

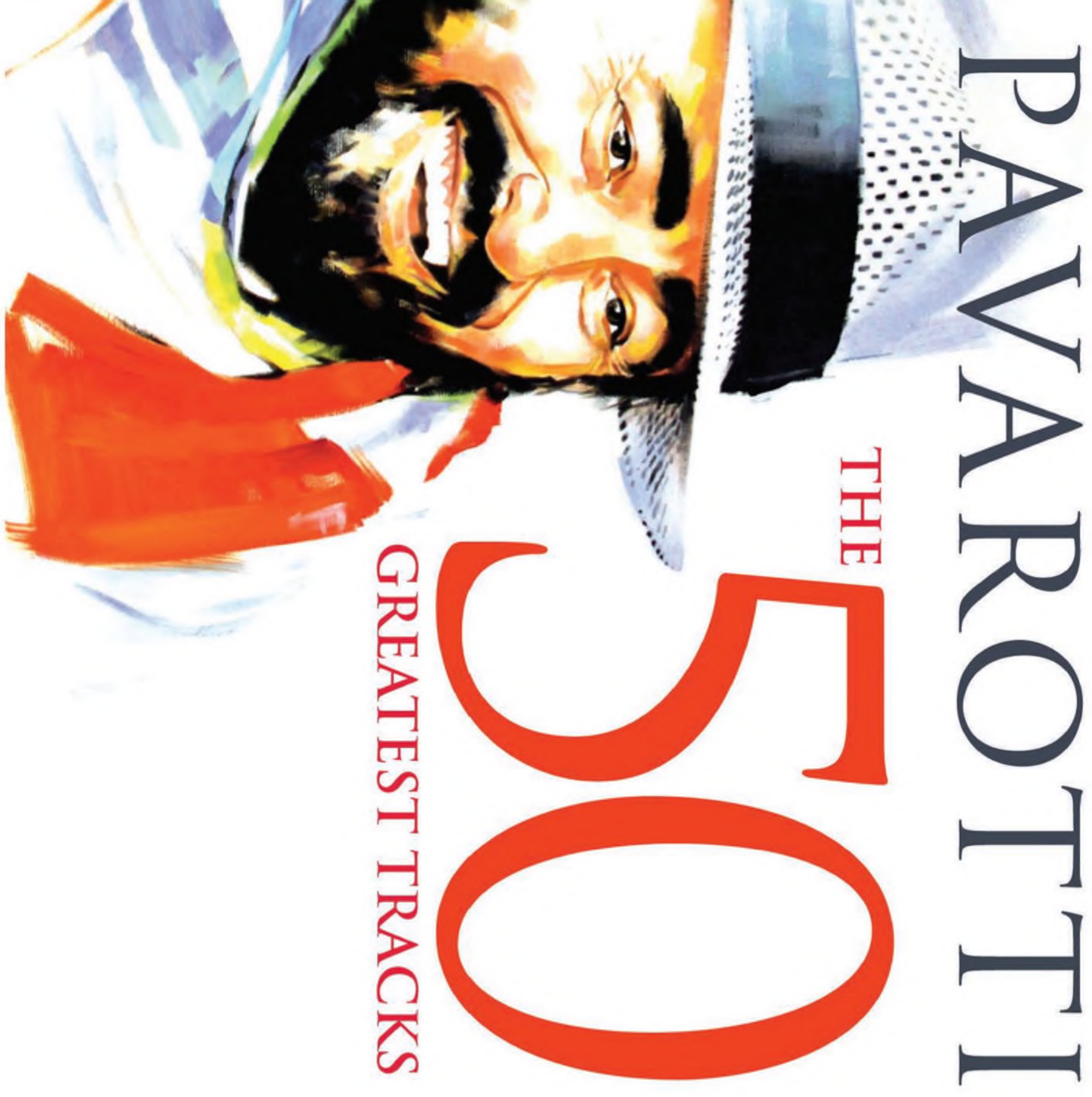
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# Music Week



THE BUSINESS OF MUSIC [www.musicweek.com](http://www.musicweek.com)

02.08.13 £5.15



# PAVVAROTTI

THE

# 50

GREATEST TRACKS

THE RETURN OF THE  
WORLD'S GREATEST VOICE



# PAVAROTTI

“I THINK A LIFE IN MUSIC IS A LIFE BEAUTIFULLY SPENT  
AND THIS IS WHAT I HAVE DEVOTED MY LIFE TO”

## THE MAN

- THE BEST-SELLING CLASSICAL ARTIST IN HISTORY
- HELD ONE OF THE LONGEST RECORDING CONTRACTS IN THE HISTORY OF THE MUSIC INDUSTRY WITH DECCA

## THE MUSIC

- *ESSENTIAL PAVAROTTI* WAS THE FIRST EVER CLASSICAL ALBUM TO REACH THE #1 POSITION IN THE UK POP CHARTS, REMAINING THERE FOR 5 WEEKS
- THE BIGGEST AND FASTEST-SELLING CLASSICAL RECORD OF ALL TIME, *THE THREE TENORS* SOLD 15 MILLION ALBUMS

## THE LEGEND

- OVER 100 MILLION ALBUMS SOLD
- SIX-TIME GRAMMY AWARD WINNER
- HOLDS TWO GUINNESS WORLD RECORDS: ONE FOR RECEIVING THE MOST CURTAIN CALLS (165) AND ANOTHER FOR THE BEST-SELLING CLASSICAL ALBUM (*THE THREE TENORS*)

## THE CAMPAIGN

- 50 YEARS SINCE HIS DEBUT BRITISH APPEARANCE (SUNDAY NIGHT AT THE LONDON PALLADIUM)
- 50 YEARS SINCE HIS DEBUT AT THE ROYAL OPERA HOUSE, COVENT GARDEN (*LA BOHÈME*)
- THE 50<sup>TH</sup> YEAR SINCE PAVAROTTI SIGNED AND RELEASED HIS FIRST RECORDING WITH DECCA
  - EXTENSIVE TV ADVERTISING CAMPAIGN
  - FIRST EVER ONLINE CAMPAIGN ENGAGING HIS WIDESPREAD AUDIENCE (*NESSUN DORMA* HAS HAD OVER 65 MILLION YOUTUBE VIEWS)
- PROMOTIONAL CAMPAIGN INVOLVING HIS WIDOW SPEAKING ABOUT THE GREAT MAN HIMSELF



## THE 50 GREATEST TRACKS

50 OUTSTANDING TRACKS CELEBRATING  
50 MOMENTOUS YEARS OF MUSIC  
AND 1 EXCEPTIONAL TALENT

OUT 2ND SEPTEMBER





## PUBLISHING

**15** 17-page special

"This is a hugely important time for the publishing sector and digital music - a tipping point"



## BIG INTERVIEW

**12** AEG's Rob Hallett

"We simply had a bigger vision than everyone else for what we could do with Hyde Park"



## PROFILE

**32** Trevor Horn

"Seeing George Martin on TV was like watching a music teacher"

# Warner emulates EMI structure

MAJOR SAYS IT SEES 'HUGE OPPORTUNITY FOR GROWTH' AS SENIOR TEAM TAKES SHAPE

## LABELS

BY TIM INGHAM

If hearing that senior executives will be working across both Warner Bros Records and Parlophone at WMG sounds familiar, that's because it is: the major label has told *Music Week* that the new structure will operate in a similar way to its old rival EMI.

The company announced its new setup last week after its £487m acquisition of Parlophone Label Group. *Music Week* understands that other, less senior staff will find out their fate at the UK company this Thursday (August 2).

When part of EMI, Parlophone shared promotion, marketing and A&R resource with sister label Virgin Records - now owned by Universal.

At WMG, former PLG A&R boss Miles Leonard (*pictured above left*) has been named both chairman of Parlophone and, in a dual role, co-chairman of Warner Bros Records - reporting into WMG UK CEO, and fellow co-chairman of WBR, Christian Tattersfield (*pictured above right*).



Elsewhere, Kevin McCabe and Mandy Plumb have also been given new roles spanning both Parlophone and Warner Bros. Plumb becomes SVP, marketing, Parlophone & Warner Bros UK. McCabe becomes SVP, media, Parlophone & Warner Bros. UK.

Jeremy Marsh, currently vice chairman, Warner Bros Records UK, assumes the role of EVP, international marketing, WMUK.



"It's a similar structure to the one that Miles and the team came from before the EMI sale - leadership is shared and each label will have distinct A&R teams as well as other dedicated specialists working for them," Tattersfield told *Music Week*.

"We want to grow both labels and this structure gives Parlophone and Warner Bros. Records access to a wide mix of world-class experience and expertise while preserving the

unique identity of each label. That's absolutely vital for us - creatively and culturally - and it's why I'll continue to play an active role in Warner Bros."

Tattersfield said that his attention had already turned to potential market share gains with Parlophone joining Warner Bros and Atlantic as a frontline label within WMG. "Artist development is what sets us apart and will continue to be the key to our success," he said. "Our experience in the last few years at WMUK, and especially with Atlantic, shows that the potential is enormous. With Parlophone, we're adding another label that excels at finding and nurturing UK talent, and when you look at the success of artists we represent - whether that's Ed Sheeran or Rudimental, Coldplay or Tinie, Muse or Biffy - it sends a powerful signal about what we can achieve. Combine that with the investment we'll make behind A&R, our increased global reach and the blend of talent in our executive team and it adds up to a huge opportunity for growth."

The exec commented that Parlophone artists and their

managers had responded "very positively" to the takeover. "They know that we offer long-term, stable ownership and that we plan to invest in A&R," he said. "Miles is key, not just because he's been so crucial in the development of the Parlophone roster but also because his experience will be invaluable to Warner Bros. UK and also as a part of the UK's senior leadership team."

Atlantic Records remains unchanged, with the likes of Mark Mitchell (general manager) and Damian Christian (director of promotions) reporting into the label's chairman Max Lousada.

Additional new positions within Warner Music UK include Bob Workman, who is named VP, brand partnerships, WMUK and Rich Robinson, who becomes VP, synch, UK and Europe.

Meanwhile, Derek Allen assumes the position of SVP, sales, Warner Music UK, reporting to Simon Robson who retains his role as COO & CFO, WMUK. Jonathan Cross remains VP, business affairs, WMUK and Paul Craig continues to serve as SVP, artist partnerships, WMUK.

# Vivendi committed to Universal after gaming giant sell-off

Industry tongues were set wagging after one of Universal parent Vivendi's crown jewels - video games giant Activision Blizzard - was last week sold by the French media conglomerate. But the company has since told *Music Week* that UMG will remain at "the centre" of its future plans.

Activision was effectively bought by its management team, alongside outside investors, for \$8 billion. The news came soon after reports that Japanese telecoms group SoftBank had earlier this month made an \$8.5 billion bid for Universal Music.

According to Vivendi, however, its commitment to

media has only become stronger after the Activision sale - with music playing a vital role.

"Vivendi sees its future in media and content, being centred on its Universal Music Group business and Canal + Pay Television," said a spokesperson.

Activision Blizzard's intention to buy 429 million shares from

Vivendi for \$5.83 billion was revealed last week.

On top of that, Activision CEO Bobby Kotick (*pictured*) and co-chairman Brian Kelly formed an investor group to acquire 172 million shares for \$2.34 billion - \$100 million of which personally comes from both execs.



## NEWS

## EDITORIAL

## Is silence still golden?



IF YOU'RE GOING TO BECOME noticed by the music industry in 2013, you're gonna have to be loud and proud. Getting signed today is two parts talent to ten parts exposure.

If you're not hot off your own steam, you're doing it wrong. If a super-slick A&R's going to take you seriously, you need a following: both out there on the treacle-sticky floors of Shoreditch gig venues, and in the empirically measurable realm of cyberspace.

YouTube stats, Twitter followers, Facebook friends: prove you're popular enough to be loved *without* a label, and the keys to the Kensington promo and marketing kingdom are yours.

Which is all great, if you're the kind of smart egotistical whizz who's naturally adept at self-marketing. For the vast majority of emerging performers, I'm sure this isn't a problem: for those dreaming of Glastonbury glory, relying on your own ability and energy to gather acolytes is surely preferable to the outdated alternative of flirting with the unpredictable whims of A&R men on the off-chance that (i) they'll hear you and (ii) they'll like you.

So, artists are empowered by the great leveller of the internet. DIY is the new *de facto* model. Those craven days of recording your demo and feeling the perpetual dagger of emotionless rejection from the record company HQ lottery is over.

**"As we bemoan modern performers' lack of mystery, perhaps we should consider how much they have to give away just to get signed"**

Everybody's a winner, right? In the most part, maybe. The opportunity might be there for the taking - but some geniuses just weren't born with grabby hands.

Sifting through a record collection at the weekend, I spotted a plethora of albums from publicity-shy hermits that have changed many of our lives for the better. Nick Drake, Lauryn Hill, Syd Barrett, Sly Stone, Brian Wilson, Axl Rose, Jeff Magnum, Kurt Cobain and, yes, even David Bowie (of certain eras).

I was struck by how few of these might-be recluses would have thrived in a world where self-propelled notoriety is the order of the day - and in which talent relies so little on the recognition of their brilliance by those much-maligned industry gatekeepers.

That's especially true for the least comfortable environment of the natural introvert: perpetual visual exposure. When launching the YouTube-focused All Def Music label last week, Universal boss Lucian Grainge was right to describe Google's ever-mutating video monster as "a powerful new outlet for music and music-based content". I'm just not sure that can be applied to those who struggle to make eye contact when hammering an instrument in anger, let alone the beady eye of an iMac's in-built camera.

This is certainly the era of the ego-surplus, self-made star: witness YouTube 'star' Alex Day gatecrashing the Christmas Top 10 in 2011 off the back of his own look-at-me YT channel and some suitably hooky ditties. But as we bemoan modern performers' lack of mystery and intrigue, perhaps we should consider yesteryear's wallflowers - who never needed to give everything of themselves away just to get their signature on a record contract.

I sincerely hope that their natural descendants - awash with creativity, lacking self-importance - aren't being left behind.

Tim Ingham,  
Editor

# Decca's gold ambition for Pavarotti's 50 disc

HISTORIC RECORDINGS APPEAR ON NEW COLLECTION

## LABELS

■ BY TINA HART

Decca is set to release the first recording ever made of Luciano Pavarotti's singing voice on a special new Best Of collection.

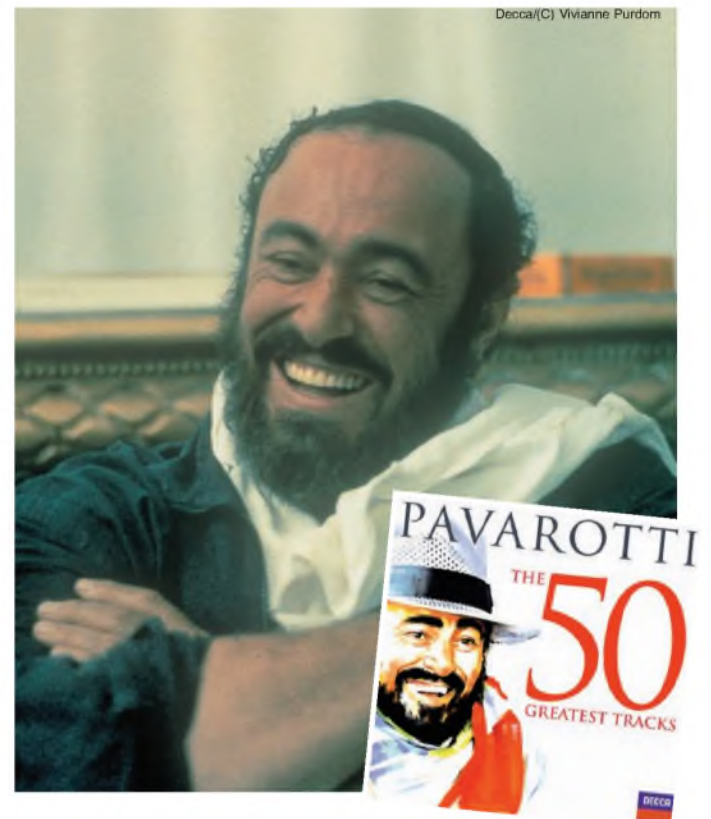
The historic performance of the aria from *La Bohème*, *Che Gelida Manina*, has been lying dormant in the archives for 50 years, and will be unearthed, re-mastered and made available to the public for the first time on Pavarotti - The 50 Greatest Tracks, due for release in the UK on September 2.

Paul Moseley, the now-MD of Decca Classics who began working with Pavarotti in 1990, has high hopes for the product in the UK, but even higher hopes for the worldwide release.

The label has invested in television advertisements for multiple territories. "Pavarotti is a global brand so we hope to go at least gold in the UK, but worldwide we're looking at a much bigger number," Moseley told *Music Week*, adding of the late singer's extraordinary talent: "Quite simply, he had the most beautiful voice I have ever heard. So bright and exciting, almost like a vocal trumpet. And his personality was big, everything was big, the charisma, the smile, the voice, the clothes and, of course, the man himself.

"Just listening to all the tracks over the last few weeks brings back that he was the original and best of the modern era, for example his *Nessun Dorma* puts everyone's else's into a very distant perspective."

The two-CD set contains 50 digitally-remastered tracks, from



*Nessun Dorma* to Caruso, *La Donna E Mobile* to Granada and duets with the likes of Frank Sinatra, Bono, Eric Clapton and Sting.

Speaking about the making and marketing of the forthcoming anniversary record, Moseley reveals: "A few things took some time: we have remastered everything at 24-bit so we can truly say it's Pavarotti as you've never heard him before."

And although Pavarotti's history and current product marketing is invested in TV, Moseley doesn't think that the platform as a whole gives enough exposure to classical artists nowadays. "It's a very difficult situation," he says. "There's BBC1's *Imagine* and a few other bespoke shows. Of course people

like Gareth Malone and Howard Goodall do really great things, but outside of the Proms it's no longer part of our culture anymore to expect to see, for example, orchestral music regularly on TV."

Moseley added: "Luciano always wanted to bring opera to the widest audience. He loved Caruso, Mario Lanza and the great popularisers who came before him, and coming from a simple baker's family he never lost touch with his roots. He always knew that concerts were the key to spreading his music wider than the opera house, but it was really in the USA in the 1980s that he started to achieve that through arena and open-air concerts, and of course TV."

## THE DECCA DEAL: PAVAROTTI'S LABEL BEGINNINGS

Fifty years ago, Luciano Pavarotti made his debut British TV appearance on *Sunday Night at the London Palladium* - one of the biggest television entertainment shows of its time. Earlier that day he received a

last-minute call, asking if he would stand in for an indisposed Giuseppe di Stefano on the popular ITV show, hosted by Bruce Forsyth. The performance was broadcast to 15 million viewers.

The 27-year-old singer then signed to Decca, the label he recorded with for his entire career - making this one of the longest exclusive relationships an artist has ever experienced with a major label.

TWO NEW FESTIVALS COMING NEXT YEAR AFTER SUCCESSFUL HYDE PARK DEBUT

# AEG sets its sights on pop festival opportunity

**LIVE**  
BY RHIAN JONES

**A**EG Live has revealed plans to expand on the UK's pop festival offering after its "most successful summer yet".

As well as debuting the ten-day Barclaycard British Summer Time gigs in Hyde Park, the promoter hosted Rockness, the Capital Radio Summertime Ball, North East Live in Sunderland and Alton Towers Live. Its final live event of the summer - Liverpool's International Music Festival - will take place on August 24.

AEG is now working on launching two new events for 2014: South West Live and South East Live to "identify the lack of a real pop festival in the UK," said the company's president of international touring Rob Hallett (pictured at Hyde Park).

"We're looking at lots of opportunities in the open air



space. We enacted a couple of festivals this year which are all based on our concept of the pop thing and we're going to expand that next year," he explained.

"We're going to put on South West Live and South East Live so we have them all around the country. V Festival touches on pop and there are a couple of

little council events but there isn't really a commercial pop festival around at the moment."

AEG outdoor events this year billed names such as Robbie Williams, JLS, Little Mix, Olly Murs, Rizzle Kicks, The Wanted and Rita Ora. Hyde Park headliners included The Rolling Stones, Lionel Richie and

Jennifer Lopez.

The company won the five-year tender last November to host events in the landmark London location after Live Nation didn't renew its contract with The Royal Parks, citing noise restrictions and issues around crowd considerations as reasons for the decision. The

yearly gigs at the venue are "integral to [AEG's] overall strategy," and will get "bigger and better every year," said Hallett.

"This summer is a real landmark for AEG and a real launch pad for our outdoor event business which is really coming of age," he added. "It's the busiest we've had as a relatively young company and I'm really proud of the way the whole team knitted together and got through that incredible period."

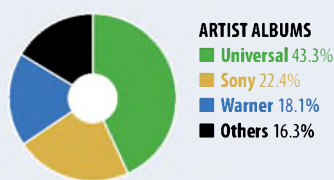
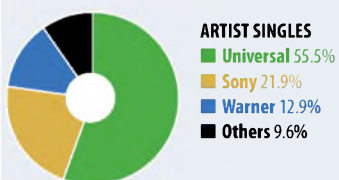
The run of Hyde Park gigs included the Rolling Stones second date at the park this year - where they played to 65,000 music fans.

In addition to the 'big weekend shows,' from Monday to Thursday, the site gave visitors the chance to get involved with smaller, more intimate events offering film, music, literature, sport and a specific family day.

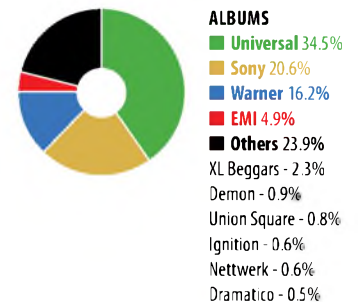
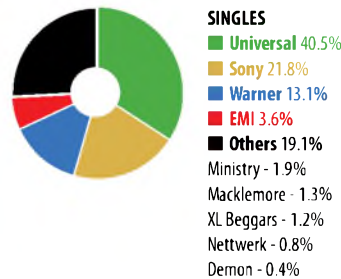
**Read the full AEG interview on pages 12 -13.**

## MARKET SHARES

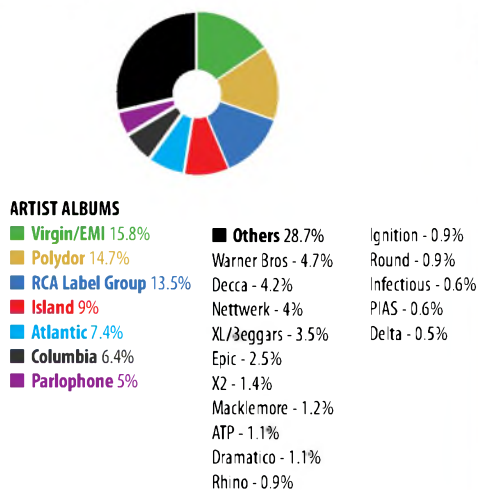
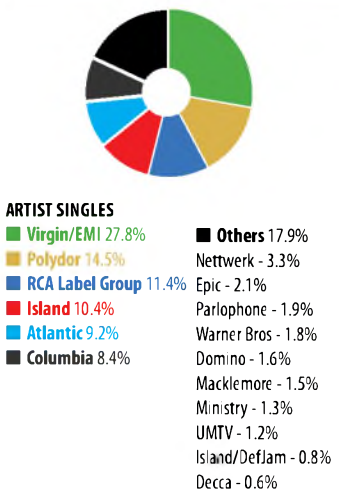
### WEEK 30: TOP 75 SHARE BY CORPORATE GROUP



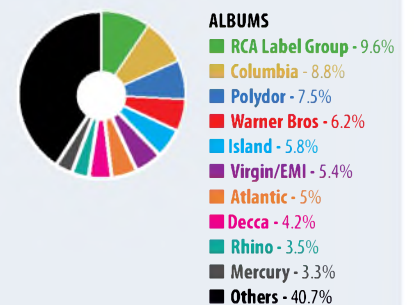
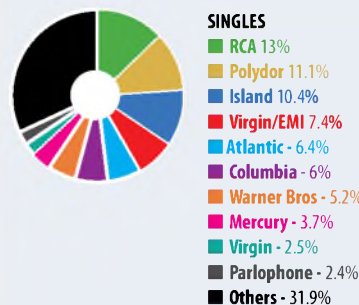
### YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



### WEEK 30: TOP 75 SHARE BY RECORD COMPANY



### YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



JULY 5<sup>TH</sup>, 1969

***THE ROLLING STONES***

THE FIRST BAND TO PLAY HYDE PARK



ERPRISES



44 YEARS LATER...

***THE ROLLING STONES  
TRIUMPHANT RETURN***

JULY 6<sup>TH</sup> & 13<sup>TH</sup>, 2013







THE GREAT OAK STAGE  
HYDE PARK, LONDON



# MusicWeek The Playlist

10 tracks you need to hear...



**CHASE AND STATUS**  
Count On Me (EMI)  
(single, September 29)  
Contact: Lauren Hales, Virgin EMI  
lauren.hales@umusic.com



**MIKE MAGO**  
The Show (MOS)  
(single, September 9)  
Contact: Matt Learnmouth  
matt@alchemypr.com



**RIZZLE KICKS**  
Lost Generation (Island)  
(single, August 26)  
Contact: Shane O'Neill, Island  
shane.oneill@umusic.com



**THE VACCINES**  
Everybody's Gonna Let You  
Down (Columbia)  
(from EP, August 12)  
Contact: Steve Phillips  
steve@bigmouthpublicity.co.uk



**BIRDY**  
Wings (Warner Bros)  
(single, September 8)  
Contact: Briana Dougherty, Warner  
briana.dougherty@atlantirecords.co.uk



**MS MR**  
Thinking Of You (RCA)  
(single, August 12)  
Contact: Fun Cheung, Sony Music  
fun.cheung@sonymusic.com



**LE YOUTH**  
C O O L (Ultra/Epic)  
(single, August 12)  
Contact: Erin Mills  
erin@listen-up.biz



**BEN KHAN**  
Drive (Part 1) (Unsigned)  
(demo)  
Contact: Chuck Waite, All On Red  
chuck@allonred.org



**I AM A CAMERA**  
The Legendary Children  
(Tim & Danny Music)  
(single, August 25)  
Contact: Carl Fysh, Purple  
carl@purplepr.com



**SPARK**  
Take It Back (Felix Records)  
(single, out now)  
Contact: Murray Chalmers  
murray@murraychalmers.com

# DATA DIGEST

## SALES STATISTICS



**CHART WEEK 30** Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	3,342,737	1,002,584	633,660	1,636,244
<b>PREVIOUS WEEK</b>	3,431,468	971,881	324,364	1,296,245
<b>% CHANGE</b>	-2.6%	+3.2%	+95.4%	+26.2%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	103,432,690	36,941,383	10,333,770	47,275,153
<b>PREVIOUS YEAR</b>	100,936,530	38,779,638	9,495,119	48,274,758
<b>% CHANGE</b>	+2.5%	-4.7%	+8.8%	-2.1%

## APPOINTMENT TO VIEW



### THAT MUSIC SHOW

Friday, August 2 - C4, 10pm - 11.05pm  
Radio 1 breakfast show host Nick Grimshaw presents a quiz in which two teams of musicians and comedians compete to find out who knows the most about the sounds of 1995 and 2005. Featuring performances by Primal Scream and AlunaGeorge.

### PROMS EXTRA 2013

Saturday, August 3 - BBC2, 7.30pm - 8.10pm  
Katie Derham reflects on another week of concerts from the BBC Proms, which included a performance of Ravel's Bolero featuring Spanish dancers. Derham is joined in the studio by guests including jazz pianist Julian Joseph, composer Tarik O'Regan and ballerina Tamara Rojo.

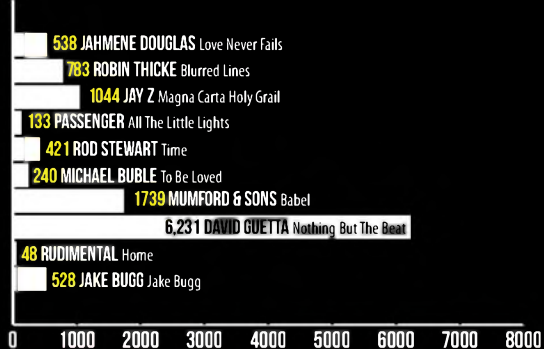
### DAVID STARKEY'S MUSIC & MONARCHY

Saturday, August 3 - BBC2, 8.10pm - 9.10pm  
The historian explores how Great Britain's dominance as a military and economic power in the 18th century inspired patriotic classics such as Rule, Britannia! and God Save the King.

## PIRATES' BAY



## NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON JULY 28 2013



## shazam TAGGED



The latest most popular Shazam new release chart:  
1 MILEY CYRUS We Can't Stop  
2 ELLIE GOULDING Burn  
3 RUDIMENTAL Right Here  
4 KLANGKARUSSELL Sonnentanz  
5 JAY Z Holy Grail

## SOCIAL SCIENCE: ELIZA DOOLITTLE

Impact Social analysed 508 mentions of Eliza Doolittle in the seven days to Monday (29/7) for Music Week across Twitter, Facebook, forums and news websites. The release of Doolittle's new single Big When I Was Little and her appearance on Channel 4's Sunday Brunch (9% of mentions) helped drive the overwhelmingly positive sentiment (49%). The singer's appearance on Disclosure's You & Me continues to be popular online (8%), mainly driven by YouTube views and Likes. Her most recent collaboration with 2-step legend Wookiee achieved as much buzz as her new single (22%). Royal baby news edged in with her comments about bonding with Prince Charles when she was 13 years old producing 3% of the conversation.



**OVERALL SENTIMENT OF COMMENTING**  
Positive 49%  
Negative 8%  
Neutral 43%

### CONVERSATION TOPICS ON SOCIAL MEDIA



New single - Big when I was little - 22%  
Wookiee collaboration - 22%  
Looking good! - 16%  
Love from fans - 12%  
Sunday Brunch appearance 9%  
You and Me 8%  
General negativity 5%  
Press mentions 3%  
Meeting Prince Charles 3%



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## GIGS OF THE WEEK

### HERTFORDSHIRE

**Who:** Standon Calling  
**Where:** Standon, Hertfordshire  
**When:** August 2-4  
**Why:** The annual festival returns this summer with a 'Running Away From The Circus' theme. Artists to headline include Band Of Skulls, De La Soul and Digitalism.

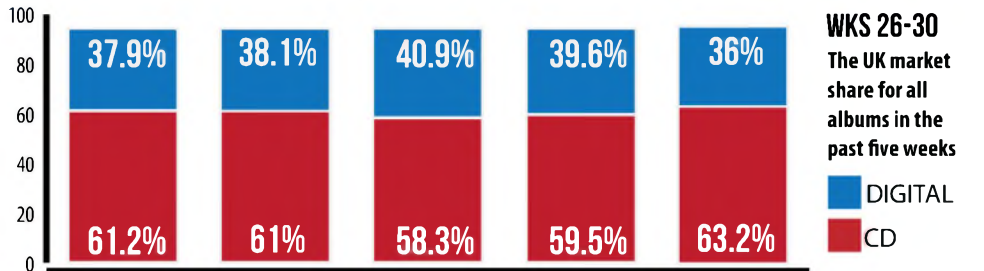
### MANCHESTER

**Who:** Pitbull  
**Where:** Manchester Academy, Manchester  
**When:** August 6  
**Why:** The US rapper comes to the North during a string of UK dates to support his seventh studio album *Global Warming*. His latest single *Outta Nowhere* is out now.

### LONDON

**Who:** Laura Jansen  
**Where:** St Pancras Old Church, London  
**When:** August 8  
**Why:** The Dutch/American songwriter comes to the capital after releasing her UK debut album *Elba*. The record includes singles *Same Heart* and *Queen of Elba*.

## DIGITAL VS PHYSICAL



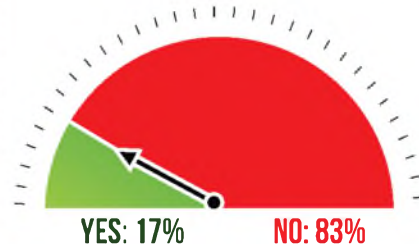
## TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending July 29

- 01** Major label bidding war... for David Brent  
*Monday, July 29*
- 02** DJ agency TFA Bookings joins MN2S  
*Tuesday, July 23*
- 03** Grooveshark removed from Google autocomplete  
*Wednesday, July 24*
- 04** Rupert Hine announced as new patron of The Songwriting Charity  
*Friday, July 26*
- 05** Boxd Records launches as 'one-stop shop' for artists  
*Friday, July 26*

## MUSIC WEEK POLL

**This week we asked...**  
Do you think Jay Z's *1m* Samsung released *Magna Carta*... Holy Grail copies should have qualified for the Billboard charts?  
**Vote at [www.musicweek.com](http://www.musicweek.com)**



## INK SPOTS

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

On the front of this month's *Classic Rock* magazine, Guns N'Roses + Deep Purple x Def Leppard = the nine-member "Billion Dollar Supergroup" that is *Kings Of Chaos*. Inside, a review of the band's live show reveals a "cracking time for everybody involved."

Elsewhere, Andy McCoy and Mike Monroe of *Hanoi Rocks* look back on "revolutionising rock'n'roll" after moving from Finland to London thirty years ago "to invent the movement that would inspire a million bands in LA."

Paul Stanley and Gene Simmons reveal 'the myths, the movies and the make-up' as *Kiss* celebrate their 40th anniversary.

Meanwhile, *Queens Of The Stone Age* frontman Josh Homme emerges with "a new lease of life" after a "near-death experience and prolonged depression."

In the reviews pages, *The Quireboys* latest album *Beautiful Curse* gets 8/10 from Kris Needs. "Unrepentant, undimmed and a welcome blast of smoky air." Polly Glass isn't so impressed with *42 Decibel's* *Hard Rock'N'Roll*. "Zero marks for creative thinking, but impossible to not enjoy," she says.



## THE MAGIC NUMBERS

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

**307,584**

Sales in the first week of release means the *Now That's What I Call Music!* 85 compilation sold more copies than the entire Top 75 artist albums last week

**120**

Years old and the Musicians Union today boasts over 30,000 members

**\$80m**

In estimated earnings between June 2012 and June 2013 means *Lady Gaga* tops the Forbes Celebrities Under 30 rich list. The singer's third album *Artpop* is out on November 11, lead single *Applause* is out on August 19

**19**

Years at BBC Radio and Tim Westwood is leaving the station after a series of scheduled changes. The DJ joined Radio 1 in 1994 to present the station's first rap show and has been a key part of the Radio 1Xtra schedule over the years

**£100m**

Spent on music by brands such as Coca Cola, O2, Blackberry and Volkswagen in 2012, PRS For Music research has revealed. Artist endorsements or 'sponsorship' saw a 33% increase in brand spend from 2011 and brought in over £4.5m

## LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST

**@MarleyWills** The boss @chrisoutside keeps laughing hysterically from his office and its plain weird. (*Melissa Nathan, Outside Organisation*)  
*Monday, July 22*

**@rossprimary** There is a special place in my heart for M People, Lighthouse Family, UB40 and Lisa Stansfield. (*Ross Morrison, Primary Talent*)  
*Wednesday, July 24*

**@natalie\_ihw** One Direction make up range includes "What Makes You Beautiful cheek tints". Sounds like it'll do wonders for girls and their self esteem (*Natalie Webb, IntoMobiles*)  
*Thursday, July 25*

**@JulianRupert** That white stripe with font on top thing has become such a trend hasn't it... Lana, Kendrick, A\$AP, Bowie, Jay Z... Now Icona Pop (*Julian Baddeley, Polydor Records*)  
*Tuesday, July 23*

**@andydaniell** I worry that as the underground moves as far away from EDM as it can it forgets that one crucial thing, FUN! (*Andy Daniell, Defected Records*)  
*Thursday, July 25*

**TWEET OF THE WEEK**  
**@leethommo** On Fri night, a big-cheese TV Exec told me majors were to blame for no UK weekly music show as they won't commit to the biggest acts. True?!! (*Lee Thompson, BT TV*)  
*Monday, July 29*

**@SoundCity** Will I Am has announced an arena tour of the UK. That's Nan's birthday gift sorted then. (*Liverpool Sound City*)  
*Wednesday, July 24*

**@LewJam** so kind of #6music to remind me just how much I hate Madonna's output (*Lewis Jamieson, Loudhailer Press*)  
*Thursday, July 25*

**@ArtfulNoiseUK** Haha everyone being signed up to James Blunts mailing list! Good marketing or a faux pas? (*Peter Cornish-Barlow, Artful Noise*)  
*Monday, July 29*

**@ArrJayEll** You do know that if I were in charge of festivals I'd have Warning, a Whitney Houston tribute act, Red Fang, Cave In and Prince playing. (*Rebecca Laverty, Pioneer Music Press*)  
*Wednesday, July 24*

**@joeparry** Just saw Damon Albarn on a bike #westlondon (*Joe Parry, Division PR*)  
*Thursday, July 25*

**@EmmaJayMarsh** Some of these genres that producers put on SoundCloud is amazing, today's best is 'Swag Sauce'... (*Emma Marsh, Twist Management*)  
*Monday, July 29*

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

# DATA DIGEST

## MUSICIANS UNITED

### April 1893, Manchester

As the Musicians' Union celebrates its 120th anniversary in 2013, this black and white still from the organisation's archives is quite the relic. It shows the MU's first meeting, led by young clarinetist Joe Williams. Within six months of its establishment the union had 1,000 members and today it boasts over 30,000.



# PICTURE OF THE WEEK

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



### JESSICA EDWARDS NOTION

**Midnight Juggernauts • Memorium** (Record Makers)

Memorium is a kaleidoscope dream of electropop and 60s funk, what more could you ask for? The overlapping beat patterns and the retro synth loops in the foreground create a refreshing and downright amazing sound that only Midnight Juggernauts could make.



### MISTAJAM BBC RADIO 1XTRA

**Ray Foxx ft. Rachel K Collier • Boom Boom** (Heartbeat) (Island Records)

Boom Boom (Heartbeat) was first played on my show back in May and has been building nicely since then. It works as well on radio as it does in my DJ sets and sounds even better in the sun. Definitely a future classic!



### PAUL KERR THE DEVIL HAS THE BEST TUNA

**Bridie Jackson & The Arbour • Prolong** (Debt Records)

This Newcastle quartet's music is so pure, so beautiful, so natural it somehow slows the world down and makes it seem a much better, calmer place. Their new single Prolong has harmonies so soothing it could single-handedly cure the world of stress. Harmonies this soothing should be available in chemists as well as iTunes.



### MATTHEW PARKER TOTAL GUITAR

**Hawk Eyes • That's What This Is** (In One Ear Industries)

Hawk Eyes' new EP, That's What This Is, showcases the Leeds rockers' most refined, clever songwriting yet. Cheap is the pick of the bunch: melodic, groove-laden and thrillingly volatile. Hawk Eyes deserve recognition as one of the UK's best contemporary heavy bands. Someone make that happen.



## SIGNS O' THE TIMES



**Spinefarm Records** have signed band **Decade**, who become labelmates of Rammstein and KoRn. The English five-piece previously took the DIY route before signing and are supporting Emily's Army on tour prior to Tonight Alive later this year. The release of their debut album, produced by Romesh Dodangoda, is due early 2014.

**Warner/Chappell Music** has inked a worldwide co-publishing agreement with Def Jam recording artist and song-

writer **Logic**. He is currently working on his full-length debut album with executive producer No I.D.

**Imagem Music USA** has signed a worldwide, multi-year administration agreement with **Counting Crows**. The California band gained worldwide popularity after the release of their 1993 debut LP August and Everything After. Twenty years later they have sold more than twenty million albums worldwide and have released five more full-length studio albums.

## SYNC STORY

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



- Artist The Thunderclaps
- Track Judgement Day (instrumental)
- Composer D Darch / D Anderson
- Publisher Touch Tones Music Ltd
- Client Adidas / TBWA / London
- Campaign Adidas Basketball: jump with Derrick Rose in London
- Usage 1 year Online / Events (world)
- Key execs David Bass (Platinum Rye Entertainment) / Alex Sheridan (Tummytouch)

US Basketball star Derrick Rose is the centre of a new Adidas campaign for a line of trainers branded with his name. The Chicago Bulls player toured Europe last month as part of the wider campaign and stopped off in London where this particular advertisement was made.

Hackney was host to the event in question where hundreds of fans showed up to meet Rose and win a pair of Derrick Rose 3.5s by jumping to grab them off a high-up shelf.



David Bass, associate director, Music at Platinum Rye Entertainment said: "The film is the result of an event TBWA London created for Adidas in Hoxton where kids from the surrounding community can literally jump 10ft for a pair of exclusive D.Rose basketball trainers. It was important that the music not only supported the action happening on screen but also was relevant to the youth market we're aiming at."



Tummytouch's Alex Sheridan commented: "Viral placements have become an increasingly important source of revenue for us at Touch Tones, and we see it as important in terms of not only fees but also exposure. This was a great placement for our writers and as ever Platinum Rye were a pleasure to work with."

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 Worldwide Music Industry Solutions

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

**ticketmaster®**

**ticketweb**

**TICKETMASTER UK**

POS	EVENT	POS	EVENT
1	JAY Z	11	AVICII
2	LOVEBOX	12	CARO EMERALD
3	ONE DIRECTION	13	V FESTIVAL
4	BRUCE SPRINGSTEEN	14	RAHAT FATEH ALI KHAN
5	PAUL WELLER	15	EDC
6	ROD STEWART	16	T IN THE PARK 2014
7	BRUNO MARS	17	BERES HAMMOND
8	FLEETWOOD MAC	18	IMAGINE DRAGONS
9	BASTILLE	19	BESTIVAL
10	ARCTIC MONKEYS	20	KINGS OF LEON

**TICKETWEB UK**

POS	EVENT	POS	EVENT
1	BASTILLE	11	DISCLOSURE
2	5 SECONDS OF SUMMER	12	EELS
3	JAY Z	13	MARK LANEGAN
4	SEBASTIAN INGROSSO	14	PANIC AT THE DISCO
5	IMAGINE DRAGONS	15	MACKLEMORE & RYAN LEWIS
6	CHVRCHES	16	KODALINE
7	LOVEBOX	17	DAN LE SAC VS SCROOBIOUS PIP
8	THE VIEW	18	PASSENGER
9	HOWARD JONES	19	SOUTH WEST FOUR
10	RUDIMENTAL	20	TOM ODELL

## ON THE RADAR TEMPLES

Following a recent high-profile performance supporting the Rolling Stones in Hyde Park and supporting The Vaccines on their UK arena tour (in addition to support slots with Suede and Kasabian), neo-psych band **Temples** are embarking on a packed live schedule of festivals and a headline UK tour later this year, whilst working on their next album in between.

Speaking to *Music Week* minutes before setting off Secret Garden Party, lead vocalist and guitarist James Bagshaw told the story of the band's signing to Heavenly Recordings.

"We loaded some songs online

almost exactly a year ago, like every other musician does really. We got a lot of messages from people straight away and next thing you know, we had a gig booked.

"We met Jeff and Danny and all the Heavenly lot and we just really clicked. We liked their ethos, it matched our attitude. Then they offered us a deal and there we go."

The group's vinyl debut single *Shelter Song*, released last September, was well received and has become somewhat of a collectors' item, with recent copies selling for well over £100 on eBay. Talking about their forthcoming LP,

Bagshaw revealed: "We've got about 12 to 13 songs that are basically there and then five or six we're working on. We should have that wrapped up in the next couple of months. It's set to be released, hopefully, in the first week of January."

That's in addition to an abundance of live dates in the months ahead, and they're not just restricted to the UK, with Bagshaw revealing that America beckons



following the October and November dates.

Reminiscing on one of his favourite gigs, Bagshaw said: "I've got a soft spot for a little one we did in Southampton at Lennon's - only a little place. They had this Psychedelia night. It was great; a really messy, small and intimate gig that was really hot and sweaty."

**ESSENTIAL INFO**
**RELEASES**

**2012** September 12 Single: *Shelter Song*  
**2013** June 28 Single: *Colours To Life*

**LABEL** Heavenly Recordings

**MANAGEMENT**

Nicola Wright, Red Light Management

**LIVE**

**August** - Sun 18 - The Trades Club  
 Mon 19 - The Georgian Theatre  
 Tues 20 - The Picture House  
 Fri 23-Sun 25 - Reading and Leeds

Speaking of favourites, the band have found a fan in Noel Gallagher who told *NME* earlier this year that Oasis bandmate reunion chats were always waylaid as "we're too busy talking about fucking Temples and Jagwar Ma".

## HE SAID / SHE SAID



“I can't believe I'm now getting ridiculous offers from major record deals all over the world for a David Brent album. Where were these people when I was trying to be a real popster? And starving?”

Interest in *The Office* star David Brent has come after alter-ego Ricky Gervais released a number of songs as a series of comic shorts called *Learn Guitar with David Brent* via his YouTube channel.

## TAKE A BOW TEAM QUEENS OF THE STONE AGE


**THE LOWDOWN**

Album: *...Like Clockwork*  
 Highest chart position: No.2

**Label:** Matador Records, Beggars Group

**Publisher:** Board Stiff Music (BMI), Magic Bullet Music (ASCAP)

**General manager:** Natalie Judge, Matador Records

**A&R:** Chris Lombardi, Matador Records

**Manager:** Jon Silva and Kristen Welsh, Silva Artist Management

**Legal:** Jeffrey Light at Myman Greenspan Fineman Fox Rosenberg & Light LLP

**Agent:** Steve Strange, X-Ray

Touring

**Marketing:** David Emery, Beggars

**National press:** Richard Dawes and Rowan Wilkinson, DawBell

**Regional press:** Stuart Davie, Matador

**Online press:** Amelia O'Shea, DawBell

**National radio:** Chris Bellam and Joe Dodson, Beggars

**Regional radio:** Rob Cannell and Martha Hinnigan, Beggars

**TV:** Chris Bellam, Beggars

# THE BIG INTERVIEW ROB HALLETT & JIM KING, AEG

## ‘WE DON’T DO THINGS BY HALVES’

AEG won the famously tricky Hyde Park live music tender last November. This summer, the company overcame noise restrictions and even a cancelled headliner to make its first festival at the venue, Barclaycard British Summer Time, a roaring success. What’s next?



### EVENTS

BY RHIAN JONES

In one month this summer, AEG catered to around one million live music fans in the UK.

From June to July, the promoter hosted The Who stadium tour, Leonard Cohen at The O2, gigs from Rod Stewart and Bon Jovi, Rockness, Capital FM's Summertime Ball and Alton Towers Live - not to mention the small matter of their debut festival at Hyde Park, the 10-day run of Barclaycard British Summer Time gigs.

Headed up by Rob Hallett, AEG Live's UK arm was founded in 2005 and has now grown to a 35-strong team. Perhaps their biggest challenge to date was winning the Hyde Park tender in November, previously held by fierce rival Live Nation. BBST hosted the likes of The Rolling Stones, Lionel Richie, Jennifer Lopez and Elvis Costello - as well as a raft of the best new acts around - in the landmark London location from July 5-14.

However, it wasn't without its headaches: a highly intricate off-site exercise was setup by AEG to dodge the sound complaints of past years. Meanwhile, the line-up was only finalised in May,

**ABOVE**  
Getting satisfaction: Rob Hallett in front of the stage at last month's Barclaycard British Summer Time gigs in Hyde Park

**“Up until now outdoor events have been someone sticking up a scaffolding stage in a muddy field - we wanted to enhance that experience and bring it into the 21st century”** ROB HALLETT

after which the firm had to cope with a cancelled headline slot from Sir Elton John.

Miraculously, it all pretty much went without a hitch. Time to take a breather? Nope, the company is now working to launch two new events next year - as well as planning on how to make the Hyde Park gigs “bigger and better” in 2014. Here we chat to Hallett and AEG's event director, Jim King...

**What was it that marked you out against your competitors for the Hyde Park tender?**

**Rob Hallett:** We re-imagined the park. We came up with a site that no one else thought of - everyone else was tendering for a gig in the park and we had a bigger vision. Up until now outdoor events have been someone sticking up a scaffolding stage in a muddy field surrounded by burger vans. We wanted

to enhance that experience and really bring it into the 21st century. Every experience in life has improved: going to a football match now compared to going to a football match in the '80s, going to the cinema, even going to the supermarket. The concert industry has got to catch up.

**Jim King:** Hyde Park has always been a real historic venue and we used that as a showcase opportunity for what AEG stands for: we are entrepreneurial and present artists in a very creative way. In order for people to see that, we were prepared to back it with significant investment and a level of customer service that has not been seen before on outdoor shows. The O2 is famous for it being a great concert experience so it was a case of ‘let's take that knowledge and experience and put that into an outdoor environment’. Most festivals are still using plastic toilets for God's sake. We sat down and said, ‘Right, we're going to solve all of these experiences for everybody - flushable toilets, the production levels’. We went way over the normal delivery point.

**Hyde Park has a history of sound problems with complaints from the surrounding community and gigs getting cut off, how did you get around that?**



**JK:** It was very clear that there was [previously] a huge disconnect between the promoter, the bands, the fans themselves, the community and then the statutory bodies like Westminster. We needed to come up with a solution that satisfied everyone - there's no point in us just saying we're going to turn it up. We sat down with the best acoustic engineers in the world - front house engineers for two of the biggest bands in the world - and added information from the community and council, which was very well documented. Then we actually re-created Hyde Park in a location outside London on a big country estate. We put cranes in where all the noise-monitoring points were around Park Lane and Bayswater Road and we ran a show for three days. We took nearly 10,000 noise measurements and ran it through five different sound systems - all the best sound systems that are out there - and ended up very clearly getting to where we got to [for the main event]: the stage orientation and the angle of the stage, the type of sound system, the number of delays, the configuration of the delays, the angle of the delays - everything. We just recorded this mass of data - that's where these experts really came into their own.

#### What was the result?

**JK:** The Rolling Stones played the loudest anybody's ever played in Hyde Park before and we had one complaint. The music could have been off and we'd have still had that complaint anyway.

#### How close did you get to selling out tickets?

**RH:** We didn't sell out, nothing sold out this summer - everyone who tells you aside from Glastonbury their summer events sold out is probably not telling 100% the truth. But we did extremely well for our first year in the park; selling a new concept, booking bands, having a short on-site time - we were all delighted with the numbers we did.

#### What are your plans for next year and the next five?

**RH:** Bigger and better every year. We'll be going for the biggest artists out there and hoping to present



**"The Rolling Stones played the loudest anybody's ever played in Hyde Park before and we had just one complaint" JIM KING**

the biggest show possible. Every year new innovations come up - the site is only limited by our collective imaginations.

#### Do you plan to win the contract again?

**RH:** Absolutely. We don't do things by halves, we're here now and we've arrived - we intend to stay.

#### You partnered with Barclaycard for the British Summer Time gigs, do you think the live market will be ever more partnering with brands?

**RH:** Yes, everyone is looking for new revenue streams and for new ways to talk to the audience. As the Barclaycard relationship grows with Hyde Park, not only do Barclaycard get access to the data we're building - which is north of 300,000 people this year - but for a minute they are mentioned in all the artist tweets; there isn't a TV programme, newspaper, radio station any other form of media that you can reach those kind of numbers that quickly with that kind of loyalty. If you're a Stones fan you've got real loyalty to that brand, probably more than you've got to your bank brand, so having that association is hugely important to brands, plus it brings much-needed income to the industry.

#### What are the biggest challenges across AEG events?

**RH:** Selling tickets.

#### Is secondary ticketing a big problem?

**RH:** Selling primary tickets is the first problem. We need to make our tickets compelling and we need to get our pricing structure right in the primary market. Everyone keeps going on about the secondary ticketing problem, it really isn't a major problem - it's not like there are tickets going out the door, you read newspaper stories and it's like it's eating away at the whole industry.

#### LEFT Praising on a sunny afternoon:

The Kinks' Ray Davies played to a packed crowd at Friday's free gig on July 12 after Elton John cancelled his headline slot

It's just not true; it's exaggerated. If you buy a car for £5k and someone comes along and offers you £10k for it, you go, 'That's a great profit, you've made £5k - well done.' A ticket is a commodity like any other. So long as it's done in a manner where it's a fan selling to another fan, if it makes a profit good luck to you. In that case [of a resale making a profit] I've messed up because I haven't priced it right - I should have charged more in the first place.

#### What are you planning to do to tackle that pricing issue, do you think live music events are going to get more expensive?

**RH:** It's getting the price right for the audience that you're playing to and the cost of the show. Production is hugely expensive. If you go to a show you've paid £100 to see and there's giant video screens and 100 dancers and people coming out the ceiling and pyro you go, 'wow that was great,' but if you've paid £100 and you've got five kids jumping up and down going: 'yeah, yeah, yeah' with a couple of spotlights on them you're going to think, 'I've been ripped off.' It's getting that price point right for the market and providing that customer experience that makes them say: 'It's not a pain in the arse to get out of my nice warm house on a cold wet night and sit on the Tube with 10,000 other people and be hassled by security.' We want to change that experience so security give you a smile when you enter and make it a compelling offering. I think as an industry we probably lost sight of who our customer was - we've got to take as much care of the audience as we do the artist.

#### You've used paperless tickets at quite a few of your events, are they the future?

**JK:** It will just naturally grow. Done well the customer experience is better. The technology is there, it's a cultural thing to get everyone to realise it's a very short step from what they do every morning on the tube. It will become successful really quickly in the next 12-18 months, we're going to be looking back on this in 18 months wondering why it took so long.

**RH:** It's a bit like when the internet first came up; there were people saying they'll never buy their tickets on there, but now the internet is probably 99% of all ticket sales, you can't stop the march of technology - it's inevitable.

#### But what about the cost for the scanning systems?

**RH:** Once the technology and all the kit has been paid for and it's just being used again that price is going to come down like anything else. You pay less for a DVD player today than you'd pay 20 years ago when they came out. I think there will be a large percentage by next summer using paperless tickets and by 2015 all the major events will be doing it.

#### Final question: future ambitions for AEG?

**RH:** To grow the company organically like we have. We've got Jim [King] who I don't think is going to stop at Hyde Park - he can produce the best festival sites in the country - we can be looking at more of these using his expertise. We're a very young company and I'm very proud of what we've achieved in seven short years compared to our competitors who've been going for a number of years. The sky is the limit and we've got a long way to grow.

# GLOBAL NEWS

FIRST ALBUM ON POP DUO'S OWN LABEL CHARTS ACROSS NO LESS THAN 19 TERRITORIES

## Pet Shop Boys enjoy Electric reception

### CHART ANALYSIS

■ BY ALAN JONES

A new label seems to have brought a new lease of life to veteran British duo Pet Shop Boys, whose *Electric* - their first album for their own X2 imprint, released via Kobalt Label Services - charts in 19 territories this week.

In all of them, apart from Japan, it debuts higher than their last album, *Elysium* - which was their last ever released on Parlophone. *Electric* is their first ever number one in Norway, topping the number two peak of 2003 compilation *PopArt*.

It is also their highest charting album in The Netherlands (number 15) since 1987, in Switzerland (number six) and the US (number 26) since 1993 and in Australia (number 24) since 1996.

Opening in the Top 10 in Denmark (number two), Germany (number three), The Czech Republic (number four), Finland (number five), Spain (number five), it completes its impressive portfolio with lower debuts in Sweden (number 11), Austria (number 13), Ireland



(number 18), Canada (number 21), France (number 28), Flanders (number 32), Wallonia (number 34), Italy (number 37) and Japan (number 78).

Robin Thicke's *Blurred Lines* single is a global phenomenon but it is the first true smash he has served up in a six album career, so it's understandable that - the UK apart - his album of the same name makes a fine first impression globally, without

reaching number one.

Not yet out in North America, it fares best in Germany and Switzerland, debuting at number two in both countries. It is also Top 10 in The Netherlands (number three), Australia (number four), Austria (number five), Ireland (number five), New Zealand (number five), and France (number eight). It opens at number 13 in Denmark, number 15 in Norway,



and Portugal, number 34 in Italy, number 48 in Flanders, number 57 in Wallonia and number 75 in Spain. A week after debuting atop the chart in the US, Canada and Switzerland, Jay Z's *Magna Carta...Holy Grail* remains at the summit in all - but it loses its grip in the five countries where it debuted at number two, falling to number three in Australia and Norway, number four in Ireland and number six in Denmark and

New Zealand. It mostly suffers small declines, but dives 23-93 in Italy. It improves its previous standing only in Germany (21-9) but has slightly belated debuts in Iceland (number four), Flanders (number eight), Finland (number 17), Wallonia (number 31), South Korea (number 34) and Sweden (number 55).

British acts we have covered in length here recently are still doing well: *Editors' Weight Of Your Love* remains number one in Flanders, although it tumbles 1-8 in The Netherlands, while climbing 15-10 to reach a new peak in Greece; *Passenger's All The Little Lights* reaches a new peak in Portugal (24-23) and improves in Australia (15-11), Switzerland (18-16) and Flanders (52-25); *Black Sabbath's 13* holds at number two in The Czech Republic and is still charted in a further 21 countries but climbs only in Italy (36-32); *Jake Bugg's* eponymous debut surges 37-11 in Flanders to achieve a new peak on its 40th week in the chart, sprints 141-118 in Belgium's other region, Wallonia, and debuts at number seven in New Zealand.

## International campaign builds for Newman

He only scored his first solo UK No.1 single last month, but Island Records is already ramping up John Newman's global campaign - with some impressive success.

The singer/songwriter has enjoyed some positive results on iTunes charts across the world, peaking at No.1 in Portugal, Lithuania and Belarus with *Love Me Again*.

Meanwhile, the track has hit iTunes' No.2 in Ireland, Estonia, Malta, Azerbaijan and the Virgin Islands, and No.3 in Luxembourg, Hungary, Latvia and Slovakia.

Other iTunes Top 5 peaks have been secured in Poland, Israel, Belgium and Switzerland.

Amongst many other Top 10 iTunes placings, the track has charted on iTunes in Romania, Spain, Finland, Germany, Italy and New Zealand.

In terms of international airplay charts, *Love Me Again* has gone Top 5 in Belgium and Ireland, Top 10 in Italy and Top 20 in Switzerland, Poland, Germany, Spain and Finland.

Meanwhile, the track has been added to the A-List of Spain's leading national radio station, Comercial - and has also



been added to playlists of local rivals RFM, Mega FM and Cidade FM. It's also been playlisted on major stations in Australia, Belgium, Czech

Republic, Denmark, Finland, France, Germany, Greece, Holland, Italy, Ireland, New Zealand, Norway, Poland, Russia, Sweden and Switzerland.

## Reeperbahn adds content

Organisers of the Reeperbahn Festival in Hamburg, Germany have announced more shows and conference content for its 2013 event. Taking place on September 25-28 with more than 400 events over 70 venues across, the schedule of the fifth year of Reeperbahn festival is as packed as ever. Returning British entertainer Ray Cokes will feature once more with the daily *Revue* shows and MTV Europe presenter Steve Blame will host a festival talkshow.

There's also a journalists Round Table, new development *WriteNight* - a story-writing cross-media competition with an audience-chosen winner - and last but not least, a 'Let's Get Mechanical' session featuring music robots. More info: [ReeperbahnFestival.com](http://ReeperbahnFestival.com)





# MusicWeek

# PUBLISHING SPECIAL



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# PUBLISHING SPECIAL NEWS

GLOBAL AGREEMENT INCLUDES ZAPPA'S WORKS WITH THE MOTHERS OF INVENTION

## Kobalt signs major Frank Zappa deal

### CATALOGUE

BY TIM INGHAM

Kobalt Music Group (Kobalt) has concluded a worldwide agreement to administer the iconic catalogue of composer, producer, guitarist and band leader Frank Zappa.

Kobalt immediately begins global representation of all of Zappa's songs, including his early works with the Mothers of Invention, his touring groups, as well as his solo works.

Along with global copyright administration services, Kobalt will also represent the catalogue for synchronisation in film, TV, games, and other media.

"We are extremely honoured to represent the extensive, illustrious repertoire of the legendary Frank Zappa who is certainly one of the greatest musical geniuses of the last century," said Kobalt president Richard Sanders.

"It's our privilege to be working with The Zappa Family



Trust to protect and promote his iconic catalogue."

With a primary catalogue of 65 albums, The Zappa Family Trust will release the 100th official Frank Zappa album within a year.

"Frank Zappa wielded a big stick, whether baton or guitar,

and his influence on music and the arts in contemporary society penetrated and plumbed the depths of the importance of a free society with a sense of humour," said Frank's wife Gail Zappa who runs The Zappa Family Trust.

"We are forever laughing at

the absurdity of this business and we are pleased to be doing it in the company of Kobalt."

Executives involved in the deal include Willard Ahdritz, CEO and Founder of Kobalt; Merrill Wasserman-Serling, EVP Business Development; and Bob Bortnick, SVP Creative.

**"We are forever laughing at the absurdity of this business and we are pleased to be doing it in the company of Kobalt"**

GAIL ZAPPA, THE ZAPPA FAMILY TRUST



## Union Square inks deal with Pop Muzik writer



Left to right: Helene Carter (director, Robin Scott Ltd), Robin Scott, Jonathan Kyte (general manager, Union Square Music Publishing), Peter Stack (MD, Union Square Music), Erika Brennan (director of Business Affairs, Union Square Music)

UK Independent publisher Union Square Music Publishing has signed songwriter Robin Scott and his extensive catalogue of works, which includes the international hit Pop Muzik.

The agreement complements the existing relationship between the writer and USMP's sister company, Union Square Music which represents the Master Recordings for M and further Robin Scott recordings.

First released in 1979, reaching No.1 in the Billboard chart, Pop Muzik has

been performed by artists including U2 who opened every show of the 1997 Popmart world tour with the song. More recently it has appeared in the worldwide musical Priscilla Queen Of The Desert.

Union Square Music Publishing's general manager, Jonathan Kyte said, "We are thrilled to have agreed a deal with Robin and look forward to exploring fresh opportunities with his catalogue, and working together on new creative projects."

## Spirit promotes Shane to new Creative Services role

Spirit Music Group has promoted Pete Shane to the position of senior vice president, Creative Services. The exec was previously vice president, Creative Services.

In his new position, Shane (pictured) will play key roles in securing strategic joint ventures, launching brand marketing initiatives and helping develop and implement the company's strategic objectives while continuing to build, develop and manage the global creative staff. He has worked for Spirit for over 14 years.

"Pete Shane has been an invaluable friend and collaborator since our early days, developing a second-to-none sync team, crafting unique creative partnerships with producers in every kind of media and helping lead our transformation from a traditional publisher to a fully vested, career-involved marketing and brand partner for our songwriters," said Mark Fried, president/CEO of Spirit Music Group. "I can't think of a more passionate co-conspirator than Pete to help Spirit continue to redefine music publishing for the new millennium."

Under Shane's leadership, Spirit placed

songs in more than 80 feature films, 250 network and cable television series and 40 advertising campaigns in the past year – which it claims is the best sync licensing record in independent publishing.

The company's recent achievements include securing the end titles to last season's penultimate episode and this season's debut of The Newsroom for Pete Townshend/The Who, as well as the soundtrack to upcoming Matthew McConaughey feature film Dallas Buyers Club, which will feature five T.Rex uses including the end title.

Before Spirit, Shane worked in the International A&R department at Universal Music Publishing, as well as serving formative stints in film and television production and artist management.



# PUBLISHING SPECIAL NEWS

EX-EMI EXEC NAMED MD, AVALON DISTRIBUTION ON BOARD AS FIRST MAJOR CLIENT

## Imagem launches TV and film JV with Channon

### PUBLISHING

■ BY TINA HART

Imagem has launched TV and film joint venture FTV with former EMI Music Publishing EVP Jonathan Channon as managing director. The new company will be based at Imagem's London offices.

FTV will represent the music publishing assets of broadcasters, production companies and other media entities. It will offer a suite of services engineered to add value to music intellectual property through commissioning and producing bespoke music and production music with sync exploitation of both, utilising the global network of Imagem offices and sub agents.

One of the initial deals to be brokered under the FTV name is a global partnership with British independent international distribution company Avalon Distribution. Avalon represents leading television production companies including Avalon



Television, Flame TV, Topical Television, Tinderbox Television and Liberty Bell Productions. The agreement will see the publisher manage and exploit Avalon's library of owned composed music and collect royalties on behalf of all Avalon

Distribution clients.

In Channon's most recent role at EMI, he signed and worked with a range of media companies including ITV, 20th Century Fox, Endemol, Hit Entertainment and Shine TV. One of his early ventures at

EMI also included the successful packaging of the music deal on Danny Boyle's *Trainspotting*.

John Minch, CEO Imagem Music UK said: "Jonathan is at the forefront of music and media. He has made producers, broadcasters and film studios

understand the value of music and IP ownership. Our new joint venture will look to broaden our business in this significant area and we are delighted to announce our partnership with Avalon."

Channon (*pictured*) commented: "Imagem is a company that I have really admired over the last few years. The music industry has been in perpetual flux but as a modern business, Imagem demonstrates that progressive thinking puts you at the top of your game."

"Imagem is a gentle giant; artist friendly and creative, but packs a punch. There is no better publisher to be in partnership with. We're excited to be working with Avalon and to build a significant music asset with them."

Jon Thoday, joint MD of Avalon Distribution, added: "We are all incredibly pleased to be working with Jonathan Channon and the rest of the team at Imagem."

## Wixen reaps benefit from timely Rod Stewart cut

Wixen Music UK perfectly timed an administration deal for the Verse Music Group catalogue as it featured Kevin Savigar - the key collaborator on Rod Stewart's chart-topping *Time*.

The London-born songwriter, musician and producer has been involved in Stewart's career since the late Seventies when he joined his touring and recording band, and went on to co-write a number of songs with him, including *Every Beat Of My Heart*, *Forever Young*, *Passion*, *Tonight I'm Yours* and *Young Turks*.

Stewart's full return to songwriting after a gap of around two decades has fully utilised LA-based Savigar's talents, giving Wixen, via its Verse deal, interests in six of the 12 songs on *Time*, including the lead-off single *It's Over*.

Savigar also co-produced the Capitol/Decca album, which debuted at No.1 in the UK in May and last Sunday spent its 11th consecutive week in the Top 10 with cumulative sales now around 300,000 units.

Besides Savigar's songs, the Verse Music Group tie-up gives Wixen access to



around 10,000 songs, including works recorded by artists as varied as Jennifer Lopez, Engelbert Humperdinck, Snoop Dogg and the Pointer Sisters. Independent Verse was formed in 2010 and has since acquired music publishing and master copyrights, writer royalty streams and other assets. These include Salsoul Records and West End Records.

Wixen UK MD Beth Wijayarathna said the timing of the deal, with the success of Stewart's album, had been great, adding: "It's exciting getting more familiar with the works included in this catalogue."

## SPZ's Perfect plans for publishing arm

Publishing company Perfect Songs is parent company SPZ's "biggest focus", according to MD Ally Horn, after it enjoyed "an exciting summer".

Writer Will Heard was featured on the big European hit *Sonnentanz* (*Sun Don't Shine*) by Austrian act Klangkarussell, while signings *Fear of Tigers* and Anita Blay (formerly *Cocknbulldid*) co-penned the new single *Trouble* from RCA girl band *Neon Jungle* plus a second single from *Sam and the Womp* whose line-up features Aaron Horn.

In a sector where much of the market has consolidated, including Sony/ATV and EMI coming together and BMG's many purchases, Horn said: "We've only got 14 writers on our roster and we want to stay that way."

"The services we provide to our writers are very different from the kind of services you get at BMG or Sony or anywhere like that. Most of the writers are based in our building; quite a few of them are unmanaged. Because we are quite a creative-

heavy team and we don't have many writers, we have much more time to spend on them."

Perfect Songs - which exclusively controlled two UK No.1 singles last year with *Sam and the Womp's* *Bom Bom* and Gabrielle Aplin's cover of *The Power Of Love* - last year signed a new deal with Seal more than two decades after Trevor Horn produced his self-titled first album.

"We've put him together with a lot of different writers," said Horn. "He's written with some people on our roster, but we've also been collaborating."

According to SPZ founder Trevor Horn, Seal's collaborations include "a lovely song" he has written with Sony/ATV's Justin Parker, who co-wrote Rihanna featuring Mikky Ekko's *Stay* and a number of tracks on Lana Del Rey's *Born To Die* album.



# PUBLISHING SPECIAL NEWS

GOVERNMENT PAYS UP SEVEN-FIGURE LICENSING FEE FOR SHEET MUSIC IN UK SCHOOLS

## £7m for MPA's sheet music scheme

### PUBLISHING

The Department of Education has pledged to pay a seven-figure fee to a new scheme from the MPA that will see schools automatically licensed to make copies of sheet music for use in the classroom.

PMLL (Printed Music Licensing Limited), a subsidiary of the MPA, was launched in April, with the goal of 'identifying, licensing and administering a brand new source of income for authors and publishers, monetising existing activity with minimal disruption to the licensees themselves'.

It was brought to market after three years of negotiations, following a deal struck with the Copyright Licensing Agency, who will act as PMLL's sole agent and distributor. MPA chairman Chris Butler told *Music Week* that the agreement with the CLA "was both commercially and politically expedient" for the trade body's members.

He added: "Importantly the Department of Education has agreed to pay for the licence on behalf of state maintained schools in England for the next three years which will bring in over £7 million of new income into our industry over that period."

You can read a full open letter from Chris Butler submitted to *Music Week's* Publishing Special here:

"Optimism is a strategy for making a better future" wrote Noam Chomsky, "because unless you believe that the future can be better, you are unlikely to step up and take responsibility for making it so". Both parts of this statement are apposite to music publishers at the present time. We must be optimistic in our outlook, and I believe we have good reason to be so, but our enthusiasm must be accompanied by action. We must step up and shape our own future. Although on many levels the UK market for music publishers remains challenging, there are some encouraging signs of stability. Both PPL and PRS reported increased collections in 2012 and BPI has reported positive album sales growth in the first quarter of 2013 for the first time since 2009.

Digital music sales continue to grow. A number of important licensing deals have been struck with major music and digital media services and other existing deals have been renegotiated to secure the best possible value for composers, songwriters and the publishers who support them.

The Music Publishers Association, of which I am Chairman, could be taken as a microcosm of the sector as a whole, being as it is in a period of great change and even greater opportunity. At the Association's AGM in June I talked of the MPA as a business



**"With regards to MCPS, an extraordinary amount of work has been completed over the past 12 months to reduce costs and streamline operations. This will deliver a business which is lean and focused"**

CHRIS BUTLER, THE MPA

now with three distinct operating areas: as a trade association, as the owner of MCPS, and as the owner of our recently launched Printed Music Licensing Limited (PMLL).

With regard to MCPS, an extraordinary amount of work has been done over the past 12 months to reduce costs and streamline operations. This project is ongoing and will

deliver a business which is lean, focused and which reflects the ways in which licensing has evolved. As the ways in which both businesses and individual consumers use music continue to develop at a staggering pace MCPS, and indeed all collection societies, must become more nimble, more flexible and quicker to react to the market for our product.

There are significant possibilities to be explored for the licensing of mechanical rights in the current landscape, and we need to think hard about developing new revenue streams which will grow this business and ensure its sustainable future.

PMLL, a subsidiary of MPA, was created with precisely this goal in mind – to identify, license and administer a brand new source of income for authors and publishers, monetising existing activity with minimal disruption to the licensees themselves – in this case schools.

The scheme allows UK schools to make copies of printed music for use in the classroom. After three years of preparation and negotiation, PMLL was launched in April 2013. Key to the success of this scheme is the deal struck with the Copyright Licensing Agency who will act as our sole agent and distributor – this was both commercially and politically expedient.

Importantly the Department of Education has agreed to pay for the licence on behalf of state maintained schools in England for the next three years which will bring in over £7m of new income into our industry over that period.

So then let's look forward, let's actively seek to license, and let's seek out new opportunities wherever they may arise. This after all is in our nature as music publishers.

## Notting Hill signs double admin deal

Notting Hill Music has signed two new administration deals with fellow UK publishers, increasing its roster of partners.

One deal has been reached with Red Fish Music, the publishing division of Snapper Music PLC.

Snapper MD Fred Jude said: "Our long standing relationship with Notting Hill made it our number one choice to administer and exploit opportunities afforded to us in connection with signing bands to our labels.

"Notting Hill's persistence in furthering the careers of song writers through working with other record labels, artists, synchs and writer forums offers a multiplatform solution to artists and managers."

In addition, a deal has been reached with a new company, Cambridge Songs, which has been setup by publishing veteran Stewart Feeney and music PR stalwart Pete Bassett of Quite Great Publicity.

■ **Indie Q&A: Pages 30 and 31**



PICTURED LEFT TO RIGHT: Johnny Wilks (A&R Director Red Fish) - Leopold Whiteley (Head of Creative NHM) - Andy McQueen (Chairman NHM) - Fred Jude (MD Red Fish) - Dave Loader (MD NHM) - Tony Harris (Commercial Director/Fixer Red Fish)

# PUBLISHING SPECIAL Q2 SONGWRITING ANALYSIS

## EDITORIAL

### Lucky man Pharrell spreads the success



Standing next to that blonde in the Blurred Lines video isn't the only reason Pharrell Williams is grinning widely right now. Thanks to that hit and Daft Punk's Get Lucky he is currently the hottest hitmaker on the planet after co-writing two songs that have each sold a million copies in the UK and occupied the top two positions on the Billboard Hot 100 for five consecutive weeks.

His run has also yet again demonstrated how just one song can completely transform a career. Before Blurred Lines few people in the UK had heard of Robin Thicke, but his face is now everywhere and that mega smash has sent him straight to the top of the albums chart.

Williams' presence has further worked its magic on Daft Punk with the global success the French duo are experiencing with Get Lucky and Random Access Memories far greater than

**"Pharrell Williams' run has yet again demonstrated how just one song can completely transform a career"**

anything they realised when they first broke through. It is therefore utterly appropriate the Neptunes man should sit at the top of *Music Week's* hit songwriters chart covering a quarter in which he achieved the extremely rare feat of co-penning its two biggest songs.

Q2's revivals do not end there because the same Daft Punk track has also completely reawakened interest in Nile Rodgers, back in the limelight in a way he hasn't been since Chic were hitting the charts 35 years ago with Good Times and Le Freak. His big contribution to Get Lucky has once again made him a man in demand, including turning Chic's Glastonbury set into an essential watch, even if it didn't actually feature the Daft Punk hit.

Besides Rodgers, the songwriting world had plenty of other comebacks in the quarter to cherish, welcoming back into its fold after two decades Rod Stewart. During that time he hardly disappeared from the limelight. In fact, the first dozen years of this century were among his most commercially successful, but totally driven by albums of covers rather than any original material.

His return to creating songs himself has been nothing short of an absolute triumph with new album *Time* locked in the UK Top 10 since its release in May and placing him in second place behind Daft Punk on *Music Week's* chart of the most successful album songwriters of the quarter.

We should also devote a mention to Black Sabbath who joined Rodgers and Stewart with a No 1 over the three months with their first studio album featuring Ozzy Osbourne since 1978. The returning legends, however, should not overshadow plenty to excite with new talent on the homefront with Rudimental, Disclosure and Tom Odell all topping the chart in the quarter with mainly self-penned debut albums.

Arguably outshining all of them, however, was Passenger, the latest example of a British artist who had to taste fame across many parts of the world before the UK finally got round to noticing him.

**Paul Williams,  
Head of Business Analysis**

# NOT DAFT: PHARRELL RULES POP



Passenger top British songwriter, Pharrell leads UK sales with Daft Punk and Robin Thicke co-writes

## PUBLISHING

■ BY PAUL WILLIAMS

Pharrell Williams marked his 40th birthday in real style in Q2 as Get Lucky and Blurred Lines made him into the period's most successful hit songwriter.

The Neptunes co-founder, who reached 40 on April 5, saw his co-writes finish as the two biggest-selling singles in the quarter with combined UK sales of more than 1.8 million units.

Williams was also a featured vocalist on the Daft Punk and Robin Thicke-fronted tracks, which by a comfortable distance secured him top position on *Music Week's* exclusive chart ranking songwriters by their shares of the quarter's 100 top-selling tracks in the UK, based on Official Charts Company data.

Until Get Lucky reached No 1 in April he had only ever climbed as high as 3 on the weekly UK singles chart with Can I Have It Like That with Gwen Stefani in 2005, but had to wait just seven days after the Daft Punk cut's four-week reign ended for Blurred Lines to debut at 1.

Williams, signed to Sony/ATV-managed EMI Publishing, is joined in the songwriters chart Top 10 by his Get Lucky co-writers Daft Punk and Nile Rodgers, while Universal-published Robin Thicke's own contribution to Blurred Lines places him at No 9.

Like Williams (pictured, above, with Thicke and T), Daft Punk's pairing of Thomas Bangalter and Guy-Manuel de Homem-Christo had also never reached No 1 before in the UK prior to Get Lucky, but their writing shares of the million-selling track

### EXECUTIVE SUMMARY

- Pharrell Williams Q2's top hit songwriter after co-penning Get Lucky and Blurred Lines
- Get Lucky co-writers Daft Punk and Nile Rodgers among quarter's leading hit songwriters, while French duo top album songwriting rankings
- Passenger runner-up on hit songwriters chart and third on equivalent album countdown
- Rod Stewart's songwriting comeback places him only behind Daft Punk on album league table
- Sony/ATV has unrivalled 18 signings on hit songwriters chart, which boosts a 46% share of UK talent

places the Iamgine signings at No 4 on the songwriters countdown. Four places below them sits Sony/ATV's Nile Rodgers whose own credit on Get Lucky delivered him his first chart-topping single as a writer in the UK since another French act, Modjo, sampled the guitar loop of the Chic cut Soup For One for their 2000 hit Lady (Hear Me Tonight).

An extremely close battle for second and third spots played out on the songwriters chart with Brighton-based singer-songwriter Michael Rosenberg just edging out thanks to his Let Her Go hit under his alias Passenger. The Sony/ATV-published song sold 604,700 copies by the end of the quarter as it was outperformed only by Get Lucky and Blurred Lines.

Just behind Rosenberg in third position are Kobalt's Macklemore and Ryan Lewis who were placed as runners-up on Q1's chart when Thrift Shop outsold every other track. They make another strong showing as that breakthrough hit shifted another 170,244 copies over the following three

# PUBLISHING SPECIAL Q2 SONGWRITING ANALYSIS



**ABOVE**  
In the driving seat: Passenger was top UK hit songwriter of Q2

months, while follow-up Can't Hold Us attracted 432,653 takers.

Bastille frontman Daniel Smith and Bruno Mars and his Smeezingtons colleagues are also among the Top 10 hit songwriters for another quarter with Universal-signed Smith sixth this time after individually writing his band's singles Pompeii and Laura Palmer.

The first quarter's leading hit songwriters, BMG's Mars, Warner/Chappell's Philip Lawrence and Universal-signed Ari Levine are placed fifth for Q2 after three of their creations finished among the quarter's Top 100. All three cuts are taken from Mars' second album Unorthodox Jukebox and comprise (in Q2 sales order) When I Was Your Man, Treasure and Locked Out Of Heaven.

Rudimental topped the UK singles chart during the quarter for the second time with Waiting All Night and this helps to take the group's Sony/ATV-

published members Kesi Dryden, Piers Aggett and Amir Amor to No 7 on the songwriters chart. Their colleague DJ Locksmith is not credited as a writer of the track, which instead the trio penned with James Newman and Bucks' Jonny Harris who share 16th place.

Last autumn Sam Smith scored his first ever UK hit as featured vocalist on Disclosure's Latch and he now finds himself side by side with the duo on Q2's songwriting ranks. Smith finishes just ahead of them in 10th position thanks to his significant contribution to Naughty Boy's chart-topping La La La as well as winning more traction for Latch, while Disclosure's Universal-signed pair of brothers Guy and Howard Lawrence are 11th with Latch joined by White Noise and You And Me in the quarter-end Top 100.

Naughty Boy, like Smith signed to Sony/ATV, finishes himself as the 20th top songwriter, while

## Q2 2013 TOP UK HIT SONGWRITERS

POS WRITER(S) PUBLISHER(S)

- 01 MICHAEL ROSENBERG AKA PASSENGER Sony/ATV
- 02 DANIEL SMITH Universal
- 03 KESI DRYDEN, PIERS AGGETT, AMIR IZADKHAH (RUDIMENTAL) Sony/ATV
- 04 SAM SMITH Sony/ATV
- 05 GUY LAWRENCE, HOWARD LAWRENCE (DISCLOSURE) Universal
- 06 ADAM DYMENT AKA DUKE DUMONT BMG
- 07 OLLIE JACOBS, PHILLIP JACOBS, CAMILLE JACOBS, Wixen
- 09 ADAM WILES AKA CALVIN HARRIS Sony/ATV
- 09 EDWARD "JONNY" HARRIS Bucks
- 10 JAMES NEWMAN CC
- 11 ELLIE GOULDING Global Talent
- 12 SHAHID KHAN AKA NAUGHTY BOY Sony/ATV
- 13 JAMES NAPIER Universal
- 14 OLLY MURS Universal
- 15 ALEXANDER GRANT AKA ALEX DA KID Universal
- 16 ALUNAGEORGE Universal
- 17 THE 1975 Warner/Chappell
- 18 ED DREWETT Warner/Chappell
- 19 JAMES ELIOT Sony/ATV
- 20= UZOECHI EMENIKE AKA MNEK Sony/ATV
- 21= AMINATA KABBA AKA A\*M\*E Kobalt

The above chart shows the top UK songwriters of Q2 2013 based on shares of the UK's 100 biggest-selling singles of the quarter. Source: Music Week research/Official Charts Company data

BMG's Duke Dumont adds to a strong British presence with his chart-topping breakthrough Need U (100%) taking him to 12th position. Its two co-writers and featured vocalists, Kobalt's A\*M\*E and Sony/ATV's MNEK, are joint 41st on the songwriters countdown.

The trio are among 23 UK songwriters on the Top 50 chart this time, representing a 46% share and up from quarter one (42.2%), while US talent make up 40% of the countdown. Despite France's Daft Punk riding high, acts from the rest of Europe see their share drop between quarters from 21.6% to 12% as an Anglo-American domination takes hold.

In a period in which he was named Ivor Novello Awards Songwriter of the Year, Sony/ATV's Calvin Harris yet again co-wrote one of the quarter's 10 biggest-selling singles. It was the fourth successive quarter he had done so with Don't Wake Me Up (Q3 2012), Sweet Nothing (Q4 2012) and Drinking

## Q2 2013 TOP 50 HIT SONGWRITERS

Source: Music Week research/Official Charts Company data

POS WRITER(S) PUBLISHER(S)

- 01 PHARRELL WILLIAMS Sony/ATV
- 02 MICHAEL ROSENBERG AKA PASSENGER Sony/ATV
- 03 BEN HAGGERTY AKA MACKLEMORE AND RYAN LEWIS Kobalt
- 04 THOMAS BANGALTER AND GUY-MANUEL DE HOMEM-CHRISTO (DAFT PUNK) Imagem
- 05 THE SMEEZINGTONS (PETER HERNANDEZ AKA BRUNO MARS, PHILIP LAWRENCE, ARI LEVINE) BMG, Warner/Chappell, Universal
- 06 DANIEL SMITH Universal
- 07 KESI DRYDEN, PIERS AGGETT, AMIR IZADKHAH AKA AMIR AMOR (RUDIMENTAL) Sony/ATV
- 08 NILE RODGERS Sony/ATV
- 09 ROBIN THICKE Universal
- 10 SAM SMITH Sony/ATV
- 11 GUY LAWRENCE, HOWARD LAWRENCE (DISCLOSURE) Universal
- 12 ADAM DYMENT AKA DUKE DUMONT BMG
- 13 OLLIE JACOBS, PHILLIP JACOBS, CAMILLE JACOBS, Wixen
- 14 ADAM WILES AKA CALVIN HARRIS Sony/ATV
- 15 IMAGINE DRAGONS (BEN MCKEE, WAYNE SERMON, DAN REYNOLDS) Universal
- 16= EDWARD "JONNY" HARRIS Bucks
- 16= JAMES NEWMAN CC
- 18 JEREMY FRAITES, WESLEY SCHULTZ (THE LUMINEERS) Kobalt
- 19 ELLIE GOULDING Global Talent
- 20 SHAHID KHAN AKA NAUGHTY BOY Sony/ATV
- 21 JAI PARK AKA PSY Publisher in dispute
- 22 JAMES NAPIER Universal
- 23 TAYLOR YORK, HAYLEY WILLIAMS (PARAMORE) Warner/Chappell
- 24 TAYLOR SWIFT Sony/ATV
- 25 CLAUDE KELLY Warner/Chappell
- 26 EELKE KALBERG, SEBASTIAAN MOLIJN Bucks, Universal
- 27 A-HA Sony/ATV
- 28 OLLY MURS Universal
- 29 THE Y'S (JAMES FAUNTLEROY, JUSTIN TIMBERLAKE) Universal
- 30= MARVIN GAYE Sony/ATV
- 30= CHRIS MALINCHAK Sony/ATV
- 32 ALEXANDER GRANT AKA ALEX DA KID Universal
- 33= JEFFREY BHASKER Sony/ATV
- 33= ALECIA MOORE AKA PINK Sony/ATV
- 33= NATE RUESS Warner/Chappell
- 36 ALUNAGEORGE Universal
- 37 THE 1975 Warner/Chappell
- 38 JEROME HARMON AKA J-ROC, TIMOTHY MOSLEY AKA TIMBALAND Warner/Chappell
- 39= ED DREWETT Warner/Chappell
- 40= JAMES ELIOT Sony/ATV
- 41= UZOECHI EMENIKE AKA MNEK Sony/ATV
- 41= AMINATA KABBA AKA A\*M\*E Kobalt
- 43 KARL MARTIN SANDBERG AKA MAX MARTIN Kobalt
- 44 FREDDIE PERREN, DINO FEKARIS Universal
- 45 AL-HAKAM EL KAUBAISY AKA KOMI Sony/ATV
- 46 KARL SCHUSTER AKA SHELLBACK Kobalt
- 47 JOSHUA COLEMAN AKA AMMO Kobalt
- 48 JESSICA CORNISH AKA JESSIE J Sony/ATV
- 49 JOHN RZEZNIK (GOO GOO DOLLS) BMG
- 50 DANIEL O'DONOGHUE, MARK SHEEHAN (THE SCRIPT) Imagem

The above chart shows the top hit songwriters of Q2 2013 based on shares of the UK's 100 biggest-selling singles of the quarter

## Q2 2013 TOP 20 ALBUM SONGWRITERS

POS WRITER(S) PUBLISHER(S)

- 01 THOMAS BANGALTER AND GUY-MANUEL DE HOMEM-CHRISTO (DAFT PUNK) Imagem
- 02 ROD STEWART Sony/ATV
- 03 MICHAEL ROSENBERG AKA PASSENGER Sony/ATV
- 04 DANIEL SMITH Universal
- 05 KESI DRYDEN, PIERS AGGETT, AMIR IZADKHAH (RUDIMENTAL) Sony/ATV
- 06 KELLY JONES Universal
- 07 THE SMEEZINGTONS (PETER HERNANDEZ AKA BRUNO MARS, PHILIP LAWRENCE, ARI LEVINE) BMG, Warner/Chappell, Universal
- 08 EMELI SANDE Sony/ATV
- 09 IMAGINE DRAGONS (BEN MCKEE, WAYNE SERMON, DAN REYNOLDS) Universal
- 10 TAYLOR YORK, HAYLEY WILLIAMS (PARAMORE) Warner/Chappell
- 11 BLACK SABBATH Blizzard, Chelsea, CC
- 12 ADAM WILES AKA CALVIN HARRIS Sony/ATV
- 13 GUY LAWRENCE, HOWARD LAWRENCE (DISCLOSURE) Universal
- 14 THE Y'S (JAMES FAUNTLEROY, JUSTIN TIMBERLAKE) Universal
- 15 ALECIA MOORE AKA PINK Sony/ATV
- 16 JAKE KENNEDY AKA JAKE BUGG Kobalt
- 17 JEROME HARMON AKA J-ROC, TIMOTHY MOSLEY AKA TIMBALAND Warner/Chappell
- 18 VINCENT DEGIORGIO Collect Music
- 19 ELLIE GOULDING Global Talent
- 20 DAVID SCHREURS CC

The above chart shows the top album songwriters of Q2 2013 based on shares of the UK's 20 biggest-selling artist albums of the quarter. Source: Music Week research/Official Charts Company data

**TOP 10 SINGLES Q2 2013**

POS ARTIST/TITLE / (WRITER) / PUBLISHER

- 1 **DAFT PUNK FEAT. PHARRELL WILLIAMS** Get Lucky (Bangalter, Homem-Christo, Williams, Rodgers) *Imagem, Sony/ATV*
- 2 **ROBIN THICKE FEAT. TI & PHARRELL WILLIAMS** Blurred Lines (Williams, Thicke) *Sony/ATV, Universal*
- 3 **PASSENGER** Let Her Go (Rosenberg) *Sony/ATV*
- 4 **NAUGHTY BOY FEAT. SAM SMITH** La La La (Khan, Smith, El Kaubaisy, Murray, Omer, Coffey, Mbabazi) *Sony/ATV, Universal, Kobalt, CC*
- 5 **RUDIMENTAL FEAT. ELLA EYRE** Waiting All Night (Aggett, Amor, Dryden, Newman, Harris) *Bucks, Sony/ATV, Universal*
- 6 **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** Can't Hold Us (Haggerty, Lewis) *Kobalt*
- 7 **DUKE DUMONT FEAT. A\*M\*E & MNEK** Need U (100 Percent) (Dyment, Kabba, Emenike) *BMG, Kobalt, Sony/ATV*
- 8 **PINK FEAT. NATE RUESS** Just Give Me A Reason (Bhasker, Moore, Ruess) *Sony/ATV, Warner/Chappell*
- 9 **CALVIN HARRIS FEAT. ELLIE GOULDING** I Need Your Love (Goulding, Wiles) *Global Talent, Sony/ATV*
- 10 **OLLY MURS** Dear Darlin' (Murs, Eliot, Drewett) *Sony/ATV, Universal, Warner/Chappell*



**ABOVE**  
One more time: Daft Punk made a spectacular return in Q2

From *The Bottle* (Q1 2013) followed by *I Need Your Love*, which he co-penned with Ellie Goulding. His incredible run would have stretched back over five quarters but *Call My Name*, his chart-topper for Cheryl, just fell short as the 11th top-selling single during the second quarter of last year.

*I Need Your Love*, which sold 313,083 copies in the quarter, plus additional business from *Drinking From The Bottle* with Tinie Tempah takes Harris to 14th on Q2's songwriters chart, while Global Talent's Goulding is 19th.

Several names from the past make it onto the countdown, led by Norwegian pop heroes A-Ha who are at 27 after Pitbull sampled their Sony/ATV-published *Take On Me* on his hit *Feel*

*This Moment* featuring Christina Aguilera. The track was the quarter's 17th most popular single.

Just outselling it over the three months was Chris Malinchak's Ministry of Sound-issued single *So Good To Me*, which utilises *If This World Were Mine*, a song penned by Marvin Gaye and the B-side to his 1967 single *If I Could Build My Whole World Around You* with Tammi Terrell. Gaye and Malinchak have an equal share of the 2013 hit, taking them to joint 30th on the songwriters chart, with Sony/ATV claiming 100% control as Malinchak is on their books, while Gaye's share comes via Motown's Jobete catalogue which it now

manages since taking over EMI Music Publishing. In the same year Gaye issued *Here, My Dear*, an album made to part-fund his divorce, Gloria Gaynor arrived with her biggest hit yet with *I Will Survive*. The 1978 single, which topped the charts on both sides of the Atlantic the following year, was covered in Q2 by *The Voice* contestant Leah McFall and shifted 86,327 copies. The revival places its two Universal-published writers Freddie Perren and Dino Fekaris at 44 on the songwriters chart.

Besides *I Will Survive*, Perren, who passed away in 2004, also wrote with Fekaris hits such as *Peaches & Herb's* Billboard Hot 100 chart-topper *Reunited*.

**ALBUMS FOCUS: OLD MASTER STEWART HAS HIS TIME AGAIN IN Q2 AS DAFT PUNK TAKE THE HELM**

Two acts making contrasting comebacks led Q2's album songwriters chart as Daft Punk headed the rankings and Rod Stewart took second place.

In the case of Daft Punk the French duo not only returned to their commercial peak of the beginning of the century, but effortlessly outsold all that came before as *Random Access Memories* delivered them a first UK chart-topping album.

The Columbia release shifted an unrivalled 295,561 copies over the three months, according to the Official Charts Company, placing Imagem-signed Thomas Bangalter and Guy-Manuel de Homem-Christo at the top of *Music Week's* exclusive chart ranking songwriters album sales performance. The chart is compiled from writing shares of the Top 20 artist albums of the quarter.

Daft Punk's album features a stellar cast of writing collaborators including Pharrell Williams, Nile Rodgers and veteran US songwriter and ASCAP president Paul Williams, although none of them makes it into our Q2 chart.

With the case of Rod Stewart (pictured), his comeback was not based on commercial grounds as the past decade has seen him achieve huge sales success with the likes of the *Great American Songbook* albums. However, Q2 did mark a comeback for him as a singer of original material with *Time* his first album of largely self-penned songs in a couple of decades.

The Celtic fan co-wrote 11 of the album's 12 tracks, the biggest songwriting contribution he has made to an album during his long career, and with *Time* shifting 235,366



copies by quarter's end he finishes as runner-up on our songwriters chart. A long-time part of EMI Publishing, Stewart now has his catalogue managed by Sony/ATV following the 2012 takeover of its rival.

Just missing out on a place on the countdown is Kevin Savigar who has co-penned Rod Stewart classics such as *Young Turks* and *Every Beat Of My Heart* and collaborated on six of the songs on the new album. He is now looked after by Wixen, via a deal it signed earlier this year with Verse Music Group.

Second on the songwriters chart based on singles sales, Sony/ATV's Passenger man Michael Rosenberg is at 3 on the equivalent albums countdown after his Nettwerk-issued *All The Lights* sold 138,017 copies in the quarter. He is one of four acts in our Top 20 chart to have written their current album entirely alone with Universal-signed Daniel Smith at 4

after penning his band Bastille's *Bad Blood*, the same publisher's Kelly Jones at 6 thanks to *Stereophonics'* eighth studio set *Graffiti On The Train* and *Black Sabbath* at 11 after they topped the UK chart for the first time since 1970. The album 13 was also the first studio offering with Ozzy Osbourne in the line-up in 35 years.

Rudimental are at 5 after topping the weekly artist albums chart with debut *Home*, while the set's collaborators included their Sony/ATV colleague Emeli Sande who falls from runner-up place on Q2's chart to eighth this time. Her score is made up of contributions to *Home* and her own debut *Our Version Of Events* and just above her at 7 is the *Smeezingtons* trio of Bruno Mars, Philip Lawrence and Ari Levine.

Released right at the beginning of Q2, *Night Visions* provided a significant UK breakthrough for Las Vegas band *Imagine Dragons* and takes them to 9 on our chart. Although the bulk of the album was written by the group, it does feature contributions from LA-based Brit and fellow Universal writer Alex Da Kid.

Paramore's self-titled album, which topped the UK chart in April, was similarly mainly written by the band with most of the tracks penned by Warner/Chappell-signed Hayley Williams and Taylor York to place them at No 10.

Calvin Harris, Pink, Jake Bugg and Ellie Goulding all make appearances again thanks to continuing demand for their 2012 albums. Vincent DeGiorgio at 18 and David Schreurs at 20 contributed to Caro Emerald's chart-topping *The Shocking Miss Emerald*.

**PUBLISHING SPECIAL GUY MOOT INTERVIEW****LOTS MORE SONGS FOR GUY**

It's been a year since the deal that brought the Sony/ATV and EMI catalogues under the same publishing roof – and saw Guy Moot appointed Managing Director, UK and President of European Creative for the combined company. Here he describes life at the new market leader, and the role it hopes to play in building a bigger and fairer industry for all

**PUBLISHING**

■ BY DAVE ROBERTS

So, a year on, how hard was the merger and what have the main benefits been?

Mergers are hard work. I think people say the stressful things are bereavements, moving house, divorce etc, well this is up there. When mergers happen, there are lots of happy headlines and photos, but there's a lot of work to be done, a lot of integration, a lot of culture to consider. But the fact that I worked with Marty [Bandier, Chairman and CEO of Sony/ATV] for 19 years, then obviously went through the Faxon years at EMI, I was hopefully in a good place to assimilate those cultures. It takes a while to get the people you want in the right places and for them to get used to each other. But, equally, everything in this business happens quite quickly, so a year on, there is a new culture. It's not divisive: it's a new culture for a new company. And key to everything is the people and their attitude. I have to say they've been amazing throughout the whole process. I'm sure everyone thinks they've got the best people working with them, but in this case I'm pretty sure I'm right.

What was key in overcoming any sense of 'them and us' – perhaps altering the way people, internally, viewed the company?

There was a bit of 'we used to do it that way, we used to do it this way...' No, this is how we do it now, and everyone's on-board. And that comes about through working together and doing deals together. You can't just take a book away and learn each other's catalogues. You have to enjoy the music, you have to make it fun. So we make a lot of effort

**ABOVE Digital awareness:**

Both EMI Publishing and Sony/ATV took more direct control of their digital rights in Europe before the merger. The combined company has more recently made a similar move in the US. Moot says: "This is a hugely important era. Get it right and [the music industry] could see the good times again."

**"We now have a new culture for a new company. The staff's attitude is key. Everyone thinks they have the best people, but I'm pretty sure I'm right"**

GUY MOOT, SONY/ATV

here to send out a lot of music, educating people about the two catalogues. It's not like an exam, it's sharing the music we love. We send out a song every day, with some funny commentary, and people want to play it.

So there's a Sony/ATV 'Song of the day'?

Well, we call it 'catalogue gems', but yes, there is. I make the pick on a Friday and insist it's one of the many dance tracks I signed back in the day. People might think I'm taking advantage and bending the rules but no, sorry, Friday is '90s dance. We're looking forward now, we're not trying to put things together or dealing with the difficulties of a merger; we know who we are, what we stand for and what we want to do. This is our take on publishing and we think we deliver enhanced value to our songwriters.

Which side do you think experienced the biggest jolt or culture shock – Sony/ATV or EMI?

I don't know if anyone did really. I mean I guess it was kind of odd after competing pretty hard and pretty aggressively against one another on new acts and writers, to suddenly be on the same side of the fence. But actually, although the competition was fierce, the principles and what we stood for were fairly aligned. I think perhaps the size of the EMI catalogue, even though you're told 'this is a big

company with lots of moving parts', for some in the Sony world it wasn't until the workload drops down that you really think 'wow, this is a *big* company with *lots* of moving parts!'

We've found so many synergies across the catalogue, which you can see in the charts now. I mean Emeli Sande's album was a huge success for us of course, and many of the co-writers were signed with Stellar Songs, but there were also quite a lot of Sony/ATV writers on there, same with Lana Del Rey. And if we have a big hit with Emeli and Labrinth, again it's EMI, Stellar, Sony/ATV.

So both rosters are very well placed to put people together to write hit songs. And the business is about hit songs, it always has been, but more so than ever these days, when people have less time or inclination to devote 40 minutes to an album. That's not to the detriment of artists or artistry, but the bar has gone higher; to take 40 minutes of someone's time, you'd better have a very deep and compelling proposition. Albums are still hugely important, of course, but so are hit songs and I take huge pleasure looking at our reach in the singles charts and the airplay charts, not just here in the UK but around the world.

The way people consume music has changed and as an A&R person you have to digest that, feel it and think it through. When we sign artists we spend a lot more time as publishers in the development process – filling that gap that maybe doesn't happen so much at major record companies – and making sure that when those artists come to market maybe they've been through a co-writing stage, they've evolved, they've been supported and it's their time, because in the record company cycle I think that process moves very quickly these days.





**LEFT** Calvin Harris Moot calls the Scottish DJ's Ivor Novello win from earlier this year "a real moment"

In a synchronisation and licensing sense, again, the catalogues complement each other and we can genuinely say to our partners that we cover all their music needs.

**What is your view of the increasing globalisation of songwriting and hit making – and what is your role in it? It's not just a byproduct of technology is it? It's a cultural thing.**

It's definitely a cultural thing because I think the industry so many times has tried to contain something rather than represent it, and the truth is, people have access to music wherever they are in the world and they are consumers like you. When you go in a shop you want the best thing your money can buy. You don't mind especially where it comes from. And when I got my European title four or five years ago at EMI it was a unique opportunity to represent music wherever it came from, and offer it the same support and international push that was often talked about but rarely delivered.

A lot of times there was no ownership from a central source so the most common comment historically was, 'I signed to my local publishing company and they promised me X, Y and Z on a global basis and it never happened.' That's what we don't want to hear and won't let happen. We stand for something else, we believe in doing things properly and representing our artists in the way that we promise we will represent them.

So we find the talent, we work with the local MDs and we connect them internationally. And we deliver. The results show. Avicii was a little-known Swedish electronic artist who'd never had a record played on the radio here. Lana Del Rey is from LA but was signed in Germany, Passenger is British but really broke out of Holland, there's Stargate from Norway, there's Lykke Li from Sweden, you know you can work your way round the map, there's something going on everywhere.

**What did you think of Calvin Harris being named Songwriter of the Year at the Ivors?**

I thought it was a real moment. The Ivors is the most wonderful award show, as publishers and writers they are the most coveted and they are a real

**"We spend a lot more time [now] in the development process - filling that gap that maybe doesn't happen as much at major record companies"**

GUY MOOT, SONY/ATV

honour. They're voted for by writers, it's not for TV, it's not about ratings or celebrity, they really mean something. They are full of integrity, and I was very, very happy to see Calvin recognised like that.

**A very small minority grumbled a bit about this 'DJ' getting the award. What do you make of that attitude?**

I find that very old fashioned and... maybe 'offensive' is too strong a word, but come on, get over it. This guy started with us seven or eight years ago as a songwriter after we'd heard his demos on MySpace. He's developed his craft, he's developed as an artist and a person – and musically? He's fantastic. That negative view comes from an old guard that believes all songs have to be delicately picked out on a piano, and it's so old fashioned. I think what Calvin has achieved is incredible. He's sold something like 28 million downloads as single tracks off this album (18 Months); hit after hit after hit. And these aren't songs that are going to go away. These are fantastic copyrights and I couldn't be more of an advocate or of a fan. I'm really honoured we represent him.

**I want to ask you about another artist, Naughty Boy, who has his first album coming out in late August. What do you think about him as a songwriter and his story?**

I think he's just a very special person. He's got an aura about him. I met him years ago and he was clearly a very talented songwriter, but I also think there's just something special about him. He's a deep thinker. He's as good at listening as he is at talking. I think La La La is the most amazing record, it's one of those records that wherever I am in Europe I hear it on the radio. And I'm especially delighted because we just renewed his deal.

**Can you talk a bit about the increased role you are playing in negotiations for royalties from digital companies? There seems to be a lot of confusion about who gets what and what is fair...**

It's a fairly confused process, but it is a process that needs to be gone through to get to a certain point. And when you sit around the table with people, you can help them understand your business.

We unashamedly want to get the best rates for our songwriters, and that isn't always aligned to what record companies want or need. And we are up against some very large and powerful companies. We are fairly large ourselves, but even so...

The main thing is that they understand the importance of music, like Steve Jobs and Apple always did but others maybe don't. But the more we get round the table with people the better, and the easier it will be to correct any misconceptions about the music industry and what we're trying to achieve and our processes. Maybe they think there's a Naughty Boy or a Lana Del Rey on every street corner waiting to be discovered...

I think the value of music is a discussion. And we believe that in terms of the talent pool that goes to creating music, then the division of royalties should be more equitable, especially in a streaming world and I think we just want to get the right value. Music is the honey to the bee, it's a main attractor. And when I see the money that some of these companies will spend on, say, sport, I think why not music? I also think part of the problem is that we're not very good at projecting what our business is or how it works. There have been generations that think we're fat cats and wonder what the hell we do. But no, we work hard, we invest. This isn't the '70s or '80s.

**Do you see yourselves as arguing for 'music' – and thereby for your competitors – as much as yourselves and your artists?**

I think it's always been a problem [for the industry] talking as one voice, because we've got so many bodies and so many interests. And the result is that people don't see the work the industry does, the investment it makes – or indeed how hard the artist has to work these days.

And I think in some ways the process of withdrawing our rights from collective positions in certain digital areas here in Europe and in the US, allows us to pull the threads together and at least talk clearly as one company. And it's not just about what we get paid, it's the other elements of the contract, it's the ability to audit, all these things are important. I think we are at a tipping point. This is a hugely important time. Get it right and we could be seeing the good times again, get it wrong and we would be doing a huge disservice to our songwriters and the industry in general.

**In some ways you're not just negotiating for you, you're setting levels of expectation for, like you say, the industry in general.**

Yeah, and sometimes I guess we might be viewed as the bad guy. You look at the publicity Marty got recently when he was accused of 'holding up' the [Apple iTunes Radio] announcement, which of course wasn't true - it was a negotiation, a process. We're just trying to get what we feel is a fair and equitable rate for our songwriters and you usually find in a rising tide all boats rise. And if we're the guys to do that then all well and good.



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## PUBLISHING SPECIAL SYNC

# SYNC OF THE POSSIBILITIES

The nature of music synchronisation demands that publishers come together with labels to quickly clear and make the most of their rights in TV, film, video games and adverts. We talk to companies on both sides who have seen sync success, and get tips from music supervisors



## LICENSING

BY TOM PAKINKIS

The power of music has never been lost on Hollywood, TV studios and ad agencies, but these days, with bands more willing to work with brands and industry executives keen to diversify their revenue streams, the power of a good sync placement is incredibly appealing to the music industry as well.

In its RIN 2013 report, the IFPI states that revenues from global synchronisation deals continue to grow, with a 2.1% increase to \$337 million in 2012. And it would probably have been more but for tough economic conditions hampering sync fees and the sharp decline in popularity of music-based video games (generating over \$1bn a year at retail in the US from 2007 to 2009 but just \$50m in 2012).

In the UK specifically, recorded music revenue from sync has seen a slow decline over the last three years but still stood at \$28.9m (approx. £18m) in 2012.

**“Sync is now seen as a key platform to bring music to the masses. A good sync can re-ignite a song or catalogue like nothing else”**

MARC ROBINSON, GLOBE

Even so, publishers and labels across the UK music industry are keen to work together to make the most of sync opportunities. Imagem Group president of Creative Natasha Baldwin tells *Music Week* that sync is considered very important to publishers – and not just because of the money that can still be made from deals directly.

“Generally, sync can contribute anywhere between 5-15% of total net publisher’s share,” she says. “Most syncs, crucially, then also create a bump in performance related income – with advertising being a key medium for that – and mechanical income from DVD sales of films and CD and digital sales of related records.”

**ABOVE TV Guys:** Universal’s Globe recently scored a sync placement for The Lumineers’ Ho Hey in a TV campaign for Eon (*top*) while Imagem licensed Daft Punk’s Harder Better Faster Stronger for a Euro-wide Audi campaign

“The fact that multiple income streams can be positively affected by this one activity makes sync very important to both the music industry and their bands and artists,” she adds.

Universal’s dedicated creative and commercial division, Globe, brings the company’s sync efforts under the same roof as brand partnerships and content production. When asked about the value of sync placements for Globe, MD Marc Robinson clearly looks well beyond direct monetary income.

“For me, what’s exciting about the whole premise of Globe is that we deliver alternative avenues to expose the brilliant music that comes out of our labels and from our artists, and also help bring wider audiences to engage with,” he explains.

“Labels are really excited about sync and the opportunities it can bring,” he adds. “It’s now seen as a key platform to bring music to the masses.”

“In an era of iTunes, Shazam and social media, you can tell instantly when a song connects – it feels like a new dawn for sync.”

Robinson explains that every sync that comes out

# PUBLISHING SPECIAL SYNC



of Globe now gets worked into an artist's marketing campaign immediately." A good sync can also re-ignite a song and catalogue like nothing else," he says.

BMG Chrysalis UK sync execs play a key part of the signing conversation for both front-line and catalogue, according to the publisher's VP of Marketing and Sync Gareth Smith, who says they were certainly an important part of the puzzle for Mick Jagger and Keith Richards, when the Rolling Stones signed with the publisher last month.

"Sync is more important than it's ever been both creatively and commercially," says Smith. "Managers expect to meet a sync team and want to know how it operates not only in the signing territory but also worldwide. Since BMG structured sync as a single international team from the off, that's clearly a big advantage for us."

As sought after as great sync placements are, for a whole host of reasons, actually snaring the perfect opportunity can be tough. With every prime time ad, TV finale, movie trailer or video game sequence bringing a different set of requirements to the table, getting there first with the perfect pitch is often a case of right time, right place and the right people.

Speaking to UK music supervisors across a number of media sectors, however, there are some key song characteristics that will increase the chances of grabbing a great placement. "Whilst any song has the potential to be synced depending on the brief, a happy track with a big build and vague lyrics would probably be the most likely song to be placed," suggests Alex Hancock, a music supervisor who has done a lot of work in TV for shows like *Skins*.

Kle Savidge, who has placed music most recently for the film industry, echoes Hancock, suggesting "a catchy, anthemic phrase, a track that builds to an explosive crescendo and a varied backing track [are all good characteristics for sync]. But sometimes the perfect track is something that will sit well in the background."

ABOVE

Olympic syncs | London 2012 provided some huge sync opportunities last year with Sony/ATV managing to place Noel Gallagher's Everybody's On The Run in a TV ad for the Games (left), while Warner/Chappell was behind Elbow's call-up to compose an original track to be used as the official London 2012 anthem for BBC coverage

Of course, music executives are finely tuned to identifying a song's key qualities and promoting them for the right situations. Pushing a particular track for a certain area of sync is much like spotting the difference between a summer hit for the masses or an underground slow-burner for a passionate niche. It's about understanding the current market and following the trends.

**"Sync can contribute anywhere between 5-15% of a publisher's total net publisher's share. Most syncs then also create a bump in related income"**

NATASHA BALDWIN, IMAGEM

Music supervisor Will Quiney, who has recently finished work on the soundtrack for Hollywood's *Kick-Ass 2* says that sync should be approached just like talent-spotting in the traditional music business.

"It's just a matter of listening out for those gems, the ones that get your hair on end," he says. "I saw a guy called Hanni El Khatib play to 20 people at SXSW a couple of years ago and immediately thought he had something special that made him instantly syncable. "Since then I've managed to place his music on both a feature and a couple of trailers.

"Execs should listen carefully to what's already getting synced and find better tracks than those, or tracks that do the same job for less cash," he advises.

With that example in mind, is there worth in a label or publisher making a signing decision based on an act's synchronisation potential? Yes and no, argues Believe Digital's head of Sync Dave Philpot. "I'm not sure that we would ever sign an artist just for sync, but if we felt it has sync potential then that would be a major plus. At [label client] Skint we signed a few acts that we felt had sync potential and were mainly successful in that field."

There's strong agreement between music

supervisors and rights-holders alike that every sync deal should include an upfront fee. However, there are no delusions about the fact that direct revenue from sync won't always pay the bills. But the value of a great placement on the TV or in a film has the potential to go well beyond the figure on a cheque. If labels and publishers are on the ball, they can work together with music supervisors, ad agencies and production companies to make sure that their artists' campaign is boosted by sync, leading to greater public awareness and even direct album and single sales.

Sergio Pimentel, a music supervisor specialising in video games, explains that a sync placement should be thought of as another piece of the artist's overall campaign, and it's worth engaging with the video game publisher, TV studio or ad agency's product strategy after the sync deal has been signed – two campaigns are better than one, after all.

"Music execs should explore how they can work closely with the games developer and publisher to make the most of the sync," says Pimentel. "There may be a number of cross-promotional opportunities which can be exploited.

"There may be opportunities for the band/artist to play at the games launch event," he offers as an example. "On *Lyroke*, a Facebook game we are working on, the games developer released a number of [hits from *The Saturdays*] to play in-game. This was around the time their TV show was launching in the US and, with the game doing very well Stateside, this added to the promotional push. The Saturdays also communicated their song additions to the games library on their website and other channels."

This kind of approach is something that companies who have seen success with sync already have at the core of their strategy: "We work to, where possible, get a credit for the client [on a sync] and ensure the song is available for sale, as well as look for further collaborations with the artist including branding, events and the like," says Michelle

## ADDING UP THE NUMBERS: THE SYNCHRONISATION TRENDS ACROSS TV ADVERTISING

Spotting the perfect sync track is not a science, but the stats suggest the world of TV advertising certainly leans towards a few desirable genres and points in musical history. We spoke to AdBreakAnthems.com editor-in-chief Chas de Whalley to map the trends.

"There can be no doubt that advertisers are most interested in licensing back catalogue titles because they hope they will be instantly recognisable to viewers and so

make it easier to get brand messages across," he says.

"Unsurprisingly then, our most recent research reveals that music over five years old accounted for 40% of the ads tracked by AdBreakAnthems during the first six months of 2013. Nevertheless, we still found demand for contemporary material by artists like Olly Murs, Two Door Cinema Club and the hotly tipped Django Django registered just over 29%. Not to mention the No.1 hits by

Robin Thicke and Icona Pop which, respectively, featured in spots for Beats By Dre and Samsung.

"Stylewise, pop's 27% also made it the advertisers' favourite genre. But, while some 30% of ads from the predominant food sector contributed to that overall score, pop was challenged by easy listening/MOR and alternative styles in other leading sectors; motoring, holidays & travel and telecoms."

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# PUBLISHING SPECIAL SYNC



Stoddart, senior vice president, Synchronisation & Digital Media of Kobalt Music Group, which recently worked closely with an ad agency to place Tim Myers' Get-Together in Ford Fiesta's worldwide campaign, excluding the US.

Globe's Marc Robinson has also seen the benefits of a sync placement for a number of departments linked to a particular release campaign, pointing to Ellie Goulding as an example: "The right song with the right picture can have a huge emotional pull and therefore be an incredible platform for the marketing managers of the artist to build on," he says. "When Ellie Goulding's Explosions was placed on the trailer for ITV's drama season earlier this year, the powerful two-minute montage created an instant connection with the song. Polydor then got on board, created a video, took the song to radio and marketed the collaboration widely. This led to a hit single for Ellie with what was initially considered an album track.

"The same happened when we placed the Lumineers' Ho Hey on an Eon campaign," he adds. "The rotation of the ad and reaction to the song

**ABOVE**

**iPods to ITV |**

As well as The Lumineers' Eon TV ad, Universal's Globe managed to nab a place in Apple's iPod TV campaign for Willy Moon (left) and an ITV drama campaign for Ellie Goulding (right)

was then used by the team at Decca as a big push for the track."

Spirit Music Group managed to take the idea of cross-promotion to a whole new level, with a sync placement for The Who's You Better You Bet into the second season debut of HBO's The Newsroom. Not only was the song used as the episode's end title but writer Aaron Sorkin actually worked the song's lyrics into the storyline.

"We work with producers to ensure there is high-profile mention of our writer/artists via credits, chyrons and on the show, movie or advert's relevant websites and social nets," says Spirit Music Group founder and president Mark Friend.

"Second, we'll explore opportunities to release and co-promote a custom single, put up some custom YouTube videos and make sure Shazam and other song ID software properly points to the right song and recording.

"Finally, we've got a crew of young people organically working the web in real-time right after big syncs are broadcast, jumping into chatter on

popular show and film-related socials and blogs making sure fans know what song they've just heard and leading them to iTunes and our writers' sites. In some cases, we've witnessed the migration of thousands of new fans in a matter of hours."

But it's not just communication with music supervisors, TV, film, video game studios and ad agencies that publishers and labels need to maintain. Perhaps the most important relationship in sync is between labels and publishers themselves. Since a music supervisor needs to secure both the master and publishing rights of a track before they can hand it over for use on the next big blockbuster, both sides must be on the same page when it comes to organisation and agreement on a sync fee so that full clearance can be gained at a moment's notice.

Publishing has the key to open the door to a deal, which then lets the label in, so to speak," says Sony Music's director of Music for Film, TV, Advertising and Computer Games Ian Neil. "So we work closely [with publishing] but we rely on ourselves to create the opportunities. So a label is very pro-active with its

## RIGHT PLACE, RIGHT TIME: GLOBE AND IMAGEM PROVIDE THE BACKSTORY FOR SOME OF THEIR SUCCESSFUL SYNCs



**Tom Stingemore, Creative Director, Sync, Universal Music**

"When ITV chose Ellie Goulding's album track Explosions for their big cross-channel 'Where Drama Lives' promo back in January, we knew it had the

potential to connect. The scale of any connection, however, is always very hard to predict.

"As is often the case, the track reacted first on Shazam, climbing to No.7 almost instantly. Being able to measure the reaction to a sync so quickly is a hugely useful tool for the team here.

"Polydor and Turn First Artists seized the opportunity and immediately built a fully-fledged single campaign around it. Within a couple of days, the video had launched and by the following week, the track was flying at radio.

"We work as collaboratively as possible with our partners, and ITV were enormously helpful in sharing their plans with us. This meant that the two campaigns were able to run in parallel - the impact of which was undeniable.

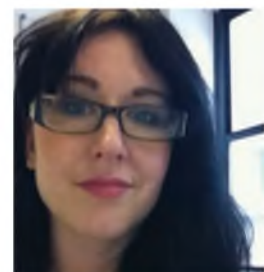
"This campaign is a fantastic example of how, with the right team, a comprehensive plot can now be built around a sync almost overnight.

"The song was A-listed at Radio 1 and went on to sell over

200,000 copies.

"In May, Ellie performed Explosions on Britain's Got Talent along with Anything Could Happen, exposure which helped propel her Halycon album from No.50 to No.2 in the charts, more than seven months after its initial release. Halycon went platinum shortly after."

**Paul Veitch, Director of Creative Licensing, Universal Music UK**  
"The fact that the Goulding sync went cross-channel, as well as to cinema and online represents a big investment from a broadcaster and ensures a much wider audience, all of whom reacted very well to ITV's emotive promo."



**Rosie Hill, Head of UK Creative Services, Imagem**

"Several of our recent successes have featured cover versions that we, or the agency involved, commissioned through our network of partners,

independent producers and artists - such as the Weetabix 'Morning In Reverse' campaign (a stripped back acoustic version of the traditionally theatrical Oh What A Beautiful Mornin', performed by Mim Grey) and the Brewing Industry 'Let There Be Beer' spot currently on air featuring an epic re-

record of Climb Ev'ry Mountain produced by The Works.

"The covers trend continues to have a stronghold on the UK market, so it's critical that we stay on top of it and keep updating our suite of works. It's important that we deliver what the client needs, but at the same time manage the creative concerns of writers, so working with our writers during the process of re-arranging and re-recording is critical.

"We're having a vintage year for our pop catalogue - Imagem Music. Although I'm sure no one in the world needs reminding, Daft Punk came back with a bang, and aside from giving us the biggest selling single of the year so far, we secured a Euro-wide Audi campaign with Harder Better Faster Stronger.

"Additionally, we've seen our new signing PEACE head straight on to TV screens via Made in Chelsea. Regardless of whether you're a fan of the programme, the music supervision is unarguably second-to-none. It's a great stepping stone to other media.

"We also bagged a global campaign for Chrysler, using Palladio by Karl Jenkins, from our Boosey & Hawkes classical catalogue, proving there's a place for all our catalogues.

"Both the Weetabix and Brewers spots were secured by a traditional pitch to close agency contacts (BBH & Rainey Kelly respectively). It's not always a cut-and-dried process, by any stretch of the imagination, but when it's as straightforward as pitching and getting it unquestionably right, there's nothing more satisfying."

clients [in sync]."

Kobalt's Stoddart has witnessed the difference between landing a sync come down to being able to get full approval "in a matter of hours or minutes."

"As such, it is critical that the publisher and master owner be in sync with one another," she explains. "It is equivalent to the old adage, 'the left hand talking to right hand.'"

"Music supervisors perk up when they hear the term 'one stop shop', so if we can't provide that, the next best thing is to make sure that the master and publisher(s) are on the same page and have a great working relationship."

The working relationship isn't just important when it comes to clearance, Imagem's head of UK Creative Services Rosie Hill points out that a united label and publishing effort is also a key part of

making sure that the placement opportunity is fully exploited as mentioned earlier. "It's not just about teaming up on the cut-and-thrust of the actual pitch negotiations," she says. "What's key is working together in the run up to releases or tours; utilising the sales and marketing resources on each side to open up as many opportunities as possible."

Despite direct sync revenue dipping slightly in the UK over the past few years, there's a consensus that labels and publishers' focus on the sector has increased. Sony Music's Ian Neil says that focus on sync has grown significantly over the last decade. "It's there for all to see across labels and publishers and will remain as strong in the future. It is now a key part of the industry."

Globe's Marc Robinson anticipates "an incredibly exciting time for sync" over the next 5-10 years.

"That's partly because of how the landscape of the music industry has changed recently, but also because we are working closer and more creatively than ever with agencies, film and TV companies and in all different areas of content," he says.

"Technology will also enable us to become more sophisticated and strategic in sync. Currently Shazam is sync's best friend and ally!" he adds.

Imagem's UK sync team also reflects added focus, having grown from a two-person effort to a seven-strong workforce, and it anticipates further growth in the future.

"The line between private and corporate music usage are becoming more blurred by the day," says Rosie Hill. "There may be challenges in terms of how we protect our writers, but the fact it's such a huge part of pop culture should be seen as positive."

## IN SYNC WITH MUSIC SUPERVISORS: WE ASK SYNC'S GATEKEEPERS HOW MUSIC EXECS CAN MAKE THEIR LIFE AS EASY AS POSSIBLE TO INCREASE THEIR CHANCES OF SCORING PLACEMENTS



**Will Quiney**

Recently worked on: *Kick-Ass 2* (film)

"I rarely have time to listen properly to drives full of music or even whole albums. So I ask people to just send me some hand-picked,

brilliant songs - tell me what you think they would be suitable for too. Make sure you have mastered instrumentals of every track ready to send if requested. Be realistic and flexible with fees. If clients can't afford the track, I'm often just instructed to find something else that is within budget."



**Kle Savidge**

Recently worked on: *The Harry Hill Movie* (film)

"Have instrumental versions readily available as they are often helpful. Also, having deals in place with counterparts in other territories

would make clearances faster and more straightforward - so for example, any UK enquiries for a US artist would be cleared out of the UK by the label internally/directly with management instead of having to first go to their US office."



**Sergio Pimentel**

Recently worked on: *Lyroke* (video game)

"Don't pitch songs that are unlikely to clear. Although one can never tell whether a song will clear or not, you do see artists and bands

that never clear being pitched for projects only then to deny the use. If an artist or writer declines, find out why. It's amazing the number of denials I have seen where no one has asked why the request has been denied - this will save a lot of time going forward. If an artist is anti-war for example, it's unlikely they will clear a song for a war-based first person shooter!"



**Nick Angel**

Recently worked on: *The World's End* (film)

"Don't make false promises. Don't tell me I can get the track when I can't, or I can have the song for nothing - as the publishers will

have something to say about that! Also do what you say you will, when you say you will."



**Sophie Urquhart**

Recently worked on: *Stone Roses: Made of Stone* (documentary)

"I encourage copyright-owners to be fairly specific with what they send out: key releases,

new signings, top sync tracks and instrumentals rather than full catalogues. I use these to build playlists which act as an inspiration guide before I begin a search. It's very time consuming sending briefs out and often we don't get the chance as deadlines are so tight. So, when we do, we encourage copyright owners to send back a handful of tracks that fit the brief using simple [digital] delivery systems."



**Alex Hancock**

Recently worked on: *Skins* (TV)

"Realise that we tend to get sent more music than there are hours in the day!

Pointing out key tracks or even just sending me releases they expect me to like/find useful is always appreciated."

## REVENUE STREAM OR PROMOTIONAL AID? LABELS AND PUBLISHERS HAVE THEIR SAY ON THE VALUE OF SYNC

**Marc Robinson**

MD Globe, Creative & Commercial, Universal Music UK

"There should always be a cost for sync, firstly to represent how the power of a song and artist can alter the position of content and hence its reach but, on top of that, once a song is selected we don't control its distribution or push. Until it's out in the market you can't guarantee how people will respond."

**Dave Philpot**

Head of Sync, Believe Digital

"It should be thought of as a direct revenue stream, it's your music being used in multi-million pound advertising campaigns that sell multi-million pound a year turnover products. It sells products for companies so make sure you are compensated."

**Rosie Hill**

Senior Synchronisation Manager, Imagem

"It's definitely beneficial as an additional way to promote writers/artists to a wider audience and can of course generate incremental revenue as a result through record sales. However, sync has to be seen and managed as a direct



revenue stream. A&R don't sit back and wait for one of our artists to have a surprise hit off the back of a successful ad campaign, nor do we wait for A&R to sign the next number one hit that will 'effortlessly' get itself synced."

**Michelle Stoddart**

Senior Vice President, Synchronisation & Digital Media, Kobalt Music Group

"At times it is more advantageous to secure a sync for a lesser fee because the promotional value could potentially benefit more so than the fee. However, at other times when assessing a production's budget and music budget, it is in the best interest of our writers that we be paid accordingly. Music is never free, nor should it be, but there are times when tangential considerations should be taken into account."

**Mark Fried**

Founder and President, Spirit Music Group

"The revenue benefits are clear, as sync fees have generally held up while other streams have taken hits, they're paid through fast and they tend to grow algorithmically thanks to renewals, options and perpetual global broadcast. At the same time, the potential promotional benefits are limitless. We have some confidence that mutual need and respect will keep sync values reasonably high."

**Gareth Smith**

VP of Marketing and Sync BMG Chrysalis UK

"It's obviously both and we think of it as both. No two sync deals are the same and as much as precedent dictates how we make certain decisions, every opportunity is approached differently."

**Ian Neil**

Director of Music for Film, TV, Advertising and Games, Sony Music

"It can be either or both, depending on what music gets placed and when."

# PUBLISHING SPECIAL INDIE FOCUS

## DECLARATION OF INDEPENDENTS

Some of the UK's leading independent music publishers reveal all about their business's performance in the last quarter and their thoughts on the future of the British market

### PUBLISHING

BY TIM INGHAM



**PEERMUSIC**  
Nigel Elderton,  
European President

What have been the highlights for Peer in the last quarter?

2013 has been very busy for us.

The BBC/Discovery channel commissioned Sarah Class to compose and produce the music for the six-episode series titled *Africa* narrated by Sir David Attenborough. This series went to air in the UK in January and has received massive critical acclaim. This epic series has sold to over 160 countries including the US. Sarah is now in the studio with six-times Grammy award winning producer Jay Newland (Norah Jones) working on her new album. We've also been very happy to extend our 10-year working relationship with Adam Argyle. And we have penned an exciting new deal with AWAL to provide our development artists with further online marketing and distribution support.

Which areas of your business are doing particularly well and why?

With 30 offices across 28 territories, we have a very strong creative and administrative presence worldwide. This has been reflected in a global success. Adam Argyle is about to head out to work in Nashville and LA for the third time this year; he has also had notable success in Australia and around Europe, with the full weight of our creative teams behind him. Dele Ladimeji has recently celebrated his 11th No.1 in Asia with one of their biggest selling boybands, and recently returned from another very successful writing trip there. Despite the size of our company, our ethos has always been on personal service and close relationships with our writers. For that reason, we make sure that each peermusic office maintains a manageable size of roster, and has the A&R capacity to strategically work each writer and artist. We also have an active sync department in every office around the world, and consider this to be a defining strength of the company. We have been involved in a number of successful campaigns these past few years from Toyota's use of Je Ne Regrette Rien across Europe to M&S using Olly Murs' Busy (co-written by Adam Argyle) as their signature sound for the best part of two years. Having established peer's pan-European licencing vehicle through PRS back in 2008 (we were the first independent and the second publisher after EMI/CELAS), we are now reaping the rewards to take the leap into pan-European Licencing of our Anglo American and Latin online rights. This has enabled us to have greater control, and through our association with IMPEL (Independent Music Publishers European Licencing) we are able to include our repertoire with other independent publishers catalogues to provide a more efficient and dynamic way to negotiate.



**ABOVE**  
Recent indie publishing successes: [Clockwise from top left] Ayah Marar receives her double-platinum disc from Notting Hill Music (L-R: manager Ali Fletcher, John Saunderson, Ayah Marar, Leopold Whiteley and NHM MD Dave Loader); Carlin-signed John Tams, who provided music for *War Horse*; Imagem-signed Mark Ronson; Peermusic-signed Adam Argyle; Rudimental, whose album contained cuts from Bucks

What for you is currently the biggest challenge facing the indie publishing sector?

The biggest challenge that both indie and majors publishers face is the devaluation of our rights, particularly in the digital space. It is unacceptable that publishers and our writers and composers have to negotiate over the 'crumbs' left after record companies have taken the lion's share of the money available from deals with ISPs and those online businesses which use our music. While the fragmentation of rights has created its own problems and challenges it has also provided publishers with an opportunity to negotiate directly with users of music and attain more competitive fees than may have been the case through the old mechanism of collective licensing of the worldwide repertoire. The establishment of IMPEL (which represents the Anglo/American Pan European rights of many of the UK's independent publishers) has put us in control of the licencing process and has enabled us to determine the value of the deals with ISPs. This has been a game changer for our business and will continue to provide an efficient and cost-effective way for users of our music to obtain pan-European licences from IMPEL via the PRS.



**CARLIN MUSIC CORPORATION**  
Peter Thomas,  
General Manager

What have been the highlights for you in the last quarter?

Signing an agreement with IMPEL covering the licensing of our digital rights on a pan-European basis. Also having a couple of tracks featured in *The Great Gatsby* movie as well as the continuing success of stage show *War Horse* (featuring music by our celebrated folk writer/artist John Tams) and the recent renewal of our long term (25 years and counting) deal with Dominic Muldowney, another hugely talented and respected composer best known for his work in film, TV and theatre.

Which areas of your business are doing particularly well and why?

Synchronisation continues to be a key area for us and we have put a lot of effort and resource into developing our website, social media and other promotional tools. The sheer number of commercials currently broadcasting which feature our songs is testament both to the efforts of our



synch team and, of course, the strength and depth of our catalogue. We are also enjoying unprecedented success in the compilation stage show area with shows like *The Bodyguard*, *Dirty Dancing*, *Million Dollar Quartet* and *Save The Last Dance for Me* proving hugely successful.

**What are you looking forward to in the three months ahead?**

On a business level it will be interesting to see how the joint Society initiatives Delta and Zeta develop in terms of much-needed consolidation and streamlining of operations and databases which are currently duplicated many times over across Europe.

**What for you is currently the biggest challenge facing the indie publishing sector?**

For independent and major publishers alike the key challenge is ensuring that the new and exciting business models emerging into the market place do so with a full understanding of the value of music and with realistic licensing frameworks in place, giving due recompense to the writers and creators.



**IMAGEM MUSIC**  
John Minch, CEO

**What have been the highlights for Imagem in the last quarter?**  
All good. Classical has benefitted from the Benjamin

Britten centenary, we won a Tony award for *Rodgers & Hammerstein's Cinderella* on Broadway and *Daft Punk's Get Lucky* has broken records all around the world. Synch was looking a bit sick but we've just had a scorching month topped off with a worldwide ad for Chrysler.

**Which areas of your business are doing particularly well and why?**

We've changed the pop publishing team completely and we are really seeing the results. We wanted to be the cool indie publisher that tries harder, and we are getting there. We've had great albums from *Vampire Weekend* and *30 Seconds to Mars*. *Steve Robson* keeps hitting the button with *Olly Murs* and *Eliza Doolittle*. We've also launched a musical theatre licensing unit, *Rodgers & Hammerstein Europe*, and that's doing really well. It's a four-man team based in London but they travel all over Europe and have licensed shows in Jordan, Russia, Israel. It's managed by *Vivien Goodwin* who joined us from *Samuel French*.

**What are you looking forward to in the three months ahead?**

Bedding in the *Pink Floyd* business, which is a worldwide co-ordinated effort. We're excited for the second *Daft Punk* single. *Mark Ronson* has an album coming out. Also launching our film and TV production publishing initiative. More to come.

**What for you is currently the biggest challenge facing the indie publishing sector?**

Getting digital right for indie publishers. We've been doing a lot of work on this and we hope to be able to go public about it all in the autumn. It's not easy, but the money is beginning to flow properly now and the more recalcitrant overseas collecting societies are co-operating properly. There's a big

threat to the PRO network from the very large publishers which we all need to watch and react to. Not just in digital but in broadcast licences too. We have to be competitive with the bigger beasts. And there are still lunatic deals being done by publishers chasing volume and market share. We don't want to be playing signing roulette - not unless we are absolutely sure what we are doing. But, broadly speaking, people like to deal with a flexible and quite small responsive unit. We'll be fine!



**NOTTING HILL MUSIC**

**What have been the highlights for NHM in the last quarter?**

**John Saunderson, Head of A&R (pictured):** The Group enters the closing half of 2013

in rude health with long-term signing *Ayah Marar* in the Top 20 and on the A-list at Radio One as the co-writer and featured singer on the *Calvin Harris* single *Thinking About You*. This will be followed by the release of her own single *Beg, Borrow Steal* in the Autumn on NHM's sister label, *Transmission Recordings*. Also on the Radio 1 playlist is *Dominique Young Unique's* collaboration with *DJ Fresh* and *Diplo*, *Earthquake*, which should certainly whet the appetite for *Dominique's* solo debut on *Epic*, due later in the year. Internationally, the company is enjoying a Top 10 single in Germany with *Fergie's A Little Party* from *The Great Gatsby* soundtrack as well as a succession of smash hit singles in Japan with *Kat-Tun*, *BoA* and *A.I* over the past six weeks. This success in the Far East is certain to continue following the company's recent songwriting camps in Tokyo and Seoul. Notting Hill are also bringing some of their best US songwriters over to attend a camp organised by *Waterfall* in Oslo and Notting Hill's own camp in London in conjunction with NHM-administered publisher *Tileyard Music*.

**What are you looking forward to in the three months ahead?**

It's been a busy and prosperous few months in the NHM sync department with major placements in film, trailers, TV, games and corporate - in the UK and abroad. "These are exciting times for Notting Hill and sync," says **Leopold Whiteley, Head of Creative at NHM**. "We are putting in place a new music delivery system which will make it easier to reach out to all our fantastic contacts in all corners of the globe. We are also upping our presence in the production music world with a very interesting hook-up which will be announced very soon..."

**What for you is currently the biggest challenge facing the indie publishing sector?**

**Notting Hill Chairman Andy McQueen:** "We are excited by the way the company is adapting itself to the ever-changing music business and embracing the new industry ecosystem as a series of opportunities rather than the end of the world as we know it. There are challenges ahead, principally in the low royalty rates currently paid by streaming services to publishers, but on the whole we feel that the format may well be the future. The encouraging figures from the Scandinavian territories would indicate that streaming is worthy of support rather than obstruction."



**BUCKS MUSIC**  
Simon Platz, MD

**What have been the highlights for Bucks in the last quarter?**

We have had chart and radio successes with *Rudimental*, *Waiting All Night (Jonny Harris)*; *Sneakbo*, *Ring A Ling (James Grant, Darius Ellington Forde)*; *David Guetta ft. Nayo*, *Play Hard (Giorgio Tuinfort)*; and *Afrojack* feat. *Chris Brown*, *As Your Friend (Nick Van De Wall)*. We also have publishing interests in high-charting albums from *Calvin Harris*, *Rudimental*, *Kanye West*, *KT Tunstall* and *The Rolling Stones*. *Ed Sheeran's + LP* has gone six-times Platinum, featuring co-writes from *BDi* writers **Jake Gosling** and **Amy Wadge**.

Meanwhile, we've had sync/licensing success (Bucks writers in brackets) with: *Mika*, *Underwater - Swatch ad (Paul Steel)*; *Professor Green*, *Avalon - Relentless ad (Stephen Manderson)*; *John Paul Young*, *Love Is In The Air - Furniture Village ad (Harry Vanda and George Young)*; *Youth Lagoon*, *July - Robinsons drinks ad (Trevor Powers)*; *Can*, *Halleluwah - Film: The Bling Ring (Can)*; *Girls Aloud*, *Something Kinda Oooh - Typhoon ad (Jody Lei, Tegeler, Fuldner, Belina)*; *Erland Cooper*, *Difference - Marie Curie ad (Erland Cooper)*; *Voluntary Butler Scheme*, *Tabasco Sole - Google online ad (Rob Jones)*. We've also seen *David Bowie's Space Oddity* covered on Youtube by *Chris Hadfield* from the Canadian Space Agency spawning 17 million Youtube hits - the first ever license request from space.

**Which areas of your business are doing particularly well and why?**

Between chart success, sync, licensing, and new signings the last three months have all been fruitful. We have also teamed up with *Fierca Panda* and *Club Fandango* to add to our ever growing independent network of label partners, as well as concluding deals with ex-*Infadels* front man **Bnann**, **TOY**, **Caspa**, **Owiny Sigoma Band**, **Alex 'Cores' Hayes** and **Sam McCarthy**. Over the next three months we are looking forward to key single releases that our writers have written including: **Chloe Howl** (*No Strings*), **Steve Hill & Technikal** (*Example All The Wrong Places*), **Jonny Harris** (*Rudimental* ft. *Foxes 'Right Here'*), **Emi Green** (*Little Nikki 'Little Nikki Says'*), a new EP from *Sway* (featuring collaborations with *Ed Sheeran* and *KSI*), a debut album release from **Mikill Pane** (*Blame Miss Barclay*) and the new **Babyshambles** album *'Sequel To The Prequel'*. We will also be holding another songcamp bringing around 40 writers together for a week of solid writing as well as launching our online original content video channel, *CRT:YRD Sessions*. *BDi* Music writer **Jake Gosling** will have a cut on the new *Birdy* album too, track title: *Home*, which is expected for release on September 23.

**What for you is currently the biggest challenge facing the indie publishing sector?**

The licensing and collection of digital rights and income. The focus must now be on the expansion of *IMPEL* (*Independent Music Publishers Pan European Licensing*) vehicle to make it a credible force.

**Q&A** TREVOR HORN

# CLEVER TREVOR

Trevor Horn is busy penning a musical, but with a wildly successful career behind him and major changes coming to his world famous Sarm complex, he has plenty more to talk about

**STUDIOS**

■ BY PAUL WILLIAMS

Chart-topping frontman, legendary producer and music industry businessman with interests including Sarm, Perfect Songs, ZTT and Stiff. Now Trevor Horn is turning his hand to a new talent as a musical composer.

Under a new manager, Sandy Dworniak, he has teamed up with former 10cc man Lol Crème to pen a stage production set appropriately enough in a recording studio.

"I've nearly finished it," he tells *Music Week*, revealing: "I'm a big fan of musicals. I got to see a lot of them. The musical *Billy Elliot* was brilliant. That's the best modern one I've seen. I loved that."

It marks a new departure for Horn, best known as the lead singer of Video Killed The Radio Star chart-toppers Buggles and ace producer of such albums as ABC's *The Lexicon of Love*, Frankie Goes To Hollywood's *Welcome To The Pleasure Dome*, various from Seal and more recently Robbie Williams' *Reality Killed The Radio Star* (see what he did there?).

Besides the musical, Horn talks to *Music Week* about what else he has been up to, how he became a record producer in the first place and whether it is still possible to make a living out of the profession.

**You have worked with so many people over the years - is there anyone left?**

I always like working with people who've got really good songs and something they want to say. I don't care if it's a first record or a 15th record. In fact, if anything I prefer the first record. I don't really like going through the motions. I like things where there's something in it. Like Johnny Borrell, I did his sort of album and Johnny definitely felt like he had something to say, he had to get it out and I like that. ABC: Martin [Fry] had something to say. Seal had a whole new view of the world, *Future Love Paradise* or whatever. He was saying something.

**Do you get lots of approaches or do people think you are probably too busy?**

Most people think I'm way too expensive so they don't bother.

**Are you way too expensive?**

It depends how much I like the music. I like to do a good job of things.

**What do you make of the way production is often done these days with songwriter/producer teams - sometimes a whole series of them for one album?**

It obviously depends who you are, but when I started out I wrote sort of three songs for Dollar with Bruce Woolley and then I produced the records, but then I thought if I just write them it's really going to limit me. In the same way, if I have to play on every record I make then that's going to

Pic: Paddy Ballis

**ABOVE**

**Horn survivor:** Trevor says he prefers artists who "definitely feel like they have something to say"

**"When I was making *Relax*, they kept saying to me: 'You've got to start on our second album now.' I said I couldn't and that they just had to wait until I'd finished. Mark, the guitar player said: 'We wouldn't wait for God this long, so we're certainly not waiting for you'"**

TREVOR HORN

limit the kinds of records I make. Back then in the Eighties you could still earn money from selling records so I didn't [write]. If you look at all the Seal albums I've done I'm not credited anywhere as a writer. Frankie Goes To Hollywood I'm not credited as a writer, yet we chopped that stuff up a lot, but I had this ethic I was the producer. That was paramount. These days writer/producer teams are fine. It works. It's a different sort of job really,

because all the stuff, all the keyboards that we had to buy in the Eighties, now you can get all of those sounds so easily. It's a different world.

**You mention you like to work with new artists. Some of the biggest records you worked on like ABC's *Lexicon Of Love* you didn't subsequently work on the second albums. Were there circumstances there?**

There were circumstances with ABC because I was wrestling with [the creation of Frankie single] *Relax* and they kept saying to me, "You've got to start our second album." I said I couldn't and, "You've just got to wait until I finish this one." Mark [White] the guitar player said, "We wouldn't wait for God that long so we're certainly not waiting for you," which I thought was funny at the time because I said, "You've got to let me have another four weeks" or whatever. So that was the reason I never did the second one - but after



Pic: Paddy Balls

**LEFT**  
**A chip off the old block:**  
 Trevor Horn with his son, Ally, who had a No.1 hit last year as part of Sam and the Womp

the second one I was off and running somewhere else anyway.

**Do you think there's a chance of working with Robbie Williams again?**

Yeah, I thought there was a nice album we made together.

**At the time of making the album he said it was the most positive he had ever been creatively.**

He was lovely - I saw him the other day coming in here. We had a cuddle and I said I'd been writing a musical. It was nice to see him and there's a couple of tracks on that record I really love. I thought the first single was great, Bodies, I thought was hilarious, really good fun and Deceptacon and a couple of other things that I've got on my own personal playlist. He looks in good shape and has got a great voice, too.

**Is it still possible to make a living out of being a producer these days?**

Oh yeah, especially if you work on the Adele album. If you're a producer, my advice is: if Adele phones up take the job.

**"Robbie came into Sarm the other day and we had a cuddle. I told him I'd been writing a musical. There are a couple of tracks on [Reality Killed The Video star, which the pair made together] that I really love. I thought the first single, Bodies, was great"**

TREVOR HORN

**Can you make it just as a producer now?**

No, you have to be a songwriter as well.

**People can now record their music on their laptops, so what is it that a great studio and great producer can still add to the recording?**

It's not just the right producer, it's the right manager and the right song. It's surprising what producers can bring to certain things. In the case of a band like Yes where I've done quite a few albums with them - I've been a Yes fan since year dot - I just run the whole thing because it stops them falling out with each other. The thing about an old school producer you're the central focus of the

making of the record. Every decision comes back to you so when everyone's gone home you and the engineer are still there at 1 o'clock in the morning. Back in the Eighties it was sometimes trying to figure out how to get something sounding like it was in tune with whatever we had at the time. It's trying to get something to sound in time by slicing bits out of a two-inch tape in the late Seventies, early Eighties, whatever you had to do to get that record finished. And, of course, a recording studio like [Sarm] isn't like your bedroom. It takes a bit of learning. This is like my bedroom studio is, but back in the Seventies people would have no way of getting anywhere near [Sarm's quality] unless they actually came in. You might be a writer with a great script but unless you know the process of making a great film your first film will be terrible. Well, exactly the same thing happens when they come in here.

**Can you remember when you first came across the phrase 'record producer'?**

Yes, I do. I was aware when I was 14 that George Martin produced The Beatles and I was intrigued by it and I saw him on television and I thought, "He's a bit like a music teacher," but I didn't really understand what he did. Then I remembered looking at the producer credits on records: Andrew Loog Oldham and the Glimmer Twins and weird stuff on Rolling Stones records. I was obsessed with recording and recording studios.

I started playing when I was about 11 and by the time I was 15 or 16 I was playing semi-pro, playing bass guitar. My dad was a bass player so I used to stand in for him so the whole producer thing didn't really happen. When I was about 24 I built a studio with another guy in Leicester and we were working seven nights [a week] at a nightclub while we were doing it and because we got no work we put an ad in the paper. Some guys came around with songs that they had for the Leicester Song Competition. We got these guys' song out, gave it a structure and arrangement and somebody said to me, "You know what you did there was being a record producer" and I was like, "That's what record producers do?" I had no idea. But he said, "If you become a record producer the production of the record is more important than being a bass player so that comes first." It took me five years after that to get a hit.

**Those records you made in the Eighties like the Frankie Goes To Hollywood ones still sound ultra-modern today...**

That's the funny thing because in a way they were the first time you heard that kind of record. I just had this idea of making pop records with a mechanical rhythm because I liked Kraftwerk. All records have got mechanical rhythm sections now, but that was the big idea then.

**Those records are still heavily hammered on the radio as well.**

Yeah, thank God. If they sound good it's because we were in studios like [Sarm] to analogue tapes even though they were digital records. A lot of people in the music business have come from Sarm and they've been trained here and I'm pretty proud of all the people who we've worked with. They've all gone on to do really good things. If you can work for me you can work for everybody.

## PROFILE SARM STUDIOS

# 'THIS IS AN EXPANSION FOR SARM - WE'RE NOT CLOSING'

Sweeping changes are planned for Sarm. What lies ahead for the famous recording house?

### STUDIOS

■ BY PAUL WILLIAMS

A day before Video Killed The Radio Star hit No 1 in the UK Trevor Horn walked into what is now Sarm Studios for the very first time and was left totally unimpressed.

He and his Buggles partner Geoff Downes were eyeing up the premises to record there for a couple of days, but despite its glorious history as Island Records' studios he took an instant dislike to it.

As Horn recalls to Music Week: "We bumped into Chris Blackwell and he said, 'What did you think of the studio?' and I said, 'We hated it.' He said, 'I knew you would.' It wasn't our kind of place because it wasn't in great shape."

He and Blackwell were in conversation again three years later over dinner in 1982 when Horn asked him about the studios and the Island founder told him: "I'm just about to sell it to Richard Branson. Why, do you want it?"

The ace producer felt a kick under the table from his wife Jill Sinclair, but Horn says within just two weeks a deal was done and the two of them became the new owners of a building where legendary recordings by the likes of Bob Marley & The Wailers, Led Zeppelin, Queen, the Eagles and Roxy Music took place. It was later also where Band Aid's Do They Know It's Christmas was recorded. "When we took it over we borrowed a lot of money and we completely refurbished it," he says. "We took out all the boards, stripped everything out, knocked down the control walls. We changed it completely."

The year in which Horn and Sinclair acquired Sarm was a hugely significant one creatively for the one-time Buggles frontman because it included him recording there ABC's The Lexicon Of Love, enhancing his reputation as a producer. It would be followed by him overseeing albums by the likes of Frankie Goes To Hollywood, Seal, Rod Stewart and Robbie Williams, all within Sarm.

But that refurbishment was the last time Sarm had any kind of proper make-over and time has now caught up with the complex in Notting Hill.

"Back in the Eighties and Nineties we were known as being really cutting edge," says Horn and Sinclair's daughter Ally Horn (pictured), who is now managing director of SPZ, the company that looks after Sarm, indie publisher Perfect Songs and record label ZTT. "We'd like to get back to that. It's been 30 years since these studios have been refurbished. We want to keep up to date. Quite often we see people putting their laptops on our desks."

The solution is a radical one, a far-reaching building project that will add an extra floor onto Sarm's two storeys, take the studios underground and realise the commercial potential of the site via new office space and nine apartments. It will take something like three years to complete, forcing

**RIGHT**  
Studio time: Sarm will close its doors for around three years as it undergoes redevelopment - its team will relocate to facilities nearby



Sarm staff to exit at the end of August to a series of other premises nearby, including the former Virgin offices in Ladbroke Grove now owned by SPZ and to be named Sarm Music Village.

The plan recognises just how long it has been since Sarm was last modernised, but also the incredible changes that have happened to the studio sector in the subsequent three decades.

"The whole design of these rooms is for people to play together and for it to be recorded in a separate room," says Trevor Horn. "The whole thing is designed for that and that happens so little these days. It's still a lovely place to be; the sonics of the control rooms are all great. That's still useful to people now, but there's a much better blueprint for a modern studio than this."

Horn and Sinclair's son Aaron Horn, a director of SPZ and member of the chart-topping Sam and the Womp, notes: "It's not like the Nineties. Artists don't get in for a month and do no work. They all work hard for a day or two because they've got a list of stuff they want to do - drums and good vocals through our mikes."

He explains, once the work is complete, Sarm will house two small studios and around nine programming rooms, while there will be one more studio that will be "a kind of mash-up" with isolation booths, a large mixing-style control room, a large live area and booth. "Then there is going to be another studio in that complex that'll be two studios as such combined with another two over there and programming rooms," he adds. "Technically there will be more space but more catered to what the market is like now."

Ally Horn says Sarm will be "more boutique and high end as far as the market is concerned", while her brother suggests because of the number of other studios that have closed in recent years the market is "kind of flattening out". Aaron says: "Loads of places have closed and there's a business now which is much more based around producers and writers. They want to work in spaces which we can provide."

According to Ally Horn, business at Sarm over the last few years has been "really good", including



Rihanna's last album Unapologetic having been recorded there, while Mark Ronson has just spent three months on site and others such as Amanda Ghost and Liam Howlett use it as a base.

"We went through a difficult phase but over the last few years we've been packed," she says. "We are going to have a couple of months where we don't have much studio space in the transitional period. All the studios are booked until the day we shut."

When the staff move out at the end of this month business will carry on as normal for SPZ, only over several locations rather than one. Besides Sarm Music Village, which will include nine or 10 programming rooms, a studio and office space, the group's Music Bank rehearsal space will be used for recordings, while premises near Ladbroke Grove tube station have also been leased. In addition it is investing in a property in Lymington that will become Sarm South Coast and reinvesting in Sarm West Coast in Bel Air, Los Angeles.

"We'll be able to do pretty much everything that we can do here," says Ally Horn who stresses: "We're very keen to let everyone know this is an expansion. We're not closing down. This is not the end of Sarm."

For a place that her father hated when he first clapped his eyes on it, Sarm is now poised for an exciting new future.

36 SINGLES/ALBUMS/COMPS

Jahmene Douglas scores his first ever Official Albums No.1 with Love Never Fails



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# CHARTS FOCUS



## 38 UK AIRPLAY & STREAMING

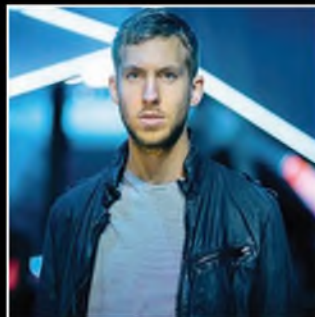
Avicii's *Wake Me Up!* moves to top the radio airplay chart

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# CHARTS UK AIRPLAY WEEK 30

Radio playlists are online at [www.musicweek.com](http://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	2	6	1		AVICII Wake Me Up <i>Positiva/PRMD</i>	3541	33.4212	76685	24.1118
2	1	12	3		ROBIN THICKE FEAT. T.I. & PHARRELL Blurred Lines <i>Interscope</i>	4596	4.64480	69228	-13.086
3	4	7	12		TAYLOR SWIFT FT ED SHEERAN Everything Has Changed <i>Mercury/Big Machine</i>	3236	7.22332	62697	9.76749
4	3	15	9		DAFT PUNK FT PHARRELL & NILE RODGERS Get Lucky <i>Columbia</i>	4226	0.07103	54066	-8.6028
5	9	4			ELIZA DOOLITTLE Big When I Was Little <i>Parlaphone</i>	2476	27.2353	48931	21.0953
6	5	9	5		ICONA POP FT CHARLI XCX I Love It <i>Atlantic</i>	2690	0.41060	47769	-1.7482
7	8	10	4		JOHN NEWMAN Love Me Again <i>Island</i>	3109	7.05922	47371	5.33677
8	10	5	16		PINK True Love <i>RCA</i>	2655	16.1925	43898	9.76969
9	6	14	6		NAUGHTY BOY FT SAM SMITH La La La <i>Virgin</i>	3354	1.48260	43565	-5.7972
10	7	14	19		OLLY MURS Dear Darlin' <i>Epic/Syco</i>	3695	-2.0673	43239	-4.1752
11	13	8	11		SEBASTIAN INGROSSO & TOMMY TRASH FT JOHN MARTIN Reload <i>Virgin</i>	1335	-1.8382	33569	-0.9150
12	12	11	20		BRUNO MARS Treasure <i>Atlantic</i>	3277	1.17320	33152	-3.9016
13	11	10	29		LAWSON FT B.O.B Brokenhearted <i>Global Talent/Polydor</i>	2726	-0.9087	29540	-25.756
14	16	10	13		JASON DERULO The Other Side <i>Warner Brothers</i>	2052	-1.8651	28159	-3.8121
15	21	4	52		SCOUTING FOR GIRLS Millionaire <i>Epic/Phonogenic</i>	1379	12.7555	27277	7.71630
16	17	7			ROD STEWART She Makes Me Happy <i>Capitol/Decca</i>	633	-0.3149	27115	-7.1022
17	15	15	7		PASSENGER Let Her Go <i>Nettwerk</i>	2620	-3.7472	26335	-11.523
18	22	21	25		RUDIMENTAL FT ELLA EYRE Waiting All Night <i>Asylum</i>	1492	-1.8421	25931	5.20102
19	18	23	46		JUSTIN TIMBERLAKE Mirrors <i>RCA</i>	2276	-7.8915	25890	-6.0629
20	20	6	15		BREACH Jack <i>Atlantic/Dirtybird</i>	858	26.3622	25881	-0.4270
21	99	2	2		ONE DIRECTION Best Song Ever <i>Syco</i>	807	520.769	25657	269.697
22	14	13	26		THE WANTED Walks Like Rihanna <i>Global Talent/Island</i>	2765	-13.077	25489	-20.570
23	19	20	40		CALVIN HARRIS FT ELLIE GOULDING I Need Your Love <i>Columbia</i>	1500	-14.334	25066	-7.9471
24	51	3	14		CALVIN HARRIS FT AYAH MARAR Thinking About You <i>Columbia</i>	1144	86.6231	24901	85.3442
25	38	5			ZAC BROWN BAND Jump Right In <i>Atlantic</i>	375	113.068	23853	38.1981
26	29	16	38		ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE This Is What It Feels Like <i>Positiva/Virgin</i>	1488	-2.9986	22763	6.71823
27	34	5			THEA GILMORE Start As We Mean To Go On <i>Fullfil</i>	60	33.3333	22296	21.7296
28	47	5	56		JAKE BUGG Broken <i>Mercury</i>	151	17.0542	21339	48.9217
29	26	5	8		WILL.I.AM Bang Bang <i>Interscope</i>	796	-11.653	21277	-10.540
30	33	5	18		ARCTIC MONKEYS Do I Wanna Know? <i>Domino</i>	428	3.13253	20903	9.80773
31	94	4			JACK JOHNSON I Got You <i>Brushfire/Island</i>	179	75.4901	20652	164.362
32	25	15	30		DEMI LOVATO Heart Attack <i>Hollywood/Polydor</i>	1145	-11.171	20588	-14.148
33	30	18	24		MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON Can't Hold Us <i>Macklemore</i>	920	-11.877	20582	-2.8555
34	28	9	21		JESSIE J FT BIG SEAN & D RASCAL Wild <i>Lava/Republic/Island</i>	1658	-0.5995	20077	-6.4227
35	27	3			LISSIE Further Away (Romance Police) <i>Columbia</i>	301	64.4808	19639	-10.998
36	40	3			MILEY CYRUS We Can't Stop <i>RCA</i>	645	19.2236	19498	15.5916
37	32	43			BRUNO MARS Locked Out Of Heaven <i>Elektra</i>	1235	-4.0404	19178	-3.0777
38	23	4			STATUS QUO Looking Out For Caroline <i>eatMusic</i>	96	118.181	18688	-24.010
39	61	4			TINIE TEMPAH FT 2 CHAINZ Trampoline <i>Parlaphone</i>	323	-1.8237	17304	45.1069
40	37	23	54		PINK FEAT. NATE RUESS Just Give Me A Reason <i>RCA</i>	1426	-3.5182	17259	-0.9071
41	43	12	22		FUSE ODG Antenna <i>3 Beat/AATW</i>	689	-1.2893	17200	6.36324
42	136	3	63		RUDIMENTAL FT FOXES Right Here <i>Asylum</i>	636	64.3410	17063	210.858
43	48	4			VAMPIRE WEEKEND Unbelievers <i>XL</i>	147	22.5000	16584	16.6408
44	49	5	53		IMAGINE DRAGONS It's Time <i>Interscope</i>	363	44.0746	16454	20.9319
45	46	7			MUMFORD & SONS Babel <i>Gentlemen Of The Road/Island</i>	220	-3.0837	16399	13.5035
46	144	2			ANDY BURROWS Keep On Moving On <i>Mercury</i>	51	292.307	16231	208.632
47	39	107			MAROON 5 FT CHRISTINA AGUILERA Moves Like Jagger <i>A&amp;M/Octone/Polydor</i>	893	1.59271	16209	-4.8041
48	31	10			AGNETHA FALTSKOG Dance Your Pain Away <i>Polydor</i>	192	-17.241	15454	-23.152
49	53	22	96		MICHAEL BUBLE It's A Beautiful Day <i>Reprise</i>	1264	13.9765	15440	15.1036
50	35	26	67		DUKE DUMONT FT A*M*E & MNEK Need U (100%) <i>MoS/Blaze Boys Club</i>	938	-5.7286	15322	-14.578

UK Radio Airplay Chart © Nielsen. Compiled using data gathered from Sunday to Saturday. Ranked using the 1 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](http://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 Blurred Lines / Interscope	3644						
2	4	AVICII Wake Me Up / Positiva/PRMD	3334						
3	2	ICONA POP FT CHARLI XCX I Love It / Atlantic	2933						
4	3	JOHN NEWMAN Love Me Again / Island	2659						
5	8	SEBASTIAN INGROSSO & TOMMY TRASH FT JOHN MARTIN Reload / Virgin	2434						
6	6	NAUGHTY BOY FT SAM SMITH La La La / Virgin	2391						
7	5	WILL.I.AM Bang Bang / Interscope	2294						
8	11	PINK True Love / RCA	2223						
9	10	TAYLOR SWIFT FT ED SHEERAN Everything Has Changed / Mercury/Big Machine	1987						
10	7	JASON DERULO The Other Side / Warner Brothers	1971						
11	13	DAFT PUNK FT PHARRELL & NILE RODGERS Get Lucky / Columbia	1920						
12	22	BREACH Jack / Atlantic/Dirtybird	1852						
13	9	BRUNO MARS Treasure / Atlantic	1849						
14	32	SELENA GOMEZ Come & Get It / Hollywood/Polydor	1774						
15	12	JESSIE J FT BIG SEAN & D RASCAL Wild / Lava/Republic/Island	1678						
16	14	MILEY CYRUS We Can't Stop / RCA	1652						
17	18	RUDIMENTAL FT FOXES Right Here / Asylum	1416						
18	0	ONE DIRECTION Best Song Ever / Syco	1381						
19	42	JUSTIN TIMBERLAKE Tunnel Vision / RCA	1333						
20	16	LAWSON FT B.O.B Brokenhearted / Global Talent/Polydor	1322						
21	17	OLLY MURS Dear Darlin' / Epic/Syco	1281						
22	25	FUSE ODG Antenna / 3 Beat/AATW	1210						
23	20	CHASE & STATUS FT LOUIS M <sup>AT</sup> TRES Lost & Not Found / Mercury	1119						
24	28	RUDIMENTAL FT ELLA EYRE Waiting All Night / Asylum	1085						
25	21	ELIZA DOOLITTLE Big When I Was Little / Parlaphone	1063						
26	29	CALVIN HARRIS FT ELLIE GOULDING I Need Your Love / Columbia	1053						
27	26	PASSENGER Let Her Go / Nettwerk	1045						
28	15	IGGY AZALEA Bounce / Mercury	1020						
29	19	ELLIE GOULDING Burn / Polydor	988						
30	23	THE WANTED Walks Like Rihanna / Global Talent/Island	908						
31	27	MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON Can't Hold Us / Macklemore	870						
32	38	DEMI LOVATO Heart Attack / Hollywood/Polydor	781						
33	36	JUSTIN TIMBERLAKE Mirrors / RCA	765						
34	34	DAVID GUETTA FT NE-YO & AKON Play Hard / Parlaphone	721						
35	31	KE\$HA FT WILL.I.AM Crazy Kids / Kemosabe/RCA	674						
36	24	DIZEE RASCAL FT ROBBIE WILLIAMS Goin' Crazy / Island/Dirtee Stank	666						
37	30	ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE This Is What It Feels Like / Positiva/Virgin	663						
38	57	DISCLOSURE F For You / Island	639						
39	40	MARIAH CAREY FEAT. MIGUEL #Beautiful / Island Def Jam MG/Universal	616						
40	76	AVRIL LAVIGNE Here's To Never Growing Up / Epic	601						

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](http://www.nielsen-music.com)

## UK AIRPLAY ANALYSIS

BY ALAN JONES

Very obviously on track to top the radio airplay chart after making huge gains in each of the last three weeks, Avicii's Wake Me Up! fulfills its destiny this week, moving 2-1, while again returning huge increases in plays (up 887 [33.42%] week-on-week at 3,541) and audience (up more than 14.89m [24.11%] at 76.68m) to end Robin Thicke's second sojourn at number one with Blurred Lines (feat. T.I. & Pharrell Williams). Wake Me Up! secured 20.73% of its audience from 26 plays on Radio One, where it was jointly the most-played song last week alongside Tinie Tempah's Trampoline and Sebastian Ingrosso, Tommy Trash

& John Martin's Reload. Wake Me Up! had less than half that number of plays - 10 actually - on Radio Two, but the nation's biggest station provided an even bigger 27.92% share of its audience as a result. The track's biggest supporters: Smash Hits Radio (94 plays), KISS 100 (74) and 95.8 Capital FM (72).  
 The highest new entry on the sales chart - where it debuts at number two behind the Avicii track - One Direction's Best Song Ever enjoys a massive leap in radio support, rocketing 99-21, with the biggest increase in audience of any track. The track was aired 12 times on Radio One, which consequently



Tinie Tempah

supplied a top 29.85% share of its overall audience.  
 It a Top 10 where there are no new arrivals, last week's favoured few simply shuffle around. The only track to move more than two places is Eliza Doolittle's Big When I Was Little, which surges 9-5 as it enjoys its fourth straight week of major progress. It was aired 2,476 times last week - a 27.24% increase - and landed an audience of 48.93m, a 21.10% rise over the week.  
 Topping Radio Two's most-played list with 18 spins, Big When I Was Little derived 37.29% of its audience from the station last week but its top play tallies came from Smash Hits Radio (57 plays), 106.3 Bridge FM (38) and Heart West Midlands (34). Doolittle's only previous Top 10 airplay hit came in

2010, when Pack Up went all the way to number one.  
 Newly crowned on the radio airplay chart, Avicii's Wake Me Up! also extends its lead atop the TV airplay chart. After edging to number one last week, when Wake Me Up's promotional videoclip was transmitted just 24 times more than Robin Thicke's Blurred Lines, it saw a big increase in support last week, adding an extra 151 plays to reach the rarely-achieved total of 940 spins, while Blurred Lines dropped 13 spins to 752. The gap between the two thus increased more than eightfold, from a mere 3.01% to a massive 25.00% Blurred Lines nevertheless remains at number two, while Icona Pop's I Love It (feat. Chari XCX) holds at number three, also with slowly declining support.



# CHARTS EU AIRPLAY WEEK 29



PAN-EUROPEAN	
POS	ARTIST/ALBUM / LABEL
1	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines <small>UNI</small>
2	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky <small>SME</small>
3	AVICII Wake Me Up <small>UNI</small>
4	MARS, BRUNO Treasure <small>WEA</small>
5	PASSENGER Let Her Go <small>SME</small>
6	NEWMAN, JOHN Love Me Again <small>UNI</small>
7	PINK FEAT. RUESS, NATE Just Give Me A Reason <small>SME</small>
8	HARRIS, CALVIN FEAT. GOULDING, ELLIE I Need Your Love <small>SME</small>
9	MACKLEMORE & RYAN LEWIS Can't Hold Us <small>WEA</small>
10	LUMINEERS, THE Ho Hey <small>UNI</small>

DENMARK	
POS	ARTIST/ALBUM / LABEL
1	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines <small>UNI</small>
2	AVICII Wake Me Up <small>UNI</small>
3	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky <small>SME</small>
4	NIK & JAY FEAT. SOREN HUSS Ocean Of You <small>CPH</small>
5	HYMNS FROM NINEVEH A Kid On The Beach <small>PAR</small>
6	LARSSON, ZARA Uncover <small>SME</small>
7	PINK FEAT. RUESS, NATE Just Give Me A Reason <small>SME</small>
8	CAREY, MARIAH FEAT. MIGUEL #Beautiful <small>UNI</small>
9	MARS, BRUNO Treasure <small>WEA</small>
10	PASSENGER Let Her Go <small>SME</small>

FRANCE	
POS	ARTIST/ALBUM / LABEL
1	MARS, BRUNO Treasure <small>ATL</small>
2	STROMAE Papaoutai <small>UNI</small>
3	MAJOR LAZER FEAT. BUSY SIGNAL... Watch Out For This (Bumaye) <small>WEA</small>
4	MAITRE GIMS FEAT. DRY One Shot <small>SME</small>
5	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky <small>SME</small>
6	HARRIS, CALVIN FEAT. GOULDING, ELLIE I Need Your Love <small>UNI</small>
7	AVICII Wake Me Up <small>UNI</small>
8	LYNNSHA FEAT. FANNY J & JOSEPH, LOUISY Maldon <small>EMI</small>
9	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines <small>UNI</small>
10	MAITRE GIMS Bella <small>SME</small>

GERMANY	
POS	ARTIST/ALBUM / LABEL
1	AVICII Wake Me Up <small>UMD</small>
2	CAPITAL CITIES Safe And Sound <small>UMI</small>
3	MARS, BRUNO Treasure <small>WMG</small>
4	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky <small>SME</small>
5	NAUGHTY BOY FEAT. SAM SMITH La La La <small>UMI</small>
6	CRO Whatever <small>IND</small>
7	PASSENGER Let Her Go <small>EOM</small>
8	LUMINEERS, THE Ho Hey <small>UMI</small>
9	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines <small>UMI</small>
10	PINK FEAT. RUESS, NATE Just Give Me A Reason <small>SME</small>

IRELAND	
POS	ARTIST/ALBUM / LABEL
1	AVICII Wake Me Up <small>UNI</small>
2	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines <small>UNI</small>
3	MARS, BRUNO Treasure <small>WEA</small>
4	DAFT PUNK FEAT. PHARRELL Get Lucky <small>SME</small>
5	NEWMAN, JOHN Love Me Again <small>UNI</small>
6	MALINCHAK, CHRIS So Good To Me <small>INT</small>
7	SWIFT, TAYLOR FEAT. SHEERAN, ED Everything Has Changed <small>UNI</small>
8	NAUGHTY BOY FEAT. SAM SMITH La La La <small>UNI</small>
9	KODALINE Love Like This <small>SME</small>
10	DERULO, JASON The Other Side <small>WEA</small>



ITALY	
POS	ARTIST/ALBUM / LABEL
1	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky <small>SME</small>
2	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines <small>UNI</small>
3	CREMONINI, CESARE I Love You <small>UNI</small>
4	MARS, BRUNO Treasure <small>WMI</small>
5	NAUGHTY BOY FEAT. SAM SMITH La La La <small>EMI</small>
6	MENCONI, MARCO Pronto A Corriere <small>SME</small>
7	CAPITAL CITIES Safe And Sound <small>EMI</small>
8	JOVANOTTI Estate <small>UNI</small>
9	NEWMAN, JOHN Love Me Again <small>UNI</small>
10	RAMAZZOTTI, EROS FEAT. NICOLE SCHERZINGER Fino All'estasi <small>UNI</small>

NETHERLANDS	
POS	ARTIST/ALBUM / LABEL
1	NIELSON & MISS MONTREAL Hoe <small>PAC</small>
2	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky <small>SME</small>
3	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines <small>UNI</small>
4	AVICII Wake Me Up <small>UNI</small>
5	VAN BUUREN, ARMIN FEAT. TREVOR GUTHRIE This Is What It Feels Like <small>ARM</small>
6	BUBLE, MICHAEL It's A Beautiful Day <small>WEA</small>
7	SANDE, EMELI Read All About It (Pt III) <small>UNI</small>
8	SEREBRO Mi Mi Mi <small>8BA</small>
9	MACKLEMORE & RYAN LEWIS Can't Hold Us <small>WEA</small>
10	MARS, BRUNO Treasure <small>WEA</small>

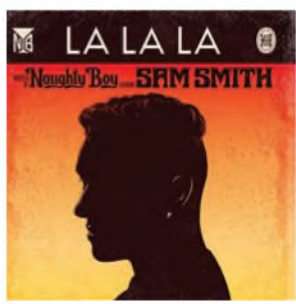
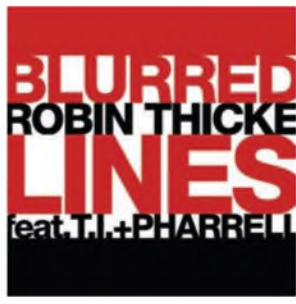
NORWAY	
POS	ARTIST/ALBUM / LABEL
1	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky <small>SME</small>
2	LARSSON, ZARA Uncover <small>SME</small>
3	PASSENGER Let Her Go <small>SME</small>
4	PINK FEAT. RUESS, NATE Just Give Me A Reason <small>SME</small>
5	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines <small>UNI</small>
6	TIMBERLAKE, JUSTIN Mirrors <small>SME</small>
7	RIHANNA FEAT. EKKO, MIKKY Stay <small>UNI</small>
8	AVICII Wake Me Up <small>UNI</small>
9	LUMINEERS, THE Ho Hey <small>UNI</small>
10	RAVN, MARION Driving <small>SME</small>

SPAIN	
POS	ARTIST/ALBUM / LABEL
1	MARTIN, DANI Cero <small>SME</small>
2	LUMINEERS, THE Ho Hey <small>UNI</small>
3	INNA FEAT. DADDY YANKEE More Than Friends <small>BYN</small>
4	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky <small>SME</small>
5	PASSENGER Let Her Go <small>SME</small>
6	ARTHUR, JAMES Impossible <small>SME</small>
7	MACKLEMORE & RYAN LEWIS FEAT. WANZ Thrift Shop <small>WMG</small>
8	WANTED, THE Walks Like Rihanna <small>UNI</small>
9	PINK FEAT. RUESS, NATE Just Give Me A Reason <small>SME</small>
10	RIHANNA FEAT. EKKO, MIKKY Stay <small>UNI</small>

SWEDEN	
POS	ARTIST/ALBUM / LABEL
1	AVICII Wake Me Up <small>UNI</small>
2	PINK FEAT. RUESS, NATE Just Give Me A Reason <small>SME</small>
3	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky <small>SME</small>
4	LUMINEERS, THE Ho Hey <small>UNI</small>
5	DE FOREST, EMMELIE Only Teardrops <small>SME</small>
6	MARS, BRUNO When I Was Your Man <small>WEA</small>
7	PASSENGER Let Her Go <small>SME</small>
8	LINNROS, OSKAR Hur Dom An <small>UNI</small>
9	RIHANNA FEAT. EKKO, MIKKY Stay <small>UNI</small>
10	MANDO DIAO Strovtag I Hembygden <small>SME</small>

# CHARTS STREAMING WEEK 30

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## OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	5	AVICII Wake Me Up <i>Positiva/PRMD</i>
2	1	ROBIN THICKE/TI/PHARRELL Blurred Lines <i>Interscope</i>
3	2	DAFT PUNK FT PHARRELL WILLIAMS Get Lucky <i>Columbia</i>
4	3	NAUGHTY BOY FT SAM SMITH La La La <i>Virgin</i>
5	7	JOHN NEWMAN Love Me Again <i>Island</i>
6	4	PASSENGER Let Her Go <i>Netwerk</i>
7	6	ICONA POP FT CHARLI XCX I Love It <i>Atlantic</i>
8	8	WILL.I.AM Bang Bang <i>Interscope</i>
9	9	MACKLEMORE/RYAN LEWIS/DALTON Can't Hold Us <i>Macklemore</i>
10	11	ARCTIC MONKEYS Do I Wanna Know? <i>Domino Recordings</i>
11	19	JAY Z FT JUSTIN TIMBERLAKE Holy Grail <i>Roc Nation</i>
12	10	BASTILLE Pompeii <i>Virgin</i>
13	12	JASON DERULO The Other Side <i>Warner Bros</i>
14	13	RUDIMENTAL FT ELLA EYRE Waiting All Night <i>Asylum</i>
15	16	TAYLOR SWIFT FT ED SHEERAN Everything Has Changed <i>Mercury</i>
16	18	IMAGINE DRAGONS Radioactive <i>Interscope</i>
17	24	S INGROSSO/T TRASH/J MARTIN Reload <i>Virgin</i>
18	17	BRUNO MARS Treasure <i>Atlantic</i>
19	14	OLLY MURS Dear Darlin' <i>Epic</i>
20	15	JESSIE J/BIG SEAN/D RASCAL Wild Lava/Republic Records
21	21	DAVID GUETTA FT NE-YO & AKON Play Hard <i>Parlophone</i>
22	20	TOM ODELL Another Love <i>Columbia</i>
23	58	SELENA GOMEZ Come & Get It <i>Hollywood</i>
24	25	FUSE ODG Antenna 3 <i>Beat/AATW</i>
25	22	CALVIN HARRIS/ELLIE GOULDING I Need Your Love <i>Columbia</i>
26	23	WANTED Walks Like Rihanna <i>Global Talent</i>
27	27	CHASE & STATUS FT LOUIS MTRRS Lost & Not Found <i>Mercury</i>
28	26	LUMINEERS Ho Hey <i>Decca</i>
29	NEW	ONE DIRECTION Best Song Ever <i>Syco Music</i>
30	28	DEMI LOVATO Heart Attack <i>Hollywood</i>
31	29	KANYE WEST Black Skinhead <i>Def Jam</i>
32	30	RUDIMENTAL FT JOHN NEWMAN Feel The Love <i>Asylum/Black Butter</i>
33	32	MACKLEMORE/RYAN LEWIS/WANZ Thrift Shop <i>Macklemore</i>
34	33	PINK FT NATE RUESS Just Give Me A Reason <i>RCA</i>
35	31	ARMIN VAN BUUREN FT T GUTHRIE This Is What It Feels Like <i>Positiva/Virgin</i>
36	73	BREACH Jack <i>Atlantic/Dirtybird</i>
37	35	DISCLOSURE FT ALUNAGEORGE White Noise <i>PMR</i>
38	38	JUSTIN TIMBERLAKE Mirrors <i>RCA</i>
39	36	MUMFORD & SONS I Will Wait <i>Gentlemen Of The Road/Island</i>
40	55	LAWSON FT BOB Brokenhearted <i>Global Talent</i>
41	37	BRUNO MARS When I Was Your Man <i>Atlantic</i>
42	42	KE\$HA FT WILL.I.AM Crazy Kids <i>Kemosabe/RCA</i>
43	NEW	CALVIN HARRIS FT AYAH MARAR Thinking About You <i>Columbia</i>
44	83	PINK FT LILY ALLEN True Love <i>RCA</i>
45	39	MARIAH CAREY FT MIGUEL Beautiful <i>Def Jam</i>
46	40	SCRIPT FT WILL I AM Hall Of Fame <i>Epic/Phonogenic</i>
47	41	DISCLOSURE FT ELIZA DOOLITTLE You & Me <i>PMR</i>
48	49	BRUNO MARS Locked Out Of Heaven <i>Atlantic</i>
49	44	GABZ Lighters (The One) <i>Sony Music</i>
50	54	AVICII VS NICKY ROMERO I Could Be The One <i>Positiva/Virgin</i>
51	43	JAY Z Tom Ford <i>Roc Nation</i>
52	46	JAY Z FT RICK ROSS F**Kwithmeyouknowgotit <i>Roc Nation</i>
53	53	RIHANNA Diamonds <i>Def Jam</i>
54	45	OF MONSTERS & MEN Little Talks <i>Republic Records</i>
55	63	IMAGINE DRAGONS It's Time <i>Interscope</i>
56	34	DIZZEE RASCAL/ROBBIE WILLIAMS Goin' Crazy <i>Dirtee Stank</i>
57	60	IGGY AZALEA Bounce <i>Mercury</i>
58	48	SWEDISH HOUSE MAFIA/MARTIN Don't You Worry Child <i>Virgin</i>
59	47	BASTILLE Laura Palmer <i>Virgin</i>
60	57	MUMFORD & SONS Babel <i>Gentlemen Of The Road/Island</i>
61	59	1975 Chocolate <i>Dirty Hit</i>
62	52	DISCLOSURE FT SAM SMITH Latch <i>PMR</i>
63	79	AVICII Levels <i>Island</i>
64	50	JAY Z Picasso Baby <i>Roc Nation</i>
65	67	IMAGINE DRAGONS On Top Of The World <i>Interscope</i>
66	62	CALVIN HARRIS FT TINIE TEMPAAH Drinking From The Bottle <i>Columbia</i>
67	66	RUDIMENTAL/NEWMAN/CLARE Not Giving In <i>Asylum</i>
68	51	2 CHAINZ FT WIZ KHALIFA We Own It (Fast & Furious) <i>Def Jam</i>
69	56	JAY Z FT FRANK OCEAN Oceans <i>Roc Nation</i>
70	65	CALVIN HARRIS/FLORENCE WELCH Sweet Nothing <i>Columbia</i>
71	72	BEN HOWARD Only Love <i>Island</i>
72	76	DAVID GUETTA FT SIA Titanium <i>Parlophone</i>
73	70	JAY Z & KANYE WEST N****S In Paris <i>Roc-A-Fella</i>
74	61	PSY Gentleman <i>Republic Records</i>
75	68	WILL.I.AM FT BRITNEY SPEARS Scream & Shout <i>Interscope</i>



CLIMBER: AVICII



CLIMBER: SELENA GOMEZ



NEW: ONE DIRECTION

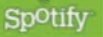


CLIMBER: IGGY AZALEA



CLIMBER: DAVID GUETTA

# CHARTS SPOTIFY WEEK 30



## GLOBAL

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	MILEY CYRUS We Can't Stop
5	DAFT PUNK Get Lucky - Radio Edit
6	JAY Z Holy Grail
7	IMAGINE DRAGONS Radioactive
8	CALVIN HARRIS I Need Your Love
9	NAUGHTY BOY La La La
10	BASTILLE Pompeii
11	PASSENGER Let Her Go
12	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
13	P!NK Just Give Me a Reason
14	DAFT PUNK Get Lucky
15	THE LUMINEERS Ho Hey
16	BRUNO MARS Treasure
17	JUSTIN TIMBERLAKE Mirrors
18	SELENA GOMEZ Come & Get It
19	ICONA POP I Love It - feat. Charli XCX [Original Version]
20	JASON DERULO The Other Side

## NETHERLANDS

POS	ARTIST/ ALBUM
1	AVICII Wake Me Up - Radio Edit
2	NAUGHTY BOY La La La
3	ROBIN THICKE Blurred Lines
4	STROMAE Papaoutai
5	MR. PROBZ Waves
6	BAKERMAT Vandaag - Original Mix
7	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
8	ARMIN VAN BUUREN This Is What It Feels Like
9	DAFT PUNK Get Lucky - Radio Edit
10	NIELSON & MISS MONTREAL Hoe

## EUROPE

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	NAUGHTY BOY La La La
5	DAFT PUNK Get Lucky - Radio Edit
6	CALVIN HARRIS I Need Your Love
7	PASSENGER Let Her Go
8	BASTILLE Pompeii
9	MILEY CYRUS We Can't Stop
10	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
11	P!NK Just Give Me a Reason
12	IMAGINE DRAGONS Radioactive
13	JAY Z Holy Grail
14	ENVY Am I Wrong
15	THE LUMINEERS Ho Hey
16	2 CHAINZ We Own It (Fast & Furious)
17	SEBASTIAN INGROSSO Reload - Vocal Version / Radio Edit
18	BRUNO MARS Treasure
19	AVICII I Could Be The One [Avicii vs Nicky Romero] - Nicktim - Radio Edit
20	KIM CESARION Undressed

## NORWAY

POS	ARTIST/ ALBUM
1	AVICII Wake Me Up - Radio Edit
2	ROBIN THICKE Blurred Lines
3	DJ BROILER Vanski
4	MILEY CYRUS We Can't Stop
5	ENVY Am I Wrong
6	PASSENGER Let Her Go
7	DJ BROILER En gang til
8	NAUGHTY BOY La La La
9	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
10	DAFT PUNK Get Lucky - Radio Edit

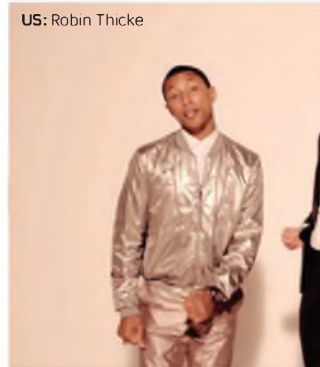
## UK

POS	ARTIST/ ALBUM
1	AVICII Wake Me Up - Radio Edit
2	ROBIN THICKE Blurred Lines
3	NAUGHTY BOY La La La
4	PASSENGER Let Her Go
5	JOHN NEWMAN Love Me Again
6	ICONA POP I Love It - feat. Charli XCX [Original Version]
7	DAFT PUNK Get Lucky - Radio Edit
8	ARCTIC MONKEYS Do I Wanna Know?
9	WILL.I.AM Bang Bang
10	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton



## FRANCE

POS	ARTIST/ ALBUM
1	STROMAE Papaoutai
2	AVICII Wake Me Up - Radio Edit
3	ROBIN THICKE Blurred Lines
4	DAFT PUNK Get Lucky - Radio Edit
5	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
6	CALVIN HARRIS I Need Your Love
7	STROMAE Formidable
8	MAJOR LAZER Watch Out For This [Bumaye] [feat. Busy Signal... FS Green]
9	PASSENGER Let Her Go
10	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz



## GERMANY

POS	ARTIST/ ALBUM
1	AVICII Wake Me Up - Radio Edit
2	NAUGHTY BOY La La La
3	ROBIN THICKE Blurred Lines
4	CRO Whatever
5	BASTILLE Pompeii
6	ONEREPUBLIC Counting Stars
7	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
8	IMAGINE DRAGONS Radioactive
9	FERGIE A Little Party Never Killed Nobody (All We Got)
10	CALVIN HARRIS I Need Your Love



## SPAIN

POS	ARTIST/ ALBUM
1	PASSENGER Let Her Go
2	JUAN MAGAN Mal De Amores
3	ROBIN THICKE Blurred Lines
4	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
5	DAFT PUNK Get Lucky - Radio Edit
6	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
7	INNA More than Friends [feat. Daddy Yankee]
8	DANNY ROMERO Motivate
9	AVICII Wake Me Up - Radio Edit
10	DANI MARTIN Cero

## 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	NIELLO Legenden - feat. Phantomen
5	CALVIN HARRIS I Need Your Love
6	ROBIN THICKE Blurred Lines
7	BASTILLE Pompeii
8	CONTIEZ Trumpsta - Djuro Remix
9	ENVY Am I Wrong
10	KIM CESARION Undressed

## UNITED STATES

POS	ARTIST/ ALBUM
1	ROBIN THICKE Blurred Lines
2	JAY Z Holy Grail
3	MILEY CYRUS We Can't Stop
4	IMAGINE DRAGONS Radioactive
5	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
6	JAY Z F*ckwithmeyouknowgotit
7	AVICII Wake Me Up
8	JAY Z Tom Ford
9	BRUNO MARS Treasure
10	DAFT PUNK Get Lucky - Radio Edit

# CHARTS MUSIC VIDEO WEEK 30



## NEW ARTISTS - UK

POS	ARTIST/ SINGLE/ LABEL
1	AVICII Wake Me Up (Lyric Video)
2	NAUGHTY BOY La La La
3	JOHN NEWMAN Love Me Again
4	BASTILLE Pompeii <span>LIFT</span>
5	IMAGINE DRAGONS Radioactive
6	AVICII Wake Me Up (Pete Tong Radio 1 premiere)
7	ARIANA GRANDE The Way
8	LAWSON Brokenhearted <span>LIFT</span>
9	GABZ Lighters (The One)
10	TEEN BEACH MOVIE CAST Like Me from "Teen Beach"
11	IGGY AZALEA Bounce <span>LIFT</span>
12	AVICII VS. NICKY ROMERO I Could Be The One
13	TEEN BEACH MOVIE CAST Cruisin' For A Bruisin' from "Teen Beach"
14	LITTLE MIX How Ya Doin'?
15	UNION J Carry You in Kick Ass 2!
16	LABRINTH Beneath Your Beautiful <span>LIFT</span>
17	TOM ODELL Another Love
18	OF MONSTERS AND MEN Little Talks
19	BRIDGIT MENDLER Ready Or Not
20	IGGY AZALEA Work (Explicit) <span>LIFT</span>

## ITALY

POS	ARTIST/ SINGLE
1	ONE DIRECTION Best Song Ever
2	NAUGHTY BOY La La La ft. Sam Smith
3	AVICII Wake Me Up (Lyric Video)
4	DAVID GUETTA Play Hard (Official Video) ft. Ne-Yo, Akon
5	ROBIN THICKE Blurred Lines ft. T.I., Pharrell
6	EMMA Dimentico Tutto
7	EROS RAMAZZOTTI Fino All'Estasi ft. Nicole Scherzinger
8	EMIS KILLA Vampiri (Official Video)
9	DADDY YANKEE Limbo
10	DAVID GUETTA Get Lucky (Official Audio) ft. Pharrell Williams



## WORLDWIDE

POS	ARTIST/ SINGLE
1	ONE DIRECTION Best Song Ever
2	MILEY CYRUS We Can't Stop
3	AVICII Wake Me Up (Lyric Video)
4	ROBIN THICKE Blurred Lines ft. T.I., Pharrell
5	SELENA GOMEZ Slow Down (Official)
6	NAUGHTY BOY La La La ft. Sam Smith
7	SELENA GOMEZ Come & Get It
8	PINK Just Give Me A Reason ft. Nate Ruess
9	DAFT PUNK Get Lucky (Official Audio) ft. Pharrell Williams
10	DAVID GUETTA Play Hard (Official Video) ft. Ne-Yo, Akon



## POLAND

POS	ARTIST/ SINGLE
1	NAUGHTY BOY La La La ft. Sam Smith
2	ONE DIRECTION Best Song Ever
3	AVICII Wake Me Up (Lyric Video)
4	SYLWIA GRZESZCZAK Pozyczony
5	ROBIN THICKE Blurred Lines ft. T.I., Pharrell
6	LEMON Nice
7	LIBER FEAT. NATALIA SZROEDER Nie Patrze W Dol
8	DAFT PUNK Get Lucky (Official Audio) ft. Pharrell Williams
9	JENNIFER LOPEZ Live It Up ft. Pitbull
10	JOHN NEWMAN Love Me Again



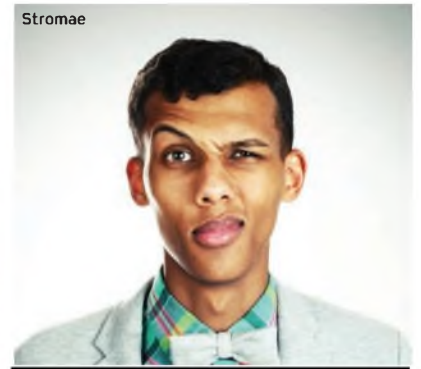
## UK

POS	ARTIST/ SINGLE
1	ONE DIRECTION Best Song Ever
2	AVICII Wake Me Up (Lyric Video)
3	MILEY CYRUS We Can't Stop
4	NAUGHTY BOY La La La ft. Sam Smith
5	ROBIN THICKE Blurred Lines ft. T.I., Pharrell
6	JOHN NEWMAN Love Me Again
7	SELENA GOMEZ Come & Get It
8	TYGA Show You (Explicit) ft. Future
9	SELENA GOMEZ Slow Down (Official)
10	WILL.I.AM Bang Bang (Official Video)



## AUSTRALIA

POS	ARTIST/ SINGLE
1	ONE DIRECTION Best Song Ever
2	MILEY CYRUS We Can't Stop
3	AVICII Wake Me Up (Lyric Video)
4	NAUGHTY BOY La La La ft. Sam Smith
5	ONEREPUBLIC Counting Stars
6	ROBIN THICKE Blurred Lines ft. T.I., Pharrell
7	KARMIN Acapella
8	SELENA GOMEZ Slow Down (Official)
9	IMAGINE DRAGONS Radioactive
10	ELLIE GOULDING Burn



## FRANCE

POS	ARTIST/ SINGLE
1	STROMAE Papaoutai
2	MAÎTRE GIMS Bella
3	ONE DIRECTION Best Song Ever
4	ROBIN THICKE Blurred Lines ft. T.I., Pharrell
5	AVICII Wake Me Up (Lyric Video)
6	MAÎTRE GIMS J'me Tire (Official Video)
7	SÉBASTIEN PATOCHE La Cartouche
8	MAÎTRE GIMS One shot
9	SÉBASTIEN PATOCHE Quand Il Pète Il Troue Son Slip
10	FLAVEL & NETO FEAT. ANNA TORRES Pedida Perfeita Tararatata



## SPAIN

POS	ARTIST/ SINGLE
1	ONE DIRECTION Best Song Ever
2	JUAN MAGAN Mal De Amores
3	ABRAHAM MATEO Señorita
4	DANNY ROMERO Motivate (Lyric Video)
5	MARC ANTHONY Vivir Mi Vida (Audio)
6	DADDY YANKEE Limbo
7	DANNY ROMERO Motivate
8	AVICII Wake Me Up (Lyric Video)
9	ROBIN THICKE Blurred Lines ft. T.I., Pharrell
10	DAVID GUETTA Play Hard (Official Video) ft. Ne-Yo, Akon

# CHARTS INDIES WEEK 30



## INDIE SINGLES TOP 20

THIS LAST ARTIST / TITLE / LABEL (DISTRIBUTION)



Passenger

- 1 1 **PASSENGER** Let Her Go / *Netwerk (Essential GEM)*
- 2 2 **ARCTIC MONKEYS** Do I Wanna Know / *Domino (PIAS/Arvato)*
- 3 3 **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** Can't Hold Us / *Macklemore (Ada Arvato)*
- 4 5 **CHRIS MALINCHAK** So Good To Me / *MoS (Sony Dadc UK)*
- 5 8 **EDWARD SHARPE & MAGNETIC ZEROS** Home / *Rough Trade (PIAS/Arvato)*
- 6 14 **WILD CUB** Thunder Clatter / *Big Light (Tunecore)*
- 7 6 **MACKLEMORE FT RYAN LEWIS & WANZ** Thrift Shop / *Macklemore (Ada Arvato)*
- 8 0 **LAUREN AQUILINA** Sinners / *Lauren Aquilina (AWAL)*
- 9 11 **DUKE DUMONT FT A\*\*M\*\*E & MNEK** Need U (100%) / *MoS/Blase Boys Club (Arvato)*
- 10 7 **NEW MUSIC MASTERS** I Don't Care I Love It / *New Music Masters (Tunecore)*
- 11 4 **SNEAKBO** Ring A Ling / *Play Hard (SRD)*
- 12 9 **DJ FRESH FEAT. RITA ORA** Hot Right Now / *MoS (Sony Dadc UK)*
- 13 0 **DIANA VICKERS** Cinderella / *So (Essential)*
- 14 0 **BLACK KEYS** Never Gonna Give You Up / *V2 (PIAS/Arvato)*
- 15 10 **STEVE ANGELLO & LAIDBACK LUKE FT ROBIN S** Show Me Love / *Data/MoS (Sony Dadc UK)*
- 16 13 **M83** Midnight City / *M83 Recording Naive (Nane)*
- 17 18 **ADELE** Skyfall / *XL (PIAS/Arvato)*
- 18 0 **EMMA BLACKERY** Go The Distance / *Lukas (Tunecore)*
- 19 15 **THE 1975** Chocolate / *Dirty Hit (Ingrooves)*
- 20 17 **ARCTIC MONKEYS** R U Mine / *Domino (PIAS/Arvato)*

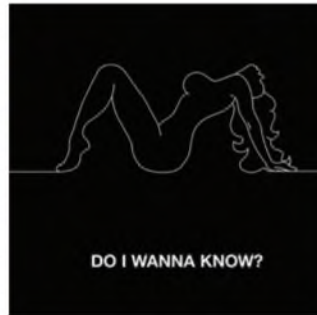
## INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / TITLE / LABEL (CORPORATE GROUP)



Edward Sharpe

- 1 2 **EDWARD SHARPE & MAGNETIC ZEROS** Home / *Rough Trade (XL Beggars)*
- 2 3 **WILD CUB** Thunder Clatter / *Big Light (Big Light Recordings)*
- 3 0 **LAUREN AQUILINA** Sinners / *Lauren Aquilina (Lauren Aquilina)*
- 4 1 **NEW MUSIC MASTERS** I Don't Care I Love It / *New Music Masters (New Music Masters)*
- 5 0 **EMMA BLACKERY** Go The Distance / *Lukas (Lukas)*
- 6 4 **MACKLEMORE & RYAN LEWIS FT MARY LAMBERT** Same Love / *Macklemore (Macklemore)*
- 7 0 **NIRINJAN KAUR** Triple Mantra / *Spirit Voyage (Spirit Voyage)*
- 8 5 **J DASH** Wop / *Stereofame (Stereofame)*
- 9 0 **SEE/BRADY/TURNER/EVIGAN/ALLAN** Whistle While I Work It / *The Suspex (The Suspex)*
- 10 8 **GORGON CITY FT YASMIN** Real / *Black Butter (Black Butter)*
- 11 6 **AWOLNATION** Sail / *Red Bull (Red Bull)*
- 12 0 **LAUREN AQUILINA** Fools / *Lauren Aquilina (Lauren Aquilina)*
- 13 7 **BOOM MASTERS** You're A Good Girl / *Boom Masters (Boom Masters)*
- 14 16 **ORIGINAL DUB MASTER** Jack Lets Jack / *Original Dub Master (Original Dub Master)*
- 15 15 **JEFF WILLIAMS** This Will Be The Day / *Rooster Teeth's / Jeff Williams (Jeff Williams)*
- 16 12 **TANGERINE KITTY** Dumb Ways To Die / *Tangerine Kitty (Tangerine Kitty)*
- 17 13 **MUSIC MINISTRY** Whatever's Comfortable / *VE Group (VE Group)*
- 18 14 **FUNNY SONG FACTORY** Number 1 Banana Song / *Funny Song Factory (Funny Song Factory)*
- 19 10 **CLEAN & MEAN RADIO/CLEAN & MEAN...** I Don't Care I Love It / *Clean And Mean (Clean And Mean)*
- 20 11 **ROBIN THICKE FEAT. T.I. & PHARRELL** Blurred Lines / *Interscope (Universal Music)*



Arctic Monkeys Indie Singles (2)



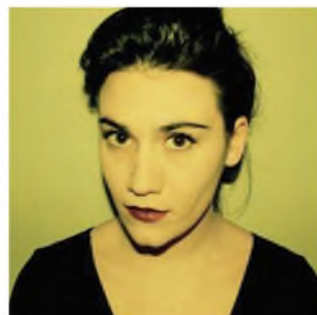
Wild Cub Indie Singles Breakers (2)



Pet Shop Boys Indie Albums (2)



Philip H Indie Albums Breakers (2)



Nadine Shah Indie Albums Breakers (3)



Lauren Aquilina Indie Albums (8)

## INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 2 **PASSENGER** All The Little Lights / *Netwerk (Essential GEM)*
- 2 1 **PET SHOP BOYS** Electric / *X2 (Kobalt/Proper)*
- 3 4 **MACKLEMORE & RYAN LEWIS** The Heist / *Macklemore (Ada Arvato)*
- 4 5 **VAMPIRE WEEKEND** Modern Vampires Of The City / *XL (PIAS/Arvato)*
- 5 3 **CARO EMERALD** The Shocking Miss Emerald / *Dramatica/Grand Mono (Ada Arvato)*
- 6 0 **F\*\*K BUTTONS** Slow Focus / *ATP (SRD)*
- 7 0 **HEY HELLO** Hey Hello / *Round (Townsend)*
- 8 6 **STEREOPHONICS** Graffiti On The Train / *Stylus (EMI)*
- 9 8 **QUEENS OF THE STONE AGE** Like Clockwork / *Matador (PIAS/Arvato)*
- 10 15 **EDWARD SHARPE & MAGNETIC ZEROS** Up From Below / *Rough Trade (PIAS/Arvato)*
- 11 9 **ALT-J** An Awesome Wave / *Infectious (PIAS/Arvato)*
- 12 7 **EDITORS** The Weight Of Your Love / *PIAS (PIAS/Arvato)*
- 13 11 **JOHNNY CASH** The Rebel / *Music Digital (Delta/Sony DADC)*
- 14 18 **DAUGHTER** If You Leave / *4AD (PIAS/Arvato)*
- 15 10 **ARCTIC MONKEYS** Whatever People Say I Am That's What I'm Not / *Domino (PIAS/Arvato)*
- 16 12 **ADELE** 21 / *XL (PIAS/Arvato)*
- 17 14 **TEXAS** The Conversation / *PIAS (PIAS/Arvato)*
- 18 17 **THE NATIONAL** Trouble Will Find Me / *4AD (PIAS/Arvato)*
- 19 36 **ATOMS FOR PEACE** Amok / *XL (PIAS/Arvato)*
- 20 16 **THE XX** Coexist / *Young Turks (PIAS/Arvato)*

## INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (CORPORATE GROUP)



Edward Sharpe

- 1 1 **EDWARD SHARPE & MAGNETIC ZEROS** Up From Below / *Rough Trade (tbc)*
- 2 28 **PHILIP H ANSELMO & THE ILLEGALS** Walk Through Exits Only / *Season Of Mist (tbc)*
- 3 0 **NADINE SHAH** Love Your Dum And Mad / *Apollo (tbc)*
- 4 0 **GOGOL BORDELLO** Pura Vida Conspiracy / *ATO (tbc)*
- 5 0 **GUY CLARK** My Favorite Picture Of You / *Dualtone (tbc)*
- 6 0 **GRANT HART/GRANT HART** The Argument / *Domino (tbc)*
- 7 8 **HILLSONG LIVE** Glorious Ruins / *HillSong Music (tbc)*
- 8 0 **WINERY DOGS/WINERY DOGS** Winery Dogs / *Loud & Proud (tbc)*
- 9 3 **FAT FREDDY'S DROP** Blackbird / *The Drop (tbc)*
- 10 5 **JAGWAR MA** Howlin' / *Marathon Artists (tbc)*
- 11 7 **EMILY BARKER & THE RED CLAY HALO** Dear River / *Linn (tbc)*
- 12 10 **EDWARD SHARPE & MAGNETIC ZEROS** Here / *Rough Trade (tbc)*
- 13 0 **WE CAME AS ROMANS/WE CAME AS ROMANS** Tracing Back Roots / *Nuclear Blast (tbc)*
- 14 19 **WILD CUB** Youth / *Big Light (tbc)*
- 15 2 **DAVID LYNCH** The Big Dream / *Sunday Best (tbc)*
- 16 52 **HILLSONG UNITED/HILLSONG UNITED** Zion / *HillSong Music (tbc)*
- 17 12 **JON HOPKINS** Immunity / *Domino (tbc)*
- 18 4 **PARTY DJ ROCKERZ/PARTY DJ ROCKERZ** Top 40 Party Anthems 2013 / *Highroller Music (tbc)*
- 19 6 **LET LIVE** The Blackest Beautiful / *Epitaph (tbc)*
- 20 15 **LPO/PARRY** The 50 Greatest Pieces Of Classical / *XS (tbc)*

# CHARTS iTUNES SINGLES WEEK 30

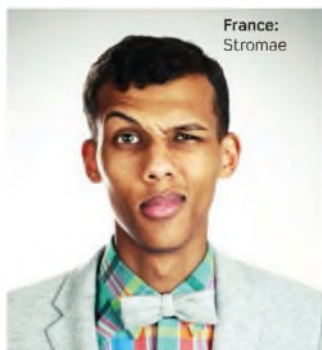
BELGIUM 	
POS	ARTIST/ ALBUM
22/07/2013 - 28/07/2013	
1	AVICII Wake Me Up
2	STROMAE Formidable
3	LIKE MIKE, DIMITRI VEGAS Chatah...
4	STROMAE Papaoutai
5	ROBIN THICKE Blurred Lines
6	JOHN NEWMAN Love Me Again
7	BAKERMAT Vandaag
8	NAUGHTY BOY La La La
9	BASTILLE Pompeii
10	ONE DIRECTION Best Song Ever

DENMARK 	
POS	ARTIST/ ALBUM
15/07/2013 - 21/07/2013	
1	AVICII Wake Me Up
2	ROBIN THICKE Blurred Lines
3	ZARA LARSSON Uncover
4	NAUGHTY BOY La La La
5	ENVY Am I Wrong
6	KIM CESARION Undressed
7	NIK & JAY Ocean of You
8	LIGA Skylder Dig IK' Noget
9	DAFT PUNK Get Lucky (Radio Edit)
10	MACKLEMORE & RYAN Can't Hold Us

FRANCE 	
POS	ARTIST/ ALBUM
22/07/2013 - 28/07/2013	
1	STROMAE Papaoutai
2	ROBIN THICKE Blurred Lines
3	AVICII Wake Me Up
4	DAFT PUNK Get Lucky
5	MAÎTRE GIMS Bella
6	BRUNO MARS Treasure
7	MAJOR LAZER Watch Out For This...
8	JAMES ARTHUR Impossible
9	PASSENGER Let Her Go
10	STROMAE Formidable

GERMANY 	
POS	ARTIST/ ALBUM
19/07/2013 - 25/07/2013	
1	AVICII Wake Me Up
2	ROBIN THICKE Blurred Lines
3	NAUGHTY BOY La La La
4	CRO Whatever
5	ONEREPUBLIC Counting Stars
6	BASTILLE Pompeii
7	MARTIN SOLVEIG... Hey Now (feat. Kyle)
8	DAFT PUNK Get Lucky (Radio Edit)
9	BRUNO MARS Treasure
10	DAVID GUETTA Play Hard


ITALY 	
POS	ARTIST/ ALBUM
18/07/2013 - 24/07/2013	
1	AVICII Wake Me Up
2	IMANY You Will Never Know
3	NAUGHTY BOY La La La
4	ROBIN THICKE Blurred Lines
5	DAFT PUNK Get Lucky
6	CLAUDIA ZALELE
7	DAVID GUETTA Play Hard
8	MACKLEMORE & RYAN Can't Hold Us
9	ICONA POP I Love It (feat. Charli XCX)
10	OLA I'm in Love



NETHERLANDS 	
POS	ARTIST/ ALBUM
19/07/2013 - 25/07/2013	
1	AVICII Wake Me Up
2	BAKERMAT Vandaag
3	STROMAE Papaoutai
4	ROBIN THICKE Blurred Lines
5	NAUGHTY BOY La La La (feat. Sam Smith)
6	MARTIN GARRIX Animals
7	MR. PROBZ Waves
8	SEREBRO Mi Mi Mi
9	DAFT PUNK Get Lucky
10	NIELSON, MISS MONTREAL Hoe

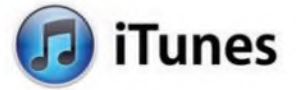
SPAIN 	
POS	ARTIST/ ALBUM
22/07/2013 - 28/07/2013	
1	DAFT PUNK Get Lucky (Radio Edit)
2	ROBIN THICKE Blurred Lines
3	PASSENGER Let Her Go
4	MARC ANTHONY Vivir Mi Vida
5	MIKA Live Your Life
6	INNA More Than Friends (Radio Edit)
7	DANI MARTÍN Cero
8	AVICII Wake Me Up
9	JUAN MAGAN Mal de Amores
10	EMELI SANDÉ Next To Me

SWEDEN 	
POS	ARTIST/ ALBUM
17/07/2013 - 23/07/2013	
1	AVICII Wake Me Up
2	ONE DIRECTION Best Song Ever
3	ENVY Am I Wrong
4	KIM CESARION Undressed
5	DAFT PUNK Get Lucky (Radio Edit)
6	MEDINA Miss Decibel
7	RIHANNA Stay (feat. Mikky Ekko)
8	STIFTELSEN En annan värld
9	ROBIN THICKE Blurred Lines
10	PINK Just Give Me a Reason

SWITZERLAND 	
POS	ARTIST/ ALBUM
19/07/2013 - 25/07/2013	
1	AVICII Wake Me Up
2	ROBIN THICKE Blurred Lines
3	NAUGHTY BOY La La La
4	BASTILLE Pompeii
5	REMADY, MANU-L Holidays (Radio Edit)
6	JOHN NEWMAN Love Me Again
7	MACKLEMORE & RYAN Can't Hold Us
8	DAVID GUETTA Play Hard
9	SPORTFREUNDE STILLER Applaus...
10	IMAGINE DRAGONS Radioactive

UNITED KINGDOM 	
POS	ARTIST/ ALBUM
21/07/2013 - 27/07/2013	
1	AVICII Wake Me Up
2	JOHN NEWMAN Love Me Again
3	ONE DIRECTION Best Song Ever
4	ROBIN THICKE Blurred Lines
5	ICONA POP I Love It (feat. Charli XCX)
6	NAUGHTY BOY La La La
7	PASSENGER Let Her Go
8	WILL.I.AM Bang Bang
9	SELENA GOMEZ Come & Get It
10	TOMMY TRASH... Reload (Vocal Version)

# CHARTS iTUNES ALBUMS WEEK 30



BELGIUM	
POS	ARTIST/ ALBUM
22/07/2013 - 28/07/2013	
1	VARIOUS Tomorrowland - The Arising...
2	THE ROLLING STONES Hyde Park Live
3	STROMAE Racine Carrée [Pre Order]
4	VARIOUS De Maxx Long Player 27
5	ONE DIRECTION Best Song Ever - EP
6	VARIOUS MNM Big Hits 2013, Vol. 2
7	VARIOUS MNM Sing Your Song...
8	VARIOUS Maximum Hit Music 2013-2
9	DAVID GUETTA Cathy & David Guetta...
10	DAFT PUNK Random Access Memories

DENMARK	
POS	ARTIST/ ALBUM
15/07/2013 - 21/07/2013	
1	VARIOUS ARTISTS More Summer 2013
2	ONE DIRECTION Best Song Ever - EP
3	MARIE KEY De Her Dage
4	JAY Z Magna Carta... Holy Grail
5	ROBBIE WILLIAMS Take the Crown
6	VARIOUS ARTISTS Running Hits 3
7	PET SHOP BOYS Electric
8	MAGTENS KORRIDORER Smukfest 2012
9	QUADRON Avalanche
10	DAFT PUNK Random Access Memories

FRANCE	
POS	ARTIST/ ALBUM
22/07/2013 - 28/07/2013	
1	ROHFF P.D.R.G....
2	THE ROLLING STONES Hyde Park Live
3	OLYMPHE Olympe
4	VARIOUS NRJ Summer Hits Only 2013
5	DAFT PUNK Random Access Memories
6	BRUNO MARS Unorthodox Jukebox
7	STROMAE Racine Carrée (Pre-Order)
8	MAÎTRE GIMS Subliminal
9	MUSE The 2nd Law
10	P!NK The Truth About Love

GERMANY	
POS	ARTIST/ ALBUM
19/07/2013 - 25/07/2013	
1	DIE DREI ??? Folge 162: und der...
2	THE ROLLING STONES Hyde Park Live
3	VARIOUS Best of 2013 - Sommerhits
4	VARIOUS Kontor - Festival Sounds
5	VARIOUS Cathy & David Guetta Present...
6	ONE DIRECTION Best Song Ever - EP
7	CRO Whatever (Maxi Edition) - EP
8	JAY Z Magna Carta... Holy Grail
9	VARIOUS Die ultimative Chartshow...
10	JUSTIN T... The 20/20 Experience

ITALY	
POS	ARTIST/ ALBUM
18/07/2013 - 24/07/2013	
1	VARIOUS Papeete Beach Compilation...
2	JOVANOTTI Backup 1987-2012
3	VARIOUS Radio Italia Summer Hits
4	MAX PEZZALI Max 20
5	THE ROLLING STONES Hyde Park Live
6	DEPECHE MODE Delta Machine
7	MARCO MENGONI #PRONTOACORRERE
8	CESARE CREMONINI La teoria dei colori
9	DAFT PUNK Random Access Memories
10	DEPECHE MODE The Best of Depeche...



NETHERLANDS	
POS	ARTIST/ ALBUM
19/07/2013 - 25/07/2013	
1	VARIOUS ARTISTS 538 Hitzone 66
2	THE ROLLING STONES Hyde Park Live
3	ONE DIRECTION Best Song Ever - EP
4	VARIOUS ARTISTS Bloomingdale 2013
5	VARIOUS Q-music Top 500 Van De...
6	VARIOUS Zomerhit Top 101 (Sky Radio..)
7	VARIOUS 538 Dance Smash 2013-02
8	ARMIN VAN BUUREN Intense
9	EMELI SANDE Our Version of Events
10	VARIOUS Q-music Top 500 Van De...

SPAIN	
POS	ARTIST/ ALBUM
22/07/2013 - 28/07/2013	
1	THE ROLLING STONES Hyde Park Live
2	MARC ANTHONY 3
3	VARIOUS ARTISTS Blanco y Negro Hits 013
4	RODRIGUEZ Searching for Sugar Man
5	VARIOUS Las 100 Mejores Canciones ...
6	ONE DIRECTION Best Song Ever - EP
7	PABLO ALBORÁN Tanto (Edición Especial)
8	VARIOUS ARTISTS Flaix Summer 2013
9	VARIOUS Chilled House Ibiza 201...
10	PASSENGER All the Little Lights

SWEDEN	
POS	ARTIST/ ALBUM
17/07/2013 - 23/07/2013	
1	ONE DIRECTION Best Song Ever EP
2	VARIOUS Absolute Summer Hits 2013
3	VARIOUS Absolute Dance Summer 2013
4	THE ROLLING STONES Hyde Park Live
5	ZARA LARSSON Allow Me To...
6	PET SHOP BOYS Electric
7	HÅKAN HELLSTRÖM Det kommer...
8	DAFT PUNK Random Access Memories
9	VARIOUS Mix Megapol...
10	VARIOUS Running Hits (Summer Edit)

SWITZERLAND	
POS	ARTIST/ ALBUM
19/07/2013 - 25/07/2013	
1	VARIOUS Cathy & David Guetta Present ...
2	VARIOUS ARTISTS NRJ Party Hits 2013
3	JAY Z Magna Carta... Holy Grail
4	ONE DIRECTION Best Song Ever - EP
5	IMAGINE DRAGONS Night Visions
6	ZAZ Recto Verso
7	THE ROLLING STONES Hyde Park Live
8	EMELI SANDE Our Version of Events
9	DAVID GUETTA Nothing But the Beat...
10	DAFT PUNK Random Access Memories

UNITED KINGDOM	
POS	ARTIST/ ALBUM
21/07/2013 - 27/07/2013	
1	VARIOUS Now That's What I Call...! 85
2	ONE DIRECTION Best Song Ever - EP
3	JAY Z Magna Carta... Holy Grail
4	PASSENGER All the Little Lights
5	THE ROLLING STONES Hyde Park Live
6	DAVID GUETTA Nothing But the Beat...
7	VARIOUS ARTISTS #HolidayAnthems
8	VARIOUS Heart 80s Club Classics
9	IMAGINE DRAGONS Night Visions
10	VARIOUS Marbella Sessions 2013...

# CHARTS ANALYSIS WEEK 30



## CHARTBOUND

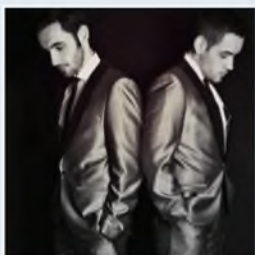
Based on midweek sales, the following releases are expected to debut in or around the Official Charts Company Top 75 singles and artist albums charts this Sunday.

### UK SINGLES CHART



- **ELIZA DOOLITTLE** *Big When I Was Little* Parlophone
- **CLEAN BANDIT** *Dust Clears* Atlantic
- **ALUNAGEORGE** *You Know You Like It* Island
- **SHY FX** *Soon Come* Digital Soundboy
- **VARIOUS ARTISTS** *Ooh La La* RCA

### UK ARTIST ALBUMS CHART



- **RICHARD & ADAM** *The Impossible Dream* Sony
- **ALUNAGEORGE** *Body Music* Island
- **SCOUTING FOR GIRLS** *Greatest Hits* Epic
- **FIVE FINGER DEATH PUNCH** *The Wrong Side Of Heaven... EMI*
- **BACKSTREET BOYS** *In A World Like This* BMG Rights
- **MARTIN SIMPSON** *Vagrant Stanzas* Topic
- **MOGWAI** *The Returned OST* Rock Action
- **BIG COUNTRY** *At The BBC* Mercury
- **Shpongole** *Museum Of Consciousness* Twisted
- **JAY SEAN** *Neon Cas\$hMoney/Island*
- **THE CULT** *Electric Peace* Beggars
- **BUDDY GUY** *Rhythm & Blues* RCA



The new Official Charts Company UK sales charts and Nielsen airplay charts are available from every Sunday evening at [musicweek.com](http://musicweek.com).

Source: Official Charts Company

## SINGLES

■ BY ALAN JONES

Had they made their best start ever, **One Direction** could have landed their fourth number one hit with **Best Song Ever** last Sunday but their ninth hit was only their fifth fastest starter, and thus no match for **Avicii's** *Wake Me Up!* which chalked up its second straight week at the summit on sales of 154,525 copies, and is set to remain number one this Sunday. Early sales flashes show it continues to sell more than twice as many copies as any other song.

**Best Song Ever** starts its career with 75,474 sales - less than **One Direction's** 2011 debut hit *What Makes You Beautiful* (153,965), last single *One Way Or Another* (*Teenage Kicks*) (112,616), *Live While We're Young* (87,008) and *Little Things* (85,308).



MIDWEEK NO.1

Avicii: Wake Me Up!

**One Direction's** arrival apart, last week was a mundane one for the Top 10, with **Robin Thicke's** *Blurred Lines* (feat *T.I. & Pharrell*) dipping 2-3 (64,868 sales), **John Newman's** *Love Me*

Again falling 3-4 (63,533 sales), **Icona Pop's** *I Love It* (feat *Charli XCX*) declining 4-5 (46,635 sales), **Naughty Boy's** *La La La* (feat. *Sam Smith*) holding at number six (42,556 sales),

**Passenger's** *Let Her Go* recovering 10-7 (38,479 sales), **Will.I.Am's** *Bang Bang* slipping 5-8 (34,103 sales), **Daft Punk's** *Get Lucky* (feat *Pharrell*) climbing 11-9 (27,120 sales) and **Selena Gomez's** *Come & Get It* retreating 8-10 (26,594 sales).

*Thinking About You* (feat. *Ayah Marar*) remained on track to become the record ninth Top 10 hit from **Calvin Harris's** album *18 Months*, jumping 28-14 (21,433 sales).

*True Love* continued to climb for **Pink** feat. *Lily Allen*, moving 22-16 (20,119 sales).

Currently available for 59p as a download, **Toploader's** *Dancing In The Moonlight* - number seven in 2001, peaking in its 14th week in the Top 30 - leapt 63-27 (11,349 sales).

Overall singles sales were down 2.59% week-on-week at 3,342,737 - 6.37% above same week 2012 sales of 3,142,600.

## ALBUMS

■ BY ALAN JONES

Reality is set to strike deep for the second week in a row on the album charts - reality TV, that is, as Britain's *Got Talent* discoveries **Richard & Adam** are set to dethrone **X Factor** graduate **Jahmene Douglas**. The operatically inclined **Richard & Adam**, from North Wales, finished third in Britain's *Got Talent*, but are set to go two places higher on the chart with debut offering *The Impossible Dream* dashing to a 71.11% lead atop the Tuesday midweek sales flashes.

The *X Factor's* seventh season third placed act **One Direction** fell short of their aim to secure the 34th number one hit by an act (or combination of acts) from the show on the singles chart last Sunday but season nine runner-up **Jahmene Douglas's** debut album *Love Never Fails* succeeded in becoming the 14th number one album by a show alumnus.

That's the end of the good news for **Douglas** - the bad news is that while debuting in pole position, it secured the lowest sales (18,904) for any number one album for 50 weeks, and sold less than 1/16th as many copies as the top compilation.

It also secured only the 40th biggest opening week's sale for an album by an *X-Factor* singer.



MIDWEEK NO.1

Richard & Adam: The Impossible Dream

The top tally of 375,872 was registered by **Leona Lewis's** debut *Spirit* in 2007.

**Robin Thicke's** *Blurred Lines* album dipped 1-2 (13,220 sales) on its second week in the chart. It is holding up considerably better than **The Pet Shop Boys's** latest *Electric* which dived 3-28 (4,224 sales).

The rest of Sunday's Top 10: **Jay-Z's** *Magna Carta...Holy Grail* (2-3, 12,850 sales), **Passenger's** *All The Little Lights* (5-4, 12,286 sales), **Rod Stewart's** *Time* (4-5, 9,608 sales), **Michael Buble's** *To Be Loved* (6-6, 9,193 sales), **Mumford & Son's** *Babel* (7-7, 8,561 sales), **David Guetta's** *Nothing But The Beat* (24-8, 8,141 sales, front page on iTunes at £3.99), **Rudimental's** *Home* (11-9, 7,737 sales) and **Jake Bugg**

(10-10, 7,482 sales).

**Selena Gomez's** first solo album *Stars Dance* debuted at number 14 (6,333 sales), while introductory single *Come & Get It* drifted 8-10.

Bristol electronic duo **F\*\*k Buttons** failed to make the Top 200 with 2008 debut *Street Horrrsing*, and reached number 79 with 2009 follow-up *Tarot Sport*, but broke into the Top 40 for the first time with third album *Slow Focus* which opens at number 36 (3,351 sales).

**Ginger Wildheart** - formerly of the *Quireboys* and *The Wildhearts* - reached number 47 as *Mutation* with the experimental album *Error 500* just seven weeks ago. He returned in a new guise on Sunday, namely as 50% of **Hey!**

**Hello!**, whose eponymous debut album entered at number 37 (2,862 sales). Multi-instrumentalist **Wildheart's** foil on the album is American singer **Victoria Liedtke**.

Already the act with most charted live albums to their credit, **The Rolling Stones** racked up number 10 with *Hyde Park Live*. Housing 19 songs in a 110 minute programme which includes recordings from both the July 6 and July 13 shows, the album debuted at number 16 (5,668 sales). It's the group's 48th charted album in all, spanning more than 49 years - and it is their first to be released only as a download, being an £8.99 iTunes exclusive. It is the 20th album to breach the Top 75 of the artist album chart on download sales alone, but only the second to reach the Top 20 without a physical format, following 54 weeks after **Frank Ocean's** *Channel Orange* debuted at number two on sales of 13,442.

Now **That's What I Call Music!** 85 debuted atop the compilation chart on mighty sales of 317,376. The highest opening week's sale by any album in the series since **Now!** 77 launched on sales of 333,772, it is also the highest weekly sale achieved by any album so far this year.

Overall album sales were up 26.23% week-on-week at 1,636,244 - 1.98% above same week 2012 sales of 1,604,442.



**CHARTS CLUB** WEEK 30

Club charts are available on MusicWeek.com every Friday

**UPFRONT CLUB TOP 40**

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	4	5	<b>CALVIN HARRIS FEAT. AYAH MARAR</b> Thinking About You / Columbia
2	6	4	<b>DUCK SAUCE</b> It's You / 3 Beat
3	7	4	<b>KYLIE MINOGUE</b> Skirt / Parlophone
4	11	3	<b>FREEMASONS FEAT. KATHERINE ELLIS</b> Tears / Freemason
5	1	4	<b>AVICII</b> Wake Me Up! / Prmd/Positiva
6	0	5	<b>MANUFACTURED SUPERSTARS FEAT. LUCIANA</b> Calling All The Lovers / Magik/Muzik
7	21	4	<b>STAYGOLD FEAT. STYLE OF EYE</b> Wallpaper / Virgin/Emi
8	17	6	<b>CHASE &amp; STATUS</b> Lost & Not Found / Mta/Mercury
9	13	4	<b>THE RELOUD</b> Daft Revolution / Circle Rainbow
10	19	5	<b>MIKE MAGO</b> The Show / Ministry Of Sound
11	16	4	<b>RIVAZ</b> Colors / Division/Strictly Rhythm
12	23	3	<b>NORIN &amp; RAD</b> Bird Is The Word / Anjunabeats
13	14	5	<b>CLINTON VANSCIVER FEAT QUEEN B</b> Indie Anna Jones / Transmission
14	15	4	<b>RAY FOXX FEAT. RACHEL K. COLLIER</b> Boom Boom (Heartbeat) / Strictly Rhythm
15	2	4	<b>ARMAND VAN HELDEN FEAT. DUANE HARDEN</b> You Don't Know Me / 3 Beat
16	25	3	<b>DJ FRESH VS. DIPLO FEAT. DOMINIQUE YOUNG...</b> Earthquake / Ministry Of Sound
17	31	2	<b>TINIE TEMPAH FEAT. 2 CHAINS</b> Trampoline / Parlophone
18	39	2	<b>FLAMEZ</b> Sound Of Life / Bbg
19	22	8	<b>BREACH</b> Jack / Dirtybird/Atlantic
20	26	2	<b>SAILOR &amp; I</b> Tough Love / Black Butter
21	3	3	<b>RUDIMENTAL FEAT. FOXES</b> Right Here / Black Butter/Asylum
22	37	2	<b>PET SHOP BOYS</b> Vocal / X2
23	5	4	<b>MAUSI</b> Move / Relentless
24	32	3	<b>DRUMS OF DEATH FEAT. YASMIN</b> True / Black Butter
25	20	2	<b>BENNY BENASSI FEAT. JOHN LEGEND</b> Dance The Pain Away / Ultra
26	29	7	<b>AXWELL</b> Center Of The Universe / Deconstruction/Columbia
27	35	2	<b>DAVID GUETTA &amp; GLOWINTHEDARK FEAT. HARRISON</b> Ain't A Party / Jack Back
28	0	1	<b>EXAMPLE</b> All The Wrong Places / Epic
29	30	4	<b>MORGAN PAGE &amp; NADIA ALI</b> Carry Me / Netwerk
30	40	4	<b>REESON</b> Fly / Natomic
31	12	6	<b>KLANGKARUSSELL FEAT. WILL HEARD</b> Sonnentanz (The Sun Don't Shine) / Island
32	24	6	<b>LONDON GRAMMAR</b> Wasting My Younger Years / Metal & Dust
33	18	7	<b>ICONA POP FEAT. CHARLI XCX</b> I Love It / Atlantic
34	36	2	<b>PAUL RUDD FEAT. SAM CALVER</b> Wake The World Tonight / Globotracks
35	0	1	<b>JAMES WOLFE</b> No Danger / White Label
36	0	1	<b>ATUMPAN</b> The Thing / Ministry Of Sound
37	0	1	<b>MG &amp; JEFF SOUZA FEAT. DEE TAILS</b> Re-Generation 303 / White Label
38	33	7	<b>JOHN NEWMAN</b> Love Me Again / Island
39	38	2	<b>JUTTY RANX</b> I See You / Warner Bros
40	0	1	<b>NEXT DOOR BUT ONE</b> Home / Chemnitz

**COMMERCIAL POP TOP 30**

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	6	4	<b>CALVIN HARRIS FEAT. AYAH MARAR</b> Thinking About You / Columbia
2	4	4	<b>DUCK SAUCE</b> It's You / 3 Beat
3	8	3	<b>BRITNEY SPEARS</b> Ooh La La / Sony
4	1	3	<b>AVICII</b> Wake Me Up! / Prmd/Positiva
5	12	2	<b>FREEMASONS FEAT. KATHERINE ELLIS</b> Tears / Freemason
6	15	4	<b>MIKE MAGO</b> The Show / Ministry Of Sound
7	11	3	<b>MAUSI</b> Move / Relentless
8	18	3	<b>FAWNI</b> Chasing Cars / Major Label/Ent
9	14	4	<b>JUSTIN TIMBERLAKE</b> Tunnel Vision / RCA
10	21	2	<b>BREACH</b> Jack / Dirtybird/Atlantic
11	28	2	<b>HEAR ABOVE</b> Give Love / Bespoke Music
12	19	3	<b>RAY FOXX FEAT. RACHEL K. COLLIER</b> Boom Boom (Heartbeat) / Strictly Rhythm
13	5	5	<b>BENNY BENASSI FEAT. JOHN LEGEND</b> Dance The Pain Away / Ultra
14	0	1	<b>STOOSHE</b> My Man Music / Warner Bros
15	20	3	<b>RIVAZ</b> Colors / Division/Strictly Rhythm
16	25	2	<b>TINIE TEMPAH FEAT. 2 CHAINS</b> Trampoline / Parlophone
17	2	4	<b>RUDIMENTAL FEAT. FOXES</b> Right Here / Black Butter/Asylum
18	27	2	<b>ROALD</b> Moment Of Glory / Swisscraft Music
19	13	4	<b>WILL.I.AM</b> Bang Bang / Interscope
20	17	6	<b>ICONA POP FEAT. CHARLI XCX</b> I Love It / Atlantic
21	26	2	<b>BABY BLUE</b> Bump / 3 Beat
22	3	2	<b>ARMAND VAN HELDEN FEAT. DUANE HARDEN</b> You Don't Know Me / 3 Beat
23	30	2	<b>AMBER GREEN</b> Kissed You (Flowers Part 2) / White Label
24	16	5	<b>JESSIE J FEAT. DIZZEE RASCAL &amp; BIG SEAN</b> Wild / Island
25	23	2	<b>TAYLOR JONES</b> Rock This Party / Taylor Made
26	24	2	<b>PET SHOP BOYS</b> Vocal / X2
27	0	4	<b>JOHN NEWMAN</b> Love Me Again / Island
28	0	1	<b>REBEKA BROWN</b> Big Bad Bitch / Relouided
29	0	1	<b>BOWIE JANE</b> Bad Boy / Bme
30	29	8	<b>RIHANNA FEAT. DAVID GUETTA</b> Right Now / Virgin/Emi

**UPFRONT****COMMERCIAL POP****URBAN**

# DJ Calvin Harris tops two as Jay Z hits Urban chart summit

**ANALYSIS**

BY ALAN JONES

Finding a worthy successor to Avicii's phenomenon Wake Me Up! atop the Upfront and Commercial Pop charts was always going to be a challenge but it is one that fellow superstar DJ Calvin Harris is equal to, with Thinking About You - the NINTH single from 18 Months - scorching 4-1 Upfront and 6-1 Commercial Pop leaving Duck Sauce's It's You to claim runners-up slot on

both lists. Wake Me Up! features a vocal from Ayah Marar, and was serviced in mixes by Firebeatz, Michael Brun, EDX, Laidback Luke, Manufactured Superstars, GTA, Ludo, Jesse Rose and Harris himself.

It is Harris' eighth number one on the Upfront chart, and his sixth on the Commercial Pop chart.

Holy Grail, the lead track from Jay-Z's new album Magna Carta... Holy Grail, makes a sensational debut atop the Urban club chart.

It becomes the first track to open at number one on the chart since BustaRhymes' Touch It did likewise over seven years ago, on 25 March 2006. Holy Grail features vocals from Justin Timberlake, who thus scores his fourth number one on the Urban club chart in 2013, only a fortnight after the third, Tunnel Vision.

He could be in line for a fifth too - Take Back The Night, the first excerpt from upcoming album The 20/20 Experience 2 Of 2, debuts at number three.

**URBAN TOP 30**

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	0	1	<b>JAY-Z FEAT. JUSTIN TIMBERLAKE</b> Holy Grail / Roc Nation
2	4	3	<b>TINIE TEMPAH FEAT. 2 CHAINS</b> Trampoline / Parlophone
3	0	1	<b>JUSTIN TIMBERLAKE</b> Take Back The Night / RCA
4	2	10	<b>ROBIN THICKE FEAT. T.I. &amp; PHARRELL</b> Blurred Lines / Interscope
5	6	4	<b>AMPLIFY DOT FEAT. BUSTA RHYMES</b> I'm Good / Virgin/Emi
6	1	6	<b>BABY BLUE</b> Bump / 3 Beat
7	7	6	<b>CHARLIE BROWN</b> Floodgates / All Around The World
8	9	3	<b>JOHN LEGEND</b> Made To Love / RCA/Sony
9	10	10	<b>RIHANNA FEAT. DAVID GUETTA</b> Right Now / Virgin/Emi
10	25	2	<b>DROX FEAT. ELDEE</b> Africa Girl / Helicopta
11	3	5	<b>JUSTIN TIMBERLAKE</b> Tunnel Vision / RCA
12	24	2	<b>RUDIMENTAL FEAT. FOXES</b> Right Here / Black Butter/Asylum
13	11	7	<b>JESSIE J FEAT. DIZZEE RASCAL &amp; BIG SEAN</b> Wild / Island
14	8	5	<b>SEAN PAUL</b> Other Side Of Love / Atlantic
15	14	3	<b>WILL.I.AM</b> Bang Bang / Interscope
16	13	4	<b>NYANDA</b> Slippery When Wet / Black Lion Music
17	21	14	<b>LL COOL J FEAT. SNOOP DOGG &amp; FATMAN SCOOP</b> We Came To Party / 429/Universal
18	29	2	<b>WRETCH 32 FEAT. JACOB BANKS</b> Doing Ok / Levels/Ministry Of Sound
19	16	9	<b>JENNIFER LOPEZ FEAT. PITBULL</b> Live It Up / Capitol
20	0	1	<b>MARVELL</b> Boom Bam Bing! / Natruly Gifted
21	17	13	<b>SNEAKBO</b> Ring A Ling / Play Hard
22	15	4	<b>PREETESH FEAT. MARK HARRISON</b> Through The Night / Preetesh
23	0	1	<b>MAJOR LAZER FEAT. BRUNO MARS, 2 CHAINZ, TIGA...</b> Bubble Butt / Beauce Music
24	18	10	<b>IGGY AZALEA</b> Bounce / Virgin/Emi
25	23	10	<b>MARIAH CAREY FEAT. MIGUEL</b> #BEAUTIFUL / Island Def Jam MG/Universal
26	22	16	<b>FUSE ODG FEAT. WYCLEF JEAN</b> Antenna / 3 Beat
27	5	7	<b>HAVANA FEAT. TYGA</b> Just Like Magic (Part One) / So
28	12	7	<b>AMBER GREEN</b> Kissed You (Flowers Part 2) / White Label
29	27	2	<b>STOOSHE</b> My Man Music / Warner Bros
30	0	1	<b>FUSE ODG</b> Azanto / 3 Beat

**COOL CUTS TOP 20**

POS	ARTIST / TRACK
1	<b>RUDIMENTAL</b> Right Here
2	<b>MIKE MAGO</b> The Show
3	<b>BUKOOE BROTHERS FT CHROM3</b> Carry Me On
4	<b>EXAMPLE</b> All The Wrong Places
5	<b>LANA DEL REY VS CEDRIC GERVAIS</b> Summertime Sadness
6	<b>STORM QUEEN</b> Look Right Through
7	<b>DAVID GUETTA FT GLOWINTHEDARK FT HARRISON</b> Ain't A Party
8	<b>ARTY</b> Take Me Away (Grand Finale)
9	<b>ELKE KLEIJN</b> Ein Tag Am Stand
10	<b>BONDAX</b> Giving It All
11	<b>CLEAN BANDIT</b> Dust Clears
12	<b>WANKLEMUT &amp; EMMA LOUISE</b> My Head Is A Jungle
13	<b>LE YOUTH</b> Cool
14	<b>FOXES</b> Youth
15	<b>SIGMA FT TAYLOR FOWLIS</b> Summer Calling
16	<b>THE ASTON SHUFFLE</b> Can't Stop Now
17	<b>ROB ROAR</b> Rockerfella
18	<b>MONSIEUR ADI</b> What's Going On
19	<b>BIZARRE INC</b> Playing With Knives
20	<b>MEITAL</b> Give Us Back Love



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

# essential music & marketing



## Misery Signals

U.S. metal band Misery Signals are set to return after five long years with one of 2013's most anticipated records, 'Absent Light'. The album will be released throughout the UK and Europe, exclusively distributed via Basick Records. Out now



## Norma Jean

The Almighty Norma Jean return with their latest opus, 'Wrongdoers'. The Atlanta, GA collective's sixth album and second for Razor & Tie features some of their most aggressive and thought provoking material to date. Out 05/08



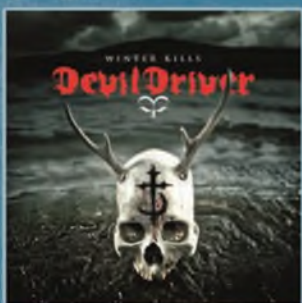
## Asking Alexandria

Asking Alexandria are poised for worldwide domination in 2013 releasing their much anticipated, new full-length album! 'From Death To Destiny' - featuring leading singles 'Run Free' and 'The Death Of Me'. This is controversial, unapologetic hard rock at its very finest. Out 05/08



## Outfit

Painting a world that's as beautiful as it is dystopian, as hopeful as it is uncertain, Outfit's debut album 'Performance' is a step into the glorious unknown. Released on Double Denim, it includes the singles Two Islands and I Want What's Best. Out 12/08



## DevilDriver

DevilDriver recorded 'Winter Kills' in Florida at Audio Hammer Studios and at frontman Dez Fafara's LA home studio with Mark Lewis (Black Dahlia Murder, All That Remains) producing. This is by far DevilDriver's most cohesive, powerful, groove laden record to date. Out 26/08



## Black Joe Lewis

Black Joe Lewis release their brand new full-length LP, 'Electric Slave', on Vagrant Records. The album was produced by Grammy award winner Stuart Sikes (White Stripes, Cat Power, Modest Mouse) and John Congleton (Explosions in the Sky, St. Vincent, Okkervil River). Out 26/08

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# PRODUCT KEY RELEASES

## SWIM DEEP



► SWIM DEEP Where The Heaven Are...05.08



► DAWES Stories Don't End 19.08

## AUGUST 5

### SINGLES

- **ARCANE ROOTS** Belief (*Play It Again Sam*)
- **ANDY BURROWS** Keep On Moving On (2013) (*Pias*)
- **CHLOE HOWL** No Strings (*Columbia*)
- **MILEY CYRUS** We Can't Stop (*Rca*)
- **DEAF CLUB** Take In Colour Ep (*Kissability*)
- **ARIANA GRANDE** Baby, I (*Island*)
- **CALVIN HARRIS FEAT. AYAH MARAR** Thinking About You (*Columbia*)
- **LISSIE** Further Away (Romance Police) (*Columbia*)
- **NOAH & THE WHALE** Lifetime (*Virgin/Emi*)
- **ONE DIRECTION** Best Song Ever (*Syco*)
- **PRIMAL SCREAM** Invisible City (*1St International*)
- **RAINY MILO** Deal Me Briefly (*Virgin/Emi*)
- **TINIE TEMPAH** Trampoline (*Parlophone*)
- **WHITE LIES** There Goes Our Love Again (*Polydor*)
- **WILKINSON FT P MONEY & ARLISSA** Heartbeat (*Ram*)
- **KATHRYN WILLIAMS** Heart Shaped Stone (*One Little Indian*)

### ALBUMS

- **THE CIVIL WARS** The Civil Wars (*Columbia*)
- **JOSHUA BELL** Music For My Children: Bedtime (*Sony*)
- **PINKUNOIZU** The Drop (*Full Time Hobby*)
- **RANK/XEROX** Rank/Xerox (*Blastfirstpetite*)
- **RICH GANG** Rich Gang (*Island*)
- **FRANK SINATRA** Lovin' & Swingin' All Night Long (*Metro*)
- **SWIM DEEP** Where The Heaven Are We (*Rca*)
- **CHRIS THILE** Bach: Sonatas And Partitas, Vol 1 (*Warner*)
- **YO'TRUE** Wild Rice (*Hugues Rec.*)
- **YOUNGBLOOD HAWKE** Wake Up (*Island*)

## AUGUST 12

### SINGLES

- **ARCHES** Broken Clocks Ep (*Transmission*)
- **AVICII** Wake Me Up (*Positiva/Prmd*)
- **BACKSTREET BOYS** In A World Like This (*K-Bahn*)
- **BLOC PARTY** The Nextwave Sessions (*French Kiss/Cooperative*)
- **BULLET FOR MY VALENTINE** Breaking Point (*Rca/20-20*)
- **C2C** Happy (*Emi*)
- **DALE EARNHARDT JR JR** Dark Water (*Warner Brothers*)

- **MIKKY EKKO** Kids (*Columbia*)
- **LULU JAMES** Step By Step (*Rca*)
- **JOSH RECORD** War (*National Anthem*)
- **LEON T. PEARL** Take You To Market (*Method*)
- **MAX MARSHALL** Don't Trip (*Virgin Emi*)
- **MIA** Bring The Noize (*Virgin/Emi*)
- **MS MR** Think Of You (*Columbia*)
- **NAUGHTY BOY** Lifted (*Virgin*)
- **RAY FOXX FT RACHEL K COLLIER** Boom Boom (Heartbeat) (*Strictly Rhythm/Island*)
- **RUDIMENTAL FEAT. FOXES** Right Here (*Asylum*)
- **KT TUNSTALL** Invisible Empire (*Virgin*)
- **THE VACCINES** Melody Calling Ep (*Columbia*)

### ALBUMS

- **BOOKER T** Sound The Alarm (*Decca*)
- **WASHED OUT** Paracosm (*Weird World*)
- **WHITE LIES** Big TV (*Polydor*)
- **THE WILD FEATHERS** The Wild Feathers (*Warner*)
- **YELLOWCARD** Ocean Avenue Acoustic (*Hopeless*)

## AUGUST 19

### SINGLES

- **DAWES** From A Window Seat (*Emi*)
- **F.U.R.S** Just Kids (*Louise Lips*)
- **FALL OUT BOY** Alone Together (*Def Jam*)
- **ZERNELL FONTAINE** Growing Pains (*Twist*)
- **GOLDHEART ASSEMBLY** Into Desperate Arms (*New Music Club*)
- **ELLIE GOULDING** Burn (*Polydor*)
- **MR HUDSON** Fred Astaire (*Black Jag Records*)
- **JAY Z** Holy Grail (Feat. Justin Timberlake) (*Roc-A-Fella/Virgin*)
- **MILES KANE** Taking Over (*Columbia*)
- **KLANKARUSSELL** Sonnentanz (Sun Don't Shine Ft. Will Heard) (*Island*)
- **LAURA MVULA** She (*Rca*)
- **LITTLE GREEN CARS** Absolute Zero (*Island/Glassnote*)
- **OLLY MURS** Hey You Beautiful (*Epic/Syco*)
- **SEAN PAUL** Other Side Of Love (*Atlantic*)
- **TWENTY ONE PILOTS** Holding On To You (*Fbr/Atlantic*)
- **WESTERN DISCO** The Sun (*Island*)

### ALBUMS

- **ASAP FERG** Trap Lord (*Columbia*)
- **BLOC PARTY** Four (*French Kiss/Cooperative*)
- **DAWES** Stories Don't End (*Emi*)
- **DRENGE** Drenge (*Infectious*)
- **THE FISHERMAN'S FRIEND** One And All (*Island*)

▶ **FRANZ FERDINAND** Right Thoughts...26.08▶ **RIZZLE KICKS** The Roaring 20s 02.09▶ **PORTUGAL. THE MAN** Evil Friends 09.09▶ **PLACEBO** Loud Like Love 16.09▶ **CHVRCHES** The Bones of What You Believe 23.09

- **LITTLE GREEN CARS** Absolute Zero (*Islana/Glassnote*)
- **JOHN MAYER** Paradise Valley (*Columbia*)
- **OST** The Mortal Instruments (*Islana*)
- **SCUD MOUNTAIN BOYS** Do You Love The Sun (*One Little Indian*)
- **EARL SWEATSHIRT** Doris (*Sony*)
- **TIRED PONY** The Ghost Of The Mountain (*Fiction/Polydor*)
- **TY SEGALL** Sleeper (*Drag City*)
- **LAURA VEIRS** Warp & Weft (*Bella Union*)

## AUGUST 26

### SINGLES

- **THE 1975** Sex (*Dirty Hit*)
- **A3** Feel The Light (*3 Music Works*)
- **BABYSHAMBLES** Nothing Comes To Nothing (*Parlophone*)
- **BASTILLE** Things We Lost In The Fire (*Virgin*)
- **BIG SEAN FEAT LIL WAYNE & JHENE AIKO** Beware (*Virgin EMI*)
- **BREAKING THE ILLUSION** Live Your Life Ep (*Spitfire*)
- **BO BRUCE** The Hands I Hold (*Mercury*)
- **CHARLOTTE CHURCH** I Can Dream (*Hogart Wine*)
- **CIARA FEAT. NICKI MINAJ** I'm Out (*Epic*)
- **DAFT PUNK** Lose Yourself To Dance (*Columbia*)
- **EDITORS** Formaldehyde (*Plus*)
- **J COLE FEAT. TLC** Crooked Smile (*Roc-A-Fella*)
- **KODALINE** Brand New Day (*B-Unique/Rca*)
- **JOHN LEGEND** Made To Love (*Sony Rca*)
- **MIGUEL FEAT. JESSIE WARE** Adorn (*Rca*)
- **JANELLE MONAE** Dance Apocalyptic (*Atlantic*)
- **OLLY MURS** Right Place Right Time (*Epic/Syco*)
- **NAUGHTY BOY** Think About It (*Virgin*)
- **PEARL JAM** Mind Your Manners (*Virgin*)
- **RUBYLUX** I Don't Want Paradise (*Luxury-B*)
- **T WILLIAMS** Feelings Within Ep (*Islana*)

### ALBUMS

- **ANNIHILATOR** Feast (*Udrj*)
- **AVENGED SEVENFOLD** Hail To The King (*Warner Brothers*)
- **BELLE & SEBASTIAN** The Third Eye Centre (*Hough Trade*)
- **BIG SEAN** Hall Of Fame (*Virgin EMI*)
- **BOB DYLAN** The Bootleg Series, Vol 10 (*Sony*)
- **NEWTON FAULKNER** Studio Zoo (*Ugly Truth*)
- **FRANZ FERDINAND** Right Thoughts, Right Words, Right Action (*Domino*)
- **ELLIE GOULDING** Halcyon Days (*Polydor*)
- **NAUGHTY BOY** Hotel Cabana (*Virgin*)
- **RIZZLE KICKS** Lost Generation (*Islana*)
- **EDWARD SHARPE & THE MAGNETIC**

- **ZEROS** Edward Sharpe & The Magnetic Zeros (*Rough Trade*)
- **SHIROCK** Everything Burns (*Shirock & Tmg*)
- **FOY VANCE** Joy Of Nothing (*Glassnote*)

## SEPTEMBER 2

### SINGLES

- **BLITZ KIDS** Run For Cover (*Red Bull Records*)
- **EELS** Kinda Fuzzy (*V2*)
- **ELIZA + THE BEAR** Friends (*Generator*)
- **HOT NATURED** Different Sides Of The Sun (*Ffrr/Hot Creations/Warner*)
- **JOEL COMPASS** Astronaut (*Polydor*)
- **JUTTY RANK I** See You (*Warner*)
- **MANIC STREET PREACHERS** Show Me The Wonder (*Columbia*)
- **MUTYA KEISHA SIOBHAN** Flatline (*Polydor*)
- **NEON JUNGLE** Trouble (*Sony*)
- **PLACEBO** Too Many Friends (*Virgin*)
- **THE STRYPES** What A Shame (*Virgin EMI*)
- **TRINIDAD JAMES** All Gold Everything (*EMI*)

### ALBUMS

- **BABYSHAMBLES** Sequel To The Prequel (*Parlophone*)
- **JOSEPH CALLEJA** Romantic Tenor (*Decca*)
- **FLORIDA GEORGIA LINE** Here's To The Good Times (*Islana*)
- **GLASVEGAS** Later...When The TV Turns To Static (*Bmg/Chrysalis*)
- **GOODIE MOB** Age Against The Machine (*Warner*)
- **ARIANA GRANDE** Yours Truly (*Islana*)
- **HOT NATURED** Different Sides Of The Sun (*Ffrr/Hot Creations/Warner*)
- **JOHN LEGEND** Love In The Future (*Sony Rca*)
- **LETHAL BIZZLE** This Is Dench (*New State*)
- **NINE INCH NAILS** Hesitation Marks (*Polydor*)
- **NO CEREMONY** No Ceremony (*Nuc*)
- **GREGORY PORTER** Liquid Spirit (*Decca*)
- **RIZZLE KICKS** The Roaring 20s (*Islana*)
- **RUBYLUX** The World Goes Quiet (*Luxury-B*)
- **SOUNDGARDEN** King Animal Plus (*Vertigo*)
- **TWENTY ONE PILOTS** Vessel (*Fbr/Atlantic*)
- **THE 1975** The 1975 (*Dirty Hit*)

## SEPTEMBER 9

### SINGLES

- **2 CHAINZ** Feds Watching (Feat. Pharrell) (*Virgin EMI*)
- **30 SECONDS TO MARS** Do Or Die (*Polydor*)
- **BIFFY CLYRO** Victory Over The Sun '14th

### Floor

- **CYRIL HAHN** Perfect Form (*Islana*)
- **LITTLE NIKKI** Little Nikki Says (*Columbia/Desconstruction*)
- **AUSTIN MAHONE** What About Love (*Austin Mahone*)
- **THE ORWELLS** Who Needs You (*National Anthem/East EMO*)
- **MIKILL PANE** Summer In The City (*Mercury*)

### ALBUMS

- **2 CHAINZ** B.O.A.T.S. II Me Time (*Virgin EMI*)
- **ARCTIC MONKEYS** Am (*Domino*)
- **JOSEPH ARTHUR** The Ballad Of Boogie Christ Acts 1 & 2 (*Real World*)
- **THE CLASH** Sound System (*Columbia*)
- **THE CLASH** The Clash Hits Back (*Columbia*)
- **CROSSFAITH** Apocalyze (*Columbia*)
- **GOLDFRAPP** Tales Of Us (*Mute*)
- **JACKSON SCOTT** Melbourne (*Fat Possum/Turnstile*)
- **LANTERNS ON THE LAKE** Until The Colours Run (*Bella Union*)
- **LIESSIE** Back To Forever (*Columbia*)
- **JANELLE MONAE** Electric Lady (*Atlantic*)
- **MIKILL PANE** Blame Miss Barclay (*Mercury*)
- **PORTUGAL. THE MAN** Evil Friends (*Atlantic*)
- **BOOMTOWN RATS** Back To Boomtown (*Mercury/UMTV*)
- **THE STRYPES** Snapshot (*Virgin EMI*)
- **SUMMER CAMP** Summer Camp (*Apricot/Moshi Moshi*)
- **TONIGHT ALIVE** The Other Side (*Sony Rca*)

## SEPTEMBER 16

### SINGLES

- **CLARENCE CLARITY** Save Thyself (*37 Adventures*)
- **JASON DERULO** Talk Dirty (*Warner Brothers*)
- **FENECH-SOLER** Last Forever (*Warner Brothers*)
- **ELTON JOHN** Home Again (*Mercury*)
- **PASSENGER** Holes (*Nettwerk*)

### ALBUMS

- **ALAN PARSONS PROJECT I** Robot: Legacy Edition (35th Anniversary) (*Arista/Legacy*)
- **AVICII** True (*Positiva/Virgin*)
- **THE BLOODY BEETROOTS** Hide Mgmt (*Sony*)
- **DRAKE** Nothing Was The Same (*Islana*)
- **FENECH-SOLER** Rituals (*Warner Brothers*)
- **ELTON JOHN** The Diving Board (*Mercury*)
- **JACK JOHNSON** From Here To Now To You (*Islana/Brushfire*)
- **MARK LANEGAN & DUKE GARWOOD** Imitations (*Heavenly*)

- **MANIC STREET PREACHERS** Rewind The Film (*Columbia*)
- **KATIE MELUA** Ketevan (*Dramatico*)
- **PLACEBO** Loud Like Love (*Virgin*)
- **RDGLDGRN** Rdgldgrn (*Islana*)
- **THOMAS DYBDAHL** What's Left Is Forever (*Virgin/EMI*)

## SEPTEMBER 23

### SINGLES

- **CARO EMERALD** Completely (*Dramatico/Grand Mono*)
- **NELLY** Get Like Me (*Republic/Islana*)
- **NONONO** Pumpkin Blood (*Warner*)
- **ROYAL CANOE** Bathtubs (*Nettwerk*)

### ALBUMS

- **EXIT CALM** The Future Isn't What It Used To Be (*Club Ac3C*)
- **CHVRCHES** The Bones Of What You Believe (*Virgin*)
- **JASON DERULO** Tattoos (*Warner Brothers*)
- **PETER GABRIEL** And I'll Scratch Yours (*Real World*)
- **KINGS OF LEON** Mechanical Bull (*Hand Me Down*)
- **OST** Filth (*Islana*)
- **ROYAL CANOE** Today We're Believers (*Nettwerk*)
- **MAZZY STAR** Seasons Of Your Day (*Ingrooves*)
- **TRENTMOLLER** Lost (*In My Room*)

## SEPTEMBER 30

### SINGLES

- **MICHAEL BUBLE** After All (Featuring Bryan Adams) (*Reprise*)
- **CHASE & STATUS** Count On You (*Mercury*)
- **SHERYL CROW** Easy (*A&M*)
- **PITBULL** Outta Nowhere Feat. Danny Mercer (*J/Mr 305/Polo Grounds*)

### ALBUMS

- **DIZZEE RASCAL** The Fifth (*Dirtee Stank/Islana*)
- **KITCHENS OF DISTINCTION** Folly (*3 Loop Music*)
- **HUGH LAURIE** Didn't It Rain (*Warner Brothers*)
- **MOBY** Innocents (*Little Idiot*)
- **VAN MORRISON** Moondance: Deluxe Edition (*Warner*)
- **PINS** Girls Like Us (*Bella Union*)
- **JUSTIN TIMBERLAKE** The 20/20

- **KATHRYN WILLIAMS** Crown Electric (*One Little Indian*)
- **ZAZ** Zaz (*Dramatico*)

## OCTOBER 7

### SINGLES

- **THE FEELING** Rescue (*Bmg Chrysalis*)
- **FOXES** Youth (*Rca*)

### ALBUMS

- **JOE COCKER** Fire It Up (*Columbia Sevensone*)
- **THE FEELING** Boy Cried Wolf (*Bmg Chrysalis*)

## OCTOBER 14

### SINGLES

- **ALEX HEPBURN** Under (*Warner*)
- **IGGY AZALEA** Change Your Life (*EMI*)

### ALBUMS

- **ALEX HEPBURN** Together Alone (*Warner*)
- **LUKE TEMPLE** Good Mood Fool (*Secretly Canadian*)
- **PEARL JAM** Lightning Bolt (*Legacy/Columbia*)
- **SAN CISCO** San Cisco (*Columbia*)

## OCTOBER 21

### ALBUMS

- **IGGY AZALEA** The New Classic (*Mercury*)
- **WILKINSON** Lazars Not Included (*Ham*)

## NOVEMBER 25

### ALBUMS

- **PROFESSOR GREEN**. Growing Up In Public (*Virgin*)

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](mailto:isabelle.nesmon@intentmedia.co.uk)

A more extensive release schedule is available at [www.musicweek.com](http://www.musicweek.com) located in the charts section

# PRODUCT RECOMMENDED

## ALBUM OF THE WEEK



### BIRDY Fire Within

(14th Floor/Atlantic Records)



September 23

Young British singer/songwriter talent Birdy returns following the success of her eponymous 2011 debut that reached No.1 in Australia, Belgium, Holland and France and debuted in the Official Top 20 in the UK.

New album *Fire Within* was recently previewed with a taster of two new tracks, one of which is upcoming single *Wings* - out September 8.

Birdy, real name Jasmine van den Bogaerde, has written or co-written all of the 11 tracks on the new album, she also took on the role of guitarist in both the recording sessions and live performances.

Over the past year, she's been in the studio collaborating with the likes of Ryan Tedder, Dan Wilson (*Someone Like You* co-writer and producer), Rich Costey (Muse, Arctic Monkeys, Sigur Ros) and Ben Lovett from Mumford & Sons.

Van den Bogaerde performed on huge US chat shows, closed Holland's and Germany's finale of *The Voice*, and played at London's Paralympic Opening Ceremony as well as writing and performing for film soundtracks, including *The Hunger Games*.

She's now reached over 1.1 million likes on her Facebook and more than 138 million views on her official YouTube channel.

## TRACK OF THE WEEK



### FRANZ FERDINAND

#### Right Action

(Domino)



August 19

Single *Right Action*, taken from the forthcoming Franz Ferdinand album, *Right Thoughts, Right Words, Right Action* (which follows the Glaswegian band's 2009 LP *Tonight*) was recorded in a day at Club Ralph in London, produced by Joe Goddard and Alexis Taylor from Hot Chip and mixed by David Fridmann, and is "the sound of four guys playing in a small room together."

The *Right Action* single bundle features *Right Action*, new track *Love Illumination* and live versions of *Stand On The Horizon* & *Right Action*.

A double A sided pink 7" vinyl, backed with *Love Illumination* is available via local indie record shops and Dom Mart.

Franz Ferdinand are Alex Kapranos, Nick McCarthy, Bob Hardy and Paul Thomson.

## INCOMING ALBUMS

### THE WANTED *Word Of Mouth*

(Island Records/Global Talent)



Following the success of recent single *Walks Like Rihanna*, The Wanted have revealed follow-up *We Own The Night* (out worldwide on August 11) which will precede album *Word Of Mouth*.

The LP took two years to create and is produced by former collaborators of David Guetta, Justin Bieber, Christina Aguilera, Jason Derulo as well as being mixed by Serban Ghenea (Beyonce, Michael Jackson, Justin Timberlake). The record features singles *Chasing The Sun* and *I Found You*.

In 2013, the group won The People's Choice Award for Favourite Breakout Artist, and performed at the Capital FM Summertime Ball. Band member Nathan Sykes also overcame specialist surgery to correct a haemorrhaging vocal cord this year.

SEPTEMBER 16

### BOB DYLAN *The Bootleg Series, Vol. 10*

Another Self Portrait (1969 – 1971)



(Columbia Records)

This Bob Dylan collection - the latest edition of Dylan's *Bootleg Series* will be available in a standard two-disc configuration as well as in a four-disc deluxe boxed set which will include, for the first time ever, the complete historic performance by Bob Dylan and The Band from the Isle of Wight Festival on August 31, 1969.

Housed in a slipcase, the deluxe edition will include the newly remastered version of the 1970 *Self Portrait* album in its entirety with original sequencing, in addition to two hardcover books featuring revisionist liner notes penned by Greil Marcus.

A vinyl version of *The Bootleg Series, Vol. 10 - Another Self Portrait (1969-1971)* will include the album's 35 tracks on three LPs plus a 12" x 12" booklet.

AUGUST 26

### SUB FOCUS *Torus*

(EMI)



Following headlining the dance stage at Glastonbury this year, Sub Focus, real name Nick Douwma, is set to release a new single, album and corresponding UK tour.

Following recent Top 10 hit *Endorphins*, new single *Turn It Around* features Bloc Party's Kele Okereke and will be released on September 15, a week prior to the new LP.

His headline tour will run throughout October, and will pass through London's Roundhouse. His live shows previously gained acclaim partly due to the visual spectacle provided by groundbreaking audio reactive circular LED technology.

Douwma has risen through the ranks of underground drum & bass to become a major player in electronic music. Previously notorious tracks of his include *Timewarp* and *Rock It*.

SEPTEMBER 23

## STAFF PICK: HAYLEY SIGRIST, WORK EXPERIENCE



### ARCTIC MONKEYS

Do I Wanna Know?

(Domino)

They stormed through a groundbreaking set at Glasto and sold out an autumn UK Tour in the space of only half an hour. I think it's safe to say the boys are back in town. And I for one am happy to have Arctic Monkeys back.

Single *Do I Wanna Know?* is a bass-curling piece of artistry. Sounding like a close relative to previous track *R U Mine?* (another stormer), Arctic Monkeys are appealing to all fans of the ol' school rock 'n' roll with the new track.

Gentle whispers from slick, quaffed-master Alex Turner telling us to 'Simmer down and pucker up' is

enough to send many a teenage girl (and perhaps, some of the males) absolutely bonkers.

There was uncertainty with the band's previous, more subtle album *Suck it and See*, scaring some into thinking that the boys had replaced the electric Fenders for dampened pop lyrics. *Do I Wanna Know?* cries 'Have no fear!' as the power of a heavily-distorted riff and Helder's damaging drum kit rhythm tells

us the Arctics mean business and are kicking any pop leanings right up the backside.

If their eagerly anticipated album *AM* (released Sept 9) is anything like the dark and sexy sound of *Do I Wanna Know?* then expect heavy, and much welcome, storms ahead.

OUT NOW

## NEW REISSUES / CATALOGUE ALBUMS

**JOHN DENVER - The RCA Albums Collection** (Legacy/RCA 886979104822)

Fondly remembered by many, American singer/songwriter John Denver's back catalogue

has been poorly served over the years. All of these issues are addressed on The RCA Albums Collection, a sprawling 25-disc box set, featuring freshly mastered albums individually packaged in mini-LP replica sleeves alongside a 40-page booklet. Denver's RCA tenure spanned 1969 to 1986, and saw him grow from a fanbase country/folk troubadour to an international superstar. Denver made some memorable recordings in that period, among them the lilting Annie's Song, Rocky Mountain High, Fly Away, and Calypso. All of the above are set within the confines of their original albums, of which the best are 1974's Back Home Again and the following year's Windsong. Perhaps the most intriguing album in the box is John Denver Sings, a privately-pressed and hitherto extremely rare

1966 debut, which comes under the RCA umbrella for the first time here and includes among its 13 tracks a pretty version of Ian & Sylvia's Darcy Farrow, four Lennon/McCartney covers (In My Life, And I Love Her, Yesterday and Here There And Everywhere) and a song entitled Babe, I Hate To Go, which turns out to be an early version of Leaving On A Jet Plane, an original song that subsequently became a global smash for Peter, Paul & Mary and helped Denver to secure his RCA contract.

**BETTIE CRUTCHER - Long As You Love Me** (Stax CDSXD 141)

Many talented songwriters don't have the chops to make it as singers themselves, so it

is a very pleasant surprise to find that Stax staffer Bettye Crutcher - who helped to write songs like Home Is Where The Heart is (Otis Clay), Who's Making Love (Johnnie Taylor), I Wanna Play With You (Frederick Knight) and Blessed Is The Woman (Shirley Brown) - not

only made an obscure 1974 album for the label, but also that it's a corker, with Crutcher proving to be a sonorous siren of song. Never previously issued on CD, Long As You Love Me originally comprised 10 songs written by Crutcher, the majority with Mack Rice who also pitched in on production, but includes six previously unissued recordings here with perhaps the best-known being Sugar Daddy. Several of the tracks have a vague familiarity, possibly because they have been sampled by latterday acts. Crisply remastered, and accompanied by a fully-annotated eight-page booklet, it's hard to find anything negative to say about this worthy reissue.

**VARIOUS - Northern Girls**

(Righteous PSALM 2371)



Nicely summed up by the legend Soulful Divas, Angry Teens and Wronged Women Dancing To Their

Own Rhythm that runs under the title on the front cover, this is a jam-packed and edifying collection

of stompers - some obscure, some not - from the margins of Northern Soul. Opening cut I'm On My Way by Barbara Dane, is actually a devotional, gospel-tinged track but with enough broad instrumentation and impetus to qualify as a club groove. Better-known tracks like Keep Your Hands Off My Baby (Little Eva), Tell Him (The Exciters) and I Sold My Heart To The Junkman (Patti Labelle & The Bluebells) punctuate a collection that also includes the throaty Blanche Thomas put-down You Ain't Such A Much, Theola Kilgore's Sound Of My Man, which turns out to be an answer song to Sam Cooke's classic Working On The Chain Gang, and a clearly hurt Baby Washington determining that next time she'll just Let Love Go By.

**GLORIA GAYNOR - Gloria Gaynor's Park Avenue Sound**

(Big Break CDBBR 9131)/Love Tracks (CDBBR 014G)

Both originally released in 1978, and now extensively refurbished, with new mastering and a plethora of bonus tracks, the original chart fortunes of Park Avenue Sound

and Love Tracks

could scarcely have been more diverse. Park Avenue Sound was released first and failed to make the Top 200 in America, while Love Tracks reached number four. Park Avenue Sound was a perfectly fine album of largely uptempo, hustling disco tracks, which included a cover of You're All I Need To Get By, and some pleasant, if unremarkable, originals produced by Tan and Joel Diamond. Gaynor was in fine voice but the album was indistinguishable from many others of the ilk and lacked a hit single. Love Tracks found her on great form vocally but this time on a collection of tight, largely customised songs, among them the iconic smash I Will Survive. Originally the flipside of Gaynor's cover of the Clout hit Substitute, I Will Survive naturally looms large on this reissue, with the original album mix, the 12-inch Spanish language version and a previously unissued - and nicely understated - Tom Moulton mix occupying more than 30 of the 79-minute programme.



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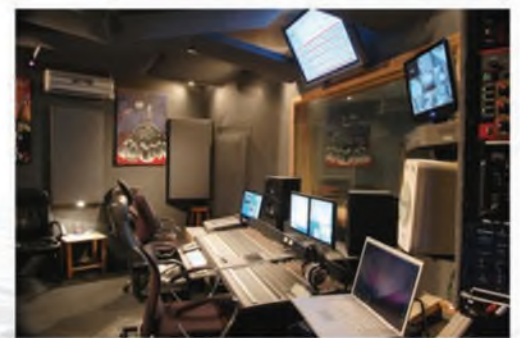
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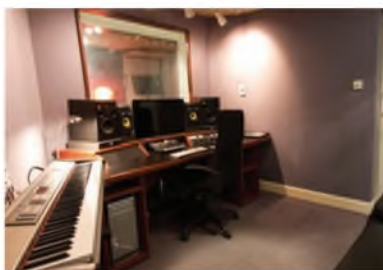
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In addition to the PR services, **Mystic Sons** also host intimate live music nights for their clients and other artists at venues such as: The Lexington, The Slaughtered Lamb, Mother Bar and Proud Galleries to name a few.

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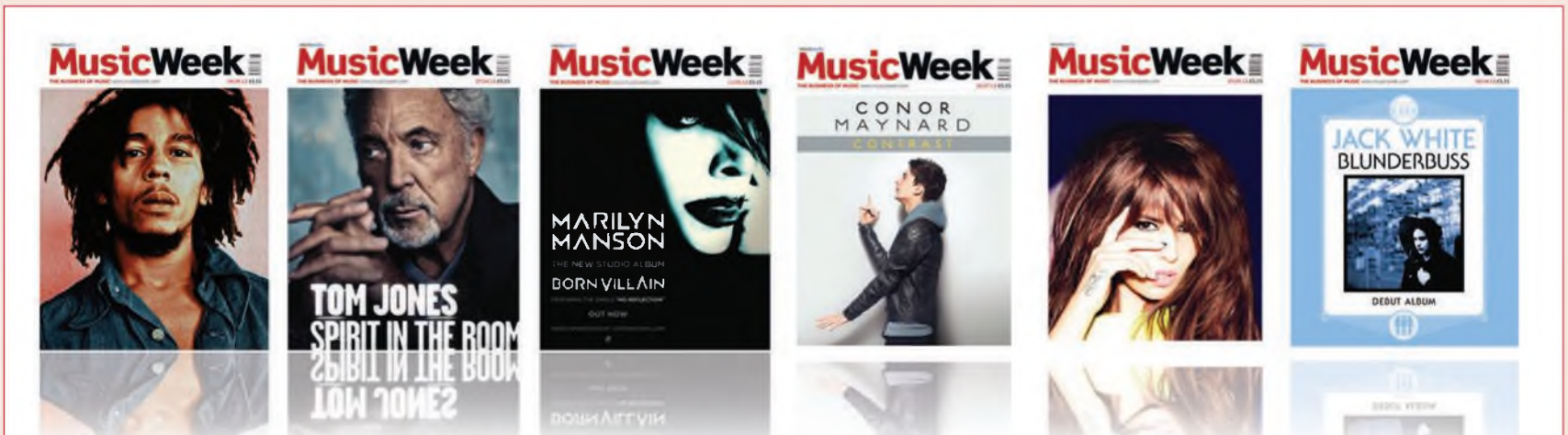
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**BIMM BESIDE THE SEASIDE**

We're not envious of BIMM Brighton's beachside lifestyle, honest. Staff celebrated by the sea at their annual staff party a couple of weeks ago (right). Pictured below are [L-R] Adam Bushell (BIMM Brighton College manager), Vaseema Hamilton (Principal), David O'Connor (BIMM Group marketing director).



**GOD BLESS AMERICANA**

The first Americana Music Association UK conference was held earlier this month on the first day of the Maverick Festival in Suffolk. Its organisers gathered for a snap to commemorate the occasion. [Above L-R] Bob Butler (chairman of AMA-UK and co-founder of Grapevine Music Agency), Danni Nicholls (performer at AMA-UK and Maverick festival), Jamie Freeman (Union Music Store), Stevie Freeman (AMA-UK board member and Union Record Store), Bob Paterson (founder of BPA Live and AMA-UK board member), [Right L-R] Claire Stein (co-founder of Grapevine Music Agency), Paul Burrows (Musicians Union), Terry O'Brien (Playpen Music Agency), Richard Haswell (Liverpool Philharmonic).

**KEY SONGS IN THE LIFE OF Dorothy Levine**



Head of Campaigns and Communications, UK Music

**What's the first record you remember buying?**  
Design for Life - Manic Street Preachers. I remember going to Our Price to buy it.

**Which song was (or would be) the 'first dance' at your wedding?**  
Bloc Party - This Modern Love. Me and my boyfriend bonded early on in our relationship over our love of this track.

**Which track would you like played at your funeral?**  
Everywhere - Fleetwood Mac. Just because my friends know how much I love this song.

**What's your karaoke speciality?**  
Fake tales of San Francisco - Arctic Monkeys. Feel-good song and you can shout the lyrics.

**What was the best artist meeting of your life?**  
Fun Lovin' Criminals' Huey Morgan. He did not disappoint in being the coolest guy ever.

**Recommend a track Music Week readers may not have heard...**  
Breathe Me - Sia (Four Tet remix). Sia's voice just works so well with Four Tet's sound.

**What's your favourite single/track of all time?**  
Dependent on mood but probably Across 110th Street by Bobby Womack.

# ARCHIVE

## MUSIC WEEK July 31 1999

HMV is set to become the first specialist music retailer to introduce digital kiosks to the UK High Street allowing customers to download tracks and burn them on to CDs in-store. It has formed a joint venture with an unnamed major record label and media company... A question mark hangs over future live appearances by Radio One's **Tim Westwood** following an attempt on the DJ's life last week. A shooting occurred when Westwood was returning from a gig in Brockwell park, south London... Retailers are voicing increased concern about the volume of business they are losing to internet piracy and CD-R counterfeiting. **Jo Walters**, who runs the Trading Post store in Stroud, says, "I know how the greengrocer felt when the supermarket arrived in town. I feel the days are numbered"... **Daphne & Celeste's** debut single will be Ooh Stick You. Discussing the project, manager Howard Tushman said after receiving answers from the pair to an ad asking for pop singers: "These two girls were not what we were looking for, but they were so funny we had to do something."

SINGLES TOP 5 31.07.99		
POS	ARTIST	SINGLE
1	RICKY MARTIN	Livin' La Vida Loca
2	FIVE	If Ya Gettin' Down
3	STEPS	Love's Got A Hold On My Heart
4	DJ JURGEN PRESENTS ALICE	Better Off Alone
5	ATB	9pm (Till I Come)

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ALBUMS TOP 5 31.07.99		
POS	ARTIST	ALBUM
1	BOYZONE	By Request
2	RICKY MARTIN	Ricky Martin
3	SHANIA TWAIN	Come On Over
4	WHITNEY HOUSTON	My Love Is Your Love
5	ABBA	Gold - Greatest Hits

### NEW RELEASES RECOMMENDED 31.07.99

**THE DIVINE COMEDY** The Pop Singer's Fear Of The...  
**RICO** Sanctuary Medicines  
Single Of The Week is The Divine Comedy's The Pop Singer's Fear Of The Pollen Count. The track is main-man Neil Hannon's "anthem for the summer," where he "sings about his personal battle with hayfever". Album Of The Week is Sanctuary Medicines by Rico. With "tracks which culminate in resounding crescendos," it's "one of the most promising rock releases of the year," says *Music Week*.



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**WARNER WARMER**  
Warner Music UK took full advantage of the rare British heatwave earlier this month, hosting their summer party at Shoreditch House in London. Artists and execs basked in the sun together with musical guests such as Ben Drew, Lianne La Havas and Eliza Doolittle mingling with Warner top brass including Christian Tattersfield (CEO Warner Music UK and co-chairman Warner Bros. Records UK); Max Lousada (chairman, Atlantic Records UK); Mark Mitchell (GM, Atlantic Records UK); Howard Corner (GM ADA & WMALS UK); Dan Chalmers (MD Rhino, ADA & WMALS, UK); Ed Howard (A&R manager, Asylum Records UK); Dan Curwin (video commissioner, Atlantic Records UK); Ben Cook (MD, Asylum Records UK); Miles Leonard (chairman, Parlophone and co-chairman Warner Bros. Records UK).



## FABLED LABELS

### RCA VICTOR

Key Artists: Elvis Presley, Eurythmics, David Bowie

RCA Victor was formed when the Radio Corporation of America (RCA) purchased gramophone manufacturer, the Victor Talking Machine Company in 1929. The label became the home for blues, jazz, country, R&B and other musical genres that didn't fit into pop.

In 1955, RCA purchased the recording contract of Elvis Presley from Sun Records for a rumoured \$35,000. Elvis became RCA's biggest selling recording artist. His first gold record was Heartbreak Hotel, recorded in January 1956. In 1957, RCA ended its 55-year association with EMI and signed a distribution deal with Decca Records, which led EMI to purchase Capitol Records.

In 1983, Arista Records owner Bertelsmann sold 50% of Arista to RCA. In 1985, Bertelsmann and RCA formed RCA/Ariola International.

When General Electric acquired RCA in 1986, the company sold its 50% interest in RCA/Ariola International to its partner Bertelsmann and the company was renamed BMG Music. BMG also revived the RCA Victor label.

In 2004, BMG and Sony merged their music holdings into a joint venture called Sony BMG. Four years later, Sony acquired Bertelsmann's interest in the record company which was officially renamed Sony Music Entertainment. RCA became part of the newly formed RCA/Jive Label Group (also known as RCA Records Group) as a result. RCA Records was restructured in 2011 and the RCA Music Group was separated from the Jive Label Group.

Current acts include David Bowie, Imogen Heap and Laura Mvula.

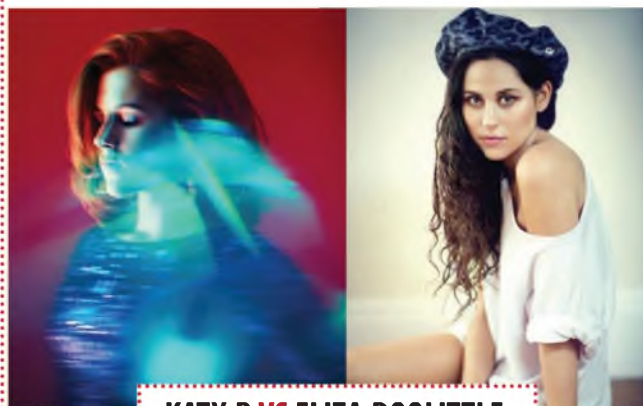
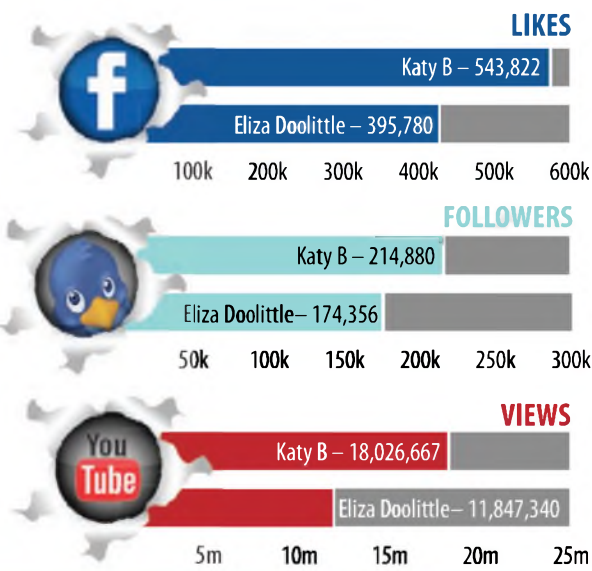
Elvis Presley catalogue releases are now being issued through RCA Victor and Legacy Recordings.

Did You Know? RCA Victor demolished its Camden warehouse in the early 1960s. The remnants were bulldozed into the Delaware River and a pier was built on top of them.



## SOCIAL STANDING

Official fan pages go head-to-head



KATY B VS ELIZA DOOLITTLE

## intentmedia

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*"Bring tea for the Tillerman / Steak for the sun"*

# TEN

TOOLROOM RECORDS WOULD LIKE TO THANK ALL  
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HELPING US REACH OUR TENTH YEAR

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TOOLROOM TEN - ALBUM OUT NOW





Jazz Track - JJ Johnson  
and Miles Davis  
Art by M. Andrea  
£100



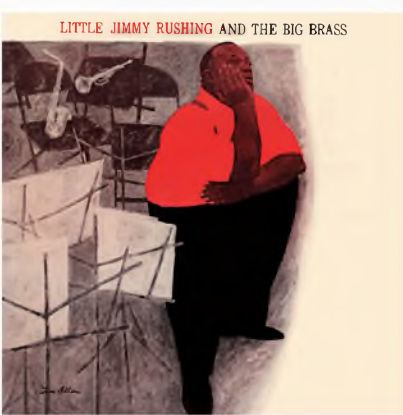
Stay Together - Suede  
Art by Michael Spencer Jones  
Signed by Michael Spencer Jones  
£295



Bix and Tram - Bix Beiderbecke with  
Franko Trumbauer's Orchestra  
Art by Michael Spencer Jones  
Art by Jim Flora  
£200



Night in Manhattan - Lee Wiley  
Art by Velde  
£100



Little Jimmy Rushing and the Big Brass -  
Jimmy Rushing  
Art by Neil Fujita and Tom Allen  
£100



Storm in Heaven - The Verve  
Art by Michael Spencer Jones  
Signed by Michael Spencer Jones  
£936



Hot 5 - Louis Armstrong  
Art by Jim Flora  
Signed by Joel Flora  
£395



This Years Model - Elvis Costello  
Art by Chris Gabrin  
Signed by Chris Gabrin  
£795



Bunk Johnson - The Last Testament  
Art by Bud Weil  
£100

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