew up as a 13-year-old about things to achieve before he reached the age of 40. The list resurfaced recently and became an on-air challenge for O'Connell to try to tick off the uncompleted tasks before he reached the life milestone.

Still, one aim on the list had already long been fulfilled – "have own show" – revealing his broadcasting ambitions had been with him from a very early age.

"I was one of those sad kids that wanted to be a DJ as a teenager," he remembers. "It was Steve Wright In The Afternoon. My friends and I would all listen and if you weren't listening to it you missed out on something to talk about the next day at school and it was such a funny show and Steve is still such a great presenter. He manages to do a

RIGHT
Absolute gold: Christian O'Connell has won a record 10 top prizes at the annual Sony Awards



"I owe Chris Evans so much. Not only has he inspired me for years, he managed to get me a pay rise. When he got kicked out, it unlocked a lot of things"

CHRISTIAN O'CONNELL

show that pleases most people and that's really hard. He can be sarcastic, but he is incredibly warm and very enthusiastic. To me [I thought] wouldn't it be amazing if you could do that as a job."

The young O'Connell shared these thoughts at school with his career teacher who helpfully advised him: "You're going to need GCSE maths and I

don't think you're going to get a pass at the moment so you might need to rethink that."

"You need it for the backtiming," O'Connell wryly observes about maths' role in DJing. "To be fair I was three and four minutes late for the news today. He was right and then he put all my details into this computer thing and it crunched out my interests and it said that I should be a quarry manager or funeral director."

Stubbornly, he ignored that advice and tried his hand at college radio and hospital radio before starting to send out demo tapes to radio stations when he was around 17.

"I got interviewed at a local radio station and a

guy called Chris Carnegie who is still in local radio gave me some amazing careers advice," he recalls. "He said, 'Look, I could give you a weekend show, but then you wouldn't go to university, you would become a DJ at 17. You've got the potential to actually to do really well in radio and be a unique and different kind of personality and to do that you'd be a lot better if you went and actually had a life to talk about rather than suddenly have a kind of arrested development that all you've ever done is radio since you were 17.'"

"I hated him because what he basically said was 'Get out' but it was an amazing piece of advice," says the breakfast host. "I thank Chris to this day. I did go to university and it took me quite a few years after university to get into radio, but by that time I had done a succession of jobs like telesales and I would listen to Chris Evans in the morning here at Virgin ironing my shirts dreaming that one day I could just do a breakfast show, let alone get into a situation years later where I would do the breakfast show here. It did make me a far better presenter than just getting into it at 17."

O'Connell was already 25 by the time he became a presenter, a role he managed to secure after following the advice of his then new wife of getting a sales job at a radio station to put himself in front of station bosses. His first gig was at Bournemouth's 2CR, then Juice FM in Liverpool before in 2001 he took over breakfast at London-based XFM with a station bursting with incredible radio talent, including Adam and Joe, Richard Bacon, Zane Lowe and even Ricky Gervais.

"They were on XFM when I was there," says O'Connell. "It was an amazing couple of years to be in radio. You really felt this is the best radio station in the country and it was this tiny XFM station, but it was so exciting. We really punched above our weight."

He won his first Sony Golds while at the station as he achieved his goal of hosting a breakfast show in London.

"Just getting that was a huge thing for me, a massive thing and then this guy Chris Evans got fired and everything changed," he says. "I owe Chris so much. Not only has he inspired me over the years, but also he somehow got me a pay rise. When Chris got kicked out [of Absolute Radio predecessor Virgin Radio] it unlocked a load of other things. It wasn't for a couple of years before I came over to Virgin and Absolute Radio. I turned it down a couple of times because it didn't feel right."

O'Connell eventually accepted a job at Virgin in 2005, taking over the breakfast show once occupied by Evans the following January.



LEFT
Flying high: O'Connell's breakfast show attracted 178,000 extra listeners in Q1

"The timing was right. I had done five years at XFM and I was thinking, 'I need a new challenge.' I thought, 'Crikey, it's the one Evans did.' I didn't know I could get a national breakfast show. People in Leeds would hear me."

Evans had famously exited the station after failing to turn up to his programme for five consecutive shows, but in O'Connell's case it was sometimes the executives leading him astray.

"It was quite wild when I first got here," he says. "It was a very rock 'n' roll station. I remember going out with the boss once for lunch that went on for like nine hours and started the show the next day. As you can imagine I wasn't feeling that well and rang the boss and said, 'I can't do four hours today' and he said, 'I'm surprised you're even there. You can go home.' The boss says that! 'I can't tell you off because it's my fault.'"

Since he joined the staff at One Golden Square, O'Connell notes the regime has changed hands "like three or four times" with the most significant being in 2007 when TIML bought the station from SMG and its name changed from Virgin to Absolute Radio.

"I know a lot of people were like, 'Crikey, why

did they do that?' It's certainly given the station new focus and getting people like Frank Skinner on board. Some of the stuff they've let me do over the last couple of years, from my point of view, they gave me more freedom and put more resources into doing what I do and enable me to do the radio I do, which I'm really thankful for."

Audience numbers are hitting levels not seen at the station in years, including those specifically for O'Connell who attracted an extra 178,000 listeners in Q1 compared to the same three months in 2012, according to Rajar. This took his reach up to 1.40 million, while in London it rose from 532,000 to 636,000 people.

He has also further added to his tally of Sony Golds, the latest at this year's ceremony when he was named Music Radio Personality of the Year, while his breakfast programme triumphed in the Best Use of Branded Content category.

"I didn't know [about achieving a record number of Golds] until I came off stage on the night," he says. "It was crazy because it's normally BBC DJs and shows that do really well at the Sonys and I've done well at the Sonys, been very lucky. It was eight up until the last Sony Awards, but to get another two to take it to 10 and then find out it was 10 in 10 years and the only person to do that was a mixture of very proud and still feeling like a bit of a fraud and I think that's the best way to feel."

But just in case there was any risk of him getting carried away, one of his daughters was on hand to put things into perspective for him.

"I remember the next day chatting to my kids and my kids are a great way to keep your feet on the ground because they are rarely impressed with anything I do, nor should they be, but I put up one of the Sony awards on the mantelpiece," he says.

He then picked up his daughter from Brownies and she told him she had just been awarded an entertainers badge that involved not just singing and dancing, but doing magic, your own national dance and, apparently, hoovering and cleaning up afterwards.

"There aren't many people I interview who can do all of those things. I've interviewed Bono and at no point did he do any magic or Hoover up the studio afterwards so he wouldn't get his Brownie entertainers badge," explains O'Connell.

"Anyway, she had this badge and I noticed she came home and she'd moved my Sony award off the mantelpiece and onto the floor and put her Brownie badge up there like it was a bowling ball knocking off the other ones. That's exactly how it should be. 'Dad, you've done really well at work, but this is a Brownie badge.'"

O'CONNELL ON THE EMERGENCE OF PODCASTS: 'I THOUGHT IT MIGHT BE THE END FOR THE TRADITIONAL RADIO DJ'

Christian O'Connell admits the rise of new technology like the iPod did at one time make him seriously question whether the age of the radio DJ was coming to an end.

The Absolute Radio presenter had these thoughts while at XFM when he was additionally hosting a BBC 5 Live programme called Fighting Talk, which also became a successful podcast.

As he recalls: "I was interviewed by Radio 4 and they said, 'Do you think [the podcast] is going to mean the end of the DJ?' and, you know what, I really did think maybe it was. Why would you want to, if you had a choice to listen

to your own music in the morning, to listen to songs some guy is going to play to you, but radio is bigger than ever before. There are more people listening in the morning and drivetime. Radio listenership has gone up despite not just iPods but all kinds of alternative ways of getting music now. Because there is so much information, so many platforms, they still in the morning want to hear Evans or me or the Today programme as that kind of filter through the noise, even though we're just adding to the noise."

As evidenced by the way listeners interact with his breakfast show, O'Connell is also convinced that radio can

more than compete with the likes of social media.

"Radio is such an interactive medium," he says. "People talk about Twitter and Facebook, which are at the forefront of everyone's minds these days, but to me radio has been the original social media because it was an interactive medium where it put communities together whether it was small farming communities, local radio or national radio. It is social media."

O'Connell says he if he were now 18 trying to get into radio he would be podcasting: "You can just do a show anywhere, on an iPhone and upload it and that's brilliant."

VIEWPOINT THE MUSICIANS' UNION



A STORY AS OLD AS TIME

Why the industry and its musicians should think very carefully about 'playing' for free

LIVE

■ BY HORACE TRUBRIDGE

ASSISTANT GENERAL SECRETARY, MUSICIANS' UNION

John and Peter are busy putting together the final arrangements for the Last Supper:

"Venue?"

"Check."

"Caterers?"

"Check."

"Booze?"

"Check."

"Security?"

"Check."

"Well that's it then,"

"Yep, lucky too 'cause we've run out of money, that's the budget all gone."

"Oh, that's a shame, I thought of something else that would really make the party go with a swing."

"What's that?"

"A band!"

"Oh that's a brilliant idea, Jesus loves music!"

"Yes, but we've got no money to pay the musicians, remember, budget all gone and stuff."

"Oh yeah..... hold on though, us disciples are pretty important people right, so why don't we just tell the musicians that we can't pay them but it will be great exposure for them?"

"Brilliant! I'll get on to it."

Whilst it may be the case that Leonardo Da Vinci encoded musical notes in his masterpiece depicting The Last Supper, the Bible makes no mention of musicians performing at the gathering, which suggests to me that when approached by John they turned him down and let it be known in no uncertain terms that 'exposure' does not pay the bills.

Fast forward a couple of thousand years and, in 2012, the UK is in the grip of Olympics fever. Vast amounts of money have been spent, and the arts community in the UK has seen millions of pounds of money otherwise destined for cash-strapped groups diverted to the Cultural Olympiad at a time when arts and culture in the UK is suffering from the most swingeing cuts in funding seen for many years.

Then I get a call from a professional musician telling me that his band has been offered a load of work during the Olympics. But yes, you guessed it, there is no money to pay them with. But they are told not to worry about that, because it will be 'great exposure'.

And then I get another call, and another. In the lead up to the Olympics, the MU dealt with countless cases where professional musicians were being asked to work for free during the Games. Again and again our members were told that 'there was no budget for music', but that 'playing as part of the Olympics would be great exposure for them.'

But hang on – most of these musicians weren't being asked to headline the opening and closing ceremonies. They were being asked to play gigs around the Olympic Park, or in some cases they were asked to busk but were warned that they would



WORK
NOT
PLAY

ABOVE
Play fair: The MU's Horace Trubridge is campaigning for professional musicians' right to be paid to play

not be allowed to collect money.

Over £240 million was spent on security, lord (yes, him again) only knows how much spent on staging, lighting, equipment, Portaloos, catering and the like but exactly how much Olympic budget was spent on musicians? I ask because I simply do not know. What I do know is that, with the exception of a handful of musicians in the opening and closing ceremonies, the MU did not speak to a single one who was offered a paid gig as part of the Olympics.

This is despite the fact that LOCOG signed a Principles of Cooperation with the TUC which specifically stated that professional workers would be paid for their services and were distinct from the unpaid volunteer workforce. By their own definition, a volunteer in our sector was an amateur musician, in other words, a musician who does not make any money from music. Only amateur musicians should have been offered unpaid work. The truth was quite different.

From what we could gather at the time, pretty much every other sector involved in the Olympics, other than the volunteers themselves, were being paid. So security, staging, equipment hire and catering were all paid for. But some bright spark at LOCOG came up with the great idea that they could get away without paying professional musicians.

It's a disease. Otherwise perfectly decent, honest, fair-minded people genuinely seem to believe that

musicians do it simply for the love of it and are happy to turn out a tune whether paid or not. It's no wonder that so many of the MU's members have to supplement their income from music by doing other jobs like tiling, plastering and plumbing.

It didn't start or stop with the Olympics either. We've had Café Rouge running charity events and asking musicians to work for free even though – yes you've guessed it – everyone else was being paid, various music festivals paying for everything except the music, and countless individual examples of organisations, charities or individuals looking to secure the services of professional musicians for free.

The MU therefore launched Work Not Play late last year (#worknotplayMU) to highlight the issue of musicians constantly being asked to work for free, and to start listing examples of the practice. Although the campaign's popularity has been very encouraging, it is extremely depressing to read almost daily examples of professional musicians being expected to give their services for free.

As the music industry, we need to tackle this issue head on. As one musician says on the [Work Not Play] website, musicians and their families need to eat too. Aside from the big stars who earn the mega bucks, your average jobbing musician is lucky to make £20,000 a year. Even that amount is increasingly under threat from the offer of 'free' gigs. The danger is that a career in music becomes unviable. And we should all care about that.

To anyone who doesn't agree with me, I respectfully suggest that you try this: next time you hear your plumber whistling a theme from Wagner's Tannhauser with a smile on his face, tell him that he doesn't need paying because he's clearly enjoying himself and anyway it's great exposure because you're going to tell all your friends what a great plumber he is. Good luck.

INTERVIEW JOSH RITTER

'YOU CAN'T PINE FOR YESTERYEAR'

Josh Ritter's latest LP takes him in an unfamiliar direction towards love, loss and heartbreak. We talk to the singer/songwriter about creative inspiration, making a living and artist development

TALENT

■ BY RHIAN JONES

There's a chance Josh Ritter has just released his seminal album. After resisting the urge to seduce the listener in reams of pathos for five records, he's given in and written about plain old heartbreak for the sixth – *The Beast In Its Tracks*. And it seems to have worked. The Guardian calls it "emotionally devastating" while The Independent reckons it's Ritter's version of Bob Dylan's similarly autobiographical *Blood On The Tracks*.

Written in 2011 after splitting from his then wife, fellow musician Dawn Landes, the album takes the listener on an emotional journey from nightmares and anguish to new love and hope.

Recorded with Ritter's longtime collaboration producer and keyboard player Sam Kassirer, it's out now on Yep Roc/Pytheas Recordings – his own label. Ritter will be in the UK in October for an acoustic-only tour including a date at London's Barbican Centre on November 10. He also plays two dates at Village Underground on July 23 and 24.

Most lyrics tend to be autobiographical with recurrent themes of love, loss, and heartbreak apart from your previous works. Why have you avoided autobiographical records until now?

I've never liked writing about autobiography; I think it's over used in songs. It's also easily feigned: you can only have so much heartbreak in your life so I don't trust that kind of music when it's overdone. Then [the divorce] happened and it felt like the biggest thing in my life that has ever happened to me and if I didn't write about it what's the point of being a songwriter?

The songs were really one of the only things at night that I could do that wasn't melting my brain. When you get your heart broken, you feel so powerless that just being able to describe your own anger and your own hatred to yourself is a feeling of power and maybe the only one you'll have for a little while. There's a lot of stuff that I'm really proud of on the record but they all come out of a period of time that I don't really remember because I was kind of messed up. I hope if [Landes] hears [the album], she'll hear that there's a lot of love and forgiveness in [the songs] too.

How important do you think lyrics are these days?

Lyrics are super important but then again sometimes they're not. As a friend of mine said, when we went to the Grand Canyon, "It's absolutely beautiful, it's the most impressive thing ever and it's also a hole in the ground." Lyrics are great but they're only as great as the songs



themselves. Something has to catch hold. Like Louie Louie: It's one of the best known songs in history and no one knows what the guy said. I love lyrics and I'm consistently annoyed by myself if I don't get something right – it eats away at me but that's just my thing. It's an amazing time for lyrics. Watch *The Throne* – the Jay Z, Kanye West record – amazing lyrics, they're both incredible writers.

How have you noticed the digital age have an affect throughout your career?

The digital thing is great now I run my own label. The fact that you make a little less money is diffused by the way people can hear your music so much more easily. They can hear the songs they want to hear, I like that. I feel like there's always so much complaining about the music industry but if you want to make music or art of any kind you have to work within the environment you're given, you can't pine for yesteryear. I've never thought of records as something I'm going to make money on. I've always thought you play shows and that's how you make money.

Why set up your own label? What has been your experience of being on a major versus an independent, and now your own?

I've never wanted to complain about my experience with major labels. They were giving me money to make music. I was lucky because I worked with



ABOVE
The Beast In Its Tracks: Josh Ritter's sixth album is out now on Yep Roc/Pytheas Recordings. Single *New Lover* is out on July 29

people who really loved my songs and people who were fighters and genuinely love music and those people are now out of work.

When I was with Sony I brought out one record and thought that I could do better than they did, which is the truth because they can't move very quickly, there's a lot of red tape. So rather than hang around for one more record I set up Pytheas in 2010. It's great and more nimble – if I want to do something I can just do it.

For example, for this record, in the States, we're going to give everyone who buys a ticket to the tour a download of the album too. I feel like it builds a real sense of good will. I know how expensive shows are and I don't want to take more from people. That's something we can do quickly without having to fight a huge corporate edifice.

You've managed to carve out a pretty long career so far but a common complaint of the music industry today is that artists are not given enough time to develop, is that something you agree with?

It's easy to become a victim of these things, the reality is that it has never been easier to become an artist. You're fighting for your own vision and you're fighting to eat. Time to develop sounds like a luxury to me. What you need to do is keep writing songs and keep playing shows and to me that's development. If an artist isn't developing themselves then who should help them?

PROFILE LLOYD COLE

RATTLESNAKES AND LADDERS

Lloyd Cole has variously been perceived as a pin-up, a classic songwriter, a Morrissey rival, a forgotten man and a grouch. On his new record, the opinionated ex-Commotions frontman is ready to give his fans what they want - especially if it means he can make ends meet

TALENT

BY TIM INGHAM

Lloyd Cole's brow is rarely not furrowed.

It's hard to tell whether this auto-earned expression is down to personality-appropriate genetics, or whether it's been sculpted by decades of disappointment and self-contemplation.

Both loom large in his answers to *Music Week's* enquiries, especially when we touch on matters of his financial security and his modern pop stature versus his indie peers from his days as Commotions frontman in the mid-to-late-Eighties.

This purity of frankness, with hardly a droplet of self-pity, is one reason why he's an intense and entertaining interviewee. Cole has tasted enviable success on both sides of the Atlantic, but it's been a good 15 years since his last career boost, when his *Love Story* LP rose in the middle of the Britpop boom. That positive blip aside, the singer/songwriter's distasteful experience on a major label plus the natural erosion of his popularity have left him conflicted over matters of fame and legacy.

In contrast to his music, Cole's immediate characteristics offer intriguing disharmony: having spent more than two decades in the US, his accent battles between Massachusetts twang and homespun Derbyshire thud; the iconic crest of his quiff remains robust, but it's erected in a telling silver shade reflecting three decades of musical toil.

He's waspish and sharp-witted, but his favourite pastime is altogether more serene: golf. The leisurely sport provides him with a neat metaphor for the free-and-easy songwriting approach to his first album in three years, *Standards*. "Working on your golf swing is not the same as playing golf," he explains. "Try and get the ball in the hole and you'll play better. Try to think about how you're going to get the ball in the hole, you're going to fuck it up."

When Cole and his Commotions arose in 1984, he was getting his ball in the hole more often than not. Rivalling The Smiths and The Bunnymen as the 'it' indie guitar group of the era, the band's three albums - *Rattlesnakes*, *Easy Pieces* and *Mainstream* - were a lesson in a group not out-staying its welcome, packed with hummable yet thought-provoking material. Then in 1990, Cole struck out on his own with his self-titled solo debut, swiftly followed by 1991's *Don't Get Weird On Me Babe*; the early stages of a half-decade relationship with Polydor Records that would end messily in 1995 as Universal swooped for parent PolyGram.

"With *Standards*, I'm revisiting the idea of those records," he says. "It's not a retro record - there's a development there. But it does certainly contain elements of my first solo album."

Two of the characters that brought musical embellishment to those early solo LPs, Matthew Sweet and Fred Maher, are back on board for *Standards*, which is released this month via Cole's German label, Tapete.



ABOVE

Standards:

Lloyd Cole's new album is out now via Tapete Records. He plays a UK tour in October, starting at London's Union Chapel on the 18th.

You have a reputation for being pretty serious.

There's a big difference between taking your craft - I hate that word, it makes you seem like a woodwork - seriously and taking oneself seriously. One always needs to be able to laugh at oneself. It might sound contradictory, but it's not - almost all great art has some humour in it. Art completely devoid of humour is only really appreciated by teenage boys. If you're 25 and still want to read *The Road*, there's a problem. I tried to read it because I know proper grown-up people who think it's genius; it made me laugh, like: 'You've got to be kidding me. This isn't serious art, it's crap.'

"Morrissey has managed his stature far better than me... Going away is fantastic if you can afford it. If I'd have died in 1994, I'd be a huge star in the UK"

LLOYD COLE

Are there any musical contemporaries from your Commotions days that previously you couldn't abide but now perhaps you've mellowed to?

That's an interesting one. I was incredibly - arrogant isn't quite the right word - *cocksure* back then. I was not afraid to dismiss what I considered sub-standard, which was everything that wasn't The Smiths or Prince, maybe Prefab Sprout. Prefab I have to say I find slightly disappointing going back: there's still some amazing songs but overall that production hasn't aged very well.

The only band I went back to recently that I liked that I didn't previously was Faith No More. I have quite a few friends who like metal music, including Metallica, who I loathe. It's possible with Metallica they could make the best record in the world and I'd still loathe them just because of the way they look - and the drummer being such a prick. But Faith No More was on somebody's list of 'metal' for me to try, although I maintain they're not exactly metal.

Are you happy or disappointed that you were only ever on the periphery of popular culture stardom? You were never Prince...

No, I was never Prince, but I was somewhere between The Smiths and ABC and I was happy with that. My goal starting out in music was to be on *Top Of The Pops* and to be on the cover of the *NME*. And we had that for a while. To be more successful would have been nice, but it wouldn't have meant anything. Just not having that is really what I miss now. It's not even being on the cover of the magazines; I miss my album being one of the lead album reviews - that's what I'm going for with [*Standards*]. I doubt the UK [media] would dare make me lead album review, but I know I'll get that in Sweden and Germany. Maybe I'll get on the third page, then later they'll wish they put me on the first page.

Then new fans might listen to your other albums...

Yes, and what would come with that is that my body of work would start to be re-evaluated. And I'd make a lot of money [laughs].

Does your income play on your mind?

Oh, yes. Financially I'm not secure. I have one child in university and another who's going to be in university soon. It's expensive. I only had about eight years where I never had to worry about money. Since 1995 I've always had to think about it.

What about teaming up your music with a brand?

A big brand won't take a chance on a 52-year-old who's been sliding in the wrong direction for 15 years. This record would have to perform well first.

Do you feel you've been let down by the music industry - especially when you departed Polydor?

That part of my history has generally been misinterpreted. Making *Love Story* [1995] was very difficult, and in finishing it I ended up becoming its producer. The song that was the minor hit from *Love Story* [*Like Lovers Do*], I delivered to the record company in the first place, telling them it was the hit - they all said no.

When I started thinking about my next album, my A&R [Dave Bates] said I should produce it myself because I was the one making the right decisions. So I made the record, but the A&R was fired in the interim. The boss of the record company became my liaison, [PolyGram MD] Howard Berman. Berman didn't want to release [Cole's *Love Story* follow-up]; he wanted to release a *Best Of* record to 'reignite my career' - absolutely in inverted commas. He wanted to put two new songs on it, and for me to co-write some other songs with various people. It wasn't what I wanted. I felt I was being cornered, but I foolishly went along with it. I felt financially disadvantaged - if I'd have walked it would have been quite difficult. I delivered the two new songs for them. A video was made for the single, *That Boy*, then at the last minute the market research for the single was bad and they didn't release it - they just released the album. When all this went down I called Howard and said: 'I think we should call it a day.' What I didn't do, which was very stupid, was negotiate with Howard to take the [new tracks] I had in the can. He probably would have let me because he felt bad about how things ended up. So to be clear I left Universal - I left PolyGram. I wasn't dropped. I was let go, but I asked to be let go.

Young artists these days seem to be much more clued up in keeping hold of their own rights...

Absolutely, but it was almost not done at all when I started in 1983/1984. Almost nobody negotiated a deal to own their own rights. It was only when groups like U2 were re-negotiating in the late Eighties that they started to own records. I had a



really good lawyer - John Kennedy. We were in a strong position after my first deal with The Commotions to negotiate a good [solo] deal. PolyGram re-signed me because David Munns believed a song called She's A Girl And I'm A Man [which ended up on 1991's Don't Get Weird On Me, Babe] was a sure-fire hit. He gave me a big chunk of money to stay with PolyGram, it was a good deal. But in none of these situations did I own the rights to my stuff. I only own things I've done subsequent to being on Universal.

You used crowd-funding to get your last album off the ground, and have done so again with Standards. Yes, I did it through my own shop. I didn't use Pledge, which to me is just another record company. Let's face it: they're just shifting the model, getting the money before rather than after from the fans, but they're a record company. Kickstarter is worth doing if you don't have a brand, like I already have.

Can you listen to The Smiths' music without hearing it as your old rivals?

I guess so, I was a fan before we actually broke as a band. They were a year-and-a-half ahead of us. It's probably still easier for me to love the records that were out before I started making records. I remember going to my friend Douglas's house, hearing Prince's 1999, and thinking: 'This is a mad record!'

Would you like to see The Smiths reform?

No, absolutely not. In the same way it was great The Clash never got back together. We have to keep our memories - it would be wrong. We did the Rattlesnakes 20th anniversary thing in 2004 [when the Commotions reformed for a limited run of gigs]. We were just young enough; well, actually we were

still too old, but it was the right time. And to be fair, Universal put out a lovely deluxe box of Rattlesnakes.

How much does honesty matter to you on stage?

If you're in a bad mood, the last thing you want is for the audience to know that. You don't want to fuck up their night out just because you're not having a good time. To a large extent, you have to be an actor. People talk about honesty in music a lot, but there's no reason to be honest if you're in a bad mood on stage. It's just petulance.

What are your aspirations for your new album?

I think I have a record that has a much better chance of being successful than anything I've done in 10 years. That's not to dismiss what I've done in the past decade, but there is a perceived sound that people will hear and say: 'Oh, that's Lloyd Cole.' I guess I'm gambling on people saying: 'Oh, that's Lloyd Cole - I'd forgotten how much I like this.' But it's tough to win people over - I know I don't need any more Morrissey records, for instance: when he released Vauxhall & I, I thought, 'I don't need this. The things this record is doing are covered in stuff he's already done in a better way.' He hasn't done anything since that's made me want to re-evaluate that point of view.

Have you tried Ringleader Of The Tormentors?

It's a great title, that's for sure. I won't go on about Morrissey because I feel disappointed by him.

In his musical output?

Yes. I feel that he's not really stretched himself. He's found a template he can work with and it's rather a dull one to my ears... but I suppose it's good for the world that there's somebody out there willing to say

ABOVE
Going it alone: Cole has used crowd-funding to support the release of his last two records

things other people are thinking but would never dare. "All reggae is vile" is not quite true, but he's got a point somewhere in there [laughs].

Do you ever think about Morrissey's remaining stature compared to yours?

Oh yes. Stature is exactly the right word: he's managed his far better than I did. He did it in the same way as what's happened with Bowie. Going away for ten years is fantastic, because you can come back. I'm fairly sure that if I died in 1994, I'd be a huge star in the UK by now. The body of work I'd put together by then would have been enough. But the fact I continued to make records and became further and further marginalised as opposed to completely disappearing has not been to my advantage. Unfortunately, continually working has been a necessity for me in terms of making a living. If it was the same the world over, I might have been demoralised enough to give up, but it isn't - in the US I'm better known for my early solo records than Rattlesnakes. In Scandinavia, my newer records still go in the charts and in Germany, I'll get the lead review in Rolling Stone for [Standards].

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

Albums would cost twice as much. I'm serious. Music is too cheap. It's undervalued. If you're willing to pay £50 for a video game and you think £1 is too much for a song, I'd like you to watch me in my attic for weeks working 10 hours a day to write the songs I need to make a record - just to get started. It's a massive amount of work. You used to hear people say: 'It only costs a pound to make a CD, how can you justify charging £10?' Because I worked for a year to make it, that's how.

PEOPLE

PERSONNEL VIDLER TO LEAVE PARLOPHONE LABEL GROUP

■ PARLOPHONE LABEL GROUP



ANDRIA VIDLER will leave PLG upon the completion of its sale to Warner Music Group.

She will continue in her role as UK CEO of PLG until it is officially handed over to Warner, which company CEO David Kassler says is on course for "around the middle of the year".

"I know that all of you will want to join me in thanking Andria for all that she has achieved in her time with the company and for the commitment and enthusiasm she has shown in her work," Kassler said in a statement to staff.

"The PLG family, artists and managers will greatly miss her, but I am sure I speak for us all when I say we wish her all the very best as she moves into the next stage of her career."

Kassler's own exit from PLG upon the completion of the Warner handover was announced in May.

Warner's acquisition of Parlophone Label Group was confirmed in February and approved in Europe in May.

■ KILIMANJARO LIVE

The company has brought in a comedy specialist, **ANDY TOWNSEND**, formerly GM of PIAS Comedy UK to work alongside their promoting team in the development of its diverse range of entertainment offerings.

Townsend will focus on offering a fresh and independent alternative for UK and international comedy talent and build on the comedy portfolio already in existence and also develop a literary and spoken word portfolio.

Additionally, **STEVE TILLEY** - who has been with Kilimanjaro since 2008 - has become a director and minority share-

holder in the company. He has been instrumental in the success of Kilimanjaro through the development of new acts such as Ed Sheeran, Band Of Skulls, Example and also as the booker of Wakestock and Belladrum Festivals as well as diversifying into comedy with David Sedaris.

■ YOUR ARMY

ALEX BURGESS has joined as national radio plugger to expand the radio team who are currently working on campaigns for the likes of Wretch 32, Disclosure, London Grammar, Major Lazer, T.Williams, Joe Goddard and Jagwar Ma.

He previously worked for two and a half years in the Columbia Records radio department as well as a year-long stint at Hungry & Woods.

He has assisted on big campaigns including Daft Punk and Calvin Harris as well as his own successful specialist radio

campaigns for artists such as Odd Future and Tyler, The Creator.

■ SONY MUSIC

Sony Music & Ireland has promoted **RICHARD CONNELL** to the position of MD, Associated Labels with immediate effect - moving over from his role in Sony Music UK's central marketing division. In his new role, reporting to domestic chairman and CEO Nick Gatfield, Connell will oversee the company's suite of Associate Labels that include Epic UK, Phonogenic, Relentless, Search & Destroy, Ultra, and Xenomania.

■ ISLAND RECORDS UK

ALEX WALDRON has returned to the UK after seven years in

Germany - as label manager for the !K7 Label Group in Berlin - to become head of marketing for Island Records.

He 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.

■ IFPI

RICHARD GOOCH will return to the IFPI in the newly-created role of chief technology officer, having worked at the global trade body in the late nineties and early noughties.

The CTO position has been added to the IFPI structure as the organisation steps up its effort to support its members' expanding revenue streams.



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

NEED TO KNOW

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

#80 **EMMA BANKS**, Creative Artists Agency (CAA)

Emma Banks started in the agency business in 1990 joining Wasted Talent as a booker. Working alongside Ian Flooks, she was involved in U2's Achtung Baby tour, the B-52's and Kraftwerk's touring in the early nineties as well as signing artists such as Silverchair and Jeff Buckley.

The company's name changed to Fair Warning Wasted Talent with the purchase of Wasted Talent by ICM in 1994 until it was renamed Helter Skelter in the late nineties after the departure of ICM. Banks became managing director of Helter Skelter, helping to grow it to one of the strongest music agencies in the UK.

She finally left the company in 2006 when she and her long-time colleague Mike Greek opened the London office for Creative Artist's Agency. They started with a staff of five people, which has now grown to over 50.



Banks now represents a varied client list including Red Hot Chili Peppers, Katy Perry, Bruno Mars and Florence + The Machine amongst many others.

She was honoured with the Nordoff Robbins Woman of the Year Award in 2007 and is also privileged to have been recognised on more than one occasion as the Second Least Offensive Agent at the Arthur Awards at the ILMC. She is also a member of the Nordoff Robbins O2 Silver Clef Awards Committee.

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

EMILY IONA STEWART, E/SE England Officer, Musicians' Union

"After completing an MA in Egyptology and working as a site supervisor in Egypt, a revolution meant a fast re-think of my career! An agency got me started as a temp at the MU in Wales, and it didn't take long to decide this was something I could be really passionate about. A background in performing meant I understood the basics, but the last three years have been a whirlwind of on-the-job learning.

"Just over a year ago I was rewarded with a significant promotion. I'm now responsible for over 6000 musicians; sorting contract and monetary disputes, and giving careers advice on everything from live work, to releasing your own product.

"I'm also the outreach arm of our region, with events management, venue visits and panel appearances to juggle.

"I can't imagine working in another industry now, particularly with the amount of knowledge I've acquired at the MU. It's a great feeling to go to work each day, knowing we support some of the people in the industry who need it most."



TOP TIP

Unpaid internships are exploitative and most people can't afford to do them. Starting from entry level can still mean you are in the right place. If you can prove yourself and your enthusiasm and learning, eventually, someone will pick up on what you are doing.

36 SINGLESALBUMS CHART

Kanye West hits the top of the Official UK Album Chart with Yeezus



NOW INCLUDES
OFFICIAL WEEKLY
iTUNES CHARTS FROM
AROUND THE WORLD

CHARTS FOCUS



38 UK AIRPLAY & STREAMING

Daft Punk's *Get Lucky* racks up its eighth straight week atop the radio airplay chart

40 EU AIRPLAY & GLOBAL SALES

Black Sabbath's first album in 18 years is their first number one in nine countries

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The second track to be released from Michael Buble's latest album is *Single Of The Week*

CHARTS UK AIRPLAY WEEK 25

Radio playlists are online at www.musicweek.com

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

UK RADIO AIRPLAY CHART TOP 50

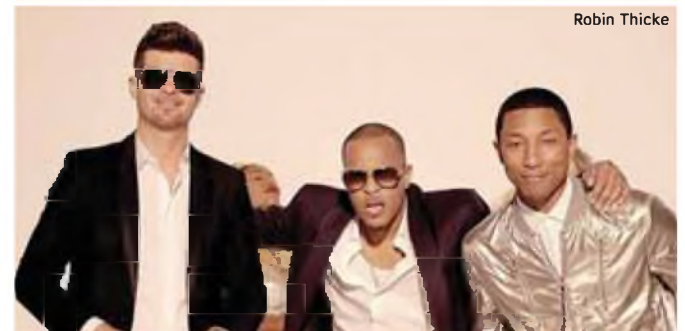
POS	LAST	WKS	SALES	CHT	ARTIST / ALBUM / LABEL	TOTAL PLAYS	PLAYS +/-	TOTAL AUD (m)	AUD % +/-
1	1	9	6		DAFT PUNK FEAT. PHARRELL & NILE RODGERS <i>Get Lucky</i> Columbia	4917	-3.42	86.44	-7.62
2	3	5	1		ROBIN THICKE FEAT. T.I. & PHARRELL <i>Blurred Lines</i> Interscope	4159	9.39	82.03	9.99
3	4	5	12		BRUNO MARS <i>Treasure</i> Atlantic	3277	28.86	68.95	10.34
4	2	7	7		OLLY MURS <i>Dear Darlin'</i> Epic/Syco	3882	3.05	65.35	-15.83
5	5	8			THE WANTED <i>Walks Like Rihanna</i> Global Talent/Island	2993	6.02	58.25	9.16
6	6	7	3		NAUGHTY BOY FEAT. SAM SMITH <i>La La La</i> Virgin	3429	8.75	52.38	3.7
7	7	8	4		PASSENGER <i>Let Her Go</i> Nettwerk	3912	-1.01	49.95	4.28
8	46	2	9		TAYLOR SWIFT FEAT. ED SHEERAN <i>Everything Has Changed</i> Mercury	2347	125.46	42.96	204.9
9	8	18	46		JUSTIN TIMBERLAKE <i>Mirrors</i> RCA	3286	-11.31	38.95	-15.71
10	18	3	10		TOM ODELL <i>Another Love</i> Columbia	1126	14.2	38.06	42.87
11	19	4			JOHN NEWMAN <i>Love Me Again</i> Island	1724	41.31	34.9	34.75
12	25	3			LAWSON FEAT. B.O.B. <i>Brokenhearted</i> Polydor	2427	27.07	34.64	49.25
13	9	15	25		CALVIN HARRIS FEAT. ELLIE GOULDING <i>I Need Your Love</i> Columbia	2080	-8.69	32.77	-8.64
14	24	4			MICHAEL BUBLE <i>Close Your Eyes</i> Reprise	1405	23.25	31.23	31.66
15	10	18	32		PINK FEAT. NATE RUESS <i>Just Give Me A Reason</i> RCA	2785	-11.87	30.97	-9.94
16	12	8	18		ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE <i>This Is What It Feels Like</i> Positiva/Virgin	1876	3.76	30.78	-8.12
17	13	3	8		JESSIE J FEAT. BIG SEAN & D RASCAL <i>Wild</i> Lava/Republic/Island	1795	18.8	30.62	-3.74
18	11	9	14		MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON <i>Can't Hold Us</i> Macklemore	1137	-12.94	30.26	-11.05
19	14	5	5		DIZZEE RASCAL FEAT. ROBBIE WILLIAMS <i>Goin' Crazy</i> Island/Dirtee Stank	1190	23.06	30.15	-2.33
20	15	15	17		RUDIMENTAL FEAT. ELLA EYRE <i>Waiting All Night</i> Asylum	1693	-5.1	29.89	1.91
21	16	18	43		DUKE DUMONT FEAT. A*M*E & MNEK <i>Need U (100%)</i> MoS/Blase Bcys Club	1786	-7.08	26.43	-9.49
22	36	2			ICONA POP <i>I Love It</i> Atlantic	1108	65.37	23.37	34.93
23	40	2	2		JASON DERULO <i>The Other Side</i> Warner Brothers	1132	23.31	21.91	43.11
24	20	19	38		BRUNO MARS <i>When I Was Your Man</i> Atlantic	1673	-15.29	21.02	-14.59
25	RE				STATUS QUO <i>Bula Bula Quo</i> Fourth Chord	42	0	20.79	0
26	22	38	76		BRUNO MARS <i>Locked Out Of Heaven</i> Elektra	1409	-22.79	19.9	-16.74
27	29	3	13		FUSE ODG <i>Antenna 3 Beat</i> AATW	705	-1.12	19.71	1.18
28	35	3	34		KODALINE <i>Love Like This</i> B Unique/RCA	1008	9.68	19.63	9.73
29	34	3	22		MARIAH CAREY FEAT. MIGUEL <i>Beautiful</i> Island Def Jam MG/Universal	1251	14.14	19.32	7.21
30	23	7	30		DISCLOSURE FEAT. ELIZA DOOLITTLE <i>You & Me</i> Island/PMR	682	-28.29	18.9	-20.79
31	17	6	29		UNION J <i>Carry You</i> RCA	2171	-12.74	18.41	-36.19
32	26	4			FLEETWOOD MAC <i>Sad Angel</i> LMJS	131	50.57	18.14	-18.73
33	41	3			BIFFY CLYRO <i>Opposite</i> 14th Floor/Atlantic	679	30.33	17.87	17.72
34	32	20	99		OLLY MURS <i>Army Of Two</i> Epic/Syco	1337	-14.57	17.77	-6.42
35	38	17			MICHAEL BUBLE <i>It's A Beautiful Day</i> Reprise	1329	-14.59	17.43	8.4
36	NEW				SEBASTIAN INGROSSO & TOMMY TRASH FEAT. JOHN MARTIN <i>Reload</i> Positiva/Virgin	510	0	16.91	0
37	NEW				THE SATURDAYS <i>Gentleman</i> Polydor	834	0	16.76	0
38	21	5	98		CARO EMERALD <i>Liquid Lunch</i> Dramatica/Grand Mono	851	3.53	16.61	-31.65
39	NEW				MUMFORD & SONS <i>Babel</i> Gentlemen Of The Road/Island	148	0	16.27	0
40	50	12	21		CHRIS MALINCHAK <i>So Good To Me</i> MoS	983	-13.39	15.93	15.85
41	30	5	50		BASTILLE <i>Laura Palmer</i> Virgin	435	-6.05	15.7	-18.57
42	43	38	56		RIHANNA <i>Diamonds</i> Def Jam/Virgin	934	-10.79	15.29	1.19
43	RE				OLLY MURS FEAT. FLO RIDA <i>Troublemaker</i> Epic	1082	0	15.22	0
44	RE				DEMI LOVATO <i>Heart Attack</i> Hollywood/Polydor	1161	0	15.07	0
45	39	14	44		NELLY <i>Hey Porsche</i> Republic/Island	813	-20.61	14.56	-8.08
46	NEW				FRANK TURNER <i>The Way I Tend To Be</i> Xtra Mile/Polydor	438	0	14.22	0
47	RE				AVICII V NICKY ROMERO <i>I Could Be The One</i> Positiva/Virgin	683	0	14.13	0
48	33	94			MAROON 5 FEAT. CHRISTINA AGUILERA <i>Moves Like Jagger</i> A&M/Octone/Polydor	917	0.77	13.85	-26.13
49	NEW				CHASE & STATUS FT LOUIS M^TTTS <i>Lost And Not Found</i> MIA/Mercury	243	0	13.79	0
50	37	31			PINK <i>Try</i> RCA	1036	-11.53	13.69	-15.02

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

UK TV AIRPLAY CHART TOP 40

POS	LAST	ARTIST / ALBUM / LABEL	AUDIENCE ('000s)
1	1	ROBIN THICKE FEAT. T.I. & PHARRELL <i>Blurred Lines</i> / Interscope	817
2	2	NAUGHTY BOY FEAT. SAM SMITH <i>La La La</i> / Virgin	684
3	3	JESSIE J FEAT. BIG SEAN & D RASCAL <i>Wild</i> / Lava/Republic/Island	630
4	18	TAYLOR SWIFT FEAT. ED SHEERAN <i>Everything Has Changed</i> / Mercury	591
5	5	OLLY MURS <i>Dear Darlin'</i> / Epic/Syco	556
6	4	DAFT PUNK FEAT. PHARRELL & NILE RODGERS <i>Get Lucky</i> / Columbia	641
7	9	MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON <i>Can't Hold Us</i> / Macklemore	499
8	10	FUSE ODG <i>Antenna / 3 Beat</i> / AATW	413
9	20	DIZZEE RASCAL FEAT. ROBBIE WILLIAMS <i>Goin' Crazy</i> / Island/Dirtee Stank	397
10	NEW	BRUNO MARS <i>Treasure</i> / Atlantic	468
11	27	JASON DERULO <i>The Other Side</i> / Warner Brothers	517
12	15	ICONA POP <i>I Love It</i> / Atlantic	536
13	33	WILEY FEAT. ANGEL & TINCHY STRYDER <i>Lights On</i> / Warner Brothers/One More Tune	471
14	11	THE WANTED <i>Walks Like Rihanna</i> / Global Talent/Island	379
15	7	RUDIMENTAL FEAT. ELLA EYRE <i>Waiting All Night</i> / Asylum	470
16	12	ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE <i>This Is What It Feels Like</i> / Positiva/Virgin	440
17	6	CALVIN HARRIS FEAT. ELLIE GOULDING <i>I Need Your Love</i> / Columbia	481
18	22	JOHN NEWMAN <i>Love Me Again</i> / Island	374
19	17	PASSENGER <i>Let Her Go</i> / Nettwerk	327
20	8	UNION J <i>Carry You</i> / RCA	380
21	29	THE SATURDAYS <i>Gentleman</i> / Polydor	261
22	24	WILL.I.AM FEAT. JUSTIN BIEBER <i>#Thatpower</i> / Interscope	317
23	30	MARIAH CAREY FEAT. MIGUEL <i>Beautiful</i> / Island Def Jam MG/Universal	399
24	14	KE\$HA FT WILL.I.AM <i>Crazy Kids</i> / Kemosabe/RCA	264
25	16	DEMI LOVATO <i>Heart Attack</i> / Hollywood/Polydor	336
26	13	DISCLOSURE FEAT. ELIZA DOOLITTLE <i>You & Me</i> / Island/PMR	384
27	19	CHRIS MALINCHAK <i>So Good To Me</i> / MoS	277
28	21	DUKE DUMONT FEAT. A*M*E & MNEK <i>Need U (100%)</i> / MoS/Blase Bcys Club	318
29	28	DAVID GUETTA FEAT. NE-YO & AKON <i>Play Hard</i> / Parlophone	368
30	34	LAWSON FEAT. B.O.B. <i>Brokenhearted</i> / Polydor	264
31	25	NELLY <i>Hey Porsche</i> / Republic/Island	250
32	31	PINK FEAT. NATE RUESS <i>Just Give Me A Reason</i> / RCA	241
33	26	JUSTIN TIMBERLAKE <i>Mirrors</i> / RCA	261
34	23	JENNIFER LOPEZ FEAT. PITBULL <i>Live It Up</i> / Capital	251
35	35	THE SATURDAYS FEAT. SEAN PAUL <i>What About Us</i> / Polydor	171
36	39	SEBASTIAN INGROSSO & TOMMY TRASH FEAT. JOHN MARTIN <i>Reload</i> / Positiva/Virgin	289
37	32	PITBULL FEAT. CHRISTINA AGUILERA <i>Feel This Moment</i> / JMR 305/Polo Grounds	166
38	RE	SELENA GOMEZ <i>Come & Get It</i> / Hollywood/Polydor	149
39	NEW	TOM ODELL <i>Another Love</i> / Columbia	150
40	RE	WILL.I.AM FEAT. BRITNEY SPEARS <i>Scream & Shout</i> / Interscope	158

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



UK AIRPLAY ANALYSIS

BY ALAN JONES

Racking up its eighth straight week atop the radio airplay chart, Get Lucky is finally in discernable decline for Daft Punk. Down from 5,091 plays to 4,917, and from 93.57m listeners to 86.44m, Get Lucky is ripe for the plucking - and the new heir apparent is Robin Thicke's Blurred Lines, which marks its four week atop the sales pyramid by closing 3-2 on the radio airplay chart. Adding 357 plays week-on-week, and upping its audience by 7.45m, it was heard by more than 82.03m listeners last week - just 5.10% fewer than Get Lucky. 17 plays on Radio Two and 11 on Radio One earned 34.02% of its audience, while 544 plays on

The Capital Network and 466 on The Heart Network also made big contributions of 15.39% and 13.49%, respectively. The 99 plays that Blurred Lines received on SmashHits Radio represented its highest individual station tally. In the nine months since Taylor Swift's Red album dropped, her Everything Has Changed collaboration with Ed Sheeran has had little airplay but now officially a single, it has made spectacular progress in the last fortnight, erupting 569-46-8. It has the biggest increase in plays (up 125.46% from 1,041 plays to 2,347) and audience (up 204.72% from 14.09m to 42.96m) week-on-



Taylor Swift week. 11 plays on Radio Two provided a hefty 34.51% chunk of

its audience but it was played just once on Radio One, which provided 1.25% of its audience. Its eight biggest supporters were stations in The Capital Network, with a top tally of 63 plays from 95.8 Capital FM. The second and last new arrival in the Top 10 this week is Another Love, which jumps 18-10 for Tom Odell. It is by far Odell's biggest hit - Can't Pretend climbed no higher than number 236 in February, and Hold Me got to number 67 in April. The five most-played songs on Radio Two last week were all by contemporary artists - Bruno Mars, Daft Punk, The Wanted, Robin Thicke and Oly Murs - none of whom were born when Status Quo, the band behind their number six song, first got played on the station. While Radio One was

famously sued by Quo for failing to play their records in 1996, sister station Radio Two still has a lot of affection for the group, and aired Bula Bula Quo 14 times last week. In so doing, it provided a massive 99.16% of the track's overall audience last week. Although aired only another 28 times by 10 other stations, it was enough for the track to leap 60-25 on the overall airplay chart. While Blurred Lines awaits its radio airplay chart coronation, the cleaner version of its promotional video continues to pull away from the chasing field atop the TV airplay chart. On its second week at the summit, the Robin Thicke clip was aired 817 times last week - 133 more than runner-up Naughty Boy's La la La (feat. Sam Smith).

CHARTS STREAMING WEEK 25

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Official Streaming Chart

OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	ROBIN THICKE/TI/PHARRELL <i>Blurred Lines</i> Interscope
2	3	NAUGHTY BOY FT SAM SMITH <i>La La La</i> Virgin
3	2	DAFT PUNK FT PHARRELL WILLIAMS <i>Get Lucky</i> Columbia
4	4	PASSENGER <i>Let Her Go</i> Netwerk
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	10	OLLY MURS <i>Dear Darlin'</i> Epic
9	8	IMAGINE DRAGONS <i>Radioactive</i> Interscope
10	9	CALVIN HARRIS/ELLIE GOULDING <i>I Need Your Love</i> Columbia
11	11	JESSIE J/BIG SEAN/D RASCAL <i>Wild Luvu</i> Republic Records
12	13	DEMI LOVATO <i>Heart Attack</i> Hollywood
13	15	ARMIN VAN BUUREN FT T GUTHRIE <i>This Is What It Feels Like</i> Positiva/Virgin
14	12	DISCLOSURE FT ELIZA DOOLITTLE <i>You & Me</i> PMR
15	14	DAVID GUETTA FT NE-YO & AKON <i>Play Hard</i> Parlophone
16	20	ICONA POP FT CHARLI XCX <i>I Love It</i> Atlantic
17	17	MACKLEMORE/RYAN LEWIS/WANZ <i>Thrift Shop</i> Macklemore
18	26	BRUNO MARS <i>Treasure</i> Atlantic
19	16	DISCLOSURE FT ALUNAGEORGE <i>White Noise</i> PMR
20	18	PINK FT NATE RUESS <i>Just Give Me A Reason</i> RCA
21	23	FUSE ODG <i>Antenna 3</i> Beat/A&TW
22	19	LUMINEERS <i>Ho Hey</i> Decca
23	24	2 CHAINZ FT WIZ KHALIFA <i>We Own It (Fast & Furious)</i> Def Jam
24	21	BRUNO MARS <i>When I Was Your Man</i> Atlantic
25	25	JUSTIN TIMBERLAKE <i>Mirrors</i> RCA
26	28	UNION J <i>Carry You</i> RCA
27	27	PARAMORE <i>Still Into You</i> Atlantic/Fueled By Ramen
28	30	BASTILLE <i>Laura Palmer</i> Virgin
29	29	OF MONSTERS & MEN <i>Little Talks</i> Republic Records
30	53	TAYLOR SWIFT FT ED SHEERAN <i>Everything Has Changed</i> Mercury
31	33	RUDIMENTAL FT JOHN NEWMAN <i>Feel The Love</i> Asylum/Black Butter
32	22	DISCLOSURE FT SAM SMITH <i>Latch</i> PMR
33	43	TOM ODELL <i>Another Love</i> Columbia
34	36	KODALINE <i>Love Like This B</i> Unique/Rca
35	NEW	KANYE WEST <i>Black Skinhead</i> Def Jam
36	32	NELLY <i>Hey Porsché</i> Republic Records
37	34	LANA DEL REY <i>Young And Beautiful</i> Interscope
38	31	DAFT PUNK <i>Give Life Back To Music</i> Columbia
39	40	BRUNO MARS <i>Locked Out Of Heaven</i> Atlantic
40	41	MARIAH CAREY FT MIGUEL <i>Beautiful</i> Def Jam
41	35	DAFT PUNK FT PHARRELL WILLIAMS <i>Lose Yourself To Dance</i> Columbia
42	39	1975 <i>Chocolate</i> Dirty Hit
43	NEW	JASON DERULO <i>The Other Side</i> Warner Bros
44	45	RIHANNA <i>Diamonds</i> Def Jam
45	38	WILL I AM FT JUSTIN BIEBER <i>Thatpower</i> Interscope
46	46	SCRIPT FT WILL I AM <i>Hall Of Fame</i> Epic/Phonogenic
47	48	PSY <i>Gentleman</i> Republic Records
48	42	TAYLOR SWIFT <i>22</i> Mercury
49	NEW	KANYE WEST <i>New Slaves</i> Def Jam
50	NEW	KANYE WEST <i>I Am A God</i> Def Jam
51	37	DAFT PUNK/JULIAN CASABLANCAS <i>Instant Crush</i> Columbia
52	50	AVICII VS NICKY ROMERO <i>I Could Be The One</i> Positiva/Virgin
53	47	SATURDAYS FT SEAN PAUL <i>What About Us</i> Polydor
54	NEW	KANYE WEST <i>On Sight</i> Def Jam
55	44	SWEDISH HOUSE MAFIA/MARTIN <i>Don't You Worry Child</i> Virgin
56	52	IMAGINE DRAGONS <i>On Top Of The World</i> Interscope
57	51	PITBULL FT CHRISTINA AGUILERA <i>Feel This Moment</i> J/Mr 305/Polo Grounds
58	62	MUMFORD & SONS <i>I Will Wait</i> Gentlemen Of The Road/Island
59	49	SUB FOCUS FT ALEX CLARE <i>Endorphins</i> Mercury
60	97	WILEY/ANGEL/TINCHY STRYDER <i>Lights On</i> One More Tune/Warner Bros
61	54	IMAGINE DRAGONS <i>It's Time</i> Interscope
62	57	WILL I AM FT BRITNEY SPEARS <i>Scream & Shout</i> Interscope
63	59	BASTILLE <i>Things We Lost In The Fire</i> Virgin
64	58	CALVIN HARRIS FT TINIE TEMPAH <i>Drinking From The Bottle</i> Columbia
65	61	RUDIMENTAL/NEWMAN/CLARE <i>Not Giving In</i> Asylum
66	65	CALVIN HARRIS/FLORENCE WELCH <i>Sweet Nothing</i> Columbia
67	NEW	KANYE WEST <i>Hold My Liquor</i> Def Jam
68	60	BASTILLE <i>Flaws</i> Virgin
69	67	IMAGINE DRAGONS <i>Demons</i> Interscope
70	68	LABRINTH FT EMELI SANDE <i>Beneath Your Beautiful</i> Syco Music
71	NEW	KANYE WEST <i>Blood On The Leaves</i> Def Jam
72	66	BASTILLE <i>Bad Blood</i> Virgin
73	74	JAY-Z & KANYE WEST <i>N****S In Paris</i> Roc-A-Fella
74	55	DAFT PUNK <i>Giorgio By Moroder</i> Columbia
75	69	BEN HOWARD <i>Only Love</i> Island



CLIMBER: OLLY MURS



NON-MOVER: JUSTIN TIMBERLAKE



NEW: JASON DERULO



NEW: KANYE WEST



CLIMBER: JAY-Z & KANYE

CHARTS EU AIRPLAY WEEK 24



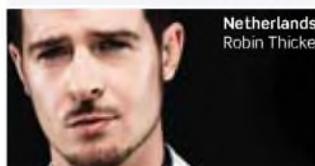
PAN-EUROPEAN

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



DENMARK

POS	ARTIST/ALBUM / LABEL
1	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky SME
2	PINK FEAT. RUESS, NATE Just Give Me A Reason SME
3	PASSENGER Let Her Go SME
4	NEPHEW FEAT. KEY, MARIE Gaa Med Dig CPH
5	PANAMAH Boern Af Natten UNI
6	NEIGHBOURHOOD, THE Sweater Weather SME
7	BURHAN G Din For Evigt CPH
8	NIK & JAY FEAT. SOREN HUSS Ocean Of You CPH
9	IMAGINE DRAGONS It's Time UNI
10	NOAH Det' Okay CPH



FRANCE

POS	ARTIST/ALBUM / LABEL
1	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky SME
2	MAJOR LAZER FEAT. BUSY SIGNAL... Watch Out For This (Bumaye) WEA
3	MAITRE GIMS Bella SME
4	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines UNI
5	MAITRE GIMS FEAT. DRY One Shot SME
6	MARS, BRUNO Treasure ATL
7	MACKLEMORE & RYAN LEWIS Can't Hold Us WEA
8	PASSENGER Let Her Go SME
9	LYNNSHA FEAT. FANNY J & JOSEPH, LOUISY Maldon EMI
10	ITALOBROTHERS This Is Nightlife SME



GERMANY

POS	ARTIST/ALBUM / LABEL
1	CAPITAL CITIES Safe And Sound UMI
2	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky SME
3	MADCON One Life SME
4	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines UMI
5	LUMINEERS, THE Ho Hey UMI
6	PASSENGER Let Her Go EOM
7	PINK FEAT. RUESS, NATE Just Give Me A Reason SME
8	NAIDOO, XAVIER Bei Meiner Seele EOM
9	FRIDA GOLD Liebe Ist Meine Rebellion WMG
10	GOULDING, ELLIE Lights UMI



IRELAND

POS	ARTIST/ALBUM / LABEL
1	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines UNI
2	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky SME
3	MARS, BRUNO Treasure WEA
4	PASSENGER Let Her Go NET
5	MALINCHAK, CHRIS So Good To Me INT
6	MACKLEMORE & RYAN LEWIS Can't Hold Us WEA
7	TIMBERLAKE, JUSTIN Mirrors SME
8	BASTILLE Pompeii UNI
9	NAUGHTY BOY FEAT. SAM SMITH La La UNI
10	HARRIS, CALVIN FEAT. GOULDING, ELLIE I Need Your Love SME



ITALY

POS	ARTIST/ALBUM / LABEL
1	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky SME
2	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines UNI
3	JOVANNOTTI Ti Porto Via Con Me UNI
4	MARS, BRUNO Treasure WMI
5	PEZZALI, MAX L'universo Tranne Noi WMI
6	EMPIRE OF THE SUN Alive EMI
7	WANKELMUT & EMMA LOUISE My Head Is A Jungle EGO
8	TIMBERLAKE, JUSTIN Mirrors SME
9	RAMAZZOTTI, EROS FEAT. NICOLE SCHERZINGER Fino All'estasi UNI
10	NEFFA Quando Sorridi SME

NETHERLANDS

POS	ARTIST/ALBUM / LABEL
1	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines UNI
2	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky SME
3	BUBLE, MICHAEL It's A Beautiful Day WEA
4	VAN BUUREN, ARMIN FEAT. TREVOR GUTHRIE This Is What It Feels Like ARM
5	NIELSON & MISS MONTREAL Hoe PAC
6	SANDE, EMELI Read All About It (Pt III) UNI
7	LUMINEERS, THE Ho Hey UNI
8	KRYSTL Circles UNI
9	TRAIN Mermaid SME
10	PINK FEAT. ALLEN, LILY True Love SME

NORWAY

POS	ARTIST/ALBUM / LABEL
1	TIMBERLAKE, JUSTIN Mirrors SME
2	PASSENGER Let Her Go SME
3	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky SME
4	PINK FEAT. RUESS, NATE Just Give Me A Reason SME
5	LARSSON, ZARA Uncover SME
6	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines UNI
7	MARS, BRUNO When I Was Your Man WMN
8	RIHANNA FEAT. EKKO, MIKKY Stay UNI
9	BUBLE, MICHAEL It's A Beautiful Day WMN
10	ADMIRAL P Ska'kke Gi Opp IND

SPAIN

POS	ARTIST/ALBUM / LABEL
1	MARTIN, DANI Cero SME
2	ARTHUR, JAMES Impossible SME
3	MELENDI Tu Jardin Con Enanitos WMG
4	PITBULL FEAT. AGUILERA, CHRISTINA Feel This Moment SME
5	PINK Try SME
6	SANZ, ALEJANDRO Camino De Rosas UNI
7	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky SM
8	RIHANNA FEAT. EKKO, MIKKY Stay UNI
9	MALU CON PABLO ALBORAN Vuelvo A Verte SME
10	LUMINEERS, THE Ho Hey UNI

SWEDEN

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

GLOBAL SALES ANALYSIS

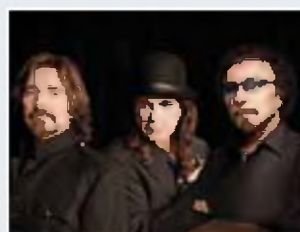
■ BY ALAN JONES

Black Sabbath's first album in 18 years, 13, has got off to a great start on the world stage. Their first UK number one for 43 years, it has now become their first-ever number one in Canada, The Czech Republic, Denmark, Germany, New Zealand, Norway, Sweden, Switzerland and The USA. The only overseas territory where the band previously had a number one - The Netherlands, where Paranoid topped the chart - is less partial to 13, providing it with a number 10 debut. 13 also debuts inside the Top 10 in Austria (number two),

Finland, Greece (number three), Australia, Poland, Spain (number four), Ireland (number five), Italy (number six), Portugal (number nine), The Netherlands (number 10). It climbs 15-3 in Hungary.

In a busy week for British acts internationally, Boards Of Canada, Beady Eye and, to a lesser extent, Status Quo and KT Tunstall also make their mark.

Edinburgh's Boards Of Canada have been making records for 18 years, and come of age with new album Tomorrow's Harvest instantly becoming their most



successful. It matches its UK debut position (number seven) in Ireland, and also makes the Top 20 in Norway (number nine), Canada (number 12), The USA (number 13) and The Netherlands (number 19).

Beady Eye's debut album Different Gear, Still Speeding opened at number three in the UK and made the Top 10 in five other

countries in 2011. Follow-up BE stepped up a notch in the UK, debuting at number two, but makes the Top 10 only in Ireland (number four) and Japan (number 10), falling below Different Gear's number three debut in the former, and number five in the latter.

Status Quo's soundtrack album Bula Quo! fails to make the Top 10 anywhere, with the pick of its eight debuts coming in Switzerland (number 13), Germany (number 17), Austria (number 27) and Sweden (number 35).

KT Tunstall's Invisible Empire/Crescent Moon fails to make the Top 50 anyway, with the best of its five debuts coming in

Switzerland (number 56) and The Netherlands (number 84).

Number One in 22 countries three weeks ago, Daft Punk's Random Access Memories remains the biggest album in the world - but loses the last of its number ones, falling 1-2 in Flanders, France and The USA, 1-3 in Ireland and Wallonia and 1-4 in Norway. It remains charted in every official chart in the world except South Africa - where it dips out of the Top 20 after debuting at number 15 last week - and is in the Top 10 everywhere else except Japan (15-13) and Korea (8-35). It reaches new peaks in Croatia (9-6) and Brazil (14-10).

CHARTS SPOTIFY WEEK 25



GLOBAL

POS	ARTIST/ ALBUM
1	ROBIN THICKE Blurred Lines
2	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
3	DAFT PUNK Get Lucky - Radio Edit
4	AVICII Wake Me Up - Radio Edit
5	IMAGINE DRAGONS Radioactive
6	CALVIN HARRIS I Need Your Love
7	PASSENGER Let Her Go
8	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
9	P!NK Just Give Me a Reason
10	DAFT PUNK Get Lucky
11	JUSTIN TIMBERLAKE Mirrors
12	BASTILLE Pompeii
13	THE LUMINEERS Ho Hey
14	WILL.I.AM #thatPOWER
15	BRUNO MARS When I Was Your Man
16	PITBULL Feel This Moment
17	2 CHAINZ We Own It (Fast & Furious)
18	ICONA POP I Love It - feat. Charli XCX [Original Version]
19	MILEY CYRUS We Can't Stop
20	WILL.I.AM Scream & Shout

EUROPE

POS	ARTIST/ ALBUM
1	AVICII Wake Me Up - Radio Edit
2	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
3	ROBIN THICKE Blurred Lines
4	DAFT PUNK Get Lucky - Radio Edit
5	PASSENGER Let Her Go
6	CALVIN HARRIS I Need Your Love
7	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
8	P!NK Just Give Me a Reason
9	BASTILLE Pompeii
10	IMAGINE DRAGONS Radioactive
11	WILL.I.AM #thatPOWER
12	DAFT PUNK Get Lucky
13	JUSTIN TIMBERLAKE Mirrors
14	THE LUMINEERS Ho Hey
15	2 CHAINZ We Own It (Fast & Furious)
16	NAUGHTY BOY La La La
17	PITBULL Feel This Moment
18	BRUNO MARS When I Was Your Man
19	AVICII I Could Be The One [Avicii vs Nicky Romero] - Nicktim - Radio Edit
20	WILL.I.AM Scream & Shout

AUSTRIA

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



FRANCE

POS	ARTIST/ ALBUM
1	ROBIN THICKE Blurred Lines
2	DAFT PUNK Get Lucky - Radio Edit
3	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
4	STROMAE Papaoutai
5	DAFT PUNK Get Lucky
6	MAITRE GIMS Bella
7	STROMAE Formidable
8	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
9	DAFT PUNK Instant Crush
10	PASSENGER Let Her Go



GERMANY

POS	ARTIST/ ALBUM
1	AVICII Wake Me Up - Radio Edit
2	ROBIN THICKE Blurred Lines
3	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
4	ZARA LARSSON Uncover
5	PASSENGER Let Her Go
6	KONGSTED Chuck Norris - Radio Edit
7	PHARFAR La' Mig Rulle Dig
8	TOPGUNN Tilbud
9	CALVIN HARRIS I Need Your Love
10	P!NK Just Give Me a Reason



NETHERLANDS

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

NORWAY

POS	ARTIST/ ALBUM
1	DJ BROILER Vanski
2	ENVY Am I Wrong
3	PASSENGER Let Her Go
4	AVICII Wake Me Up - Radio Edit
5	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
6	ROBIN THICKE Blurred Lines
7	P!NK Just Give Me a Reason
8	2 CHAINZ We Own It (Fast & Furious)
9	DAFT PUNK Get Lucky - Radio Edit
10	ASK EMBLA Fathers Eyes

SPAIN

POS	ARTIST/ ALBUM
1	JUAN MAGAN Mal De Amores
2	PASSENGER Let Her Go
3	DAFT PUNK Get Lucky - Radio Edit
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	P!NK Just Give Me a Reason
9	THE LUMINEERS Ho Hey
10	CALI Y EL DANDEE No Digas Nada (Déjà vu)

SWEDEN

POS	ARTIST/ ALBUM
1	AVICII Wake Me Up - Radio Edit
2	MEDINA Miss Decibel
3	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
4	CALVIN HARRIS I Need Your Love
5	SEBASTIAN INGROSSO Reload - Vocal Version / Radio Edit
6	BASTILLE Pompeii
7	KIM CESARION Undressed
8	P!NK Just Give Me a Reason
9	ROBIN THICKE Blurred Lines
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	KANYE WEST Black Skinhead
7	JUSTIN TIMBERLAKE Mirrors
8	KANYE WEST New Slaves
9	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
10	MILEY CYRUS We Can't Stop

CHARTS INDIES/COMPILATIONS WEEK 25



COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 2 **VARIOUS** Now That's What I Call 30 Years / *Sony Cg/Virgin EMI (ARV)*
- 2 1 **VARIOUS** Eddie Stobart - Trucking Songs / *Sony Music CG (ARV)*
- 3 3 **VARIOUS** Marbella Sessions 2013 / *MoS (ARV)*
- 4 4 **VARIOUS** Voices - Simply The Best / *Sony RCA (ARV)*
- 5 5 **VARIOUS** Now That's What I Call Music 84 / *EMI TV/UMTV (EMI)*
- 6 7 **VARIOUS** Euphoric Clubland / *AATW/UMTV (ARV)*
- 7 **NEW** **VARIOUS** Dance Party 2013 / *Sony Music/UMTV (ARV)*
- 8 10 **VARIOUS** Edm - Electronic Dance Music / *Sony CG/UMTV (ARV)*
- 9 6 **VARIOUS** Dreamboats & Petticoats - At The Hop / *UMTV (ARV)*
- 10 11 **VARIOUS** The Sound Of Deep House / *MoS (ARV)*

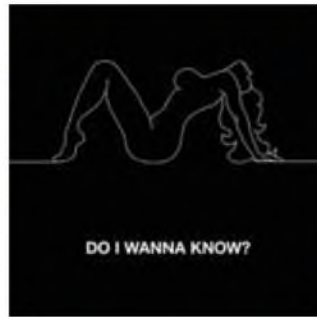
- 11 8 **VARIOUS** Back To The Old Skool - Indie Dance / *MoS (ARV)*
- 12 **NEW** **VARIOUS** The Workout Mix - Summer Fit / *AATW/UMTV (ARV)*
- 13 12 **VARIOUS** 90S Groove - Vol 2 / *MoS/Sony Music CG (SDU)*
- 14 9 **VARIOUS** The Old Grey Whistle Test - The Anthems / *Rhino (ARV)*
- 15 15 **OST** The Great Gatsby / *Interscope (ARV)*
- 16 19 **VARIOUS** Pop Party 11 / *Sony CG/UMTV (ARV)*
- 17 18 **ORIGINAL TV...** The Music Of Nashville - Season 1 Vol 2 / *Big Machine/Decca (ARV)*
- 18 20 **VARIOUS** Anthems 90S / *MoS (ARV)*
- 19 15 **VARIOUS** The Trevor Nelson Collection / *Sony CG (ARV)*
- 20 **RE** **VARIOUS** The Mix / *MoS (ARV)*

INDIE SINGLES TOP 20

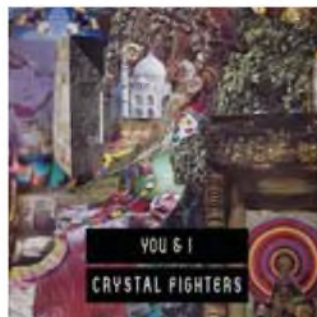
THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 1 **PASSENGER** Let Her Go / *Netwerk (Essential/GEM)*
- 2 **NEW** **ARCTIC MONKEYS** Do I Wanna Know / *Domino (PIAS/ARV)*
- 3 2 **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** Can't Hold Us / *Macklemore (ACA/ARV)*
- 4 3 **CHRIS MALINCHAK** So Good To Me / *MoS (ARV)*
- 5 **NEW** **LONDON GRAMMAR** Wasting My Young Years / *Metal & Dust (Fuga)*
- 6 5 **MACKLEMORE FEAT. RYAN LEWIS & WANZ** Thrift Shop / *Macklemore (ACA/ARV)*
- 7 4 **DUKE DUMONT FEAT. A**M*E & MNEK** Need U (100%) / *MoS/Bloose Bcys Club (ARV)*
- 8 12 **REMIX JUNKIES** I Don't Care I Love It / *Remix Junkies (Tunecore)*
- 9 **NEW** **REMIX CHIX** I Love It / *Remix Chix (Tunecore)*
- 10 6 **WRETCH 32 FEAT. SHAKKA** Blackout / *MoS/Levels (Fuga)*
- 11 7 **CARO EMERALD** Liquid Lunch / *Dramatica/Grand Mono (ACA/ARV)*
- 12 17 **CRYSTAL FIGHTERS** You & I / *Zirkula (Absolute/ARV)*
- 13 10 **THE 1975** Chocolate / *Dirty Hit (ARV)*
- 14 13 **ADELE** Skyfall / *XL (PIAS/ARV)*
- 15 **RE** **DJ FRESH** Gold Dust / *MoS (ARV)*
- 16 16 **BINGO PLAYERS FEAT. FAR EAST MOVEMENT** Get Up (Rattle) / *MoS (ARV)*
- 17 14 **STEVE ANGELLO & LAIDBACK LUKE** Show Me Love / *Data/MoS (Fuga)*
- 18 15 **STORM QUEEN** Look Right Through / *In The House (ADA/ARV)*
- 19 18 **ADELE** Someone Like You / *XL (PIAS/ARV)*
- 20 **RE** **LONDON GRAMMAR** Metal & Dust / *Metal & Dust (Fuga)*



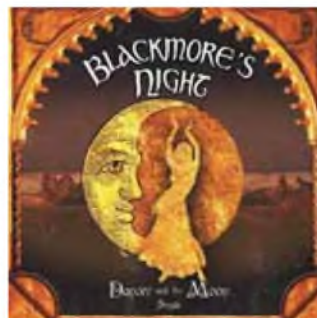
Arctic Monkeys Indie Singles (2)



Crystal Fighters Indie Singles Breakers (3)



Sigur Ros Indie Albums (2)



Blackmore's Night Indie Albums Breakers (2)



Jagwar Ma Indie Albums Breakers (3)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- 1 3 **REMIX JUNKIES** I Don't Care I Love It / *Remix Junkies (Remix Junkies)*
- 2 **NEW** **REMIX CHIX** I Love It / *Remix Chix (Remix Chix)*
- 3 4 **CRYSTAL FIGHTERS** You & I / *Zirkula (Zirkula)*
- 4 5 **KILL IT KID** Run / *One Little Indian (One Little Indian)*
- 5 **NEW** **GET LUCKY** I Love It / *Hit Master (Hit Master)*
- 6 **NEW** **NICK MULVEY** Fever To The Form / *Communion (Communion)*
- 7 1 **VENUS PALERMO** I Love It (I Don't Care) / *Toucher (Toucher)*
- 8 7 **GORGON CITY FEAT. YASMIN** Real / *Black Butter (Black Butter)*
- 9 8 **NICKI BLISS** I Love It / *Power (Power Music)*
- 10 9 **MACKLEMORE & RYAN LEWIS FEAT. MARY LAMBERT** Same Love / *Macklemore (Macklemore)*
- 11 10 **COLOSSAL TUNES** Walks Like Rihanna / *Colossal Tunes (Colossal Tunes)*
- 12 12 **TANGERINE KITTY** Dumb Ways To Die / *Tangerine Kitty (Tangerine Kitty)*
- 13 16 **WE THE KINGS** Any Other Way / *We The Kings (We The Kings)*
- 14 14 **AWOLNATION** Sail / *Red Bull (Red Bull)*
- 15 **NEW** **HALF MOON RUN** Call Me In The Afternoon / *Indica (Outside Music)*
- 16 11 **MAYA JANE COLES** What They Say / *Real Tone (Real Tone)*
- 17 **NEW** **MAXIMUM MELODY** Love Me Again / *Maximum Melody (Maximum Melody)*
- 18 17 **PERFECT TWO** Perfect Two / *Perfect Two (Perfect Two)*
- 19 **RE** **CINEMATIC ORCHESTRA** To Build A Home / *Nirja Tune (Nirja Tune)*
- 20 **NEW** **DJ SANJ & JAY STATUS** Jawaab / *Moviebox (Moviebox)*

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 2 **PASSENGER** All The Little Lights / *Netwerk (Essential/GEM)*
- 2 **NEW** **SIGUR ROS** Kveikur / *XL (PIAS/ARV)*
- 3 4 **QUEENS OF THE STONE AGE** Like Clockwork / *Matador (PIAS/ARV)*
- 4 5 **CARO EMERALD** The Shocking Miss Emerald / *Dramatica/Grand Mono (ACA/ARV)*
- 5 3 **STATUS QUO** Bula Quo! Ost / *Fourth Chord (ACA/ARV)*
- 6 6 **STEREOPHONICS** Graffiti On The Train / *Stylus (EMI)*
- 7 1 **BOARDS OF CANADA** Tomorrow's Harvest / *Warp (PIAS/ARV)*
- 8 10 **MACKLEMORE & RYAN LEWIS** The Heist / *Macklemore (ADA/ARV)*
- 9 9 **VAMPIRE WEEKEND** Modern Vampires Of The City / *XL (PIAS/ARV)*
- 10 8 **JOHNNY CASH** The Rebel / *Music Digital (Delta/SonyDADC)*
- 11 **NEW** **THE VIEW** Seven Year Setlist / *Cooking Vinyl (Essential/GEM)*
- 12 7 **TEXAS** The Conversation / *PIAS (PIAS/ARV)*
- 13 15 **ADELE** 21 / *XL (PIAS/ARV)*
- 14 12 **THE NATIONAL** Trouble Will Find Me / *4AD (PIAS/ARV)*
- 15 **NEW** **FALLING IN REVERSE** Fashionably Late / *Epitaph (ACA/ARV)*
- 16 **NEW** **BLACKMORE'S NIGHT** Dancer And The Moon / *Frontiers (Plastic Head)*
- 17 14 **CARO EMERALD** Deleted Scenes From The Cutting Room Floor / *Dramatica/Grand Mono (ADA/ARV)*
- 18 16 **ALT-J** An Awesome Wave / *Infectious (PIAS/ARV)*
- 19 11 **THE WHO** Live At The Isle Of Wight Festival 1970 / *Salvo (GEM)*
- 20 13 **JAGWAR MA** Howlin / *Marathon Artists (PIAS/ARV)*

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- 1 **NEW** **FALLING IN REVERSE** Fashionably Late / *Epitaph (Epitaph)*
- 2 **NEW** **BLACKMORE'S NIGHT** Dancer And The Moon / *Frontiers (Frontiers)*
- 3 1 **JAGWAR MA** Howlin / *Marathon Artists (Marathon Artists)*
- 4 **NEW** **DINOSAUR PILE-UP** Nature Nurture / *So (Silva Screen)*
- 5 **NEW** **TUNNG** Turbines / *Full Time Hobby (Full Time Hobby)*
- 6 **NEW** **MATT BERRY** Kill The Wolf / *Acid Jazz (Acid Jazz)*
- 7 2 **THESE NEW PURITANS** Field Of Reeds / *Infectious (Infectious Music)*
- 8 **NEW** **MELT YOURSELF DOWN** Melt Yourself Down / *Leaf (Leaf)*
- 9 **NEW** **ZOMBY** With Love / *4AD (XI Beggars)*
- 10 **NEW** **MATTHEW MORRISON** Where It All Began / *222 (222)*
- 11 11 **CHARLES BRADLEY** No Time For Dreaming / *Daptone (Daptone)*
- 12 **NEW** **AUSTRA** Olympia / *Domino (Domino)*
- 13 **NEW** **MARCUS BONFANTI** Shake The Walls / *Jig-Saw (Jig-Saw)*
- 14 5 **JON HOPKINS** Immunity / *Domino (Domino)*
- 15 17 **CHARLES BRADLEY** Victim Of Love / *Daptone (Daptone)*
- 16 **RE** **VINTAGE TROUBLE** The Bomb Shelter Sessions / *Vintage Trouble (Vintage Trouble)*
- 17 10 **CRYSTAL FIGHTERS** Cave Rave / *Zirkula (Zirkula)*
- 18 16 **LPO/PARRY** The 50 Greatest Pieces Of Classical / *XS (XS)*
- 19 3 **CHILDREN OF BODOM** Halo Of Blood / *Nuclear Blast (Nuclear Blast)*
- 20 6 **GOLD PANDA** Half Of Where You Live / *Notawn (Notawn)*

CHARTS CLUB WEEK 25

Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	4	3	RIHANNA FEAT. DAVID GUETTA Right Now / Def Jam/Virgin
2	3	4	KATY B What Love Is Made Of / Columbia/Rinse
3	2	5	MARTIN SOLVEIG & THE CATARACS FT KYLE Hey Now / Relentless
4	10	4	ULTRABEAT Pretty Green Eyes 2013 / AATW
5	13	2	KADY Z Crush Gone Wrong / Fraknwitch
6	12	4	KAMALIYA I?M Alive / AATW
7	23	3	BREACH Jack / Dirtybird/Atlantic
8	16	9	FERRY CORSTEN Rock Your Body Rock / Flashover
9	11	4	KYBOSH FEAT. JOE KILLINGTON Take Me Home / Transmission
10	1	6	SEBASTIAN INGROSSO & TOMMY TRASH FEAT. JOHN MARTIN Reload / Positiva/Virgin
11	14	3	MILK & SUGAR Tell Me Why / Milk & Sugar
12	20	2	ICONA POP FEAT. CHARLI XCX I Love It / Big Beat/Atlantic
13	19	4	DON DIABLO FT ALEX CLARE AND KELIS Give It All / Columbia
14	18	4	PORTLANDS You Want Me / Ounce
15	17	3	LE YOUTH Cool / Sign Of The Times/RCA
16	7	4	EMPIRE OF THE SUN Alive / Virgin
17	36	2	AXWELL Center Of The Universe / Deconstruction/Columbia
18	21	3	MARC TALEIN FEAT. HAIDARA Lights On / Rollacosta
19	22	3	JONO FERNANDEZ & PAULS PARIS FEAT. AMBA SHEPHERD Let It Out / One Love
20	15	7	PEKING DUK The Way You Are / 3 Beat
21	25	10	MARK KNIGHT FEAT. SWAY Alright / 3 Beat
22	35	2	DINO LENNY & ANDREA DORIA Sexual Healing / Hysterical
23	30	2	FOALS Late Night / Warner Brothers
24	28	2	LAKI MERA Sweet Warm Dance / Just Music
25	6	5	GORGON CITY FEAT. CLEAN BANDIT Intentions / Black Butter
26	NEW		HAVANNA FT TYGA Just Like Magic (Part One) / SA
27	29	3	ROBIN THICKE FEAT. T.I. & PHARRELL Blurred Lines / Interscope
28	NEW		MARKUS SCHULZ FEAT. SERI Love Rain Down / Armada/Coldharbour
29	40	2	CLINTON VANSICVER FT QUEEN B Indie Anna Jones / Transmission
30	NEW		LONDON GRAMMAR Wasting My Young Years / Metal & Dust
31	NEW		ADAM KATZ Stars / Central Station
32	NEW		KLANKARUSSELL Sonnentanz / White Label
33	38	2	JOHN NEWMAN Love Me Again / Island
34	NEW		KRYSTAL KLEAR FEAT. JENNA G Addiction / Columbia/Rinse
35	26	5	IGGY AZALEA Bounce / Mercury
36	Re	5	STATIC REVENGER & MISS PALMER Bullet Train / One Love
37	5	5	SHEENS Hey You / Ego
38	33	9	INFINITY INK Infinity Pm / FFR/Hot Creations/Warner
39	39	2	KRAAK & SMAAK The Future Is Yours / Jalapeno
40	NEW		CHASE & STATUS FT LOUIS MATTRES Lost And Not Found / MIA/Mercury

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	4	3	RIHANNA FEAT. DAVID GUETTA Right Now / Def Jam/Virgin
2	22	2	KAMALIYA I?M Alive / AATW
3	7	4	ULTRABEAT Pretty Green Eyes 2013 / AATW
4	10	3	LAWSON FEAT. B.O.B. Brokenhearted / Po'ydor
5	9	4	DIZZEE RASCAL FEAT. ROBBIE WILLIAMS Goin' Crazy / Island/Dirtee Stank
6	16	2	JENNIFER LOPEZ FEAT. PITBULL Live It Up / Capital
7	2	4	MARTIN SOLVEIG & THE CATARACS FT KYLE Hey Now / Relentless
8	17	3	SILVERLAND VS BAILEY Hang Up / Royal
9	3	4	KATY B What Love Is Made Of / Columbia/Rinse
10	NEW	1	SELENA GOMEZ Come & Get It / Hollywood/Po'ydor
11	NEW	1	ICONA POP FEAT. CHARLI XCX I Love It / Big Beat/Atlantic
12	1	5	SEBASTIAN INGROSSO & TOMMY TRASH FEAT. JOHN... Reload / Positiva/Virgin
13	12	6	THE SATURDAYS Gentleman / Po'ydor
14	11	5	AGNETHA FALTSKOG When You Really Loved Someone / Po'ydor
15	NEW	1	ALICIA KEYS New Day / RCA
16	27	1	KE\$HA FT WILL.I.AM Crazy Kidz / Kemosabe/RCA
17	24	2	KODALINE Love Like This / B Unique/RCA
18	5	5	EMPIRE OF THE SUN Alive / Virgin
19	18	3	PET SHOP BOYS Axis / X2
20	20	3	RUTH LORENZO The Night / White Label
21	NEW	1	BOBBY VEGAS FT JACK LIGHT Rhythm Of The Night (How We Live) / White Label
22	14	4	THE WANTED Walks Like Rihanna / Global Talent/Island
23	NEW	1	GIULIA Another Thing Coming / Freaktone/FO
24	26	2	ROBIN THICKE FEAT. T.I. & PHARRELL Blurred Lines / Interscope
25	28	2	KADY Z Crush Gone Wrong / Fraknwitch
26	29	3	ADAM KATZ Stars / Central Station
27	NEW	1	HAVANNA FT TYGA Just Like Magic (Part One) / SA
28	21	6	A*M*M*E Heartless / Epic
29	NEW	1	BRIDGIT MENDLER Hurricane / Hollywood/Po'ydor
30	8	4	MARK OWEN Stars / Po'ydor



Rihanna dominates Upfront and Commercial Pop charts this week

ANALYSIS

BY ALAN JONES

Two of the biggest stars in the world at present, Rihanna and David Guetta score their second joint number one atop both the Upfront and Commercial Pop chart this week, with Right Now. Recorded for Rihanna's current album Unapologetic, Right Now prematurely peaked at number 36 on the sales chart last December the same week that Unapologetic, as

discerning buyers plucked it from the album.

Now scheduled for release as an official single, the track was served to clubs in Guetta's original mix last month, and more latterly in mixes by Ralphie Rosario, Dyro, Sick Individuals and Julian Prime. It springs 4-1 Upfront, where it has a 10.11% lead over Katy B's What Love Is Made Of, and makes the identical move on the Commercial Pop chart, where its runner-up, with arrears of 13.08%, is Kamaliya's I'm Alive.

Guetta and Rihanna first joined forces in 2010, with the resulting track, Who's That Chick, being the first number one of 2011 Upfront and Commercial Pop.

Right Now is also closing on the Urban chart title, moving 6-4 this week but chart honours there go to Live It Up, the third collaboration between Jennifer Lopez and Pitbull, which jumps 4-1. On The Floor, the first Lopez/Pitbull pairing, reached number six in 2011, while the second, Dance Again, got to number three in 2012.

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	4	4	JENNIFER LOPEZ FEAT. PITBULL Live It Up / Capital
2	3	5	ROBIN THICKE FEAT. T.I. & PHARRELL Blurred Lines / Interscope
3	1	5	IGGY AZALEA Bounce / Mercury
4	6	5	RIHANNA FEAT. DAVID GUETTA Right Now / Def Jam/Virgin
5	5	4	MARK KNIGHT FEAT. SWAY Alright / 3 Beat
6	2	5	MARIAH CAREY FEAT. MIGUEL Beautiful / Island Def Jam MG/Universal
7	9	2	DREAM MCLEAN/FT SIRIS/FT BANDIT BLACKS Weatherman Ep / MIA/Mercury
8	11	2	JESSIE J FEAT. BIG SEAN & D RASCAL Wild / Lava/Republic/Island
9	8	11	FUSE ODG FEAT. WYCLEF JEAN Antenna / 3 Beat
10	10	4	J-SOL FEAT. DURRYY GOODZ Treat Her Like A Lady / Up-Tempo
11	19	4	NU STARR II FEAT. SNEAKBO Open Heavens / Afrjapa/Erra
12	7	7	WILEY FEAT. ANGEL & TINCY STRYDER Lights On / Warner Brothers/One More Tune
13	16	3	SILVERLAND VS BAILEY Hang Up / Royal
14	12	11	CHRIS BROWN Fine China / RCA
15	26	2	AMBER GREEN Kissed You (Flowers Part 2) / White Label
16	13	3	DIZZEE RASCAL FEAT. ROBBIE WILLIAMS Goin' Crazy / Island/Dirtee Stank
17	NEW	1	CHARLIE BROWN Floodgates / AATW
18	17	14	NELLY Hey Porsche / Republic/Island
19	14	8	WATCH THE DUCK Poppin' Off / Relentless
20	NEW	1	BABY BLUE Bump / 3 Beat
21	30	2	HAVANNA FT TYGA Just Like Magic (Part One) / SA
22	18	9	LL COOL J FEAT. SNOOP DOGG & FATMAN SCOOP We Came To Party / 429/Universal
23	15	11	STYLO G Soundbwoy / 3 Beat/AATW
24	NEW	1	ALICIA KEYS New Day / RCA
25	23	20	DRAKE Started From The Bottom / Cash Money/Republic
26	NEW	1	KATY B What Love Is Made Of / Columbia/Rinse
27	20	10	A.M.SNIPER It's Big (The Kettle On My Wrist) / 3Fifty7
28	27	3	SNOOP LION FEAT. CHRIS BROWN & BUSTA... Remedy / Bethane Sound System/RCA
29	24	14	RIHANNA Pour It Up / Def Jam
30	22	6	JOHN LEGEND FEAT. RICK ROSS Who Do We Think We Are / Sony RCA

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	DISCLOSURE Grab Her
2	CALVIN HARRIS FEAT. AYAH MARAR Thinking About You
3	AVICII FT ALOE BLACC Wake Me Up
4	PRYDA Layers
5	ARMAND VAN HELDEN You Don't Know Me
6	WILKINSON FT P MONEY & ARLISSA Heartbeat
7	AXWELL & SEBASTIAN INGROSSO Roar
8	MAUSI Move
9	RAY FOXX FT RACHEL K COLLIER Boom Boom (Heartbeat)
10	KASKADE Atmosphere
11	FENECH-SOLER Magnetic
12	THE WIDEBOYS Crucial Cuts Ep
13	PEGASUS Into My Arms
14	PETER AND THE MAGICIAN On My Brain Ep
15	JAMES WOLFE No Danger
16	ELECTRONIC YOUTH Wish I Didn't Miss You
17	WESTERN DISCO The Sun
18	MIXHELL The Way
19	VANILLA ACE Grandeur Boogie Ep
20	CHAKA KHAN FT LECRAE It's Not Over



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

CHARTS iTUNES SINGLES WEEK 25

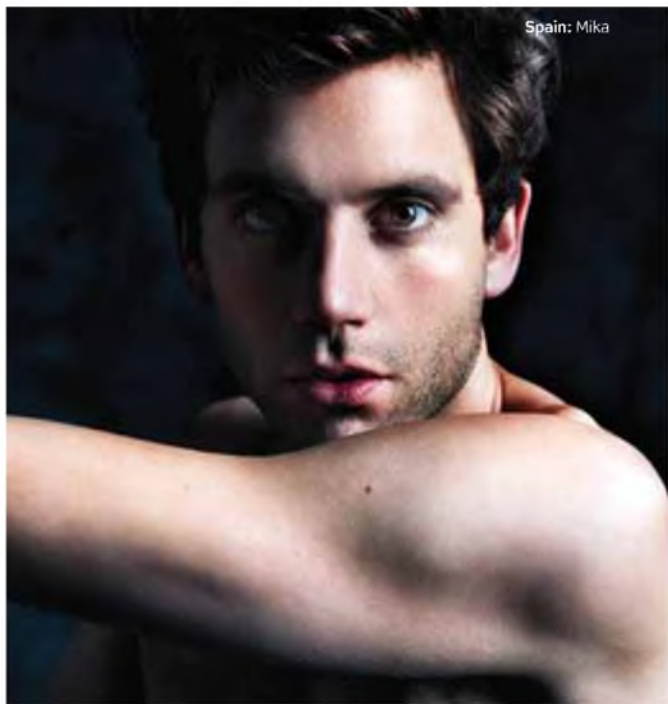
BELGIUM	
POS	ARTIST/ ALBUM
17/06/2013 - 23/06/2013	
1	STROMAE Formidable
2	ROBIN THICKE Blurred Lines
3	STROMAE Papaoutai
4	MACKLEMORE & RYAN LEWIS Can't Hold Us
5	MAÎTRE GIMS J'me Tire
6	BAKERMAT Vandaag
7	MAAIKE OUBOTER Dat Ik Je Mis
8	BASTILLE Pompeii
9	DAFT PUNK Get Lucky
10	CALVIN HARRIS I Need Your Love

DENMARK	
POS	ARTIST/ ALBUM
10/06/2013 - 16/06/2013	
1	ROBIN THICKE Blurred Lines
2	DAFT PUNK Get Lucky
3	ZARA LARSSON Uncover
4	P!NK Just Give Me A Reason
5	MACKLEMORE & RYAN LEWIS Can't Hold Us
6	PASSENGER Let Her Go
7	NEPHEW Gå Med Dig (feat. Marie Key)
8	NIK & JAY Ocean of You (feat. Søren Huss)
9	PHARFAR La' Mig Rulle Dig
10	EMILIO Ung, Frisk & Dum

FRANCE	
POS	ARTIST/ ALBUM
17/06/2013 - 23/06/2013	
1	ROBIN THICKE Blurred Lines
2	DAFT PUNK Get Lucky
3	STROMAE Papaoutai
4	MAÎTRE GIMS Bella
5	MAJOR LAZER Watch Out For This
6	JAMES ARTHUR Impossible
7	PASSENGER Let Her Go
8	MACKLEMORE & RYAN LEWIS Can't Hold Us
9	STROMAE Formidable
10	BOOBA Turfu

GERMANY	
POS	ARTIST/ ALBUM
14/06/2013 - 20/06/2013	
1	ROBIN THICKE Blurred Lines
2	DAFT PUNK Get Lucky
3	BASTILLE Pompeii
4	Q-TIP, GOONROCK, FERGIE A Little Party...
5	CALVIN HARRIS I Need Your Love
6	THE LUMINEERS Ho Hey
7	CAPITAL CITIES Safe And Sound
8	SPORTFREUNDE STILLER Applaus, Applaus
9	WAX Rosana
10	WILL.I.AM Scream & Shout

ITALY	
POS	ARTIST/ ALBUM
13/06/2013 - 19/06/2013	
1	DAFT PUNK Get Lucky
2	ROBIN THICKE Blurred Lines
3	CLAUDIA & ASU Zalele 2013 New Version
4	ICONA POPI Love It (feat. Charli XCX)
5	DAVID GUETTA Play Hard
6	P!NK Just Give Me A Reason
7	IMANY You Will Never Know
8	OLA I'm In Love
9	CLAUDIO BAGLIONI E Noi Due Là
10	WANKELMUT, EMMA LOUISE My Head Is A...



Spain: Mika



Belgium: Stromae



Germany: Bastille



Sweden: Avicii

NETHERLANDS	
POS	ARTIST/ ALBUM
14/06/2013 - 20/06/2013	
1	ROBIN THICKE Blurred Lines
2	MAAIKE OUBOTER Dat Ik Je Mis
3	DAFT PUNK Get Lucky
4	NIELSON, MISS MONTREAL Hoe
5	NAUGHTY BOY La La La (feat. Sam Smith)
6	AVICII Wake Me Up
7	ARMIN VAN BUUREN This Is What It...
8	CHRIS MALINCHAK So Good To Me
9	MR. PROBZ Waves
10	EMELI SANDÉ Read All About It, Pt. III

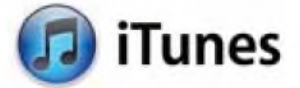
SPAIN	
POS	ARTIST/ ALBUM
17/06/2013 - 23/06/2013	
1	MIKA Live Your Life
2	DANI MARTÍN Cero
3	PASSENGER Let Her Go
4	P!NK Just Give Me A Reason
5	LOVE OF LESBIAN Fantastic Shine
6	JAMES ARTHUR Impossible
7	THE LUMINEERS Ho Hey
8	RIHANNA Stay (feat. Mikky Ekko)
9	CALI Y EL DANDEE No Digas Nada
10	DAFT PUNK Get Lucky

SWEDEN	
POS	ARTIST/ ALBUM
12/06/2013 - 18/06/2013	
1	AVICII Wake Me Up
2	AXWELL Center of the Universe
3	ROBIN THICKE Blurred Lines
4	STIFTELSEN En Annan Värld
5	P!NK Just Give Me A Reason
6	DAFT PUNK Get Lucky
7	MACKLEMORE & RYAN LEWIS Can't Hold Us
8	EMMELIE DE FOREST Only Teardrops
9	CALVIN HARRIS I Need Your Love
10	KIM CESARION Undressed


SWITZERLAND	
POS	ARTIST/ ALBUM
14/06/2013 - 20/06/2013	
1	ROBIN THICKE Blurred Lines
2	DAFT PUNK Get Lucky
3	REMADY, MANU-L Holidays
4	MACKLEMORE & RYAN LEWIS Can't Hold Us
5	IMAGINE DRAGONS Radioactive
6	DAVID GUETTA Play Hard
7	WAX Rosana
8	CAPITAL CITIES Safe And Sound
9	PASSENGER Let Her Go
10	WIZ KHALIFA, 2 CHAINZ We Own It

UNITED KINGDOM	
POS	ARTIST/ ALBUM
16/06/2013 - 22/06/2013	
1	ROBIN THICKE Blurred Lines
2	JASON DERULO The Other Side
3	NAUGHTY BOY La La La (feat. Sam Smith)
4	PASSENGER Let Her Go
5	DIZZEE RASCAL Goin' Crazy
6	OLLY MURS Dear Darlin'
7	JESSIE J Wild (feat. Big Sean & Dizzee Rascal)
8	TAYLOR SWIFT Everything Has Changed
9	DAFT PUNK Get Lucky
10	ARCTIC MONKEYS Do I Wanna Know?

CHARTS iTUNES ALBUMS WEEK 25



BELGIUM 	
POS	ARTIST/ ALBUM
17/06/2013 - 23/06/2013	
1	MILK INC. Undercover
2	KANYE WEST Yeezus
3	DAFT PUNK Random Access Memories
4	VA Gunther D - De Ultieme BotsAutoMix
5	MUSE The 2nd Law
6	VA Maximum Hit Music 2013-2
7	VA Serious Beats 74
8	QUEENS OF THE STONE AGE ...Like Clockwork
9	TIËSTO Club Life, Vol. 3 - Stockholm
10	VA De Foute CD, Vol. 12

DENMARK 	
POS	ARTIST/ ALBUM
10/06/2013 - 16/06/2013	
1	BLACK SABBATH 13 (Deluxe Version)
2	DAFT PUNK Random Access Memories
3	PONYBLØD Ponyblød
4	QUADRON Avalanche
5	VARIOUS ARTISTS Dance Chart 36
6	DEPECHE MODE The Best Of Depeche Mode...
7	MARIE KEY De Her Dage
8	DEPECHE MODE Delta Machine
9	NEPHEW Hjertestarter (Live)
10	NEPHEW Hjertestarter

FRANCE 	
POS	ARTIST/ ALBUM
17/06/2013 - 23/06/2013	
1	DAFT PUNK Random Access Memories
2	KANYE WEST Yeezus
3	CHRISTOPHE MAË Je Veux Du Bonheur
4	MAÎTRE GIMS Subliminal
5	MUSE The 2nd Law
6	BRUNO MARS Unorthodox Jukebox
7	JENIFER Ma Déclaration
8	FAUVE BLIZZARD
9	VARIOUS ARTISTS NRJ Hit List 2013
10	MACKLEMORE & RYAN LEWIS The Heist

GERMANY 	
POS	ARTIST/ ALBUM
14/06/2013 - 20/06/2013	
1	LABRASSBANDA Europa
2	KANYE WEST Yeezus
3	DAFT PUNK Random Access Memories
4	VA Die Ultimative Chartshow...
5	XAVIER NAIDOO Bei Meiner Seele
6	SPORTFREUNDE STILLER New York, Rio...
7	ALEX HEPBURN Together Alone
8	VA MegaHits Sommer 2013
9	BLACK SABBATH 13
10	BEE GEES The Ultimate Bee Gees

ITALY 	
POS	ARTIST/ ALBUM
13/06/2013 - 19/06/2013	
1	MAX PEZZALI Max 20
2	DAFT PUNK Random Access Memories
3	VA Hot Party Summer 2013
4	MORENO Stecca
5	JOVANOTTI Backup 1987-2012
6	GUE' PEQUENO Bravo Ragazzo
7	MAX PEZZALI, 883 Tutto Max
8	KANYE WEST Yeezus
9	CESARE CREMONINI 1999-2010
10	FEDEZ Sig. Brainwash - L'arte Di Accontentare



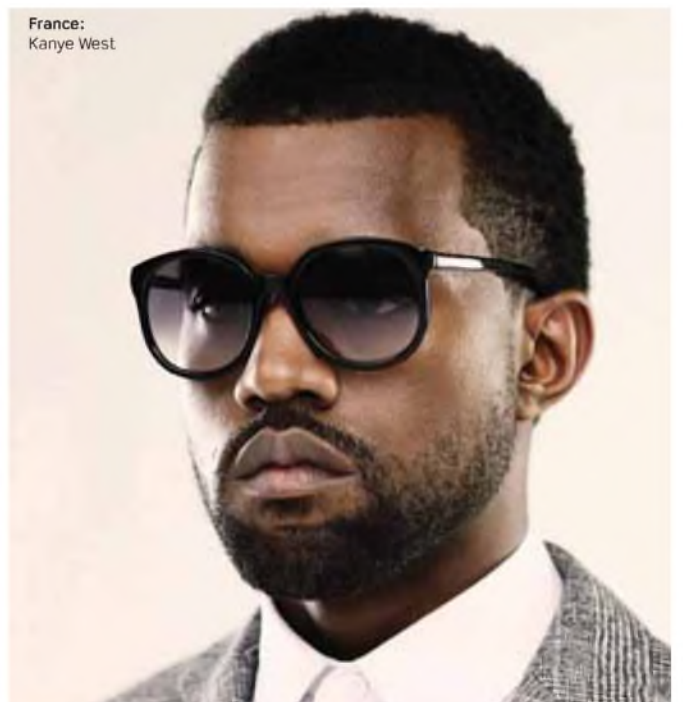
Denmark: Black Sabbath



Spain: Melendi



Switzerland: Muse




France: Kanye West

NETHERLANDS 	
POS	ARTIST/ ALBUM
14/06/2013 - 20/06/2013	
1	VA 538 Dance Smash 2013-02
2	KANYE WEST Yeezus
3	ARMIN VAN BUUREN Intense
4	DAFT PUNK Random Access Memories
5	GREAT MINDS Great Minds
6	VA 538 Hitzone 65
7	QUEENS OF THE STONE AGE ...Like Clockwork
8	KODALINE In A Perfect World
9	VA Zomerhit Top 101 (Sky Radio Zomer)
10	PASSENGER All The Little Lights

SPAIN 	
POS	ARTIST/ ALBUM
17/06/2013 - 23/06/2013	
1	MELENDI Lágrimas Desordenadas
2	MALÚ Dual
3	DEPECHE MODE Delta Machine
4	THE LUMINEERS The Lumineers
5	VARIOUS ARTISTS El Hormiguero 3.0
6	LOVE OF LESBIAN La Noche Eterna...
7	JUSTIN TIMBERLAKE The 20/20...
8	PABLO ALBORÁN Tanto
9	PINK The Truth About Love
10	DAFT PUNK Random Access Memories

SWEDEN 	
POS	ARTIST/ ALBUM
12/06/2013 - 18/06/2013	
1	BLACK SABBATH 13 (Deluxe Version)
2	VARIOUS ARTISTS Absolute House 2013
3	DAFT PUNK Random Access Memories
4	OSKAR LINNROS Klappar Och Slag
5	VARIOUS ARTISTS Absolute Music 72
6	KANYE WEST Yeezus
7	MANDO DIAO Infruset
8	HÅKAN HELLSTRÖM Det Kommer...
9	VARIOUS ARTISTS NRJ Hits 2013, Vol. 1
10	PINK The Truth About Love

SWITZERLAND 	
POS	ARTIST/ ALBUM
14/06/2013 - 20/06/2013	
1	VA Summer Party 2013 - The Hit-Mix (DJ-Mix)
2	MUSE The 2nd Law
3	DAFT PUNK Random Access Memories
4	KANYE WEST Yeezus
5	BLACK SABBATH 13
6	CHRISTOPHE MAË Je Veux Du Bonheur
7	BEATRICE EGLI Glücksgeföhle
8	VA MegaHits Sommer 2013
9	VA Die Ultimative Chartshow...
10	VA Burlesque

UNITED KINGDOM 	
POS	ARTIST/ ALBUM
16/06/2013 - 22/06/2013	
1	KANYE WEST Yeezus
2	KODALINE In A Perfect World
3	VA Marbella Sessions 2013 - MOS
4	J COLE Born Sinner
5	PASSENGER All The Little Lights
6	DAFT PUNK Random Access Memories
7	DISCLOSURE Settle
8	VA Now That's What I Call 30 Years
9	TOM ODELL The Another Love EP
10	BLACK SABBATH 13

CHARTS ANALYSIS WEEK 25



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



- **ICONA POP FEAT. CHARLI XCX** I Love It Atlantic
- **THE WANTED** Walks Like Rihanna Global Talent
- **ANDREA BEGLEY** My Immortal UMTV
- **LEAH MCFALL** I Will Always Love You UMTV
- **LEEROY FEAT. NAGLA** Can't Get Enough Transmission
- **DAVID BOWIE** Life On Mars EMI
- **BIFFY CLYRO** Opposite 14th Floor
- **ANDREA BEGLEY** Ho Hey UMTV
- **ANDREA BEGLEY** Take On Me UMTV
- **MATT HENRY** Babylon UMTV
- **BRIDGIT MENDLER** Ready Or Not Hollywood
- **DAVID GUETTA FEAT. SIA** Titanium Parlophone
- **EVANESCENCE** Bring Me To Life Virgin/Wind Up

UK ARTIST ALBUMS CHART



- **TOM ODELL** Long Way Down Columbia
- **EMPIRE OF THE SUN** Ice On The Dune Virgin
- **AMON AMARTH** Deceiver Of The Goods Metal Blade
- **FAT FREDDY'S DROP** Blackbird The Drop
- **JOSH GROBAN** All That Echoes Reprise
- **LLOYD COLE** Standards Tapete
- **LANA DEL REY** Born To Die Polydor
- **THE ROLLING STONES** Grrr! Polydor
- **ALT-J** An Awesome Wave Infectious
- **OMAR** The Man Freestyle

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

With pent-up demand for Icona Pop's *I Love It* (feat. Charli XCX) resulting in upwards of 45,000 copies of the track being sold by close of business on Monday, and *The Wanted's Walks Like Rihanna* selling more than 41,000 copies, the reign of Robin Thicke's *Blurred Lines* (feat. T.I. and Pharrell) looks to be over. It sold 36,000 copies in the same timeframe but will struggle to extend its run atop the chart.

Blurred Lines racked up its fourth straight week at number one last weekend to give Pharrell Williams his eighth week at number one out of nine, matching the earlier four week run at the summit enjoyed by Daft Punk's *Get Lucky*, on which he was also guest vocalist.

After three straight weeks in which it sold upwards of 190,000 copies, *Blurred Lines* suffered its first significant drop-off last week with sales dipping 31.30% last week to a still solid 133,052 copies. It jumped 6-2 on the year-to-date chart, with 718,057 sales. After nine straight weeks in the Top 5, *Get Lucky* dipped 4-6,



MIDWEEK NO.1

Icona Pop: I Love It

with a further 47,592 sales lifting its overall tally to 977,622.

Blurred Lines' high sales denied Jason DeRulo the opportunity of achieving his third number one hit. *The Other Side* - the introductory single from his still to be named third album - scorched to a number two debut on sales of 91,650 copies.

Wild - his collaboration with Jessie J and Big Sean dipped 6-8 (38,849 sales) on its fourth week in the Top 10 but Dizzee Rascal has another major hit with *Goin'*

Crazy (feat. Robbie Williams), debuting at number five (51,430 sales) on Sunday. It's Dizzee's 11th Top 10 hit.

Tom Odell's first smash *Another Love*, entered at number 10 (33,022 sales). Two other songs from Long Way Down have charted - *Can't Pretend* reached number 67 in March and *Hold Me* got to number 44 in April - the album itself will debut at number one this Sunday.

Singles in the Top 10 not mentioned hitherto: *La La La*

slipped 2-3 (69,792 sales) for *Naughty Boy* feat. Sam Smith, *Let Her Go* drifted 3-4 (59,505 sales) for *Passenger*, *Dear Darlin'* dipped 5-7 (42,133 sales) for *Olly Murs* and *Everything Has Changed* fell 7-9 (36,687 sales) for *Taylor Swift* feat. Ed Sheeran.

Andrea Begley was crowned as winner of BBC1's *The Voice UK* on Saturday, eclipsing ante post favourite Leah McFall. Begley's cover of *Evanescence's My Immortal* - which she performed in the final - sold 3,810 copies to enter at number 75. *Evanescence's* own version of the song sold 67 copies more to re-enter the chart at number 74, and lift its career sales to 247,790. Begley's cover of *The Lumineers' Ho Hey* reached a new peak (120-101, 2,709 sales) and *Take On Me* debuted at number 103 (2,558 sales). McFall saw a downturn in sales in the week for *I Will Survive* (8-15, 22,810 sales) but climbed 105-36 (8,284 sales) with *Killing Me Softly With His Song* and debuted at number 85 (3,431 sales) with *I Will Always Love You*.

Overall singles sales were down 0.22% week-on-week at 3,480,559 - 1.74% above same week 2012 sales of 3,421,065.

ALBUMS

■ BY ALAN JONES

After scoring his first Top 10 single last Sunday, singer/songwriter Tom Odell is set to top the album chart this weekend with debut set *Long Way Down* outselling its nearest challenger by a margin of nearly four to one to top Tuesday's midweek sales flashes.

Odell will replace Kanye West, whose new album *Yeezus* dropped unexpectedly on Tuesday, six days before it was originally intended. In the maelstrom whipped up by its release, *Yeezus* sold 25,400 copies to debut atop the album chart.

West's album was one of three new hip-hop titles to invade the chart this week: *J. Cole's Born Sinner* debuted at number seven (12,034 sales), while *Mac Miller's Watching Moves With The Sound Off* opened at number 56 (2,383 sales).

Although achieving the lowest sale for a number one album for 44 weeks, *Yeezus* saw off *Black Sabbath's 13*, which dipped 1-2 (21,056 sales), and Irish rock



MIDWEEK NO.1

Tom Odell: Long Way Down

band *Kodaline's* debut album. In *A Perfect World* which set the early pace but ended up debuting at number three (20,924 sales). All three *Kodaline* singles from *In A Perfect World* enjoyed a bounce: latest hit *Love Like This* improved 35-34 (8,995 sales), *High Hopes* made a 78-45 climb (6,832 sales) and *All I Want* re-entered at number 150 (1,630 sales). The singles peaked at 22, 16 and 74, respectively.

Icelandic sound sculptors *Sigur Ros' XL Recordings* debut *Kveikur* provided their third Top

10 entry from seven releases, opening at number nine (11,301 sales). *Sigur Ros'* highest chart position and biggest first week sale came from their fifth album *Með sú í eyrum við spilum endalaust*, which debuted and peaked at number five, on sales of 20,266 in 2008.

German composer Hans Zimmer reached number 19 last year with his *Batman* soundtrack *The Dark Knight Rises* but switches his superhero allegiance to *Superman for Man Of Steel*, which debuts this week at

number 20 (6,849 sales) as the film continues to dominate the box office charts.

Classical crossover singer Hayley Westenra has scored five UK Top 40 albums hitherto and the 26-year-old Kiwi racks up her sixth - but lowest charting - with *Hushabye* (number 35, 3,862 sales).

Albums in the Top 10 not mentioned above: *Rod Stewart's Time* retreated 3-4 (18,796 sales), *Passenger's All The Little Lights* recovered 8-5 (15,904 sales), *Daft Punk's Random Access Memories* fell 4-6 (14,138 sales), *Olly Murs' Right Place Right Time* bounced 12-8 (11,475 sales) to achieve its highest position for 15 weeks, and *Disclosure's Settle* descended 5-10 (11,087 sales).

Now *That's What I Call 30 Years* moved 2-1 (19,819 sales) to rack up its third week atop the compilation chart in total.

Overall album sales are down 18.72% week-on-week at 1,483,625, as the *Father's Day* effect evaporates, and were 0.65% below same week 2012 sales of 1,493,265.

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INDUSTRY EVENTS DATES FOR YOUR DIARY

July 5

Wakestock,
Llyn Peninsula

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WAKESTOCK

12 ♦ 13 ♦ 14
JULY ♦ 2013

July

5
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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

8
Boomtown Fair
Matterley Estate,
Hampshire
boomtownfair.co.uk

17
V Festival
Hylands park/Weston Park,
Staffordshire/Essex
vfestival.com

**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



▶ GOLDHEART ASSEMBLY Long Distance...01.07



▶ THE SILVER SEAS Alaska 08.07

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)
- 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)
- 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

- MARTYNAS LEVICKIS Martynas (Decca)
- THE AGE OF PASSIONS Telemann: Pariser Quartette (Sony)
- DEAP VALLY Sistrionix (Island)
- EDITORS The Weight Of Your Love (Plus)
- 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 (Deconstruction)
- VALENTINE Valentine (Integrity)
- WALE The Gifted (Atlantic)
- LEWIS WATSON Four More Songs (Warner Brothers)

JULY 8

SINGLES

- CIARA Body Party (Rca)
- EDWYN COLLINS Too Bad (That's Sad) (Aec)
- COLOUR THE ATLAS Building Skyscrapers (Ugly Truth/Rca)
- ED DREWETT Undeclared (Baer Music)
- FENECH-SOLER Magnetic (Warner Brothers)
- FRYARS Cool Like Me (675/Narner)
- KAT DAHLIA Gangsta (Rca)
- KATY B What Love Is Made Of (Columbia/Rinse)
- KE\$HA FT WILL.I.AM Crazy Kids

(Kemosabe/Rca)

- KENDRICK LAMAR Don't Kill My Vibe (Interscope/Aftermath)
- 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)
- RDGLDRN Lootin' In London (Island)
- RIHANNA FEAT. DAVID GUETTA Right Now (Def Jam/Virgin)
- SEBASTIAN INGROSSO & TOMMY TRASH FEAT. JOHN MARTIN Reload (Positiva/Virgin)
- NADINE SHAH To Be A Young Man (Apollo)
- LUCY SPRAGGAN Lighthouse (Sony)
- THE STRYPES Hometown Girls (Mercury)
- WATCH THE DUCK Anatidaephobia (Relentless)
- WILD SMILES Take Me Away Ep (Invada)

ALBUMS

- CIARA Ciara (Rca)
- 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 (Houndsstooth)
- ROBIN THICKE Blurred Lines (Interscope/Sugar Trak)
- THUNDERCAT Apocalypse (Brainfeeder)

JULY 15

SINGLES

- A.M.E. Heartless (Epic)
- ACE HOOD Trials And Tribulations (Island)
- AXWELL Center Of The Universe (Decunstruction/Columbia)
- THE ELECTRIC SOFT PARADE Summertime In My Heart (Helium)
- AGNETHA FALTSKOG Dance Your Pain Away (Polydor)
- SELENA GOMEZ Come & Get It (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)

► **THE WEEKS** Dear Bo Jackson 15.07

- **MAYER HAWTHORNE** Where Does This Door Go *(Islana)*
- **PUSHA T** My Name Is My Name *(Decon)*
- **SOUL SURVIVOR** Soul Survivor: 20th Anniversary Edition *(Integrity)*
- **TEEN BEACH MOVIE OST** *(Walt Disney Records/Universal)*
- **THE WEEKS** Dear Bo Jackson *(Columbia)*

JULY 22

SINGLES

- **ALUNAGEORGE** You Know You Like It *(Islana/Tri/Ngle)*
- **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 *(Islana)*
- **PROFESSOR GREEN FEAT. MILES KANE** Are You Getting Enough? *(Virgin)*
- **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)*
- **KARNIVOOL** Asymmetry *(Columbia)*
- **RICH GANG** Rich Gang *(Islana)*
- **JAY SEAN** Necro *(Islana)*

JULY 29

SINGLES

- **JAKE BUGG** Broken *(Virgin/Emi)*
- **C2C** Down The Road *(Virgin/Emi)*
- **CLEAN BANDIT** Dust Clears *(Atlantic)*
- **DON DIABLO FT ALEX CLARE AND KELIS** Give It All *(Columbia)*
- **ELIZA DOOLITTLE** Big When I Was Little *(Parlophone)*
- **INFINITY INK** Infinity *(Ffrr/Hat Creations/Warner)*
- **JOSH RECORD** War *(National Anthem)*

► **SELENA GOMEZ** Stars Dance 22.07

- **KIM CESARION** Undressed *(Rca)*
- **MAUSI** Move *(Rca/Relentless)*
- **FRANK OCEAN** Sweet Life *(Def Jam)*
- **BRITNEY SPEARS** Ooh La La *(Rca)*
- **STOOSHE** My Man Music *(Future Cut/Qwork/Warner Brothers)*

ALBUMS

- **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)*
- **SOLID STATE DRIVE** Sub-Symphony *(Dusted Breaks)*
- **SWISS LIPS** Swiss Lips *(Epic)*
- **TIMO ANDRES, METROPOLIS ENSEMBLE** Home Stretch *(Nonesuch)*

AUGUST 5

SINGLES

- **BLITZ KIDS** Run For Cover *(Red Bull Records)*
- **CHLOE HOWL** No Strings *(Columbia)*
- **MILEY CYRUS** We Can't Stop *(Rca)*
- **DEAF CLUB** Take In Colour Ep *(Kissability)*
- **FALL OUT BOY** Alone Together *(Def Jam)*
- **CALVIN HARRIS FEAT. AYAH MARAR** Thinking About You *(Columbia)*
- **KLANKARUSSELL** 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)*
- **THE WILD FEATHERS** The Wild Feathers

► **SCOUTING FOR GIRLS** Greatest Hits 29.07

- **YOUNGBLOOD HAWKE** Wake Up *(Islanz)*

AUGUST 12

SINGLES

- **ARCHES** Broken Clocks Ep *(Transmission)*
- **BLOC PARTY** The Nextwave Sessions *(French Kiss/Cooperative)*
- **C2C** Happy *(Emi)*
- **LULU JAMES** Step By Step *(Rca)*

ALBUMS

- **YELLOWCARD** Ocean Avenue Acoustic *(Hopeless)*

AUGUST 19

SINGLES

- **DAWES** From A Window Seat *(Emi)*
- **JUTTY RANX** I See You *(Warner)*
- **KODALINE** Brand New Day *(B-Unique/Rca)*
- **LITTLE GREEN CARS** Absolute Zero *(Islana/Glassnote)*
- **MIGUEL** Adorn *(Rca)*
- **OLLY MURS** Hey You Beautiful *(Epic/Syco)*

ALBUMS

- **A\$AP FERG** Trap Lord *(Columbia)*
- **CROSSFAITH** Apocalyze *(Columbia)*
- **DAWES** Stories Don't End *(Emi)*

AUGUST 26

SINGLES

- **A3** Feel The Light *(A3 Music Works)*
- **AVICII** Wake Me Up *(Positive/Virgin)*

► **SWIM DEEP** Where The Heaven Are...05.08

- **LITTLE NIKKI** Little Nikki Says *(Columbia/Desconstruction)*
- **NAUGHTY BOY** Think About It *(Virgin)*
- **MIKILL PANE** Summer In The City *(Mercury)*

ALBUMS

- **NEWTON FAULKNER** Studio Zoo *(Ugly Truth)*
- **FRANZ FERDINAND** Right Thoughts, Right Words, Right Action *(Dunmuir)*
- **RIZZLE KICKS** Lost Generation *(Islana)*

SEPTEMBER 2

SINGLES

- **AUSTIN MAHONE** What About Love *(Austin Mahone)*
- **TRINIDAD JAMES** All Gold Everything *(Emi)*
- **FENECH-SOLER** Last Forever *(Warner Brothers)*

ALBUMS

- **GLASVEGAS** Later...When The Tv Turns To Static *(Bmg/Chrysalis)*
- **JOHN LEGEND** Love In The Future *(Sony/Rca)*
- **NAUGHTY BOY** Hotel Cabana *(Virgin)*
- **RIZZLE KICKS** The Roaring 20S *(Islana)*
- **SOUNDGARDEN** King Animal Plus *(Vertigo)*
- **FENECH-SOLER** Rituals *(Warner Brothers)*

SEPTEMBER 9

SINGLES

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

ALBUMS

- **THE CLASH** The Clash Hits Back *(Columbia)*
- **THE CLASH** Sound System *(Columbia)*
- **HOT NATURED** Different Sides Of The Sun

► **DAWES** Stories Don't End 19.08

- **LANTERNS ON THE LAKE** Until The Colours Run *(Bella Union)*
- **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 Sevenons)*

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@intentmedia.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



GOLDFRAPP Tales Of Us

(Mute)



September 9

Goldfrapp release their sixth album *Tales Of Us* in September.

The album is written and produced by band members Alison Goldfrapp and Will Gregory and was recorded at their studio in the English countryside.

Two years in the making, the LP is said to be their 'most narrative, cinematic and intimate' recording so far with all the songs, bar one, named in the first person.

A trailer for the album offering the first chance to get a glimpse of *Tales Of Us* can be seen at goldfrapp.com.

Filmmaker Lisa Gunning is creating a film to accompany the LP, which will be shown in cinemas later this year.

Goldfrapp kickstart a summer of live performances with July shows in Manchester when they will be performing *Tales Of Us* live for the first time, accompanied by the Royal Northern College Of Music String Orchestra. The band will then be performing at Somerset House, headlining the Lovebox main stage on the Sunday. The summer shows are a precursor to a European headline tour in October and November.

The album will be available on CD, vinyl, digital and a special limited-edition boxset that will contain an exclusive disc of bonus material and a hardback book compiled by Goldfrapp.

TRACK OF THE WEEK



MICHAEL BUBLÉ

Close Your Eyes

(Reprise)



June 30

Michael Bublé's new album *To Be Loved* became his first album to go straight to No.1 in the UK with first week sales of 120,000. It also topped the charts in eight other countries and it is currently approaching worldwide sales of 2 million.

Now Bublé is releasing single *Close Your Eyes*. Written with his pianist and regular co-writer Alan Chang as well as Canadian singer-songwriter Jann Arden Richards, the track is "about women and the strength that women have. How important the female is in all of our lives".

The release of the single comes ahead of his landmark residency at London's O2 Arena. The run of dates will be the second-longest ever performed at the venue by a male solo artist after Prince, and represents Bublé's first shows here since he played twenty UK and Ireland arena and stadium shows in 2010.

INCOMING ALBUMS

VARIOUS ARTISTS UKF Summer Drum & Bass
(UKF Music)



UKF is releasing its inaugural Summer Drum & Bass collection.

The set takes on a deeper and more soulful sound which showcases the genre's richest musical properties whilst remaining brilliantly bassy.

It features tracks by seminal artists of the genre including Friction, Netsky, Calyx & TeeBee, Rollz, Die & Jenna G and many more, plus two exclusives including *Someone To Love* from Artificial Intelligence and *Kathy Brown* - tipped by many of the biggest drum & bass DJs as the next big summer anthem.

Regarded as bass music's leading curator, the UKF brand has grown to encompass several compilation series, live events and the legendary YouTube channels, which have notched up over 1.4 billion hits to date and a subscriber base of over 5.5 million.

JUNE 30

FOY VANCE Joy Of Nothing
(Glassnote Records)



Irish artist Foy Vance will release his Glassnote Records debut record this summer.

The collection of 10 original songs was created with Irish producer, musician and engineer Michael Keeney with Vance penning them. There are also guest appearances on the record by Ed Sheeran and Bonnie Raitt.

Vance supported Sheeran on his UK tour in late 2012, followed by a sold-out headline UK tour earlier this year. He's spent the past few months on Sheeran's sold out US tour, and has previously toured with the likes of Michael Kiwanuka and David Gray.

Currently, Vance is preparing to embark on a European tour opening for Bonnie Raitt this summer, before a series of festival dates in UK, Europe and the US.

AUGUST 26

ALBOROSIE Sound The System
(VP Records)



Described as 'the most Jamaican of all Sicilians', Alberto D'Ascola, also known as Alborosie, is back with new album *Sound The System*, due for UK release in July 1 - this follows previous album *2 Times Revolution*.

Recorded in his studio in Jamaica, Alborosie wrote, composed and produced the whole album, as well as playing all the instruments on it. Guest vocalists include Abyssinians, Ky-Mani Marley and Italian singer Nina Zilli.

His first single *Play Fool (To Catch Wise)* is a tribute to Jamaican reggae group Black Uhuru and Sly & Robbie and is available to stream now on SoundCloud.

This summer Alborosie will be touring extensively on the European festival circuit with appearances at Solidays, Outlook and Rototom Sunsplash, plus many more.

He won the best reggae act accolade at the 2011 MOBO Awards.

JULY 1

STAFF PICK: TINA HART, STAFF WRITER



THE KILLERS
Wembley Song
(Live exclusive)

This is my favourite thing this year.

Who'd have thought that The Killers - the epic-tune performing, all-stadium conquering Killers - would end up singing a song that includes a mention of the borough of Brent?!

As a born and bred North West Londoner, I found the un-listened-to concept of the Wembley Song hilarious but upon enlightening myself by viewing the online video (301+ views), I realised it's a bloody genius tune and am wondering why any other band hasn't attempted to pay homage to the great stadium in song in such a way before (to my 27-year-old knowledge anyway).

Encompassing just the right amount of slightly cheesy sentiment with the popular name dropping of many legendary acts who have played the



venue in the past (Pink Floyd, The Who, Fleetwood Mac, Queen and a LOLtastic rhyming mention of George Michael), plus nods to the St George's Cross and three lions as well as some singalong-friendly daaaay-o ing for good measure - this may well be the cleverest song Brandon and co have ever composed... And all sang with Mr Flowers grinning from ear-to-ear throughout.

Some clever tech bods pieced together footage from the show at Wembley Stadium on June 22 and here it is in all its online video glory <http://bit.ly/WembleySong>

Bets on Wembley bods buying the rights to the song/MOTD montage sync/an official release...

NEW REISSUES / CATALOGUE ALBUMS

**PAUL YOUNG -
Remixes And Rarities***(Cherry Pop CRPOPD 126)*

Emerging as a solo artist in 1982, former Q-Tips and Streetband singer Paul Young hit the

ground running, and was enormously successful globally for the next decade or so. With 24 tracks and a playing time well in excess of 150 minutes, *Remixes And Rarities* includes all of the original extended versions of the hits, hard to find flips, and a plethora of tracks previously issued only on cassette. Young's distinctive vocal style, the equally unique fretless bass style of Pino Paladino and the tight production skills of Laurie Latham made the first two Young albums in particular into massive hits. The extended versions of the singles still sound superb too, with inventive expansions of the more compact album versions being particularly potent on *Come Back & Stay*, *Everytime You Go Away* and *Wherever I Lay My Hat (That's My Home)*.

**SANDIE SHAW -
The Sandie Shaw Supplement***(Salvo SALVOCD 065)/Reviewing The Situation (SALVOCD 066)/Hello Angel (SALVOCD 067)*

The second triumvirate of Sandie Shaw reissues from Salvo follows the excellent

reception given to the first trio a couple of months ago. Newly remastered, housed in handsome digipacks, greatly expanded by the inclusion of contemporaneous bonus tracks, and packaged with 16-page booklets, they complete the restoration of Shaw's catalogue. The *Sandie Shaw Supplement* is a fabulous period piece from 1968, sharing its title and much of its content with her BBC TV series of that year. As such, it features a funky and slightly freaky version of *Route 66*, regular writer Chris Andrews' melodramatic *Same Things and Right To Cry*, a lovely lesser-known Carole King ballad. *Reviewing The Situation*, from 1969 was something of a coming of age for Shaw. She tackled some

unexpected material, including a breathy version of Bob Dylan's *Lay Lady Lay*, and did a great job of *Your Time Is Gonna Come*, one of the first Led Zeppelin covers. Bonus material is even better, with a pretty a cappella version of Paul McCartney's *Junk* and a beautiful sunshine pop version of French singer Michel Delpech's hippy, dippy IOW festival song, *Wight Is Wight*. Nineteen years on, Shaw had been rediscovered by an eager new generation, and returned in triumph with *Hello Angel*, which includes the intensely personal *Nothing Less Than Brilliant*, the hit cover of fan Morrissey's *Hand In Glove* recorded with his assistance, and more first-rate contemporary songs, with crack producers Stephen Street, Clive Langer & Alan Winstanley and John Porter.

CHERRELLE - *Fragile* *(Tabu IABU 1003)/High Priority (IABU 2007)/Affair (IABU 2011)*

Companion releases to the Alexander O'Neal reissues reviewed here recently, Tabu now concentrates

its attentions on the label's first lady of song, Cherrelle. Like O'Neal's albums, they are produced and largely written by Jimmy Jam & Terry Lewis - though they sound more like the duo's hugely successful work with Janet Jackson - and are presented as sturdy, casebound expanded editions with extensive liner notes. Introductory (1984) album *Fragile* is a single disc edition with five bonus tracks but the others sprawl over two discs and include extended editions and single edits. All have great merit. *Fragile* includes the killer original version of *I Didn't Mean To Turn You On* that Robert Palmer borrowed, while *Affair* (1986) is an intriguing concept album which follows the blossoming of a relationship and its break-up. But *High Priority* (1985) is the most cohesive musically, and the one with the best tunes, including the magnificent *Artificial Heart* - which sounds great - and the major hit *Saturday Love*, a fabulous duet with Alexander O'Neal.

**VARIOUS -
Nile Rodgers Presents The Chic
Organization - Up All Night -
The Greatest Hits***(Rhino WMTV 20C)*

Hot on the heels of the admirable but admittedly specialist 4CD *Chic Organization* box set *Savoir Faire*, this new two-disc set is aimed at a wider audience, and will be advertised on TV. It is essentially a pared-down version of *Savoir Faire*, removing said set's lesser-known titles, replacing its exclusive Dimitri Of Paris mixes with original hit versions, and otherwise tweaking the formula. The end result is a formidable collection heavy on hits in that distinctive Chic style - *Spacer* by Sheila B Devotion, *I'm Coming Out* by Diana Ross, *Why* by Carly Simon, and *He's The Greatest Dancer* by Sister Sledge among them. Naturally, Chic's own hits are here in force, and two tracks which weren't on *Savoir Faire* make an appearance - Diana Ross' *My Old Piano* and, more unexpectedly, *I Love My Lady*, the exquisite, lush title track to an abandoned Johnny Mathis album. Although three other songs from the eight recorded for the album appeared on *Savoir Faire*, this is the first official release for *I Love My Lady*. Four down, four to go...



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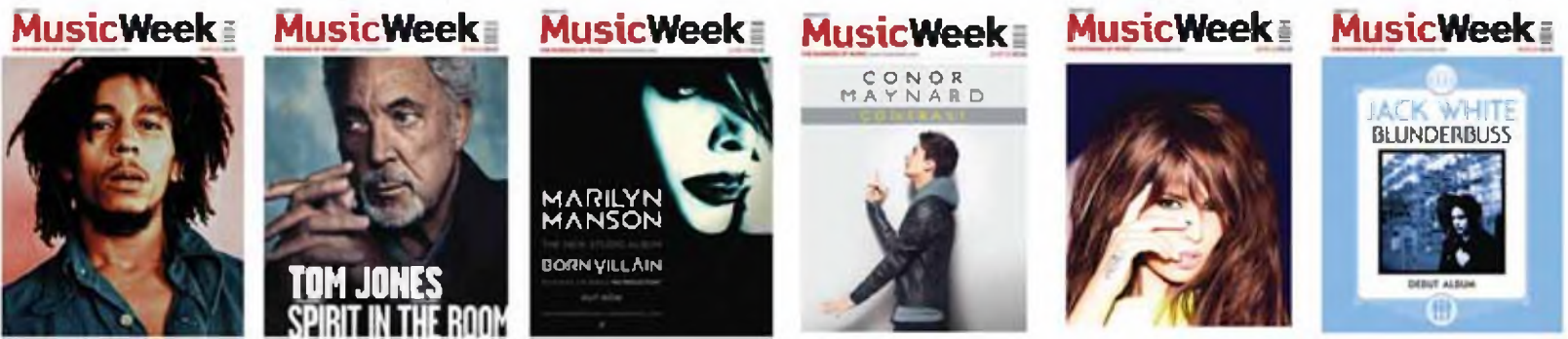
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Been snapped with the Bay City Rollers on your iPhone? Got photographic proof of your promotions chief slaying the karaoke machine? Swimming the Bristol Channel for charity and want the industry to rally round? Tell us all about it. And we'll tell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

► **ON YER EDDIE**

A Sony snap of some very unlikely music stars. Trucking Songs from the Eddie Stobart fleet rode the wave of Father's Day celebrations last week to top the Compilation Chart beating off competition from none other than the Now! franchise, which slotted in at second with Now That's What I Call 30 Years.



◀ **GOULDING GIRL**

Ellie Goulding celebrates hitting a double milestone with 10 million singles and 3 million albums sold with a suitably large presentation disc. "From the beginning Ellie was always a fantastic singer and songwriter, but it is her development as a performer and her level of engagement with her fans that have really helped carve her out as an international artist," said Polydor president Ferdy Unger-Hamilton on the occasion. "What she has achieved is a testament to her really, and we have really loved watching her grow."

KEY SONGS IN THE LIFE OF JOHN FOGARTY



Founder, Minder Music

What is the first record you remember buying?

Shaking All Over by Johnny Kidd the greatest English rock 'n' roll record ever. I am an old person!

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

Save The Last Dance For Me by The Drifters

Which track would you like played at your funeral?

The Laughing Policeman

What's your karaoke speciality?

Oops Upside Your Head. I normally am when do it!

What was the best artist meeting of your life?

Ron Wood in a hotel room somewhere in America in middle of a Faces tour telling me about his negotiations with Mick Jagger when he went on tour with the Stones prior to Faces tour of USA. I was tour accountant with Faces.



Recommend a track Music Week readers may not have heard

In A Broken Dream by Rod Stewart - one of Rod's finest moments, a song waiting to be covered and a hit in waiting for a new artist!

What's your favourite single/track of all time

Reet Petite by Jackie Wilson.

ARCHIVE

MUSIC WEEK June 27 1998

A&M staff are in urgent discussions over their futures following last week's decision to close the company after 29 years. Polygram UK chairman/CEO **John Kennedy** blames the closure on the rising cost of doing business in the UK...HMV is reviewing its in-store PA policy after around 100 troublemakers began climbing over display racks and stamping on CDs at its Oxford Circus store during a performance by **Destiny's Child**. A HMV spokesperson said: "What happened is no reflection on the band."...Tickets for this weekend's **Glastonbury Festival** have finally sold out, making it one of the slowest years for sales in the event's history. Organisers blame the slow take-up on the extra 15,000 tickets allocated, the World Cup and last year's poor weather....**The Supernatural's** nomination for best contemporary song at the Ivor Novello Awards last month looks like a key step in the wider recognition of their talent. **Andy Ross**, who signed the band to his Food label in 1995, said: "They've always been a bit sniggered at, but they're pretty popular and they consistently write great songs."



SINGLES TOP 5 27.06.98

POS	ARTIST	SINGLE
1	BADDIEL & SKINNER &	3 Lions '98
2	FAT LES	Vindaloo
3	PRAS MICHEL FEAT ODB/INTRO	Ghetto Supastar That Is What You Are
4	B*WITCHED	C'est La Vie
5	5	Got The Feelin'



ALBUMS TOP 5 27.06.98

POS	ARTIST	ALBUM
1	THE CORRS	Talk On Corners
2	SIMPLY RED	Blue
3	ROD STEWART	When We Were The New Boys
4	EMBRACE	The Good Will Out
5	NEIL FINN	Try Whistling This



NEW RELEASES RECOMMENDED 27.06.98



SPARKLE Be Careful
BEASTIE BOYS Hello Nasty

Be Careful by R&B "superstar" Sparkle is Single of the Week. The "classy ballad" has been written and produced by R Kelly and should "stick around if given the chance." The Beastie Boys 22-track release Hello Nasty is Album of the Week. With "block-rockin' breakbeats, lazy funk licks, Space Invader samples and jazz," the album is "another example of why the Beasties are globally respected," says *Music Week*.



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▼ TALKING HEADS

A Talking Copyright seminar, as part of the British Black Music Month and in association with the MMF, last week tackled the question of whether copyright should be owned by creators rather than corporations. As part of the discussions the sage MMF CEO Jon Webster urged artists to keep their rights where possible. Webbo can be seen below with his panel of experts. [L-R] Peter Mason (PPL legal & business affairs executive), Jon 'Webbo' Webster (host, MMF CEO), Mark Lawrence (PRS for Music director of membership & rights), Kwaku (chair, BBM/BMC Founder), Albert Marshall (Marshall Media Business Affairs consultant).



▲ ALL THAT JAZZ

This year marks the 10th anniversary of jazz singer Stacey Kent's acclaimed, gold-selling album *The Boy Next Door*. She was presented with a commemorative piece by broadcaster Paul Gambaccini. [L-R]: Dom Christophers (Air MTM), Jim Tomlinson (Saxophonist, Composer), Stacey Kent, Paul Gambaccini, Sheela Bates (Air MTM).



► ONE MORE RHUMBLE

Demon Music Group's commercial director Adrian Sear presents Let's Get Ready To Rumble writer Nicky Graham with his Official Charts No.1 silver statue for the PJ & Duncan track. The single shot up the rankings in spectacular fashion after the TV duo performed it on Saturday Night Takeaway on ITV earlier this year.

FABLED LABELS

AWARE RECORDS

Key Artists: Train, John Mayer, Five For Fighting

In 1993, Gregg Latterman founded US-based label Aware Records with the intention of finding the unsigned bands and increase their national exposure through a compilation CD.

In July 1997, Aware entered into a distribution agreement with Columbia Records and the joint venture deal was renewed in the summer of 2002.

Through this relationship, Aware has released full-length albums by artists such as Train (certified platinum), Five For Fighting (certified gold) and John Mayer (certified double platinum). Aware's most recent release is *Young Love* by Mat Kearney.

In the fall of 1995, the label formed the inaugural Aware Tour. The first tour lead to larger, national tours from 1996 to 1999.

Aware formed a separate management division, A-Squared Management, in October 1999, whose clients currently include Cary Brothers, Emily Hearn, Five For Fighting, Jason Lehning, Mat Kearney, Mayday Parade & William Beckett.

The Aware Compilations have included music from John Mayer, Five For Fighting, Train, Vertical Horizon, Matchbox 20, Hootie and the Blowfish, Better than Ezra, Edwin McCain and The Verve Pipe.

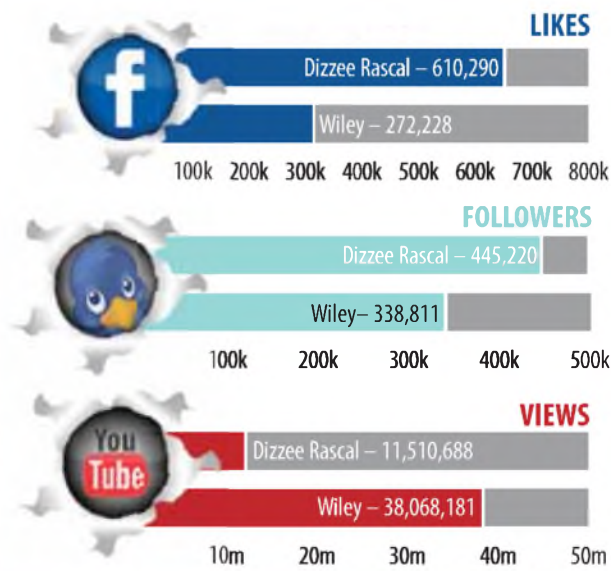
The label exists today still headed up by Latterman, with Steve Smith as VP/A&R/manager, Josh Terry - VP artist management and Leslie Mosier as executive assistant. Its current roster is singer/songwriters Mat Kearney and Zach Heckendorf.

Did You Know? Aware was the exclusive CD retailer for the H.O.R.D.E. tours from 1995-1998 and Woodstock 99.



SOCIAL STANDING

Official fan pages go head-to-head



DIZZEE RASCAL VS WILEY

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