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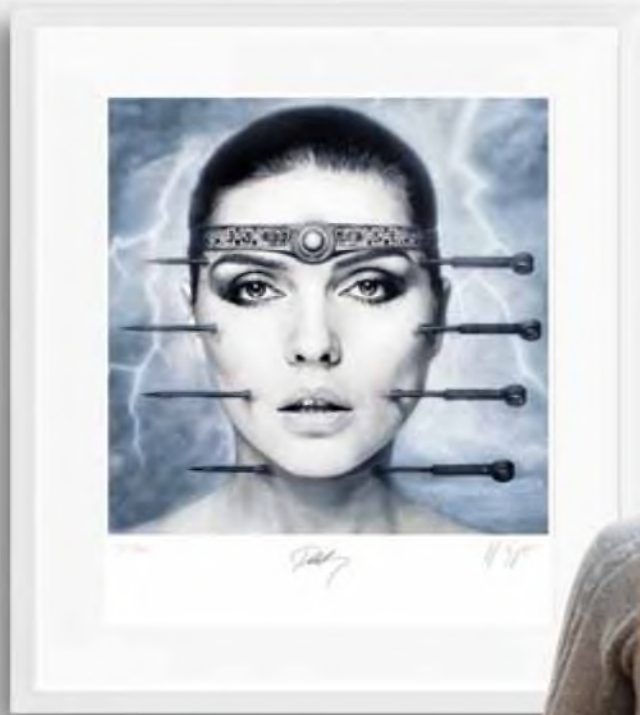
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David Bowie - Aladdin Sane
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Signed by David Bowie
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Debbie Harry - KooKoo
Art by H.R. Giger
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Signed by H.R. Giger
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Art by StormStudios
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BIG INTERVIEW

10 Ignition Records
"After Oasis, we are used to selling big numbers. We can compete with the majors"



NEWS

04 London leaves Global
"I love the people at Perfect Songs. They've got some great artists coming through"



ANALYSIS

15 TV ads in 2012
"Record companies cut another £4.5m from their TV ad budgets last year"

Singles market hits the skids

UK TRACK DOWNLOAD GROWTH SLOWS TO A CRAWL IN Q2, DESPITE DAFT PUNK SMASH

ANALYSIS

BY PAUL WILLIAMS

Singles sales flatlined in Q2, despite a wave of mega hits led by Daft Punk's million-selling Get Lucky.

Newly-issued BPI/Official Charts Company numbers show the market rose year-on-year by just 0.1% to 47.0m units in the period. This compares to a 3.9% increase in Q1, while singles sales improved 6.0% across the whole of last year to a record 188.6m units and were up 6.8% in 2011.

The new figures will increase suggestions that streaming services such as Spotify and Deezer are starting to eat into the downloads business, with one-track sales in the US digital market having dropped this year on an annual basis for the first time. They are down by around 2.3% year-on-year, according to Nielsen SoundScan, having risen 5.1% during 2012.

The UK's Q2 was blessed



Getting Lucky: Daft Punk's No.1 single has now sold more than 1m units

with a number of hugely-popular singles, including the Columbia-issued Get Lucky by Daft Punk featuring Pharrell Williams - the highest-selling single in a quarter since Band Aid 20's Do They Know It's Christmas (2004). The Daft Punk track had shifted 1m copies by the end of the quarter.

Four other releases sold more

than 500,000 copies between April and June, including Interscope/Polydor act Robin Thicke featuring T.I. and Pharrell Williams' Blurred Lines. Netwerk act Passenger's Let Her Go had more than 600,000 takers, while half-a-million sales were also accumulated by Virgin-signed Naughty Boy's La La La

featuring Sam Smith and The Asylum/Atlantic single Waiting All Night by Rudimental featuring Ella Eyre.

The Atlantic track I Love It by Icona Pop featuring Charli XCX debuted at No.1 last Sunday with 124,890 copies sold - the 11th week in a row that the No.1 single had sold more

than 100,000 units, the best such sales sequence since January to April 1998.

A closer look at Q2 figures suggests higher-than-usual sales for the very biggest sellers is being cancelled out by a drop in business lower down in the market. But it should be noted that Q2 2012 provided record-breaking figures - so 2013 can still claim the best Q2 in terms of unit sales of all time. At the same time digital album sales continue to rise sharply, up another 10.2%.

Daft Punk also had the quarter's leading artist album with Random Access Memories, although it was outsold overall by Now! 84 with nearly 400,000 Q2 sales. Total album sales dropped 5.2% in Q2 to 19.5 million units with artist albums down 7.7% to 14.6 million but compilations were up 5.8% to 4.3 million. The rest of the market was made up of what are called "unmatched" sales.

Full analysis next week

Global pips Bauer at Arqiva Awards 2013 - but only just

Global Radio was the biggest winner at the 2013 Arqiva Commercial Radio Awards this Wednesday night (July 3) at London's Westminster Bridge Park Plaza Hotel.

The awards, organised by RadioCentre, celebrated commercial radio's 40th anniversary. Global took home six gongs including Radio Station Event for the Capital Summertime Ball and Station Imaging Award for Classic FM. Its LBC won four awards:

Station of the Year (over 2m TSA); Iain Dale for Presenter of the Year (over 2m TSA); James Rea for Programmer of the Year; and Dan Freedman, for the Ali Booker Memorial Journalist of the Year. Bauer picked up five awards, with three of those going to Metro Radio, which won Station of the Year (500k - 2m TSA), while its Steve & Karen won Presenter of the Year and



Breakfast Show of the Year (under 2m TSA). Bauer's other awards went to Kiss with Rickie, Melvin & Charlie for Breakfast Show of the Year (over 2m TSA), and Rock FM for Feature of the Year with Lionel Glitzy/Hywel and Jamie's Vegas Adventure. Absolute Radio won Specialist Programme of the Year for The Ronnie Wood Show, (produced by Somethin' Else); The Christian O'Connell Breakfast Show with Wickes scooped The Marketing Award

and the National Sales Team Award went to Absolute for InStream. Real & Smooth won Single Programme or Broadcast of the Year for Real Radio North West's Ciaran's Cause, and Local Sales Team of the Year for Smooth Radio London. Newcomer of the Year went to Andrew Murray from 103.1 Central FM/Forth One & Forth 2. News Coverage of the Year went to IRN, produced by Sky News Radio. Isle of Wight Radio picked up Station of the

Year (under 500k TSA) and Orion's Free Radio walked away with the Social Action Initiative Award for Walk for Harry. The PPL Most Played UK Artist on Commercial Radio went to Coldplay. PPL Breakthrough UK Artist of the Year went to Emeli Sandé. Advertiser of the Year went to British Sky Broadcasting, and Media Agency of the Year went to Mindshare. The RadioCentre Chairman's Award was presented to PRS' John Mottram.

NEWS

EDITORIAL

We can work it out – and it works out pretty cheap



IF YOU KNOW WHERE you're looking in Universal Music's seven-floor Kensington high-rise UK office, you'll find a few illustrative images of the defining band of the 1960s.

Not the one whose members creakily gyrated their way around Worthy Farm's Pyramid Stage last Saturday night - the other lot.

These hither and dither murals of the Fab Four are now, of course, emblematic evidence of where their master rights lay; within the Universal family for that all-too-famous fee they paid for EMI Music, £1.2 billion.

Except, they didn't. It's temptingly simple for those of us who were front and centre amid last year's buyout soap opera to automatically refer to the pretty penny that Lucian Grainge approved - the one that, for a while at least, looked suspiciously like an over-payment. (Not least when the boss of Universal parent Vivendi, Jean-Bernard Levy, stepped down as the deal came to a head a few months before it was officially approved.)

"The true monetary price paid by UMG for two-thirds of EMI is £628m - around half of the cost the trade's been using as shorthand for a year"

But now, with the dust settled and Parlophone Label Group officially under the ownership of Warner, it's time to do the maths. And it turns out that money might not be able to buy you love, but it can buy you The Beatles - for what now, whether by accident or design, looks like immeasurably smart negotiating by the once under-pressure Mr. Grainge.

A few eyebrows were raised at the £487m cash fee paid for Parlophone by Warner owner Len Blavatnik last year - a no-messing-about expenditure that sent a bullish, loads-a-money message to those who challenged his initial bid to snap up EMI Music for himself. Remove that chunk of pure cash from Universal's payment for its ex-rival and you'll arrive at a figure of £713m, which would seem something of a steal even for the two-thirds of EMI Universal has been permitted to keep hold of by the EC.

But Grainge's buyout bounceback windfall doesn't stop there. Another headline divestment, the 50% EU share in Now! That's What I Call Music, has gone to Sony for £40m. Although already owned by Universal, the sale of the Sanctuary catalogue to BMG - plus EMI's Mute to the same party - has fetched another £40m.

And other smaller sell-offs have brought in a further £5m.

No need to reach for the calculator: UMG has effectively bought the two-thirds of EMI it has held onto - including The Beatles catalogue, Capitol Records, Virgin Records and wholly-owned EMI business in Germany, Japan and the US - for around £628m.

That's effectively half of the price the trade's been used to quoting. (Admittedly dodging a few princely EU and US legal/lobbying costs racked up during the fraught buyout process.)

Grainge said this week that the "strong valuation" of Parlophone by Warner had meant that Universal had swept in "significant resources for our global reinvestment program rebuilding EMI, preserving its heritage and helping all of UMG lead the industry's digital transformation". You could hear the guffaws over the Atlantic.

It even appears he had some spare change to do a bit of John, Paul, George and Ringo-themed redecorating.

Tim Ingham,
Editor

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

D&B indie RAM Records partners with Virgin

MAJOR BACKING COULD BOOST ACTS TO EMULATE CHASE & STATUS CROSSOVER SUCCESS, SAYS INDIE

LABELS

BY TOM PAKINKIS

Leading drum and bass outfit RAM Records has partnered with Virgin Records in a bid to boost acts on its roster to international mainstream success.

RAM will operate as normal but the indie will be able to tap into Virgin's resources for acts that both labels feel "have a shot of crossing over into a mainstream area," according to Virgin's A&R director Jason Ellis (*pictured right*).

"We structured the deal so that it gives them the opportunity to do what they do very well but, if something shows signs of going beyond the specialist world they operate in, we can help them achieve that," he explained.

"We'll plug it into the Virgin team here - marketing, digital promotion, sync, brand licensing, everything really - giving them the resources and opportunity to work with a bigger team."

While Virgin has had a history of success in the electronic genre with the likes of Daft Punk, Chemical Brothers, David Guetta, Deadmau5 and more, Ellis felt RAM worked well in an area in which Virgin wasn't fully represented: "We've got an incredibly strong electronic roster

but if you're going to do business in the drum & bass sphere then there's no one better to do it with than RAM," he said.

The first artist to be given a major leg-up under the deal will be Wilkinson, with a debut album release in August.

Speaking to *Music Week*, RAM's Scott Bourne (aka Red One) said that the DJ/producer could potentially be boosted to platinum sales - emulating the likes of successful mainstream crossover act Chase & Status.

"I think if we'd have done the [Wilkinson] album ourselves - and we hadn't done the Virgin deal - it would have been really successful, in line with something like Sub Focus' first album or hopefully reaching what we did with Chase & Status' [debut LP] *More Than A Lot*; a hundred thousand sales or so.

"But a major has obviously got bigger pockets than us and a vast team. So, sales-wise, we'd all like it to be a platinum album and to move onwards and upwards from there. That's got to be the goal."

And it's a goal that the team at Virgin is similarly confident of achieving, said Ellis: "[Wilkinson] has delivered an amazing album which has got really broad appeal within the bass world and will hopefully follow in the footsteps



of Chase & Status, Sub Focus and the like, and cross into a slightly broader world. He's a real talent and a really bright future star."

The Wilkinson album will also be fed through Universal labels internationally including in the US. When asked whether the partnership presented the potential for more drum & bass acts to reach Chase & Status' levels of sales success in the future, RAM's Bourne said: "Definitely. I want them to be bigger. Why not? It's a good benchmark to have.

"I don't want any of our acts to be compared to Chase & Status but I'd like to at least reach their levels if we can."



Opening its doors: Parlophone officially became fully owned by Warner this week, as the major's £487m cash buyout of PLG was completed. Meanwhile, over at Worthy Farm in Glastonbury, PLG was celebrating its first signing going into its new home: Two Door Cinema Club. (Pictured left to right) Stefan Anselmetti (manager), Kevin Baird (band), Miles Leonard (president, Parlophone), Nathan Thompson (A&R director, Parlophone), Sam Halliday (band), Alex Trimble (band), Colin Schaverien (manager).

CHRIS MARTIN SAYS BEE GEE BROTHERS SET 'EXAMPLE OF TOGETHERNESS' FOR BANDS

Gibb hails Robert Stigwood at Clefs

EVENTS

■ BY PAUL WILLIAMS

Barry Gibb paid direct tribute to Robert Stigwood at this year's Silver Clef Awards to salute the former Bee Gees manager for making the group's success possible.

RSO founder Stigwood was in the audience at last Friday's event at the Hilton in London's Park Lane as his one-time client picked up the Sony Mobile Lifetime Achievement Award from Coldplay frontman Chris Martin.

Gibb told the annual event, which raises money for Nordoff-Robbins Music Therapy, it was the first award he had received away from his late brothers Robin and Maurice as he recalled the trio relocating back to the UK during the mid-Sixties from Australia.

"My memories are great," he said. "I have a fantastic memory and what's most vivid is arriving in England in 1967. Some of you here [at the ceremony] were there and remember how Carnaby Street really was and how the colours really were and how the British flags were everywhere and 'I'm Backing Britain', and we had just come back from Australia. The Easybeats had had a hit and The Seekers had had a hit and we thought, 'Well, you know maybe we should take a shot, too.'

"We came to England and



"Robert Stigwood showed faith in us when nobody else seemed to really care. Thank you Robert for what you did for us" BARRY GIBB

met this gentleman and we got signed to NEMS by Robert Stigwood who showed faith in us when nobody else seemed to really care so I want to thank you Robert for your vision, your insight, your intuition and what you did for us."

Gibb told those at the event about the Bee Gees' audition for Stigwood, held in the Saville Theatre in London's West End.

"Robert said, 'Come to the Saville Theatre and come to the basement and show me your act.' So Robert came in that morning. We came in and we showed him we were the Bee Gees Comedy Trio. We didn't know what we were. We weren't a pop group. We were three brothers. We

didn't all play [musical instruments], but we liked writing songs and we loved The Beatles and all that stuff. We did this audition for Robert and the funniest thing about it was, in our comedy act, Maurice had a tie that would come up. It would become erect during the act and I think maybe that helped. But that was how we were.

"We just hoped that we could have a hit record and eventually Robert made that possible. After about three or four hit records we said, 'Have we made it?' And he said, 'I'll tell you when you've made it and it's not yet.' I don't think he ever said we've made it, but that was Robert," said Gibb.

The Night Fever and Stayin'

Alive co-writer spoke about his admiration for Nordoff-Robbins, which he said the Bee Gees first became involved with 20 years ago.

"[We] got to understand what it was," he said. "I visited the children a couple of days ago, understood a whole lot more, saw for myself how the music affects people who really can't function for themselves and I got to learn it's not just children, it's all ages, dementia and things like that. It was a lifetime experience and I thank Nordoff-Robbins for that experience because I want to be so much more involved."

He also paid tribute to his three late brothers, reflecting: "I just want to say the corniest thing in the world which is really this award is for Robin and for Maurice and for Andy. And I think they're here today and God bless them."

Chris Martin, whose band Coldplay picked up the afternoon's Royal Albert Hall Best British Act Award, handed Gibb his accolade.

"What I want to go back to is two things, which is why I'm so happy to be presenting your lifetime achievement award," he told Gibb on stage. "One is you had breakfast with me and my dad in Australia three years ago with Olivia Newton-John, and my dad was fucking out of his mind happy because I had a big crush on Olivia Newton-John and he thinks Barry Gibb is 'Bloody marvellous'. So that's [one reason why] why. You're such a nice man to me. You're so sweet to us and my dad.

"The second is because my brother thinks our music is terrible, just awful, and there's no way he would ever be in a band with me for more than about two minutes. I was thinking about all the great British acts who've had brothers in them – Oasis, The Kinks, Jedward, the Thompson Twins who were real twins and none of them could keep it together. The Gallaghers don't even fucking text each other. What you set as an example for all of us in bands is tight togetherness, appreciating the chemistry of something being greater than the sum of its parts. It's a big honour for us. Every musician in the room thinks you are fucking awesome so I represent them."

ATV/EMI and ABKCO clarify Stones ownership

Two publishing bodies that control chunks of The Rolling Stones classic catalogue have reiterated their ownership of the music following BMG's new deal with Mick Jagger and Keith Richards.

The BMG deal, announced last week, will see the Germany-based publisher take on direct responsibility for the duo's work post-1983. BMG said it will also handle the pair's shares in pre-1983 copyrights, which are owned by ABKCO (1963-1971) and

EMI Music Publishing (1971-1983).

Music Week understands this will involve tracking payments from publishers and collection societies for these interests.

However, ABKCO and EMI have reiterated their 100% ownership of these respective catalogues. Martin Bandier,



Chairman & CEO, Sony/ATV Music Publishing, told *Music Week*: "EMI Music Publishing, which is managed by Sony/ATV Music Publishing, owns 100% of the copyrights in the Rolling Stones catalogue from the years 1971 until 1983.

"In addition, our affiliates in several major territories have direct contractual relationships with ABKCO and therefore

either administer or collect income from ABKCO's music publishing catalogue, which includes many additional big Rolling Stones titles like (I Can't Get No) Satisfaction and Brown Sugar.

"We feel privileged to represent this amazing song catalogue for so many years and look forward to continuing to do so for many years to come."

A statement from ABKCO added: "ABKCO, and ABKCO alone, owns and controls 100% of

the worldwide copyright to the original 1963-1971 publishing catalogue of Jagger/Richards Rolling Stones compositions."

"We wish BMG all the best with their new endeavor but it must be noted that ABKCO remains the sole source of rights and licensing for these compositions along with the corresponding master recordings by The Rolling Stones. It is unfortunate that BMG's statement may have led some to conclude otherwise."

NEWS

NEWS IN BRIEF

■ **GOOGLE:** The latest Google transparency report has revealed that it is now receiving over half a million takedown requests per day for URLs that allegedly infringe copyrights. Removal requests in the past month amount to 16,305,700 with the BPI reporting 3,075,660 links.

■ **RIAA:** The Recording Industry Association of America (RIAA) has amended its rules for gold and platinum certification following Jay-Z's Samsung deal - bringing inline the rules of Digital Album Awards with those of Digital Singles and its 30-day eligibility rule.

■ **APPLE:** The tech giant has filed for an 'iWatch' trademark in Japan, further suggesting that it may be looking to develop a smart device in the form of a wristwatch. A document obtained from the Japan Patent Office's website said that the application was made public on June 27 although it was originally filed on June 3.

■ **CMA:** Steve Moore has exited as CEO of the Country Music Association after leading a drive to push the genre's popularity internationally. Moore, who left the post on June 30, oversaw the launch of the UK Songwriters Series, in which country songwriters discussed and played their songs in front of an audience, and the inaugural Country 2 Country Music Festival at The O2 Arena in London headlined this spring by Tim McGraw and Carrie Underwood.

■ **LET HER GO:** The Passenger single has been certified platinum after selling more than 600,000 copies. The track has been propelled by Nettwerk and Essential, who struck a sales and distribution deal for the UK and Ireland in 2012. Mike Chadwick, MD Essential Music & Marketing said: "The team here have worked unremittingly with Nettwerk to continuously build the single and album at every available juncture... That this has now resulted in our first-ever platinum single is the best 10th birthday present we could have wanted."

■ **GLASTONBURY:** The BBC's Rolling Stones TV coverage saw a peak audience of 2.5 million on Saturday (June 29) - the biggest peak audience for any of the BBC's coverage of the music festival this year - drawing an average of 1.3 million viewers.

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SYNC EXPERT SETS UP CONSULTANCY BACKED BY INDIE PUBLISHER

London exits Global for Perfect role

PUBLISHING

■ BY PAUL WILLIAMS

Leading sync executive Tracie London has left Global Talent to set up her own consultancy backed by Perfect Songs.

PSYNC will look after not just Perfect Songs' rich catalogue - which includes classic hits by the likes of Frankie Goes To Hollywood and Seal plus newer repertoire including Sam And The Womp's 2012 chart-topper Bom Bom - but represent a variety of other interests including Good Groove and simplyred.com.

The former Chrysalis and Universal executive joined Global as creative director in September 2011 after previously setting up her own consultancy called London Calling.

"At London Calling I had every base covered and I want to do that again," she said.

Her new company is a joint



venture with Perfect Songs whose catalogue she looked after while at Global and includes the Frankie hit The Power Of Love, which she managed to place in the John Lewis 2012 TV Christmas ad as recorded by Parlophone act Gabrielle Aplin, that went on to top the Official UK Singles chart.

"I absolutely love the people at Perfect Songs," said London.

"They were very successful with John Lewis and they've got a fantastic catalogue, but it's not just the back catalogue.

They've got fabulous artists coming through."

Besides Perfect Songs' own



catalogue, her interests will also include Brighton-based record label Superstore, historic music publishing company Shapiro Bernstein & Co, which celebrates its 100th birthday this year, and composer Nathan Thomas who London managed while at Global to place his How Far We've Come composition in a Sainsbury's commercial.

London (*pictured*) has been behind some of the most iconic music syncs of the last couple of decades, including placing Leftfield's then-unreleased track Phat Planet in a memorable Guinness ad (shot in black and white and featuring horses

coming out of the surf).

Alongside the John Lewis ad, London also enjoyed a number of notable sync successes during her time at Global.

"With LMFAO we got on Plusnet," she said. "We did Ellie Goulding on Beats By Dre and Nathan with Sainsbury's. For me, my forte is getting someone unknown on an ad.

"We've had a great run at Global. It's a limited catalogue, but it's a good catalogue."

Despite these successes, she believes the sync market is "really hard" at the moment, especially when trying to place music in movies.

"The film bit is just impossible," she said. "When I was at Universal we started saying to people, 'Put your soundtracks through here and try to use as many Universal tracks as possible.' People like Sony and Universal do that, which makes it harder for others, but TV is really good."

Award for Bragg

Billy Bragg is to receive the Outstanding Contribution to Music award at this year's AIM Independent Music Awards.

Bragg will be presented with the award alongside Pioneer Award honouree Geoff Travis and other winning recipients at The Brewery in Clerkenwell on September 3. Tickets for the awards ceremony are available now from musicindie.com/awards.

Chairman of AIM, Alison Wenham said: "Billy is bottled

independent spirit. His ethos, his work ethic, his constant campaigning towards a better deal for musicians the world over - not forgetting a catalogue of great music - earns him AIM's coveted 2013 Outstanding Contribution to Music."



Outpost reveals expansion

PR agency Outpost has launched two new services - Outpost Distribution & Outpost Publishing.

The company will also retain the option to release records via in-house label 3 Bar Fire Recordings.

David Silverman, Outpost MD, said: "We can now provide a centrally managed business solution to record

labels and artists. As our PR arm continues to grow, this new extension will allow us to help a wide range of companies."

Outpost Distribution is digital-focused and supported by indie distributor INgrooves Fontana which allows Outpost to distribute to more than 600 online and mobile destinations worldwide in more than 100 territories.

MPA to announce new CEO

Music Publishers Association chairman Chris Butler has revealed he is expecting to announce a successor to exiting chief executive Stephen Navin in the next week.

Navin (*pictured*) effectively signed off as CEO at the organisation's AGM in London last week ahead of going to Oxford University this October to read history.

Butler told the AGM that the "new-look" MPA needed to be run "efficiently and effectively" with the business now comprising three distinct operating areas: the trade association, its ownership of MCPS and its school licensing arm PMLL.

"Essential to our success is the appointment of a strong successor to Stephen," he said. "Plans are well on the way for a new chief executive to run and develop this organisation and the existing team of the MPA is well-equipped and



ready to take on the challenges of the new business. I expect and hope to be in a position to make an announcement regarding Stephen's successor in the next couple of weeks."

Navin, who followed his own AGM address by interviewing musician and recently-appointed CISAC president Jean Michel Jarre, has served as MPA chief executive for the past seven years.

He was previously music advisor to the Department of Culture, Media and Sport and was VP operations for BMG Europe and then V2 Music Group CEO. His earlier music industry career included working for Richard Branson at Virgin.

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MusicWeek The Playlist

10 tracks you need to hear...

DATA DIGEST

BREAKOUT



AMY HOLFORD
After supporting Newton Faulkner, Butch Walker, Willy Mason, Lucy Rose and Jake Bugg in 2012, the 21-year-old singer is spending 2013 writing new music. Described as "honest and simple" with "a voice that leaves rooms silent," Holford has appeared on Amazing Radio and the BBC Introducing show. She'll play the next Breakout event at Camden's Barfly on July 11. *Get on the guest list at musicweek.com/breakout*



The latest most popular Shazam new release chart:

- 1 AVICII Wake Me Up
- 2 SEBASTIAN INGROSSO... Reload
- 3 WILL.I.AM Bang Bang
- 4 TAYLOR SWIFT Everything Has Changed
- 5 BREACH Jack

GIG OF THE WEEK



Who: Triggerfinger
Where: Borderline, London
When: July 5
Why: The Belgian rock trio play a warm up gig ahead of their appearance at The Rolling Stones Hyde Park concert on July 6.

SALES STATISTICS



CHART WEEK 26 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,649,934	1,147,519	353,542	1,501,061
PREVIOUS WEEK	3,480,559	1,149,546	334,079	1,483,625
% CHANGE	+4.9%	-0.2%	+5.8%	+1.2%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	89,824,484	32,832,004	8,675,644	41,507,648
PREVIOUS YEAR	87,650,449	34,181,033	7,975,280	42,156,313
% CHANGE	+2.5%	-3.9%	+8.8%	-1.5%

APPOINTMENT TO VIEW

PAUL MCCARTNEY & WINGS: ROCKSHOW
Friday, July 5 - BBC4, 9pm - 10pm
A performance by the band in front of 67,000 fans at the Kingdome in Seattle, Washington, in June 1976. Songs include Live And Let Die, Band On The Run and Maybe I'm Amazed.

SOUND IT OUT
Saturday, July 6 - BBC4, 12am - 1am
A film following daily life at one of the last trading vinyl record shops in the UK. Over the past five years, a shop of this kind has closed every three days, yet the store in Teesside still manages to thrive against the odds thanks to the support of the local community.

TENACIOUS D IN THE PICK OF DESTINY
Saturday, July 6 - C4, 12.10am - 1.55am
Musical comedy starring Jack Black and Kyle Gass as JB and KG, two guitarists determined to be the greatest rockers in the world.

PIRATES' BAY

NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON JUNE 30 2013

Rank	Artist	Album	Files Found
1	TOM ODELL	Long Way Down	151
2	ROD STEWART	Time	368
3	PASSENGER	All The Little Lights	167
4	MICHAEL BUBLE	To Be Loved	170
5	JAKE BUGG	Jake Bugg	196
6	KANYE WEST	Jeepz!!!	568
7	DAFT PUNK	Random Access Memories	516
8	OLLY MURS	Right Time, Right Place	7
9	BRUNO MARS	Unorthodox Jukebox	11
10	KODALINE	In A Perfect World	236

SOCIAL SCIENCE: GLASTONBURY

ImpactSocial analysed 10,000 mentions of #Glastonbury on Twitter in the seven days to Monday (1/7) for Music Week. Only 16% of mentions were negative with 64% of mentions positive. One-fifth of mentions expressed neither positive or negative sentiment. The Rolling Stones gained most mentions, (12.5%). Other popular acts included Mumford & Sons (8%) and the Arctic Monkeys (7%), although there were more tweets about the proposed badger cull (10%) as people were outraged that Glastonbury founder Michael Eavis openly supports it. Chase And Status also made the cut with 3% of the conversation. The majority of tweets (37%) came from people watching Glastonbury from home or listening to the live radio coverage on BBC radio. 10% of tweets discussed single artists such as Dizzee Rascal, Lianne La Havas and blues legend Kenny Rogers, while the remaining 13% of tweets discussed Bastille, Chic and Frightened Rabbits.

OVERALL SENTIMENT OF COMMENTING

- Positive 64%
- Negative 16%
- Neutral 20%

CONVERSATION TOPICS ON SOCIAL MEDIA

- Media and Streaming 37%
- Bands 13%
- Rolling Stones 12.5%
- Badger Cull 10%
- Single Artists 10%
- Mumford and Sons 8%
- Arctic Monkeys 7%
- Chase and Status 3%

LOLO

Weapon For Saturday (Island)
(single, tbc)
Contact: Shane O'Neill, Island
shane.oneill@umusic.com

DISCLOSURE

F For You (PMR)
(single, August 18)
Contact: Ruth Drake, Toast
ruth@toastpress.com

THE VACCINES

Melody Calling (Columbia)
(single, August tbc)
Contact: Steve Phillips, Big Mouth
steve@bigmouthpublicity.co.uk

THUNDERBIRD GERARD FT. KENZIE MAY

Firewurx (unsigned)
(single, out now)
Contact: Chris Cuff, Family Ltd
chriscuff@familyltd.co.uk

POLIÇA FT. JUSTIN VERNON

Tiff (Memphis Industries)
(single, August tbc)
Contact: Nathan Beazer, Dog Day Press
nathan@dogdaypress.com

CIARA FT. NICKI MINAJ

I'm Out (Columbia)
(single, out now)
Contact: Imran Malik, Sony Music
imran.malik@sonymusic.com

GESAFFELSTEIN

Pursuit (Virgin EMI)
(single, July 15)
Contact: Paul Guimaraes, Virgin EMI
paul.guimaraes@virginmusic.com

OBERHOFER

Together Now (Glassnote)
(from ep, July 15)
Contact: Ashley Stevenson, Dawbell
ashley.stevenson@dawbell.com

WILKINSON

Heartbeat (RAM/Virgin)
(single, August 4)
Contact: Lauren Hales, Virgin EMI
lauren.hales@umusic.com

TRAVIS

Moving (Red Telephone Box)
(single, August 19)
Contact: Barbara Charone, MBC PR
bc@mbcpr.com

For daily news visit musicweek.com

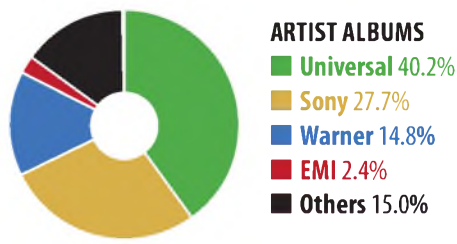
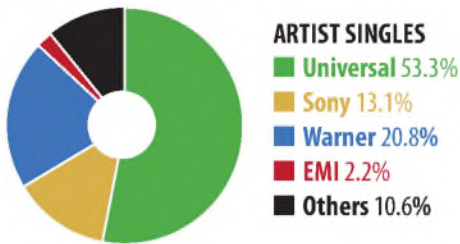
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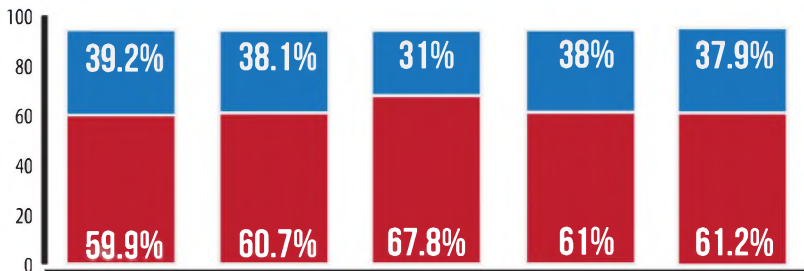
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CHART WEEK 26



DIGITAL VS PHYSICAL

Official Charts Company



WKS 22-26
 The UK market share for all albums in the past five weeks

TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending July 1

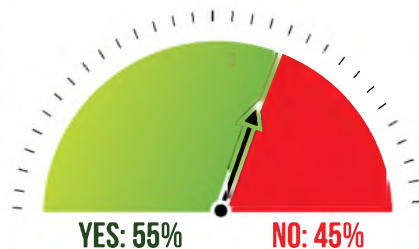
- 01** Sony to handle BMG's Depeche Mode catalogue, Universal gets Black Sabbath *Tuesday, June 25*
- 02** Isle Of Man Festival cancelled *Monday, June 24*
- 03** Gibb tells Music Week of desire to work with Chris Martin *Thursday, June 27*
- 04** Britain's Got Talent duo sign to Sony Music *Thursday, June 27*
- 05** Kasabian and Foo Fighters bookies' favourites to headline Glastonbury 2014 *Monday, July 1*

MUSIC WEEK POLL

This week we asked...

Were you impressed with The Rolling Stones' set at Glastonbury 2013?

Vote at www.musicweek.com



INK SPOTS

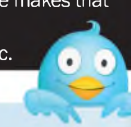
Too busy to read the music press? Don't worry, we've done it for you.

On the front of this month's *Classic Rock* magazine, is Black Sabbath with "the real story behind the comeback of the year." Inside, the band hints that their latest album 13 could be the last.



Elsewhere, Paul McCartney charts the rise of his post-Beatles band Wings - from "humble beginnings to the monster Wings Over America tour." Ten years after the fire at the Rhode Island gig that killed 100 fans, Great White discuss their lowest point.

Meanwhile, the story behind "one of rock's great epic monuments," the 23-minute-plus Genesis song Supper's Ready is revealed and multi-Grammy winner Carlos Santana says what killed Jimi Hendrix, Michael Jackson, Whitney Houston and Marvin Gaye was the medication they took to "appease [their own] personalities." In the reviews pages, Essi Berelian awards Jackdaw4's "cheeky, funny and annoyingly hummable" Dissecticide eights marks out of ten. Kris Needs isn't so enamoured with Filter's The Sun Comes Out Tonight. It "conjures images of Justin Bieber when he makes that inevitable nasty rock album," says the critic.



THE MAGIC NUMBERS

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

\$0.0013

To be paid to US indie labels per play for Apple's iTunes Radio - plus 15% of net advertising in the first year, according to a leaked contract. The royalty rates will reportedly increase to \$0.0014 per play plus 19% of net advertising revenues in subsequent years

1m

Unique visitors watched the BBC's online live stream of Glastonbury performances on Friday and Saturday (June 28 & 29) from the six main stages - up 87 per cent on 2011

£465,000

Raised at the O2 Silver Clef Awards last Friday (June 28) for music therapy charity Nordoff Robbins - up from the £400K raised last year


1,003


Signatures needed (at the time of going to press) to try and stop a planning application to build flats next to Hoxton music venue The Macbeth


£2.5m


Will be provided by The Intellectual Property Office for a new police unit aimed at targeting intellectual property crime. Launching in the UK in September, online piracy will be one of its main priorities


LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST

 **@crueljamila** meeting the Universal Architects to plan our new Outsiders office. just suggested we have photos of ourselves on the wall. noone impressed. (Jamila Scot, Polydor) *Tuesday, June 25*

 **@Popjustice** I have been on Twitter for precisely five years today and this is my 50,022nd tweet. Time well spent I am sure you will agree. (Popjustice) *Thursday, June 27*


 **@fredmacpherson** So @timjonze telling people not to bring wellies to Glasto was definitely the indie Michael Fish '87 moment. (Fred Macpherson, Spector) *Friday, June 28*


 **@jetfury** Some many bands have photographers following them around back stage... You odious cretins. (Geoff Barrow, Portishead) *Friday, June 28*


 **@Danbaker_sb** That was the best intro to a song ever. Turner introducing Bet you look good on the dancefloor. I think I love him a bit. (Daniel Baker, SB Management) *Friday, June 28*

 **@_stevesmith** One of the most bizarre nightclub experiences of my life last night. Khazakstan billionaires, me singing Sinatra and horse bresola... (Steve Smith, Ear to the Ground) *Friday, June 28*


 **@Vicky_MaryLou** #MeatLoaf "I would do anything for love but i won't do that". After 20 years I'm still trying to figure out what is it that he won't do?! (Vicky Dias, Universal Music UK) *Friday, June 28*

 **@emilyeavis** Thank you all for making it a truly great year. Genuinely one of the best. See you next year! (Emily Eavis, Glastonbury Festival) *Sunday, June 30*

 **@hells_belles** That Mumford interview on #BBC6Music made me want to set my face on fire. #boring (Leslie Gilotti, Charm Factory) *Sunday, June 30*

 **@Alastair_Webber** Glastonbury has broken me - but it was the best fucking weekend ever!! @simonmcculloch @jesse_mcnamara @stokessara @AlexLeRoux1 (Alastair Webber, Island Records UK) *Monday, July 1*

 **EMI** This Twitter feed is now part of the Universal Music Group family. Follow us @UMG for further updates (EMI Music Global) *Monday, July 1*

 **@ZeonRichards** Wishing @TwinB + @YasminEvans well on their first show together today. I will be listening despite the roaming charges :- (Zeon Richards, Renowned Group) *Monday, July 1*

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

DATA DIGEST

PICTURE OF THE WEEK



A DAY TO REMEMBER

June 29, Queen Elizabeth Olympic Park, Stratford
An aerial shot of Kasabian's headline set at Hard Rock Calling marks the end of the festival's opening night and the first concert at the venue since last summer's Olympic ceremonies

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



TOM DOYLE THIS IS FAKE DIY/METAL HAMMER/THRASH HITS

The Body Rampant • Midnight Mayfair (Antique Records)

With choruses bigger than Sasquatch on steroids these guys do everything a good pop rock band should and a whole lot more besides. Summery, sugar-sweet but with enough intelligence to separate them from the marauding pack, this is the sound of a band finding their voice with impressive style.



MIKE WALSH XFM

Dexters (This Feeling)

Dexters are building a loyal and passionate fanbase from the ground up. A hard working and ambitious band with a focus on big (sometimes beery) sing-alongs that will doubtlessly be bouyed by the ever-rising tide of British guitar music.



DAVID SPENCER TALKSPORT

Daniela Brooker • Breathe (Storm Records)

With a foot-tapping beat and edgy guitar, Breathe's confused reflection on two friends' first kiss is a refreshing slice of pop rock. Daniela Brooker's American-tinged voice is a classy weapon and she's a new Brit teen to watch out for.



KATE EVERY LABELLED INDEPENDENT

Beth Sherburn • Overload (Purple Circle Records)

Delightful, summery, happy-all things I thought when I was greeted by the pleasant synth and happy-clappy beats of 'Overload' by the talented Beth Sherburn. Not the average pop track, this track offers unique vocals and an exclusive summer feel, I'd have to say I'm a fan.



SIGNS O' THE TIMES



Britain's Got Talent operatic brothers Richard and Adam Johnson have signed a multi-album deal with **Sony Music**. The duo, who came third in this year's series of the national talent show, will release their debut album on July 29.

Fairwood Music Group has signed a worldwide publishing deal with **Sarah Brightman**, who has sold over 30 million albums. The long-term agreement will see Fairwood administer Brightman's recently-released album *Dreamchaser* as well as future releases.

Edward Sharpe And The Magnetic Zeros - the first signings to Mumford & Sons' record label **Gentlemen Of the Road** - are set to release their eponymous debut album on 26 August along with the lead single *Better Days*. The record will be out 23 July in North America via Community Music.

Upon its 35th anniversary, **Cherry Red** has signed several names to its roster including Jack Bruce, Luke Haines, The Polyphonic Spree and Uriah Heep's Ken Hensley, all of whom will deliver new studio albums in due course.

SYNC STORY

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



- Artist Richard Hawley
- Track Hushabye Mountain
- Composer EMI
- Publisher EMI/Sony ATV
- Client BETC London/Tonic Music
- Campaign IBIS 'Snuggling Bunnies'
- Usage Online & TV, UK/Global
- Key execs Susan Stone (founder, Tonic Music), Olly Chapman (head of Production, BETC), Ciara O'Meara (art director)

It has been dubbed the 'Year's Most Shamelessly Adorable Commercial' by Tim Nudd of *Adweek*, and has clocked up a whopping 1-and-a-half-million-plus views on YouTube since its posting on June 4, with 70,000 of those coming in in the first two days.

The frolics of the 30 rabbits in the Snuggling Bunnies ad promote Europe's largest hotel brand IBIS' soft new Sweet Bed.

It is soundtracked by Hushabye Mountain, sung by Richard Hawley - a cover of the Dick van Dyke original.



Susan Stone, founder of Tonic Music (pictured) said: "The agency were looking for the perfect soundtrack to these adorable bunnies trying to sleep."

"Hushabye Mountain, originally from Chitty Chitty Bang Bang, has a beautiful mix of nostalgia and lullaby. Richard Hawley's version is a modern classic - we all love his work and it's great to bring this new version to his many fans."

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




TICKETMASTER UK

June 14, 2013

POS	EVENT	POS	EVENT
1	ROBBIE WILLIAMS	11	BRUCE SPRINGSTEEN
2	FLEETWOOD MAC	12	THE KILLERS
3	ROD STEWART	13	BRUNO MARS
4	WET WET WET	14	A DAY TO REMEMBER
5	30 SECONDS TO MARS	15	BEADY EYE
6	MICHAEL BUBLE	16	KINGS OF LEON
7	QUEENS OF THE STONE AGE	17	THE WHO
8	ONE DIRECTION	18	THE SCRIPT
9	OLLY MURS	19	CARO EMERALD
10	BLACK SABBATH	20	RIHANNA

TICKETWEB UK

June 14, 2013

POS	EVENT	POS	EVENT
1	LESS THAN JAKE	11	BOY GEORGE
2	LOVEBOX	12	KODALINE
3	BAM MARGERA	13	MACKLEMORE & RYAN LEWIS
4	PEACE	14	SPACE
5	DISCLOSURE	15	BLACK SABBATH
6	YOUR DEMISE	16	A DAY TO REMEMBER
7	LAURA MARLING	17	PASSENGER
8	REEL BIG FISH	18	RASCAL FLATTS
9	B5	19	RUDIMENTAL
10	IRON MAIDEN	20	MGMT

ON THE RADAR FOXES

No.1 UK album act Rudimental's next single, a possible forthcoming single from Fall Out Boy, and a No.1 US Hot Dance Club Song with Zedd all feature Hackney-via-Southampton vocalist Foxes, real name Louisa Rose Allen, who seems to be the guest singer *du jour*. "It's the featuring Foxes summer right now, which is fun. I'm so excited to start moving on with my own music," she tells *Music Week*.

Glastonbury with Rudimental, filming with Fall Out Boy and a Jimmy Fallon show appearance with Zedd have all been inked in the young solo artist's diary as she's been splitting her time

between the UK and US.

Her song Youth – a forthcoming major UK solo release following its previously outing on Neon Gold – pricked up the ears of Zedd and Pete Wentz of FOB, as well as landing a high-profile sync on Gossip Girl, thus beginning the onslaught of the US's love affair with Foxes. "It's crazy to see what something like Gossip Girl can do. It's ridiculous," recalls Allen. "Last year I went out there to do a mini-tour after Gossip Girl and there were screaming young girls, I'd sold out the shows and I just couldn't believe what had happened so quick, so it's powerful stuff."

And all that has resulted in her recent signing with RCA Stateside (whose senior execs told her, 'We're your biggest fans'). They will release Youth in the territory whilst the track will be put out through Sign Of The Times/Sony in the UK this autumn.

"I've never actually released [Youth] properly, so that's going to be insane," says Allen. "And then putting the album out in spring 2014 is the feeling at the moment. It's exciting. I can't wait to start my own little journey."

As for the album, it's nearly done: "I work closely with a guy called Ghostwriter who I did Youth



with and all that stuff. So we're finishing the album together. I also worked with some awesome guys in LA when I was out there recently, including Toby Gad, so that was fun.

"It's really personal to me. This first album is definitely a huge kind of diary of everything: there's stuff to dance to, cry to, and a mix in-between with a melancholy happy/sad vibe. It's gonna have a great mix of energetic dancey

ESSENTIAL INFO

RELEASES

2012 - 9 July EP: Warrior
11 Nov Single: Echo

2013 - 5 August Featured artist, single: Rudimental - Right Here (feat. Foxes)
6 October Single: Youth

LABEL Sign of the Times / Sony Music

MANAGEMENT Dan Stevens & David Laub First & Last Music

LIVE

30 July Hoxton Bar & Kitchen (sold out)
October UK tour TBA

stuff but at the same time kind of soundtrack, magically euphoric moments."

HE SAID / SHE SAID

“For the sake of 9 residential units we, along with the livelihoods of all our staff, promoters and other local businesses will be under threat. This pub has been here for over 100 years, during which time we have had some great gigs... Help us fight this injustice and keep going for 100 more. #SAVETHEMACBETH”

A statement posted on a petition by The Macbeth co-owner Mark Robinson calls for support as the Hoxton venue falls under threat of closure due to a potential residential development

TAKE A BOW TEAM SUEDE



THE LOWDOWN

Album: Bloodsports
Highest chart position: No.10

Label: Warner Artist & Label Services

Publisher: Gareth Smith, BMG Chrysalis / Clara Borgeth, Eagle-I Music

General Manager: Howard Corner, Warner Artist & Label Services

A&R: Suede/Quietus Mgmt

Management: Ian Grenfell & Didz Hammond, Quietus Mgmt

Legal: Tim Wilde, TW Law

Agent: Charlie Myatt, 13 Artists

Marketing: Gary Lancaster, ADA Music

National press: Jon Bills & Murray Chalmers, Murray Chalmers PR

Regional press: James Heward, Pomona

Online press: Tilly Kneale, Murray Chalmers PR

National radio: Jane Arthy, Warner Music

Regional radio: Laura Henderson, Warner Music

TV: Juliet Read, Warner Music

THE BIG INTERVIEW IGNITION RECORDS

AN OASIS OF FRESH THINKING



Having cut its teeth in the label world by taking charge of Oasis's later studio albums, management group Ignition was left with a heap of record company expertise when the Gallagher brothers split in 2009. It's since applied this knowledge to LPs from the likes of Stereophonics, Primal Scream and Noel Gallagher's High Flying Birds - proving the worth of a patient, attentive model that permits creators to hold onto their rights

LABELS

BY TIM INGHAM

*It's with some sadness and great relief to tell you that I quit Oasis tonight. People will write and say what they like, but I simply could not go on working with Liam a day longer.**

Noel Gallagher's blunt sincerity moistened many a fan's cornea when he suddenly drew the guillotine on Oasis in August 2009. But for one music company in Marylebone, London, the significance of his valedictory statement went a wee bit further: it changed everything.

Marcus Russell and Alec McKinlay at Ignition first started managing Oasis in 1993. They steered the Gallagher brothers through one of the most staggeringly successful periods in British rock history, selling more than 60 million albums over 15 years.

Initially, the band's records were signed to Sony and licensed to Alan McGee's indie label Creation. This setup remained throughout Oasis's most glittering period, when they recalibrated indie rock's ambitions with the record-breaking, era-defining trio of *Definitely Maybe* (1994), *(What's The Story) Morning Glory?* (1995) and *Be Here Now* (1997).

In 1999, however, McGee wound up Creation and quit the music biz (for a bit, at least), leaving

ABOVE
Ignition 2013:
(Left to right)
Alec McKinlay,
Marcus Russell
and John Leahy

Ignition with a conundrum: take the easy option of signing Oasis to Sony 'proper' for their fourth album, or do something it would have never considered just a couple of years previously - establish the band's own label to step in where McGee had departed. The aptly-named Big Brother Recordings was born in Christmas that year. Under licence from Sony, it issued Oasis' first non-Creation album, *Standing On The Shoulder Of Giants*, two months later.



"Integrating live and record campaigns is bloody time-consuming. We take that time"

MARCUS RUSSELL, IGNITION

Russell and McKinlay drafted in ex-Creation staff and partners to maintain both operative consistency and the indie spirit they saw as vital to the Oasis machine.

"Historically, we'd always been very involved with the planning and instigation of the campaigns through Creation," explains McKinlay. "Ignition had been very hands-on with the first three records in terms of sales, marketing and strategy. So when we

heard Alan was folding, we started talking to Sony. We stipulated that we also needed control of the whole Oasis catalogue [via a licence deal], and they were happy to agree, because they saw the sense in leveraging the two. It worked extremely well."

Big Brother went on to release three million-selling new studio albums from Oasis, *Standing On The Shoulder* (2000), *Heathen Chemistry* (2002) and *Don't Believe The Truth* (2005) - as well as re-releasing the band's catalogue to impressive results.

Russell and McKinlay had become used to plotting Oasis's promotional and touring commitments around the world, while heeding the third-party demands of the band's record company.

Now, with an in-house label to think of, the duo were making such demands of themselves. They quickly learnt to balance competing agendas, structuring increasingly cohesive and long-termist campaigns in which record sales benefitted from touring expenditure and vice-versa.

After Big Brother issued the band's seventh studio album, *Dig Out Your Soul* (2008), Oasis saw a 50% uplift in record sales and a 60% uplift in concert sales across Europe. The band were selling out the Hollywood Bowl and Madison Square Garden in the US, reigniting Stateside interest and reminding American fans just why they had bought eight million Oasis LPs in the territory.



Then Noel Gallagher quit. He blamed “verbal and violent intimidation towards me, my family, friends and comrades”.

Having masterminded a resurgence in international popularity for Oasis following their post-Creation wobble, it must have been tempting for Ignition's bosses to jack it in, cash out and trade on memories and might-have-beens for the foreseeable future.

However, Russell and McKinlay began to wonder what else they could use their artist-empowering Big Brother model to achieve. And, since then, they've achieved rather a lot.

Ignition Records allows and even encourages established talent to set up their own record companies before striking a partnership. Guided by former EMI, Domino and Polydor exec John Leahy - who came on board as director in 2011 - it has issued self-released albums from the likes of Stereophonics, Beady Eye, Primal Scream and Noel Gallagher's High Flying Birds.

On the less-established end of its label roster, Ignition has signed emerging acts such as Chapel Club, Folks and Young Rebel Set, who have all obviously been attracted by its promise of patient and far-sighted career development.

Noel Gallagher's solo debut, released on his own Sour Mash label, has sold in excess of 750,000 copies in the UK alone, swamping independent market share charts. Meanwhile Stereophonics' Graffiti On The Train, which hit stores in March this year via Ignition Records and the band's Stylus label, has sold around 200,000 units to date.

“We offer an extremely attentive and successfully proven operation that is wholly independent,” says Russell. “We offer managers and artists a very bespoke, focused campaign and we look at all aspects on a medium-to-long term basis.”

Although still active in the management world (its latest client is up-and-coming Southampton rock duo Dolomite Minor) Ignition is becoming big business as a record company. Russell, McKinlay and Leahy firmly believe their understanding of the management, live and recordings sectors - plus their international experience, weaned on years of

handling one of the biggest bands in the world - make them a unique proposition in the label realm.

Music Week caught up with the publicity-shy trio to ask all about competing in the modern marketplace, the importance of maintaining a small roster and the demands of running a combined record label and management company...

Your most successful release since Oasis has been Noel Gallagher's High Flying Birds. What did you learn from that album's process?

Alec McKinlay: With that and the first Beady Eye record - which we're as proud of as High Flying Birds, because it exceeded everyone's expectations - we put into practice what we'd learnt with Big Brother. We'd started with a clean sheet of effectively 'new' artists, and we took our time, setting up a record well and digging really deep into connecting with the fans from the beginning of the project. The success of Noel's record is down to starting it right and integrating the live side of the campaign; that was fundamental, how the touring was planned to go with the release announcements, then the small shows, then the arena tour being announced in conjunction with the album release.



“We've proven that a self-released album model can compete with the major labels”

ALEC MCKINLAY, IGNITION

John Leahy: The Noel campaign also showed us that it's possible to sell that volume of albums in a tough market. Elbow had proved it a few years previously with [Seldom Seen Kid], but you talk to a lot of people in the business nowadays, they'll tell you how difficult it is to sell albums. Noel Gallagher's High Flying Birds sold 750,000 and it's still going, Beady Eye's [Different Gear, Still Speeding] sold 175,000-plus. It proves there's still a big audience for that type of music, and I think we'll prove it again on the Stereophonics album.

AM: We had been doing big numbers for a while with Big Brother Recordings - Don't Believe The Truth and Heathen Chemistry are seven-figure records, albeit in a much better era of the market. We've always been used to working those kind of volumes. We've proven that an independent, self-released style model can compete with the majors around the biggest releases.

How have you been able to dovetail live and recording campaigns? It's an area where the music industry has traditionally failed to share resource...

Marcus Russell: Agreed. Because of the way Big Brother evolved, with the label and the management under one roof, it would have been negligent if there wasn't integration of the strategy around live and record campaigns. We've always looked at the bigger picture. [In the industry] quite often a big release is planned by the manager and the label, and then the manager goes off and plans a tour with the agent - it's like separate silos. The noise and publicity created on both sides never joins up. When it came to Beady Eye and Noel's campaigns, we meticulously planned the movement of the artist live around the record campaign and vice-versa. On the French campaign, for instance, we integrated live strategy with media planning, and asked our local partner [PIAS] what their view was on the right type of venue to play. There was a huge dialogue going on around the world - some people might think it's over the top, but you see the benefits. Noel's touring was very well paced around the build up to the album's release and then after that around a campaign of four singles.

JL: It surprised me when I started working with Marcus and Alec that there was so much focus on live. I hadn't experienced that before, either at a major label or at an independent level. Over the last five or six years, I've noticed in the major label world that the split between live and the recorded music industry seems to be getting wider, not closer. Obviously that's dependent on the campaign, the artist and the manager but as a general rule it feels like agents are now less inclined to [be interested] in the marketing of a record and record companies generally. A lot of agents have become reluctant to work with [labels], feeling that their worlds don't overlap, and that has meant some labels have lost sight of [live] altogether. When I first started working at Ignition, it was quite refreshing - it brought home to me what people were missing out.

MR: The thing about the whole integration with live is that it's bloody time-consuming. You have to go through every territory, planning meticulously. We have the time to do that: one of the reasons perhaps other companies are less aware of it is because they have such a high turnover of releases, they don't have the time. We do. We haven't got a lot on our plate, which means we can look very closely at the extra things that make the difference.

JL: Some of the major labels work across a very wide spectrum of music. If you're working on the Robin Thicke record but you're also working on the Yeah Yeah Yeahs, the touring plans on the first artist will never be a conversation - but with the Yeah Yeahs it would be very important. If you're in the mindset that you don't deal with that side of things because you're working Robin Thicke or Nicole

ABOVE
Believe the truth: Ignition steered Oasis to 60 million album sales over 15 years, setting up the band's own record company, Big Brother, in 1999

THE BIG INTERVIEW IGNITION RECORDS



Scherzinger, you'll probably apply the same mentality to other artists.

AM: There's a considerable amount of competition and jealousy between [labels] and agents, especially with the majors' current deal model; to get the guys around one table pooling resources isn't easy. We've learnt an awareness of the constraints and needs of both camps. 'You can't do that radio show because of this festival exclusive, so do it later', all those things. You've got to leave enough space in your live campaign to achieve things that are necessary on the promotional side; that then in turn benefits your live profile. We started working with people who were quite cynical towards our [cross-live and records] approach who now have come round to it. That's because we're just sat in the middle, not trying to grab their assets or do any kind of '360' deal. We're not threatening in that way.

So no '360' record contracts at Ignition, then?

AM: No. My issue with record companies coming to managers and saying 'we want a share of live' is that you've got to be able to add real value in order to participate in any revenue. The logic from the labels is that they're promoting the artist and investing money [in A&R and marketing]. But that's not how we see it and that's not how we run our business. We believe we can only add extensive value in certain areas, and that's where we concentrate.

JL: We've got 25 or 30 years of experience in building artists' careers - but not in promoting shows or being agents. I wouldn't want to offer that to Bobby Gillespie because I can't compete with those who already do it very well.

What is it that Stereophonics, for example, would get here rather than at a rival indie or a major?

JL: They've delivered us a very strong set of songs, which helps, but when Kelly or his management talk to us as a label, they're only talking to two or three people. We can make decisions and effect change in a campaign very quickly. We can be much more spontaneous than a bigger organisation. We've married the live and record plots, and we're already thinking about Q1 next year - that's how far ahead we're planning. We have the benefit of a fantastic external team as well, the sales support from Parlophone Label Group's been brilliant -

ABOVE

Flying high: Noel Gallagher's High Flying Birds debut was released via Ignition on the former Oasis man's Sour Mash label. Stereophonics' Graffiti On The Train landed in March via Ignition and the band's Stylus label

Kevin McCabe's team there has looked after radio brilliantly, and it's the same for Barbara Charone [MBC] doing press. We find the right people to work the records. Primal Scream's another one: we haven't seen huge sales yet, but so far [More Light] has outsold the week-one of their last record, which came out five years ago, and we're building up.



"People are chucking out record after record every week now - especially in that Label Services sector, which is about to get insanely competitive"

ALEC MCKINLAY, IGNITION

MR: What sets us into a different field to the majors and other independents is very simple: maths. We do not have a high-volume turnover of releases - we have the opposite. That allows us to be meticulous and creative. We're not just focused on the next big release. We've got a very robust business model. We don't suffer from the same anxieties [financially] that certain independents do.

AM: Our model is focused around working a limited number of projects and doing that very well. We're in the fortunate position of that working out for us. The catalogue plays its part; it gives us the strength and depth of the operation we've got here, but our recent history is far more about new releases.

JL: We don't want to be lumped into the category of the current crop of label services companies. We offer our partners a strategy based on years of experience, with what's right for them in each territory. Everyone can say 'we're small and boutique' but a critical part of it is finding the best people to work with you in the way that we do.

AM: We give artists ownership of their records; we enable them to release the record they want to release in the way they want to release it, with our advice and expertise to maximise its potential. We never say, 'This is what you've got to do,' before putting it into a system. Because of the contraction of the record [sales] business in the past decade, people are chucking records out now - especially in

the Label Services sector, which is about to get insanely competitive. As an artist, you're going to get your five minutes of attention and unless things fly in those five minutes, it's... 'next!'. I'm not putting anybody down; it's a necessity brought about by the overheads and business model of most companies in this industry, and it's unfortunate for artists.

JL: Two weeks after an artist's record is out, those companies have moved on. We don't do that.

How do you keep yourselves out of the label services race? Can you be sure you won't be tempted into taking on more and more releases?

AM: We're pretty demanding on the A&R side. Unless everybody here is genuinely committed to a project, we don't go there. If we came across an artist who wanted to release a record in the same week we had a couple of other big records out, we just wouldn't do it. It's more important we do a good job on all the records we work on - be they Stereophonics or newer artists like Chapel Club. Our reputation is very important to us.

JL: It's a cliché, but the internet has levelled the playing field in this industry. It's allowed us access to the same tools that the major labels have and the bigger independents have. We pride ourselves on what we do digitally. For Noel's campaign, we ran a number of digital firsts in terms of marketing. We focus a lot of effort and resource on ensuring we're at the cutting edge of that. In many regards, I think [digital partners] prefer dealing with us over bigger companies - and that applies to the bigger partners in the supply chain like iTunes or Spotify. Most of those companies like to deal as closely as they can to management because they know that's the quickest way to get answers. We cultivate that special relationship for the good of our artists.

You've put a lot of effort into D2C, right back into the Oasis days. How do you compare to others in the industry in this regard?

AM: We were always great believers in connecting directly with fans long back in the day with Oasis - and long before 'D2C' was a known term. Back then, it was plain old mailing databases. At the peak of the mailing database with Oasis we had a fanbase of 150,000 - and with every release, we'd mail each and every one of them a postcard. It was an



enormous expense, but it was about the relationship with the fans. We built commerce on the back of that, and then it moved online. On email, [the Oasis database] got to 350,000 people by the end.

Do you have any requirement for those signed to Ignition Records to be managed in-house?

AM: No, quite the contrary. Working with [Stereophonics manager] Dan Garnett and Rab and Gerry [Andrew and McElhone, Primal Scream managers] has been a fantastic experience because it brings in another viewpoint. That dialogue is essential. Sometimes with Oasis or Noel, [being both record label and managers] meant we were playing Devil's Advocate - or having an argument - with ourselves.

MR: With Stereophonics, we need the manager's experience to help us reach decisions and vice-versa. That manager brings all the past experience - the frustrations, the successes, the relationship with the artist over ten years - and we have to know about that. Primarily, we're trying to sell records, but because we've come from management, we understand that there's never one reason why somebody buys a record. They don't wake up, hear a song on the radio and go, 'fuck it, I'm going to buy it'. There are three or four different connections and experiences with an artist or a song that eventually convert them into becoming a fan. We need to know the whole history of how people have been converted to Primal Scream or Stereophonics, then we'll bring all of our experience to add a fresh perspective. That approach has culminated in this long-term Stereophonics campaign, which is bearing fruit now.

AM: Whether you work in management, a label or as a promoter or agent, you have a very different view on the music industry - of what makes it tick and how an artist should be developed. They are often conflicting views. That conflict can sometimes be a negative thing, when people are at loggerheads or competing, but it can be positive. We've been on all of those sides. That doesn't necessarily mean we always know the right viewpoint, but at least we recognise another one exists.

MR: We can say, "We were in a similar situation to this when we were managing Oasis in 2004 and we

tried that and it fucked up - so that's why we don't think you should do it," or, "We tried that and it worked - maybe we should do it again".

AM: I've been in the situation as a manager where a record company has come to me with a proposal - one they may well have built their entire strategy around. They take it to you and say, 'Right, we want your artist to do A,B or C,' and you sit down and know that for whatever reason it's not going to work - be it exclusivity, availability or creative reasons. Often in the past, I've come across situations where that kind of conversation can seriously disincentivise a record company. It's nobody's fault, but they might move onto artist Y now you're not going to do what they want. On the label side at Ignition, that doesn't happen - we can say, 'I've been in that situation as a manager. It's a shame, but we understand.' It cuts both ways.



"The Oasis catalogue isn't on Spotify in the UK at the moment, but we're working to address that - and it will be addressed very soon. It's purely a matter of timing"

JOHN LEAHY, IGNITION

You have management and a label in-house. Would you ever want to co-promote shows too?

MR: No thank you - we'd rather leave that to the experts. I can honestly say we've never even discussed it. One reason I wouldn't want to touch it with a barge pole is that it's too risky. Let the guys who can stand the heat play that game. I'm being a touch facetious, but we only do what we know we're good at. We'll stick to that.

AM: We know several bloody good promoters in this country. We're not in a position to compete. It's never been about, 'Let's get a cut of this.'

The Oasis catalogue isn't on Spotify or other streaming sites in the UK. Are you reticent to embrace these platforms?

JL: It is the case that historically the Oasis catalogue isn't on Spotify in the UK, but we're



ABOVE

Generation gap: Primal Scream (right) are amongst the established bands to have recently self-released an album through Ignition Records, while Chapel Club (left) is one of a handful of emerging acts signed to the British company's label

talking to Spotify at the moment to address that - and it will be addressed very soon. We understand where our audience is and where they consume music. We recognise that the streaming services are a major part of that now and we want to be where they want to be. There's no reason we wouldn't support any of those services.

AM: It's purely a matter of timing. If you're working artists in any part of the industry, you have to engage with the fans in the way that they want to. You would be cutting your nose off to spite your face to ignore the streaming services from that viewpoint. Whether [the streaming model] stacks up financially, let's see - we certainly hope it will.

How's YouTube working out for you? Are you seeing a revenue increase?

JL: We recognise it's the first port of call for a lot of people, who discover new music through YouTube far more than with radio - certain sections of the audience, at least. We have started to see the revenue increase. It's very positive. It needs to increase some more, obviously, but we've always been heavily supported by VEVO and we like YouTube.

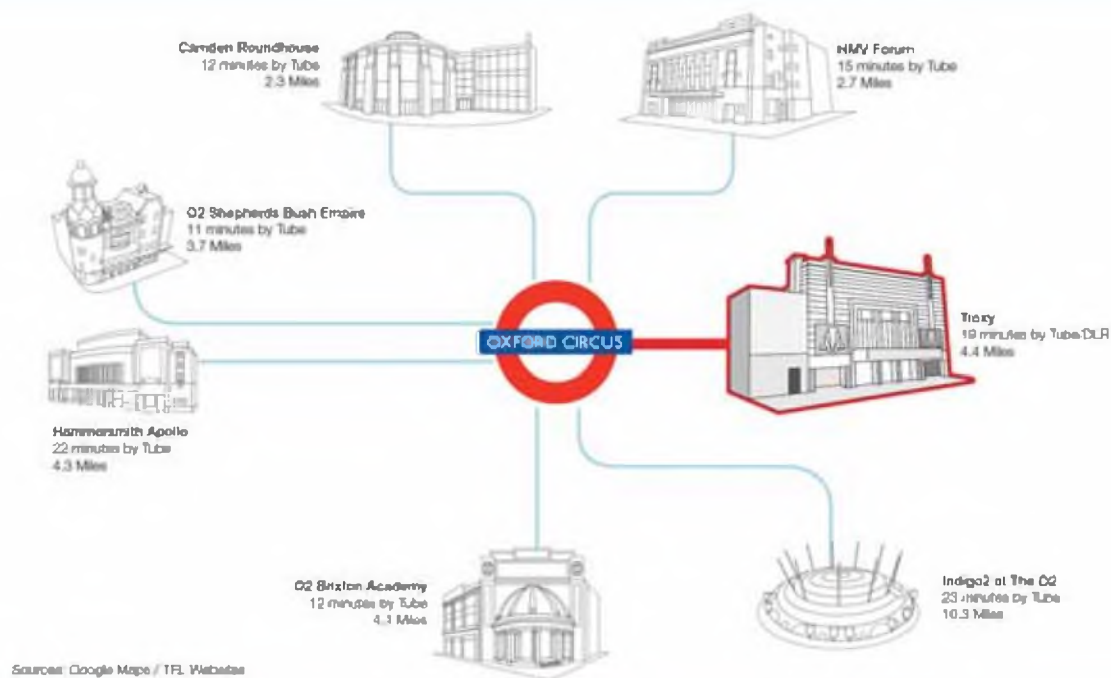
How significant is your emerging artists roster compared to the rest of the business?

AM: It's a very important but different operation. We've got a couple of acts we're incubating now. Whether it's on the management or label side, we're very much about slow and natural development of artists. Developing artists is a very important part of what we do. Whether it's Primal Scream, Stereophonics, Chapel Club or Folks - with all of them we endeavour to reach new fans.

JL: We love this music. The reason we put the Chapel Club album out is simply because we were blown away by it. Quite often that very simple asset of love for an artist gets overlooked in the numbers game. We're big music fans, we're passionate about our artists. We've proven over several albums now that we can be very successful with that attitude - more successful than other people. I think some [artists and managers] don't have a great experience where they are, for a host of factors. If they looked outside of the traditional way of doing things, they might see our way is far more satisfying than what they're currently experiencing.

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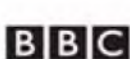
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BUSINESS ANALYSIS TV ADVERTISING IN 2012

EDITORIAL

TV ads still the way to reach armchair viewers



If you are after a new sofa the good news is the DFS sale is still continuing with 60% off and four years' interest free credit.

Going by its TV budget for 2012, the furniture retailer has more than enough money at its disposal to be so generous with its offers. According to figures from Nielsen Ad Dynamix, it spent £37.0m on TV advertising last year, up 13.8% annually and more than any other product, including McDonald's.

The company's substantial outlay really puts into context what has happened to TV ad budgets among labels in recent times because DFS shelled out last year more than the UK record industry managed put together. That means the collective might of the likes of Adele, Emeli Sande, Pink and the Now! compilations had less of a TV push behind them than all those bargain sofas.

"While the internet presents all sorts of advertising possibilities, TV also offers greater options now given the wider choice of channels available"

However, it was never always thus. Once upon a time a label would think little of digging deep to back a big album with a £1m-plus campaign. Last year not one artist or brand was subject to a seven-figure budget as overall industry spending fell from £58.5m in 2010 to just £34.2m. A decade ago labels would have been investing that kind of money in just the fourth quarter.

Clearly there are a lot more ways now to advertise your product than on the box and back in April advertising guru Trevor Beattie suggested the 30-second TV spot was dead. Despite his verdict, TV ad spending actually hit a record £4.5bn last year, according to UK commercial TV marketing body Thinkbox.

Although that multi-billion-pound figure does include all money spent in the medium by advertisers, including on sponsorship and product placement as well as linear ads, it hardly suggests in the age of the internet the bit between the programmes is no longer a desirable place to be.

And while the internet presents all sorts of possibilities, especially as advertising becomes ever more sophisticated with ads targeted on an individual basis, TV also offers greater options now given the wide choice of channels available to millions of viewers.

For the music industry the big drops in spending, of course, not only reflect greater marketing options available but the fact labels no longer have anything like the money to gamble with as they once did. But for those who do spend, providing it is wisely, the smaller label TV spend opens up new opportunities because they are now competing with fewer other music ads.

For some albums TV remains the essential route to market. It is no coincidence Military Wives were subject to the biggest TV ad spend by a label last year because word about them is hardly going to spread via radio airplay (outside of Classic FM), while the industry now seems to be going back to the days when much of its TV activity was about compilations. Nine of the 20 biggest campaigns of Q1 this year were for comps, which surely played a part in sector sales having risen 8.8% annually in the year to date.

Paul Williams,
Head of Business Analysis

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

MAKING COMMERCIAL SENSE?



How much did record labels spend on television advertising last year - and what does it tell us?

MEDIA

BY PAUL WILLIAMS

Record companies cut another £4.5m from their TV advertising budgets in 2012, but Sony defied the trend by shelling out an extra £2m.

As industry spending overall fell by 11.6% annually, the home of One Direction (*pictured, above*), Pink and Calvin Harris headed in the opposite direction by increasing its outlay in the market by 25.6% year-on-year to £10.3m. The major has not let up coming into 2013 with the likes of the Trevor Nelson R&B compilation sending its spending rocketing in Q1 by 80.2% (see breakout).

Sony's bigger budgets, though, were the exception to the rule in a TV advertising arena where in just the past two years labels collectively cut their outlay by £24.3m, according to ESP Marketing. In 2010 they were spending £58.5m, but this had dropped to £34.2m last year as fewer albums were subject to sizable TV budgets and nervous labels were pulling the plug earlier and earlier when they failed to get instant results.

"People are bailing out a lot quicker than they used to. They put a bit up and see what sticks and if it doesn't they are much quicker to press abort," says ESP Marketing director Steve Chapman who reckons in some cases labels ditch their campaign as soon as a disappointing sale figure comes in from

EXECUTIVE SUMMARY

- TV ad spending by labels drops 11.6% year-on-year in 2012 to £34.2m
- Sony defies decrease by boosting spending by 25.6% and continues this year with 80.2% hike in Q1
- Military Wives subject to biggest 2012 TV spend with £646,000 outlay
- Emeli Sande, Pink and Now! 83 among other big TV campaigns of year
- Label spending on main ITV channel drops 16.1% in 2012, while down 32.7% at Channel 4
- Sony's The Trevor Nelson Collection biggest campaign of Q1 2013

the Tuesday midweeks.

However, with TV ad-breaks becoming less crowded with music titles it is creating opportunities for those albums that are still being advertised as competition for viewer attention is reduced. And in the case of Sony, an armoury of releases appealing to a mass-market has meant it is embracing the medium ever more enthusiastically at a time when its rivals are using it less and less.

"The market has fallen 5 million quid, but Sony have spent 2 million quid extra," says Chapman. "Universal have spent 3 million less, Warner 2 million less, EMI were pretty much on par and Ministry of Sound have really dropped down."

Sony's extra spending last year included it having six of the 20 artists/brands with the biggest TV

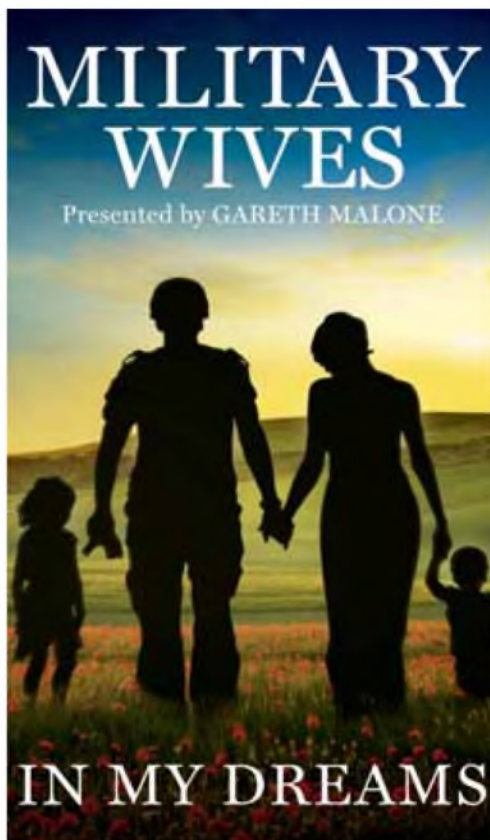
BUSINESS ANALYSIS TV ADVERTISING IN 2012

budgets overall, including Pink's *The Truth About Love* on which it splashed out around £615,000 by year-end. Its other big TV titles included *The Script's #3* (£503,000), the *Be My Baby* compilation (£469,000), *One Direction's* *Albums Up All Night and Take Me Home* (£469,000) and Neil Diamond's *The Very Best Of* (£415,000), which was the 18th biggest-selling artist album of 2012, according to the Official Charts Company.

Despite being a bigger operation, Universal was behind only five of the 20 biggest TV spends of 2012 compared to Sony's eight, although its number would be boosted if you added in the likes of Emeli Sande's *Our Version Of Events*, which came under the major's control in the closing quarter of 2012 following its \$1.9bn (£1.2bn) takeover of EMI. For the purposes of these calculations the album's spend is attributed to a separate EMI as are those for releases and artists currently under the Parlophone Label Group umbrella.

Sande's album was behind the year's second biggest spend overall with a TV outlay of £643,000, beaten only by Universal's *Military Wives* albums *In My Dreams* and *Stronger Together* with £646,000 spent on them. Although that is still a tidy sum, it compares to a top industry TV budget of £1.1m being spent the year before on each of *Military Wives'* Decca colleagues *Alfie Boe* and *Andre Rieu*. That means in the space of just 12 months the amount of ad money invested in the acts subject to the year's top spend has fallen by around 40%.

And if you go back further and spread the net wider the decline in spending is even more pronounced. Back in 2009 Warner act *The Soldiers' Coming Home* had the most money spent on it - £1.1m - while another 15 albums were assigned TV budgets of half a million pounds or more, but last year there were just six above this amount - the *Military Wives* and Sande debuts, the Universal/EMI compilation brand *Dreamboats & Petticoats* (£630,000) and *Now! 83* (£577,000) and



RIGHT
In the pink | Sony backed Pink's album with £615,000 of TV advertising

OPPOSITE
Military campaign | *Military Wives* were subject to the biggest TV spend of 2012



Pink and *The Script's* releases.

The drop-back in budgets on even the year's leading TV-supported albums was reflected by Universal reducing what it laid out in the market by £2.9 million year-on-year or 20.9% to £11.1m, Warner's budget dropped by £2.6m or 39.9% to £3.9m and Ministry's by £722,000 or 29.0% to £1.8m. In its final year as a separate business EMI's spending was down 2.1% on the year to just under £5m.

Only two Warner titles were among the 20 acts/brands with the year's biggest TV spends, Ed Sheeran's + (£483,000) and Fun.'s *Some Nights* (£392,000), while EMI's four representatives were

made up of Sande's *Our Version of Events* and a trio of *Now!* compilations.

Thanks largely to its various artists business, Ministry has been a mainstay of TV advertising, but its top spend of 2012 - £378,000 for *Ministry of Sound Anthems 90s* - was nearly 25% less than its biggest budget in 2009.

A lack of spending did not necessarily equate to a lack of sales. XL-signed Adele's *21* was the second top-selling album overall last year, but another 39 campaigns were subject to bigger TV campaigns, while Warner act Michael Buble's *Christmas* was the eighth top seller of the year but only the 38th biggest in terms of TV ad spend.

2012 SHARE OF MUSIC TV ADVERTISING BY CHANNEL

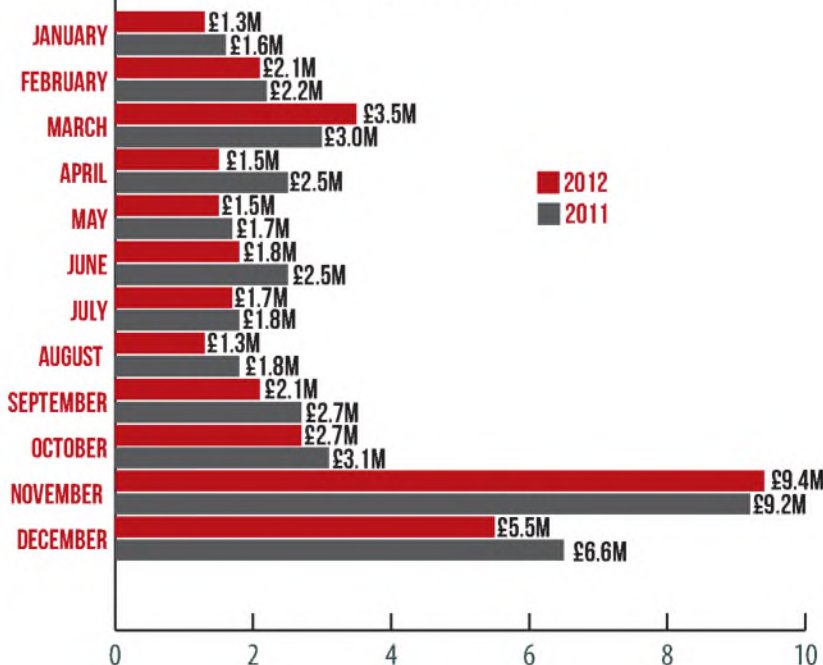


- ITV 1 32.0% (33.8%)
- CHANNEL 4 13.6% (17.9%)
- ITV 2 10.1% (10.3%)
- CHANNEL 5 5.1% (6.5%)
- OTHERS 39.2% (31.5%)

The above shows percentage split between channels of TV ad spending by record companies for 2012. Figures for 2011 are in brackets

source: ESP Marketing

MUSIC TV ADVERTISING SPEND BY MONTH 2012 V 2011



The above shows TV ad spending by record companies month-by-month for 2011 and 2012

source: ESP Marketing

CORPORATE GROUP TV ADVERTISING SPEND

	2012	2011	% CHANGE	
UNIVERSAL	£11.1m	£14.0m	-20.9%	⊖
SONY	£10.3m	£8.2m	+25.6%	⊕
WARNER	£3.9m	£6.6m	-39.9%	⊖
EMI	£5.0m	£5.1m	-2.1%	⊖
MINISTRY OF SOUND	£1.8m	£2.5m	-29.0%	⊖

The above shows TV ad spends per leading corporate group for 2011 and 2012

source: ESP Marketing

On a month-by-month basis, spend was down every month year-on-year apart from March and November with ESP's Chapman noting: "Away from Christmas, August was nearly 30 points down, September 20 points and October 13 points down. November showed a bit of growth [2.2%], but December was 16 points down."

Year-on-year drops in the summer were particularly severe, which Chapman suggests would point you towards June's football European Championships and the Olympic Games in August for an explanation, the latter attracting millions of viewers across its two weeks but only screened on the commercial-free BBC.

Channel 4 did have exclusive UK TV rights to the Paralympics at the end of August and beginning of September, but that could not prevent the money labels spent there on advertising falling year-on-year by nearly £2.3m or 32.7% to £4.7m. The decline was similar to that for Channel 5 whose TV music income fell 30.7% to £1.8m, while nearly double

ITV's decline. At the main commercial TV channel record industry spending reduced 16.1% to £10.9m or £2.1m down on what it received from labels in 2011.

As Chapman observes: "ITV and Channel 4 have lost something like £2m, which a few years ago would have been a mild fluctuation, but Channel 4 have lost a third of their income from music."

By contrast, he notes spending on "plus one" TV channels increased by around £1m on the year, but this could not prevent another double-digit drop overall at a time when total TV advertising revenue reached a record £4.5bn in 2012, according to UK commercial TV marketing body Thinkbox. Taking into account all spending, including linear advertising, sponsorship and product placement, that was 1.1% up on the year, while Nielsen Ad Dynamix data shows the biggest-spending brand, furniture retailer DFS, laid out more money on TV advertising last year (£37.0m) than the entire UK record industry put together.

RIGHT
Tough times | No 2012 campaign was subject to a £1m plus spend

TOP 20 ACTS/BRANDS WITH BIGGEST 2012 TV ADVERTISING SPENDS

POS	ARTIST/TITLE / CORPORATE GROUP 2012 SPEND
1	MILITARY WIVES In My Dreams/Stronger Together Decca/Universal £646,000
2	EMELI SANDE Our Version Of Events Virgin/EMI* £643,000
3	VARIOUS Dreamboats & Petticoats (The Petticoat/Three Steps/Six) EMI TV/UMTV/Universal £630,000
4	PINK The Truth About Love RCA/Sony £615,000
5	VARIOUS Now! 83 EMI TV/UMTV/EMI**/Universal £577,000
6	THE SCRIPT #3 Phonogenic/Epic/Sony £503,000
7	ED SHEERAN + Asylum/Atlantic/Warner £843,000
8	VARIOUS Be My Baby Columbia/Sony £469,000
9	ONE DIRECTION Up All Night/Take Me Home Syco/RCA/Sony £468,000
10	ANDRE RIEU And The Waltz Goes On/You Raise Me Up/Magic Of The Movies Decca/Universal £459,000
11	ALFIE BOE Storyteller Decca/Universal £454,000
12	OLLY MURS Right Place Right Time Epic/Sony £424,000
13	CALVIN HARRIS 18 Months Columbia/Sony £419,000
14	NEIL DIAMOND The Very Best Of Columbia/Sony £415,000
15	EVA CASSIDY The Best Of Blix Street/Blix Street £402,000
16	PALOMA FAITH Fall To Grace RCA/Sony £400,000
17	ROD STEWART Merry Christmas Baby Verve/Decca/Universal £396,000
18	VARIOUS Now! 81 EMI TV/UMTV/EMI**/Universal £393,000
19	FUN Some Nights Atlantic/Fueled By Ramen/Warner £392,000
20	VARIOUS Now! 81 EMI TV/UMTV/EMI**/Universal £385,000

The above shows acts/brands with biggest TV ad spends for calendar year 2012
*EMI ownership moved over to Universal for last three months of year
**came under Parlophone Label Group ownership for last three months of year

source: ESP Marketing

Q1 2013: SONY TV ADVERTISING SPEND SOARS IN FIRST QUARTER WITH COMPILATIONS ON TOP

Sony upped its TV ad spending by 80.2% in Q1 this year with four of the major's albums among the half dozen biggest campaigns of the quarter.

The increased budget was in sharp contrast to the record industry as a whole with total spending in the medium dropping by 11.1% year-on-year from £6.9m to £6.1m, according to ESP Marketing. Sony was responsible for £2.4m of this figure, £1.1m more than it spent over the same period last year with £482,000 of this going on the Trevor Nelson Collection.

The triple-disc compilation of R&B classics was subject to the biggest spend of any album during Q1 and the outlay appeared to pay dividends with sales of 186,532 by the end of March, according to the Official Charts Company. This made it the quarter's second top compilation seller behind EMI/Universal's Now! 84, which was the only other album in the quarter with a TV budget above £400,000.

Sony's TV marketing did not stop there with £211,000 spent on Dermot O'Leary - Saturday Sessions 2013 compilation released jointly with Universal, while it allocated £165,000 on Calvin Harris's 18 Months and £164,000 on Justin Timberlake's The 20/20 Experience. These had respectively the fourth, fifth and sixth biggest campaign spends across the three months, while another six Sony releases were among Q1's Top 20 spends.

Universal's spend was less than 60% of its main rival Sony as it tightened its budget by 49.4% year-on-year. In monetary terms this meant it spent £1.4m less than it did between January and March 2012 with its TV bill dropping from £2.8m to £1.4m.

Although it was exclusively behind seven of the 20 top-selling albums of the quarter, plus had a 50% share in two Now! compilations, Universal only provided five of the 20 biggest TV campaigns. These were led by Dreamboats &

Petticoats - Dream Lovers, on which it spent £211,000 and its Les Miserables motion picture cast recording.

Warner similarly sharply reduced its spending, down 26.0% annually to £605,000 and more than one-third of that went on Bruno Mars' Unorthodox Jukebox and its Fleetwood Mac Rumours re-issue. What was EMI and now the Parlophone Label Group cut spending by 41.6% with much of its £436,000 outlay going on Now! 84.

Ministry of Sound was strongly represented among the quarter's top compilation titles, including Anthems - 90s shifting more than 100,000 copies, but it still spent 27.4% less on TV than it did 12 months earlier.

Catalogue specialist Union Square unusually branched out with a frontline new studio album release courtesy of Michael Ball's Both Sides Now and this was supported by a £145,000 TV budget during the quarter.

There were contrasting fortunes among the main TV channels with music spending on ITV dropping 46.3% year-on-year to £1.1m, while Channel 4's numbers were up 3.6% to £990,000. Channel 4 + 1 grew even faster in percentage terms, rising 9.5% as ITV + 1 dropped 25.4%, while the flagship Channel 5 station dropped 19.6% to £256,000 but Channel 5 + 1 enjoyed a 47.0% lift.

CORPORATE GROUP TV ADVERTISING SPEND

	Q1 2013	Q1 2012	% CHANGE	
SONY	£2.4m	£1.3m	+80.2%	⊕
UNIVERSAL	£1.4m	£2.8m	-49.4%	⊖
WARNER	£0.6m	£0.8m	-26.0%	⊖
PARLOPHONE LABEL GROUP	£0.4m	£0.7m*	-41.6%	⊖
MINISTRY OF SOUND	£0.4m	£0.5m	-27.4%	⊖

The above shows TV ad spends per leading corporate group for Q1 2012 and Q1 2013

*figure for pre-split EMI

source: ESP Marketing

TOP 10 ACTS/BRANDS WITH BIGGEST Q1 2013 TV ADVERTISING SPENDS

POS	ARTIST/TITLE / CORPORATE GROUP 2013 SPEND
1	VARIOUS The Trevor Nelson Collection RCA/Sony £482,000
2	VARIOUS Now! 84 EMI TV/UMTV/EMI**/Universal £401,000
3	VARIOUS Dreamboats & Petticoats - Dream Lovers EMI TV/UMTV/Universal £211,000
4	VARIOUS Dermot O'Leary - Saturday Sessions 2013 Sony/UMTV/Sony/Universal £184,000
5	CALVIN HARRIS 18 Months Columbia/Sony £165,000
6	JUSTIN TIMBERLAKE The 20/20 Experience RCA/Sony £164,000
7	MOTION PICTURE CAST RECORDING Les Miserables Polydor/Universal £159,000
8	MICHAEL BALL Both Sides Now USM Media/Union Square £145,000
9	ANDREA BOCELLI Passione Decca/Universal £144,000
10	VARIOUS A Groovy Kind Of Love Columbia/Sony £144,000

The above shows acts/brands with biggest TV ad spends for Q1 2013
**EMI* part equates to Parlophone Label Group

source: ESP Marketing

PROFILE JACK JOHNSON**'I LOVED BEING A PUNK ROCKER'**

There are a few surprising things to know about plaintive singer/songwriter Jack Johnson – including his rather noisy musical past as a member of a garage punk band

TALENT

■ BY PAUL WILLIAMS

About the last thing you expect mid-interview with Jack Johnson is for him to suddenly break into Anarchy In The UK. But here he is, the Hawaiian surfer guy singer-songwriter regaling us with a snippet of the Sex Pistols anthem.

As unlikely as it may seem, the creator of such acoustic delights as Good People and Better Together has form in this area. Back in high school, he was part of a punk covers band called Limber Chicken and it is an episode he wryly revisits on Tape Deck, a track on his September 16-issued Brushfire/Island Records album *From Here To Now To You*, on which he recalls the time he and his mates wanted to be punks “in a post-punk world”.

“We did all Minor Threat covers,” he tells *Music Week*. “We messed around with some Sex Pistols. [sings] ‘I want to be anarchy.’ We messed around with that a few times, but I don’t know whether we ever played it live. We mostly did Minor Threat covers, Fugazi, Bad Religion, stuff like that – and it was funny.”

Johnson admits playing punk music was not exactly in-keeping with the hot climate of where he grew up in Oahu, Hawaii, where “the natural music was slack-key guitar”, but being in a punk band “felt

ABOVE
Sitting, waiting, wishing: Jack Johnson has teamed up with producer Mario Caldato again for his new album

“Getting together in a garage and turning it up, I loved it. We thought we were pretty punk at the time”

JACK JOHNSON

like the best thing in the world”.

“Getting together in a garage and turning it up, I loved it,” he says. “We didn’t know any better. We thought we were pretty punk at the time. I guess my point is looking back and laughing, we were kids wearing surfboard shorts. It was too hot to wear anything else. We were wearing surf shirts and a T-shirt and sweating in this hot garage playing punk rock music.”

Just to be clear, Johnson has not suddenly ditched the acoustic guitar, dyed his hair green and plugged in a Gibson. Teaming up again with Mario Caldato Jr, who produced 2005’s *In Between Dreams*, he is content to stick to a sound that has so far delivered him three chart-topping albums on both sides of the Atlantic.

“I’ve only used two guys [as producers], JP [Plunier] and Mario,” he says. “I just like having somebody in the room who I trust the musical judgement of – and they don’t change too much from my original demos. I’ve never worked with

somebody who’s challenged me to the level, ‘OK, we’re going to try this totally different to how you had it’. That would probably be fun to do, but I guess, with the music I’m making it’s pretty traditional. There are certain bands I like to listen to that I want to hear change their sound every time and other ones I just want them to stay in that same groove.”

The new album ended up being largely recorded within the space of just a few weeks, something Johnson says he had not deliberately set out to do, although he notes when it comes to recording: “We’ve always tended to keep it short.”

“I don’t really start to get to a point where I feel I’m improving on it,” he says. “If anything it starts to feel a little chopped-up or over-thought. If you start listening too much you start going, ‘I hear a little fret noise on the guitar right there, we should get rid of that.’ You start to notice the drums, the cymbals are slightly late there and you move that over. You start moving things you really shouldn’t move because those are the things that all add up to be those imperfections that sound human.”

Around the recording of his last album, 2010’s *To The Sea*, Johnson had just lost his father to cancer, but he finds himself in a much happier place on the follow-up, evidenced by its upbeat, lead-off single *I Got You*, one of a number of cuts clearly



LEFT
Surf City:
 Hawaiian-born Johnson learnt to surf aged five but chose a music path instead

about his wife of nearly 13 years, Kim.

"The last one felt more personal to me because it was dealing with loss. My dad had passed away and the one before that I had lost a cousin who I was really close to, so it was like dealing with emotions that aren't as comfortable to share. To me this one is really personal in a way, but the love songs are really easy to share. They're easier to put out into the world. The songs about loss are important, too, because I've talked to a lot of people who have said those songs really helped them through a time they were losing somebody and things like that, but I guess for some reason they're not quite as comfortable for me to share as the love songs."

On one track, *Ones And Zeros*, he tackles the topic of a world obsessed with hand-held devices, a sentiment at least partially inspired by a date one night with his wife at a restaurant where a couple and their two kids had also gone.

"It was a pretty nice place and we're sitting there and the couple next to us, both parents, were texting the whole meal and both kids had their own screens and were watching movies the whole dinner and it wasn't like they were finished with dinner. They were eating their food and watching the movies and I just thought it was crazy that was socially accepted. That was to the extreme. I hadn't ever

seen it that far," he recalls.

"I'm pointing the finger at myself just as much. It's just where we're at as a society - these things are socially accepted and just putting that question out there more than anything. It takes a lot of energy to keep all these devices charged all the time so it's just me making a little observation."

Like *Tape Deck*, the track *Washing Dishes* also harks back to his carefree days a teenager, on this occasion about him working part-time as a dish washer in a pizza restaurant.

"The sink was right where the people were at the counter and they could see you, so you would see a girl from school or something and you'd be washing dishes, you'd have both feelings of, 'Oh darn, she's seen me over here watching dishes.' You'd also think, 'Maybe she'll see I'm a hard worker' and I would be proud," he reflects.

"When you get your first job you're proud to be working and then the washing dishes came into a lot of things I'd been reading about how to interpret mythology and stories that talk about when people are doing kitchen work or garden work or ash work - the Cinderella story and the cinder part and starting at the very bottom and how important it is for heroes to start from the bottom and work their way up so they know every aspect of life."

Despite his huge album sales, Johnson has decided to tour this album in more intimate venues. This move will see him play dates at seated theatres in North America, at The Lowry in Greater Manchester's Salford this September, and Birmingham's Symphony Hall - as well as performing at BBC Radio 2 Live in Hyde Park and the iTunes Festival. However, the other week he unexpectedly found himself elevated last-minute to headline status at the Bonnaroo Music and Arts Festival in Manchester, Tennessee when Mumford & Sons had to drop out because bass player Ted Dwane was being treated for a blood clot on the brain. Thankfully, he is now on the mend.

"I was [originally] doing a secret set to warm up for all this stuff I have to do, so I was showing up to play in this little tent with some friends. It just happened real fast," explains Johnson who needed to check the *Sigh No More* and *Babel* chart-toppers were happy for him to be their replacement.

"We reached out to those guys," he says. "We wanted to make sure they were cool with it and we got a really nice email from Ted saying how much he appreciated it was us that could fill in because he felt that was something their fans would really appreciate. We played a Mumford & Sons song [*The Cave*]. It was fun and the crowd loved it. Obviously they came to see the band so it was nice to perform one of their songs - and we didn't have to do much work as the audience sang it for us."

As he has done since 2008, Johnson will be giving up all his own profits from the forthcoming tour to charity. That is quite a bold move in an age when many musicians say they make their money from playing live, but he finds himself in a different situation.

"That is the truth for a lot of bands. In our case it hasn't been," he points out. "We've had a little thing where we've sold a healthy amount of records to make a fine living and I don't have an extravagant lifestyle either so we make more than enough from the record sales, I feel. To me, not to make it sound too romantic, I get to do a world trip with my family, an expense paid trip around the world for my family and friends and you get to support your favourite non-profits in the world."

Going by that attitude, *From Here To Now To You* sounds like the perfect title for his new album.

JOHNSON'S OWN LABEL: SETTING UP BRUSHFIRE, SIGNING ARTISTS AND CARVING A SPECIAL DEAL WITH UNIVERSAL

Jack Johnson is now one of the world's biggest-selling artists, but he continues to tread an independent path through his own label Brushfire Records.

Launched in 2002, it is home to Johnson's own releases as well as an outlet for artists supported by him. Brushfire has a distribution deal with Universal in the States, while in the UK is affiliated to the major's Island Records.

"It's pretty small," he explains. "We mostly put out bands we like a lot, mostly just friends that we know from the music world. It's been different things like G. Love & Special Sauce. He's a friend coming out of a record deal with somebody else and it made perfect sense to let him jump on our label. Other people, they've never been on a label. We signed them for the first time and so we've had a little bit of everything: Matt Costa, this girl Zee Avi, my friends the Animal Liberation Orchestra, all different kinds of genres."

Some of the artists on the label come via the surfing world Johnson is heavily associated with and he acts effectively as Brushfire's A&R, lending his studio and producing some albums, and is supported by a day-to-day team working on marketing and promotion.

He says originally the label was launched to put out surf soundtracks, but then Universal came knocking wanting to sign him as an artist. Prior to this time, Johnson had befriended an industry lawyer with whom he had bonded over a shared love of the likes of Bob Dylan and Bob Marley and who would prove to be pivotal in how the singer-songwriter structured his career going forward.

"When we were first getting approached by Universal there was a little bidding war that started happening between two labels so then all of a sudden they were offering these crazy amounts of money to me and I kept saying no. I said no twice when I probably should have said yes - like anybody in their right mind would have said

yes - and I was feeling especially proud of myself for being independent at the time," he remembers.

But he then reflected he had "kind of blown it" by continually turning down these big-money deals, but as his airplay continued to grow in the States, Universal kept coming back and eventually said: "You write your own deal," according to Johnson.

"My friend, the lawyer guy, said: 'You should get your own record label out of this deal. Make it a thing where they just distribute your record so nobody sees your record, nobody hears your record, you do your own work and your own music, and you just turn it in and they distribute it so you'll never have to deal with all the things you're scared of like industry people coming into the studio and all that. And don't take a big advance. Just tell them you want this press and distribute deal.' So that's what we did - we didn't take that huge advance and we got our own label."

FEATURE WOMEN IN MUSIC

GIRL POWER

While there may be plenty of women in the charts, it's a different story behind the scenes. Current national statistics pit music industry related jobs at just 32.3% female and internationally that drops to a rather embarrassing 10%. So why are women still in the minority?



GENDER

BY RHIAN JONES

The gender balance (or lack of) in the music industry was a hot topic last month following PRS For Music's debate and AIM's Women In Music evening.

Journalists, artists, managers and PRs gathered for the first Women In Music roundtable on Wednesday, June 19, hosted by music journalist and *Vice* website columnist Sophie Heawood at Red Bull Studios.

Meanwhile AIM's evening on Monday, June 24, hosted by the association's chairman and CEO Alison Wenham, saw Victoria Hesketh (aka Little Boots) and BBC Radio Two's Jo Whiley in conversation with NME's first female editor Krissi Murison (who, since leaving the music magazine in 2012, has joined *The Sunday Times Magazine* as features editor). The session ended with a panel titled Meet The Female Major Players featuring Andria Vidler (PLG), Emma Pike (Sony) and Leanne Sharman (Warner).

Topics included the distinct lack of women in 'behind the scenes' creative jobs such as songwriting, producing and engineering as well as little recognition for women in the industry in terms of accolades such as NME's Godlike Genius Award (rock photographer Pennie Smith is the only woman to have won), and festival headlining spots.

Recent research suggests the percentage of female music producers and engineers hovers at a rather disappointing 5%. PRS' membership of over 95,000 songwriters, composers and music publishers is just 13% female.

Hesketh – who set up her own label, On Repeat, after releasing her debut album via Atlantic in 2009 – said the “stereotypical” male environment of the studio “has an influence” and spoke about being seen as a “problem” when she had interest in “wearing a dress [as well as] playing a synthesizer”.

“The lack of female producers is sad,” she said.

ABOVE
Putting the world to rights: [L:R] Mira Calix (musician/composer), Sophie Heawood (journalist), Emily Cooper (Everything Counts PR), Katie Riding (Bang On PR), Gemma Cairney (BBC Radio 1) and Laura Martin (Real Life PR)

“The time that we're in now is all for the changing. Women have proved their worth and we're on the edge of something amazing - we've got to bring this to a head” ALISON WENHAM

“There's no reason why girls wouldn't want to do that [job] – it's exciting and creative.”

Speaking at the PRS event, Deborah Coughlin – who created all-girl alternative choir Gaggle – said there needs to be better access to studios for young female musicians through workshops. With Gaggle, Coughlin has set up two entry-level studio and live sound engineering courses aimed at women.

In the DJing world, names like Annie Mac, Nina Kraviz, Annie Nightingale, Mary Anne Hobbs, Heidi and Radio 1's recently appointed Éclair Fifi who's joined the network's In New DJs We Trust slot means the scene is “getting better,” said Hesketh.

But the expectation to look and act in a certain way still prevails – as seen by the recent furore over Kraviz's interview in a bath. The DJ was accused of ‘using her looks for professional gain,’ to which she replied: “You can't control artists and their creativity. Sexism and all similar bullshit must die. And the first step to it is to let artists be who they are regardless of their gender, skin colour, sexual orientation and so on.”

Whiley spoke about witnessing a balancing of gender on the airwaves since arriving at Radio 1 in 1993 and co-hosting *The Evening Session* alongside Steve Lamacq. “When I started there were a lot of [female] secretaries, all the men were producers,” she said.

“But when Steve Lamacq and I started doing *The Evening Sessions* we were at the forefront of this revolution - we had a female producer doing the show and it didn't feel like a novelty, it was just the way it was. From then on women became producers

and it really did feel like everything changed.”

On the presenting front, names like Janice Long, Liz Kershaw and Annie Nightingale have paved the way, said Whiley, and while “there aren't enough women on air,” Radio 2 “is changing a lot” with the likes of Claudia Winkleman, Zoe Ball (who covers for Ken Bruce), Vanessa Feltz and Jane Garvey.

Elsewhere, the reality is nowhere near perfect. Jameela Jamil made British radio history after becoming the first solo female presenter of the BBC Radio 1 Chart show in its 60-year history in January this year. And, while the website of London-based station Rinse FM boasts a total of seven female-led shows, the other 43 are hosted by men.

In a recent *Guardian* article, founder of Sound Women (an organisation created to support women in radio) Maria Williams has said that reaching a 50/50 gender balance on national stations “feels a long way away.” Research will be published by the organisation on July 10 that reveals the number of female presenters on national stations.

Despite the fact that there are plenty of women in the charts, the live festival scene suggests a different story as well. A breakdown of Coachella's line-ups by gender shows that, on average, just over 15% of the festival's acts have been fronted by women over the years. For this year's line-up, female-fronted acts represented little more than 10% of the 500-plus artists who played.

A survey of five major festivals' 2013 offerings – Bonnaroo, Coachella, Lollapalooza, Outside Lands and ACL – revealed that 71% of acts were all-male outfits, with all-female (mostly female solo artists) claiming 9%.

Bands dominated by men, but with at least one female member, represented the second largest group at 13%. Over the last five years, the average of all-male bands in these festivals hovered between 70 - 75%. And, of course, Beyoncé was the first woman to headline Glastonbury (which launched in 1970) in 2011. There are no female headliners this year.

THE FEMALE MAJOR PLAYERS

How can women make it to the top in the male-dominated world of record labels? Hear from the successful music business executives blazing a trail

It's not all doom and gloom for females in the music industry - there are a number of hugely successful women occupying powerful positions in the business today. AIM's Women In Music evening heard the career trajectories of Emma Pike (VP of industry relations for Sony Music UK), Leanne Sharman (VP and managing director of digital strategy and business development for EMEA at WMG) and Andria Vidler (UK CEO of Parlophone Label Group). The panel was chaired by

AIM's Alison Wenham (*pictured*) who spoke of the importance of gender balance when it comes to group decision-making in business.

"Research proves that if you put a balanced mix of people from all races, backgrounds and genders in a room and give them a business problem, they are likely to come with a much better solution than any one [group] on their own. It's just called diversity," she said.

"The time that we're in now, I genuinely feel that it's all

for the changing. Women have proved their worth, we've got to bring this to a head over the next five to ten years, where confidence and pursuit of excellence becomes a common goal. We are on the edge of something amazing with this industry and we should continue patiently but confidently to proceed with changes to create better industry for us all".



'IF YOU DELIVER BRILLIANTLY, YOU'LL BE RESPECTED REGARDLESS OF GENDER'

Andria Vidler was appointed CEO of EMI Music UK and Ireland in 2009 (and went on to become UK CEO of Parlophone Label Group). Her team launched and developed artists including Emeli Sande, Tinie Tempah, Eliza Doolittle, Professor Green and Conor Maynard. Under Vidler's leadership, market share, sales and new income streams grew and she introduced changes to the traditional business models including the all-rights management deals and the creation of the Label Services Business for artists wanting a flexible service model. Vidler will leave Parlophone Label Group on the completion of its sale to Warner Music Group.

"It was a very disheartened and male-dominated business that I walked into [in 2009] but I think 'firm but

fair' is a principle that I've often used. I ran EMI in a very different way, which was very empowering, and I delegated significantly to people that I trusted to get the job done well.

"I think that approach worked well with other women and that's encouraged women to step forward more. But I also think seeing any one of us fighting for other people is something that, whether you're male or female, people respect. Ultimately, it's down to how you deliver - if you deliver brilliantly people will respect you.

"[For women with children] it's all about choices - there is a choice that you make as to how much time you want to take off. A lot of men are jealous of that opportunity and we shouldn't knock that and say: 'Well we should also



be able to have everything'.

"But if you want to work four days a week and have a social life not connected to work you should be able to do whatever you want and still progress. A 9-5 working schedule gives women the opportunity to ask to work in a different way - I just don't know how often people make the choice to ask."

'THE MUSIC INDUSTRY NEEDS TO INTRODUCE FLEXIBLE WORKING HOURS TO HELP BETTER ACCOMMODATE WOMEN'



Emma Pike covers government relations, industry partnerships, corporate and internal communications and artist relations at Sony after joining in 2007. She started her career in the music industry in 2002 as IFPI's European affairs executive before becoming chief executive of British

Music Rights in 2004. After graduating from Oxford University with a degree in modern history in 1994, she practiced as a lawyer in the UK and Italy specialising in intellectual property.

"For the digital team at Sony I've seen an enormous shift. Five years ago the team of 13 were all men with one woman. Now 56% of that team is female and five out of six of the heads of digital marketing are women.

"It goes to the heart of what women can really contribute, and I don't have a combative style at all - so women can diffuse situations, listen, see other sides and try to find a common ground and a way forward. But girls are brought up that they have to be polite and nice and HR

say there is still a problem with women fighting for what they want in terms of pay rises and work opportunities.

"I think the shift towards flexibility is going to happen [to make the industry more accommodating for women with children]. The current 'Generation Y' group have all grown up with technology and are used to being able to get things done from wherever you happen to be.

"Employers are going to have to respond to that. The idea of fixed working hours and having to be sat at a desk just doesn't make sense anymore. That's going to be brilliant for women but also for men as well because more and more of them are fathers and they want to go home to be with their kids and share the responsibility."

'PERCEPTIONS CAN BE CHANGED BY WORKING HARD AND SPEAKING UP'

Leanne Sharman oversees WMG's digital innovation and strategic expansion across Europe, Middle East and Africa. She joined Warner Music in 2008 as VP, business development, EMEA, and expanded her role to VP, commercial development in 2009, with responsibility for devising and advancing digital and new business strategies. Before joining Warner, Sharman worked at Napster as vice president and general manager, where she established the US service in the UK.

"I find myself in front of a row of men who are going to have a perception of me before I've even opened my mouth all the time. That's really annoying, but what can you do about it? Nothing. Open your mouth and have the

words that come out deliver and prove them wrong. Change perceptions and stay calm and the next thing you know when you walk out the door you'll have your head up high and they'll go, 'Oh okay, so she does know what she's talking about'. Carry on doing what you're doing and eventually that first perception will change.

"You can't be a delicate flower, you need to have a voice and a belief in yourself - it's not who shouts the loudest, it's who puts the point across best, and try and substantiate it and show you can make a difference. When I started doing big significant deals that changed the way millions of music fans consume music today, people paid attention."



TOP TIPS MANAGEMENT ESSENTIALS

LAYING DOWN THE LAW

Pete Bott, solicitor in music, media and entertainment, gives advice to managers on how to get the best for artists amongst a wealth of changing music industry business models



LEGAL

■ BY PETE BOTT, BLACKS SOLICITORS

The growth of the internet, technological advances and music piracy have caused the traditional business models in our industry to undergo rapid and dramatic change over the last decade. The failure to react to these changes has resulted in the break-up or collapse of several music industry household names that appeared completely invulnerable only 15 years ago. It is important to remember however that these developments have also created exciting opportunities for those willing to embrace the challenges and dynamism of the 21st century music industry.

My experience as a solicitor in the music, media and entertainment department at Blacks Solicitors has seen me witness this first hand. From a legal perspective, it is clear that these changes have made the notion of a 'standard' deal pretty much obsolete. Artists are increasingly proactive in building relationships directly with their fans and using the internet and social media to market and distribute their music globally. This has resulted in a shift in power from record labels to artists, and to the wider acceptance of "the artist as brand".

As well as this shift in power, the emphasis placed on a wide spread of artist revenue streams means that artists are now entering into multiple contracts encompassing everything from recording and publishing to live, merchandising and endorsement rights and income. The high-profile "360" deals signed by Madonna and Jay Z in the last decade have had a trickle-down effect that has even reached small independents.

As a consequence of this, a successful artist needs to build a solid team around them to establish the artist brand and maximise their earning potential. The relationship between artist and manager is therefore more important now than ever before.

So if you are a music manager, how do you approach your work with an artist and the music industry generally?

Clarify your relationship with the artists that you manage

In this industry, it is fundamental that the relationship between artist and manager is based on mutual trust and confidence as, without this, the "artist team" will falter. However, while at the outset you may feel comfortable proceeding on a

handshake, it is essential that key aspects of the relationship are discussed and set out in a written contract. For example:

- How long does the contract last and is there an initial trial period?
- Can the contract be terminated early if you fail to achieve certain goals for your artist, or, on the other hand, your artist does not put the requisite efforts into furthering their own career by, for example, failing to appear for press engagements that you have secured for them?
- Which aspects of the artist's career, and therefore potential revenue streams, will you be responsible for?
- How much commission will you receive? What deductions from your artist's gross income will be made before commission is calculated?
- Which out of your expenses will the artist be liable for?
- Who will be responsible for collecting your artist's income, and for keeping books of account and relevant receipts?

Agreeing these key aspects gives reassurance to both you and the artist, and it is always worthwhile doing

this before the money starts coming in - agreeing a percentage of nothing on day one is far easier than agreeing a percentage of a large advance 12 months down the line. As a manager, it also gives you protection if you put a great deal of hard work into developing an artist (often for little financial reward in the early stages) only for a more established manager or other third party to swoop in and take that artist from you. Once the relationship between you and the artist is clarified, you can have the confidence to move onto the next step, which is to develop the artist's career and negotiate deals with third parties.

What kind of deal should you be looking for?

If there are no longer standard deals, the answer is to work with your artist and direct their career down a path which is appropriate for them rather than relying entirely on record labels for guidance. Consider your artist's strengths and priorities, and then look for creative ways to monetise them.

Notwithstanding the above points, at the outset you should not dismiss record labels as being redundant. Record labels remain the largest investors in new music and the good ones have considerable experience in "packaging" and promoting artists. No matter how talented your artist, a record label could provide invaluable objectivity to you and your act and thereby help direct that talent towards an appreciative audience. Record labels should also provide necessary resources by, for example, paying for recording and promotion costs. However, when negotiating deals with record labels, consider key terms carefully.

- What is the duration of the contract? Too short and the label may have little incentive in helping to develop the artist; too long and the artist may not be able to progress.
- Which territory does the contract cover and can the label realistically do justice to the artist throughout that territory?
- What are the advances and will they be sufficient for your artist (bearing in mind other revenue streams)?
- What commitments will the label make in relation to releases and promotion?

If any of these commitments form part of oral negotiations with the label, but the label refuses to include them in the contract, then you should be very wary. If you are not satisfied with your negotiations with record labels, you may consider taking advantage of the distribution, marketing, sync licence agency or social media services offered by the plethora of new companies emerging every day. The appeal is clear - your artist remains in control, only bringing in outside help as and when it is needed. This is exacerbated by the perception that traditional record labels are "lumbering beasts" unable to react effectively to the fast changing tastes of music fans.

Third parties and brand partnerships

As a manager, you must be careful to ensure that you can co-ordinate matters between unconnected third parties, especially if the third parties operate on a fee basis and so have little vested interest in your artist's success. Can you agree specific targets and timescales? Can you arrange for payment to be



"Managers need to work with artists to direct their career down a path which is appropriate for them, rather than relying entirely on record labels for guidance"

PETE BOTT, BLACKS SOLICITORS

performance based? What is the reputation and track history of the third party?

Likewise, crowd-sourcing has become more popular in recent years as it is perceived as being a way for artists to avoid reliance on the music industry infrastructure and go directly to their fans. For the manager though - a note of caution - always consider the offers being made to fans, especially any personal experiences such as a gig in a fan's living room. What were initially fun, publicity-grabbing ideas could become a logistical nightmare.

Another industry development that is important to engage with is the growth in endorsement deals. Over the last five years, artists have also started to partner with clothing and drinks manufacturers (amongst others) to reach their target audience and

ABOVE Influential deals: High-profile deals such as Madonna's 360 agreement with Live Nation in 2007 has had a trickle-down effect on the industry

promote their music. Many of these "brand partnerships" have been mutually beneficial and allowed artists to achieve creative goals that would not have been supported by revenue from recorded and live music sales alone.

If you are negotiating deals with such third parties though, always think carefully about your artist's identity and the effects of the association. What approvals will you have over the way the artist is associated with the brand? How much time will your artist be expected to dedicate to working with the third party? Will a short term gain compromise your artist in the long term?

All things considered, as a music manager, you need to build a strong relationship with your artist and make sure the business aspects of that relationship are properly documented.

Above all, be informed, creative and adaptable - take an open-minded approach to any potential opportunities for your artist, manage the "artist brand" and keep up with the changing business models in the music industry.

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FEATURE UNITING CREATIVE ARTS

'UK RADIO NEEDS TO OPEN UP TO MORE MUSIC FROM ABROAD'

UK management company Uniting Creative Arts calls on the media to take more risks with foreign artists in its mission to open Britain's gates to a wider mix of musical talent

MANAGEMENT

BY TOM PAKINKIS

Having begun his career in radio, Leon Mitchell is now looking to provide a bridge between overseas talent and the British market with management company Uniting Creative Arts.

With a genre-spanning, globe-trotting focus, Mitchell works with foreign acts to get them UK-ready by offering expertise on our territory and its marketplace.

One such act is A3 who was born in the US but brought up in Paris, France. With debut single *Feel The Light* set for release in the UK on August 26, UCA's campaign has been a mix of the right music, branding and promotion.

We sat down with Mitchell (*pictured*) to chat about the flow of foreign talent into the UK and how UCA hopes to open our airwaves to more acts from abroad.

Tell us a bit about UCA's focus in bringing talent from outside of the UK into the country...

Acts from the UK and places like the US have been going to foreign markets and seeing success for many years, that's nothing new. But there always seems to be a barrier when artists from foreign markets try to break here, especially at radio level.

I started my music industry career almost 15 years ago in radio. Our networks do a really great job of playlisting both current and developing talent while maintaining their integrity and credibility. However I do feel radio and the industry needs to open its doors even more to new music on offer from around the world and actually take note of what is out there and see the enormous potential it has. There is room for this and room for new collaborations with these artists and our UK-based talent.

I would love to see radio open its doors to a much wider market and musical mix, and not just because it's a novelty or had a million hits on YouTube, but for genuine support and longevity.

Do you think the UK becoming more receptive to foreign repertoire?

Yes, but slowly and not as much as it could be. A successful international artist here is not only good for the industry and the fans, but also the economy if it becomes global. You can't work as an island anymore, especially within music. Entertainment is available worldwide online for everyone to enjoy whenever they wish, so the industry itself needs to adopt that global music approach. They need to accept that kids today will never look back and understand the old business models.



"I would love to see radio open its doors to a much wider market and musical mix, and not just because it's a novelty or had a million hits on YouTube"

LEON MITCHELL, UCA

What's your approach? What tactics do you use to break the mould?

We always look to use creative methods to reach out to fans as well as established and tested routes. For example, we are working with a very talented artist called A3. The first single *Feel The Light* is produced by Grammy-nominated Poet Name Life. We also had a second version of the song produced in the UK by Zarc Porter of million-selling Movation Productions.

We released samples of both versions to the fans on A3's website as a promotional feature to let them vote for the version that is released first. It's a bit of interactive fun while getting the fans talking and more involved as well. Both will be released ultimately, but it's important to also give the fans a voice and let them be part of the journey and the artist's career progression. One of our biggest assets is that we think big and embrace new ideas and new technology.



Shining light: A3's debut single *Feel The Light* is set for UK release on August 26

How has the campaign been going so far?

There is currently a lot of hype building around A3; he is getting a great reaction, both from industry and the public. We have a really strong and targeted awareness campaign about to start for the first intro release *Feel The Light* and we're working with some great online platforms such as Spotify to really tap into the digital generation.

It's clear to see that the public and the fans are showing support for A3. The campaign is in its early stages but he has had over 13,000 likes on Facebook and almost 10,000 votes on his website. We are looking to increase these significantly moving forward, but it's a great initial reception for a new and very exciting artist in a short time. It's also a good sign of the size of the fan base; quite often it's better to have 20,000 solid supporters, rather than 20 million random likes you will never see again. Moving forward with touring we will be incorporating new online platforms for fans to interact both online and within the venue.

What's the long-term plan for UCA?

We are in a fortunate place where we have the time and resources to develop talent and use new technology and new ideas. The future and long-term plan is to help build stability, new bridges and creativity among the UK and foreign territories.

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28 SINGLES & ALBUMS

BRIT Critics Choice winner Tom Odell hits No.1 with debut album Long Way Down



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iTUNES CHARTS FROM
AROUND THE WORLD

CHARTS FOCUS



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Robin Thicke's latest studio album *Blurred Lines* is Album Of The Week

CHARTS UK SINGLES WEEK 26



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

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

THE OFFICIAL UK SINGLES CHART

THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)	SALES INCREASE
1	New		ICONA POP FEAT. CHARLI XCX I Love It <i>Atlantic</i> USAT21202502 (ARV) (Bergner/Style Of Eye/ibc) Universal/EMI/Stellar/Kobalt/Interscope (Eliow/Aitchison/Bergner)	49	48	2	KANYE WEST Black Skinhead <i>Virgin</i> USUM71307719 (ARV) (West/DAFT Punk/Bend Sin/Geoffert/Dean/Hasan/Pol/Donoghue/G/Griffin) EMI/Universal/Innervision/Cranley/About:Thain/ibc (West/Dran/Varecs)	SALES INCREASE
2	1	5	ROBIN THICKE FEAT. T.I. & PHARRELL Blurred Lines <i>Interscope</i> USUM71302150 (ARV) (Pharell) Universal/EMI (Williams/Thicke)	40	74	22	EVANESCENCE My Immortal <i>Virgin/Wind Up</i> USWU30300059 (ARV) (Fertman) BMG Chrysalis/Zemmes/Atre My Publishing/First State Media Group/Forthallen (Lee/Moody/Hodges)	+50% SALES INCREASE
3	42	2	WILL.I.AM Bang Bang <i>Interscope</i> USUM71302533 (ARV) (Will.I.Am) Redwood/Music/Will.I.Am Music/Cherry River (Adams/Johnson/Mack/Rone)	41	52	42	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame <i>Epic/Phonogenic</i> GB1101200733 (ARV) (Donoghue/Sheehan/Barry) Imagen/Am. Compos./BMG Silver/CC (C Donoghue/Sheehan/Adams/Barry)	+50% SALES INCREASE
4	New		THE WANTED Walks Like Rihanna <i>Global Talent/Island</i> GBUM71302670 (ARV) (Dr. Luke, Cirkut/ibc) Kobalt/Kasz Money/Prescription/San Remo/Oneology/Dream Machine/Netwerk/ibc (Gottwald/Walter/Erjort/Michelsen/Hill)	42	30	9	DISCLOSURE FEAT. ELIZA DOOLITTLE You & Me <i>Island/PMR</i> GBUM71302020 (ARV) (Disclosure, Universal/Salli Isak/H.Lawrence/G.Lawrence/Paper/Cand)	
5	3	6	NAUGHTY BOY FEAT. SAM SMITH La La La <i>Virgin</i> GBAAA1300148 (ARV) (Naughty Boy/Komi/Mojam) Kobalt/Sony ATV/Naughty Words/Salli Isak/Universal/EMI/Stellar (Khan/Smith/EJ Kaubaisy/Napier/Murray/Omer/Coffier/Mabazi)	43	New		LEAH MCFALL I Will Always Love You <i>UMTV</i> GBUM71303985 (ARV) (ibc) Velvet Apple/Karin (Paroni)	
6	4	11	PASSENGER Let Her Go <i>Network</i> GBMON1200012 (Essential/GEM) 1★ (Valje/Rosenberg) Sony ATV (Rosenberg)	44	37	23	MACKLEMORE FEAT. RYAN LEWIS & WANZ Thrift Shop <i>Macklemore</i> GMM881200003 (ACA/ARV) 1★ (Lewis) Kobalt/Macklemore/Inside Passage (Haggerty/Lewis)	
7	2	2	JASON DERULO The Other Side <i>Warner Brothers</i> USWB11301109 (ARV) (Amind/Johnson) EMI/Kobalt/Tring/Each Note Counts/Prescription (Devouleaux/Johnson/Coleman)	45	38	21	BRUNO MARS When I Was Your Man <i>Atlantic</i> USAT21206698 (ARV) (The Smeezingtons) Sony ATV/Universal/RN/G Rights/Warner Chappell/Downtown/Roc Nation/Famamamem (Brown/Lawrence/Evbank/Wyatt)	
8	6	11	DAFT PUNK FEAT. PHARRELL & NILE RODGERS Get Lucky <i>Columbia</i> USQ91300809 (ARV) (Daft Punk) Imagen/Sony ATV/EMI (Bangalter/Hornem-Christie/Williams/Rodgers)	46	29	4	UNION J Carry You <i>RCA</i> GBHM1300065 (ARV) (Wax) Rokstone/BMG Rights/Warner Chappell/Studio Beast (Wax/Kelly)	
9	5	2	DIZZEE RASCAL FEAT. ROBBIE WILLIAMS Goin' Crazy <i>Ninja/Dirtree</i> GBUM71302616 (ARV) (Anderson/J-WAN) EMI/Hor. Mess/CC/ibc (Willis/Anderson/Witcox)	47	50	6	BASTILLE Laura Palmer <i>Virgin</i> GBAAA1200505 (ARV) (Crew/Smith) Universal (Smith)	SALES INCREASE
10	7	7	OLLY MURS Dear Darlin' <i>Epic/Syco</i> GBARL1201992 (ARV) (Elior) Sony ATV/Universal/Salli Isak/Warner Chappell (Murs/Elior/Drewett)	48	31	2	LONDON GRAMMAR Wasting My Young Years <i>Metal & Dust</i> GBCE11300372 (Fuga) (ibc) Warner Chappell (Reid/Najor/Rothman)	
11	8	5	JESSIE J FEAT. BIG SEAN & D RASCAL Wild <i>Island/Republic</i> USUM71305454 (ARV) (Amind) Universal/Sony ATV/Notting Hill/Warner Chappell/Each Note Counts/Prescription/StudioBeast (Anderson/Cornish/Coleman/Kelly/Willis)	49	New		BIFFY CLYRO Opposite <i>14th Floor</i> GBAAH1200518 (ARV) (GGGarth) Warner Chappell/Goed Soldier (Neil)	
12	10	4	TOM ODELL Another Love <i>Columbia</i> GBARL1201887 (ARV) (Odell/Grech-Marguerat) Warner Chappell (Odell)	50	36	2	LEAH MCFALL Killing Me Softly <i>UMTV</i> GBUM71303807 (ARV) (ibc) Warner Chappell/Fox-Gimble/Windswept (Gimble/Fox)	
13	9	5	TAYLOR SWIFT FEAT. ED SHEERAN Everything Has Changed <i>Mercury</i> USCJY1231044 (ARV) (Walker) Sony ATV (Swift/Sheeran)	51	41	37	CHRISTINA PERRI A Thousand Years <i>Atlantic</i> USAT21202141 (ARV) (Hodges) EMI/Image (Hodges/Perri)	
14	12	6	BRUNO MARS Treasure <i>Atlantic</i> USAT21206710 (ARV) (The Smeezingtons) Universal/BMG Rights/ibc/Grove/Warner Chappell/Wars Force/Roc Nation/Usic Famamamem (Brown/Lawrence/Wars)	52	43	13	DUKE DUMONT FEAT. A*M*E & MNEK Need U (100%) <i>MCS/Elnse</i> GBCE1300001 (SDU) (Duke Dumont/Forms) EMI/Kobalt/San Remo Live/RN/G Chrysalis (Dymont/Kabba/Femink)	
15	New		CHASE & STATUS FT LOUIS MATHRS Lost And Not Found <i>Mercury</i> GBUM71303058 (ARV) (Chase & Status) Universal/CC (Kennard/Niiten/Collard-Watson)	53	46	20	JUSTIN TIMBERLAKE Mirrors <i>RCA</i> USRC11300059 (ARV) (Timbaland/Timberlake/Hannon, Universal/Warner Chappell/Hennan/Inez/Lines/Hannon) Valmetery/Alino (Timberlake/Wesley/Hannon/Goobey/Valmetery)	
16	13	4	FUSE ODG Antenna 3 <i>Bent/AATW</i> GBSS1300044 (ARV) (Kilbeart) Universal/Peermusic (Abona/Adison/Selvarajah)	54	55	11	WILL.I.AM FEAT. JUSTIN BIEBER #Thatpower <i>Interscope</i> USUM71302526 (ARV) (Will.I.Am/Eroy) Universal/BMG Rights (Bieber/Adams/Eroy)	
17	14	15	MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON Can't Hold Us <i>Macklemore</i> GMM881200002 (ADA/ARV) 1★ (Lewis) Kobalt/Macklemore/Inside Passage (Haggerty/Lewis)	55	44	16	NELLY Hey Porsche <i>Republic/Island</i> USUM71300653 (ARV) (DJ Frank E/Glass/Reesh/Nazur/Kipner) Sony ATV/Warner Chappell/Ego Frenzy/Jackie Frost/Energy (Gault) (Glass/Kipner/Saaz/Franks/Jolly)	
18	11	2	ARCTIC MONKEYS Do I Wanna Know <i>Domino</i> GBEL1300332 (PIAS/ARV) (Ford/Otton) EMI (Turner/Arctic Monkeys)	56	New		JAKE BUGG Broken <i>Mercury</i> GBUM71205125 (ARV) (Hunt) Sony ATV/Soul Kitchens (Bugg/Hunt)	
19	20	15	DAVID GUETTA FEAT. NE-YO & AKON Play Hard <i>Parlophone</i> GB28K1200052 (EMI) (Guetta/ibc) Sony ATV/Universal/Roster/Snapo/Bemstein/What A Publishing/Volent/Piano/Bucks/Ida/Ida (Guetta/Lunfort/Riesterer/Thain/Smith/Kabeng/Waljin)	57	New		FRANK TURNER The Way I Tend To Be <i>Xtra Mile/Polydor</i> GBUM71300334 (ARV) (Costey/ibc) BMG Rights (Turner)	
20	19	7	DEMI LOVATO Heart Attack <i>Hollywood/PC/Idol</i> USHR11334249 (ARV) (Ali-an/Evangel/ibc) EMI/BMG Rights/Doney/Hornal Brothers/Phinone/Words&S/Sweet Grass County (Douglas/Evangel/Min/Lo/Lovato/Phillips/Williams)	58	34	4	KODALINE Love Like This <i>B-Unique/RCA</i> GBDU1300013 (ARV) (Harris) Kobalt/B-Unique (Garrigan/Francis/Mas/Nay)	
21	17	11	RUDIMENTAL FEAT. ELLA EYRE Waiting All Night <i>Asylum</i> GBAAH1300115 (ARV) (Rudimental) Sony ATV/Bucks/Mensch/CC (Aggett/Amor/Dryden/William/Harris)	59	63	23	OF MONSTERS AND MEN Little Talks <i>Republic/Island</i> USUM71191106 (ARV) (Of Monsters and Men/Amasson) Sony ATV/Portkallsson/Himmsdotter	SALES INCREASE
22	22	8	MARIAH CAREY FEAT. MIGUEL Beautiful <i>Island/Def Jam</i> MG/Universal USUM71305567 (ARV) (Miguel/Carey/Perri/D1 Paul) Universal/Allstar8/Goep Up (Pimental/Carey/Perri/Davis)	60	53	22	DISCLOSURE FT ALUN AGEORGE White Noise <i>Island/PMR</i> GBUM71300662 (ARV) (Disclosure, Universal/Salli Isak/H.Lawrence/G.Lawrence/Dewj-Franus/Paper)	
23	18	8	ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE This Is What It Feels Like <i>Positiva/Virgin</i> NLF711304214 (ARV) (van Buuren/De Goeij) Sony ATV/BND/EMI/Universal/Nirma/Cloud 9 Holland/EB Inc/Ultra Tunes (A.van Buuren/De Goeij/Vaughan/Guthrie/Evbank)	61	New		NEW MUSIC MASTERS I Don't Care I Love It <i>New Music Masters</i> TCAB01381318 (Tur.ecre) (ibc) Universal/EMI/Stellar/Kobalt/Interscope (Eliow/Aitchison/Bergner)	
24	16	3	WILEY FEAT. ANGEL & TINCHY STRYDER Lights On <i>Warner/One More Tune</i> GBAAH1300067 (ARV) (Angel/Charles) Universal/Just Isn't? Music/Sony ATV (Cowie/Charles/Alexander/Danquah)	62	58	3	DAFT PUNK One More Time <i>Virgin/Parlophone</i> GBDU0000053 (EMI) (Daft Punk) Bucks/Ida/Ida/ibc/Imagen/Daft Life (Moore/Bangalter/De Hornem-Christie)	
25	24	18	BASTILLE Pompeii <i>Virgin</i> SB1201200092 (ARV) (Smith/Crew) Universal (Smith)	63	57	43	PSY Gengnam Style <i>Republic/Island</i> USUM71210263 (ARV) (PSY) Sony ATV/Universal (Park Jap-Sang/Yoo Gun-hyung)	
26	21	8	CHRIS MALINCHAK So Good To Me <i>MCS</i> GBCE13000053 (SDU) (Malinchak) Sony ATV/EMI (Gaye/Malinchak)	64	73	29	WILL.I.AM FEAT. BRITNEY SPEARS Scream & Shout <i>Interscope</i> USUM71215597 (ARV) (Iazy Jay) BMG Chrysalis/Sony ATV/Universal/Stars/Universal (Adams/Narrens/Kompe/Wesley)	SALES INCREASE
27	28	37	THE LUMINEERS Ho Hey <i>Decca</i> USDMG1260805 (ARV) (Hadlock) Kobalt (Schultz/Francis)	65	62	9	LANA DEL REY Young And Beautiful <i>Interscope</i> GBUM71302506 (ARV) (Kowals/Shux/Heath) EMI/R-Rated (Del Rey/Kowals)	
28	23	7	2 CHAINZ FEAT. WIZ KHALIFA We Own It (Fast & Furious) <i>Def Jam/Virgin</i> USUM71305173 (ARV) (The Futuristic) Reservoir Media/Warner-Tamerlane/Artist 101/Schwazy Beats/Panic Attack/APG West/UPG (Epps/Thomas/Schwartz/Khajadouran/Isaac)	66	68	15	THE SATURDAYS FEAT. SEAN PAUL What About Us <i>Polydor</i> GBUV71201925 (ARV) (Art Rashtam/Reynolds) Rollover/Dutty Rock/EMI (Purcell/C.Jacobs/F.Jacobs/Hennings)	SALES INCREASE
29	26	31	IMAGINE DRAGONS Radioactive <i>Interscope</i> USUM71201074 (ARV) (Imagine Dragons) Universal/CC (Reynolds/Sermon/Mick/Kee/Mosser)	67	69	20	AVICII V NICKY ROMERO I Could Be The One <i>Povintva/Virgin</i> SEUM71201603 (ARV) (Avicii/Ronero/Poumou) Sony ATV/EMI/Kobalt/Lateral/Long Lost Brother/What A Publishing (Futler/Costa/Tainfort/Van De Wall)	SALES INCREASE
30	75	2	ANDREA BEGLE My Immortal <i>UMTV</i> GBUM71303976 (ARV) (ibc) BMG Chrysalis/Zemmes/Atre My Publishing/First State Media Group/Forthallen (Lee/Moody/Hodges)	68	65	22	SAM AND THE WOMP Bom Bom <i>One More Tune/Staff</i> Warner GBAAH1200388 (ARV) (Osher/Horn/Ritche) Perfect Songs (Ritche/Horn/De Wal/De Lingy/Cisher)	
31	15	4	LEAH MCFALL I Will Survive <i>UMTV</i> GBUM71303594 (ARV) (ibc) Universal (Perren/Fekans)	69	Re-entry		BRIDGIT MENDLER Ready Or Not <i>Hollywood/PC/Idol</i> USHR11233750 (ARV) (Kirkau/Goldstein/ibc) Sony ATV/Warner Chappell/Kobalt/Here's Looking At You K/De/Seven Peaks/Redns/CC (Rcgar/Bell/Hart/Goldstein/Smiller/Kizack)	
32	27	12	PSY Gentleman <i>Republic/Island</i> USUM71304189 (ARV) (Psy/Yoo Gun Hyung) Sony ATV/Universal (Jai Sang Park/Yoo Gun Hyung)	70	45	7	KODALINE High Hopes <i>B-Unique/RCA</i> GBDU1300014 (ARV) (Harris) B-Unique (Garrigan/Francis/Mas/Nay)	
33	33	65	JASON MRAZ I'm Yours <i>Atlantic</i> USEE10900667 (ARV) (Ierfe) Image (Mraz)	71	Re-entry		DAVID GUETTA FEAT. SIA Titanium <i>Parlophone</i> GB28K1100036 (EMI) 1★ (Guetta/Tainfort/Arojak) EMI/Bucks/Arojak/Ida/Ida/Piano/Long Lost Brother/What A Publishing (Futler/Costa/Tainfort/Van De Wall)	
34	25	16	CALVIN HARRIS FEAT. ELLIE GOULDING I Need Your Love <i>Columbia</i> GBARL1201390 (ARV) (Harris) EMI/Globe Talent/Harris/Goulding	72	51	13	PARAMORE Still Into You <i>Fueled By Ramen/Atlantic</i> USAT21300012 (ARV) (Metal-Johnson) Warner Chappell/But Father... Just Want To Sing/RR/Hunterborne (Williams/York)	
35	35	3	KE\$HA FT WILL.I.AM Crazy Kids <i>Kemosabe/RCA</i> USRC11201137 (ARV) (Dr. Luke/R.Bianco/Cirkut) BMG Rights/Kobalt/Oneology/Prescription (Sberni/Adams/Gottwald/Evin/Walter)	73	54	5	STYLO G Soundbwoy 3 <i>Bent/AATW</i> GBSS1300065 (ARV) (ibc) Universal/Bucks (McDermott/Chen)	
36	32	21	PINK FEAT. NATE RUSS Just Give Me A Reason <i>RCA</i> USRC11200786 (ARV) (Rhyker) Sony ATV/EMI/Rickwood/Pink/Inside/Way Above (Pink/Rhyker/Russ)	74	56	38	RIHANNA Diamonds <i>Def Jam/Virgin</i> USUM71211793 (ARV) 1★ (E.Blanco/StarGate) EMI/Kobalt/Natza Ball/Where Da Kasz At (Walker/Erksen/Hennansen/Evne)	
37	New		LEEROY FT NAGLA Can't Get Enough <i>Transmission</i> GBDGN1301401 (PIAS/ARV) (Olajoyin) Notting Hill/23rd Precinct (Uchebu/Reed/Olajoyin/Ahmed)	75	Re-entry		OLLY MURS FEAT. FLO RIDA Troublemaker <i>Epic</i> GBARL1201891 (ARV) (Robson) Sony ATV/Universal/Salli Isak/Imager/Warner Chappell/Studio Beast (Murs/Dillard/Robson/Kelly)	
38	39	42	RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love <i>Asylum</i> GBAAH1200177 (ARV) (Dryden/Aggett/Izkadeh/Spenier) Sony ATV/Kobalt/B Unique/CC (Dryden/Aggett/Izkadeh/Neuman)					SALES INCREASE

Official Charts Company 2013.

#Thatpower 54	Crazy Kids 35	Hey Porsche 55	Killing Me Softly 50	Opposite 49	Thrift Shop 44	White Noise 60	Key
A Thousand Years 51	Dear Darlin' 10	High Hopes 70	La La La 5	Play Hard 49	Titanium 71	Wile 11	★ Platinum (600,000)
Another Love 12	Diamonds 74	Ho Hey 27	Laura Palmer 47	Pompeii 25	Treasure 14	You & Me 42	● Gold (400,000)
Antenna 16	Do I Wanna Know 18	I Could Be The One 67	Let Her Go 6	Radioactive 29	Troublemaker 75	Young And Beautiful 65	● Silver (200,000)
Bang Bang 3	Everything Has Changed 13	I Don't Care I Love It 61	Lights On 24	Ready Or Not 69	Waiting All Night 21		
Beautiful 22	Feel The Love 38	I Love It 1	Little Talks 59	Scream & Shout 64	Walks Like Rihanna 4		
Black Skinhead 39	Gangnam Style 63	I Need Your Love 34	Lost And Not Found 15	So Good To Me 26	Wasting My Young Years 48		
Blurred Lines 2	Gentleman 32	I Will Always Love You 43	Love Like This 58	Soundbwoy 73	We Own It (Fast & Furious) 28		
Bom Bom 68	Get Lucky 8	I Will Survive 31	Mirrors 53	Still Into You 72	What About Us 66		
Broken 56	Goin' Crazy 8	I'm Yours 33	My Immortal 30	The Other Side 7	When I Was Your Man 45		
Can't Get Enough 37	Hall Of Fame 41	Just Give Me A Reason 36	My Immortal 40	The Way I Tend To Be 57			
Can't Hold Us 17	Heart Attack 20		Need U (100%) 52	This Is What It Feels Like 23			
Carry You 46			One More Time 62				

CHARTS UK ALBUMS WEEK 26



Incorporating seven-inch, 12-inch, CDs, LPs, digital bundles, download sales and cassettes. © Official Charts Company 2013.

THE OFFICIAL UK ALBUMS CHART

THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL/CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL/CATALOGUE NUMBER (DISTRIBUTOR)
1	New		TOM ODELL Long Way Down <i>Columbia</i> 88763439081 (ARV) (Grech/Marguerat/EgWhite/Odeh/Whitten)	39	30	19	EAGLES The Complete Greatest Hits <i>Rhino</i> 8122737312 (ARV) ● (Szymczyk/Johns/Eagles)
2	4	7	ROD STEWART Time <i>Capitol/Decca</i> 9347892 (ARV) (Stewart/Savigar/Lreagan/Kentis)	40	42	94	ED SHEERAN + <i>Asylum</i> 5249864652 (ARV) 6★1★ (Gosling/Hughall/Sheeran/No.I.C.)
3	5	11	PASSENGER All The Little Lights <i>Network</i> 00309652 (Essential/GEM) ● (Vallejo/Rosenberg)	41	39	25	MOTION PICTURE CAST RECORDING Les Miserables <i>Foyle</i> 3/24585 (ARV) (McCurcheon/Metcalfe)
4	14	11	MICHAEL BUBLE To Be Loved <i>Reprise</i> 9362494358 (ARV) 1★ (Rock)	42	46	7	VAMPIRE WEEKEND Modern Vampires Of The City <i>XL</i> XLCD556 (PIAS/ARV) (Batmangliu/Rehrshaid)
5	27	37	JAKE BUGG Jake Bugg <i>Mercury</i> 0602537128778 (ARV) 1★ (Archer/Crossey/Prime/Hart/Hunt)	43	33	17	STEREOPHONICS Graffiti On The Train <i>Slyhis</i> STYLUSCD5 (EM) ● (Jones/Lowe)
6	1	2	KANYE WEST Yeezus <i>Def Jam/Virgin</i> 3/43213 (ARV) (Future/Cut/Robson/Harmony/Kelly/Eliot/IMS/Fitzmaurice/Bunetta/Ryan/Seton/The Fearless/Fraimpton/Kipner/Argyle/Brammer/Prime)	44	50	33	ONE DIRECTION Take Me Home <i>Syco</i> 8872439642 (ARV) 2★ (Ram/Falk/Gosling/Bunetta/Ryan/Fogelmark/Kedler/Sheel/Black/D.L. Luke/Ko.Cat/KOAK/Cirkut/Robson)
7	6	6	DAFT PUNK Random Access Memories <i>Columbia</i> 88883716861 (ARV) 1★ (Bangalter/De.Banain-Christo)	45	9	2	SIGUR ROS Kveikur <i>XL</i> XLCD606 (PIAS/ARV) (Sigur Ros)
8	8	31	OLLY MURS Right Place Right Time <i>Epic/Syco</i> 88725416352 (ARV) 2★ (Future/Cut/Robson/Harmony/Kelly/Eliot/IMS/Fitzmaurice/Bunetta/Ryan/Seton/The Fearless/Fraimpton/Kipner/Argyle/Brammer/Prime)	46	48	22	BIFFY CLYRO Opposites <i>14th Floor</i> 2564645247 (ARV) ● (G.C.Garth/Biffy Clyro)
9	12	29	BRUNO MARS Unorthodox Jukebox <i>Atlantic</i> 1557876171 (ARV) ● (The Smeezingtons/Bhasker/Haynie/Robson/B.Blanco/Epworth/Chin-Quee/Epigo)	47	45	19	MACKLEMORE & RYAN LEWIS The Heist <i>Macklemore</i> 0754152229 (4DF/ARV) (Lewis)
10	3	2	KODALINE In A Perfect World <i>B-Unique/RA</i> RR765442R02 (ARV) (Harris)	48	31	32	RIHANNA Unapologetic <i>Def Jam/Virgin</i> 3722074 (ARV) 1★ (Naughty Boy/Guetta/Tunford/Nash/StarGate/Bianco/Calowd/Figal/23.Pog/Ware/MIKEWI/ Made-n/I/Ba/Future/Chase & Status/Mike/Romero/Tunford/Igble/Casse/Various)
11	11	9	RUDIMENTAL Home <i>Asylum</i> 2564654475 (ARV) ● (Rudimental/Spencer)	49	Re-entry		THE ROLLING STONES Grrrl! <i>Foyle</i> 3710716 (ARV) (Various)
12	2	3	BLACK SABBATH 13 <i>Vertigo</i> 3734957 (ARV) (Rubin)	50	51	4	MILES KANE Don't Forget Who You Are <i>Columbia</i> 88883702251 (ARV) (Broudie)
13	19	17	BASTILLE Bad Blood <i>Virgin</i> CD3097 (ARV) ● (Smith/Crew)	51	49	22	ROBBIE WILLIAMS Take The Crown <i>Island</i> (ARV) (Jacknife Lee)
14	10	4	DISCLOSURE Settle <i>Island/PMR</i> 3/39489 (ARV) (Disclosure)	52	38	3	KT TUNSTALL Invisible Empire/Crescent Moon <i>Virgin</i> CD3109 (ARV) (Gelt/Junstall)
15	13	72	EMELI SANDE Our Version Of Events <i>Virgin</i> 5099946376725 (ARV) 6★ (Spencer/Haynie/Naughty Boy/Mojam/Hermson/Millard/Jackson/Care/Hoax/Keys/Sande/Slater/Akins)	53	Re-entry		ALT-J An Awesome Wave <i>Intectious</i> INFECT134CD (PIAS/ARV) ● (Andrew)
16	24	40	MUMFORD & SONS Babel <i>Gentlemen Of The Road/Island</i> 0892038002619 (ARV) 2★ (Dravs)	54	53	38	DAVID BOWIE Best Of Bowie <i>EMI</i> 5398212 (EMI) 1★2★ (Various)
17	26	42	THE SCRIPT 3 <i>Epic/Phonogenic</i> RR725415472 (ARV) (O'Donoghue/Sheehan/Fraimpton/Barry/Kipner)	55	36	3	BOARDS OF CANADA Tomorrow's Harvest <i>Warp</i> WARPCD257 (PIAS/ARV) (Sandison/Eoin)
18	21	36	TAYLOR SWIFT Red <i>Mercury/Big Machine</i> 3717314 (ARV) 1★ (Chapman/Swift/Huff/Wilson/Martin/Shellback/Mann/Schuler/EJ. Khalil/Chin Injeti/Tracklacers/Wilson/tbc)	56	58	99	FLEETWOOD MAC The Very Best Of <i>WSM</i> R122736352 (ARV) 4★2★ (Various)
19	16	4	QUEENS OF THE STONE AGE Like Clockwork <i>Matador</i> OLE10400 (PIAS/ARV) ● (Hornine/Lavele/Queens Of The Stone Age)	57	63	12	PARAMORE Paramore <i>Fueled By Ram</i> enuAtlantic 7567869013 (ARV) ● (McElwain/Johnsen/York)
20	40	10	WILL.I.AM #Willpower <i>Interscope</i> 2/93522 (ARV) (will.i.am/Afrojack/Free School/Angel/Inflago/0a3 Jay/FREEMAN III/Poet/Enroy/Cr. Luke/B.Blanco/Cirkut/Majer Ali/Audiobart)	58	52	68	BON JOVI Greatest Hits <i>Mercury</i> 2752339 (ARV); 2★1★ (Fainbairn/Bon Jovi/Ebbs/Sambora/Shanks/Rock/Collins/Benson)
21	37	37	THE LUMINEERS The Lumineers <i>Decca</i> 3712589 (ARV) (Hadlock)	59	New		FAT FREDDY'S DROP Blackbird <i>The Drop</i> DRP19CD (ROM/ARV) (Fat Freddy's Drop/tbc)
22	25	38	ELLIE GOULDING Halcyon <i>Foyle</i> 3/14241 (ARV) (Eliot/Goulding/MONSTA/Spencer/Billboard/Farris/Parker/Stratmuth/Harris)	60	60	5	LAURA MARLING Once I Was An Eagle <i>Virgin</i> CDV3110 (ARV) (Johns/Monks)
23	28	41	PINK The Truth About Love <i>RCA</i> RR225452422 (ARV) (Kurstin/Bhasker/Walker/Hill/Haynie/Martin/Shellback/Mann/Schuler/EJ. Khalil/Chin Injeti/Tracklacers/Wilson/tbc)	61	Re-entry		FOALS Holy Fire <i>Warner Brothers</i> 2564652224 (ARV) ● (Flood/McUlter)
24	New		EMPIRE OF THE SUN Ice On The Dune <i>Virgin</i> CDV3112 (ARV) (Empire Of The Sun/Mayer/Sloan)	62	Re-entry		ARCTIC MONKEYS Favourite Worst Nightmare <i>Domino</i> 5034202018858 (PIAS/ARV) 2★ (Ford/Crossey)
25	23	35	CALVIN HARRIS 18 Months <i>Columbia/Fly Eye</i> RR697859231 (ARV) 2★ (Harris/Romero/Reynolds/Knight/Francis)	63	57	8	HUGH LAURIE Didn't It Rain <i>Warner Brothers</i> 2564645710 (ARV) ● (Henry)
26	18	7	AGNETHA FALTSKOG A <i>Foyle</i> 3732184 (ARV) (Elofsson/Nordahl)	64	64	8	FRANK TURNER Tape Deck Heart <i>Atra Mile/Polydor</i> 3729597 (ARV) (Costey)
27	15	3	BRUCE SPRINGSTEEN The Essential <i>Sony</i> 5737002 (ARV) (Apple/Creticos/Springsteen/Andru/Var Zandi/Piotkin/Bittan/C'Brien)	65	54	8	JOHNNY CASH The Rebel <i>Music Digital</i> 260403 (Delta/SonyDADC) (tbc)
28	29	13	IMAGINE DRAGONS Night Visions <i>Interscope</i> 3/22421 (ARV) (Imagine Dragons/Alex Da Kid/Carter)	66	69	119	BRUNO MARS Doo-Wops & Hoedowns <i>Elektra</i> 2567883304 (ARV) 5★2★ (The Smeezingtons/Needlz/The Supa Clups)
29	22	8	CARO EMERALD The Shocking Miss Emerald <i>Dramtica/Grand Mono</i> DRAMCD0092 (ADA/ARV) ● (Schreurs/van Wieringen)	67	New		AMON AMARTH Deceiver Of The Gods <i>Metrol Blade</i> 03984151991 (ARV) (Sveap)
30	7	2	J COLE Born Sinner <i>RCA</i> RR887370272 (ARV) (J. Cole/Jake One/Eliot/Lewis/Syience)	68	Re-entry		DAUGHTER If You Leave <i>4AD</i> 0652637330151 (PIAS/ARV) (Haeffel/McDonnell/Thomas)
31	44	85	BEN HOWARD Every Kingdom <i>Island</i> 0502527958255 (ARV) 1★ (Bond)	69	62	5	STOOSHE London With The Lights On <i>Future</i> Cut/QWork/Warner Brothers 5310575422 (ARV) (Future/Cut/Tom, Dink and Harry/Perry/Branonis/Holliman/De Beat Freke2)
32	Re-entry		ARCTIC MONKEYS Whatever People Say I Am That's What I'm Not <i>Domino</i> 5034202016250 (PIAS/ARV) 4★ (Abbiss/Smyth)	70	32	3	STATUS QUO Bula Quo! <i>Ost Fourth Chord</i> QUOC007 (ADA/ARV) (Rossi/Parfitt/tbc)
33	17	3	BEADY EYE Be <i>Columbia</i> RR883721371 (ARV) (Sticke/Beady Eye)	71	70	32	OF MONSTERS AND MEN My Head Is An Animal <i>Republic/Island</i> 2798018 (ARV) (Of Monsters and Men/Arnarsson/Kinng)
34	34	81	DAVID GUETTA Nothing But The Beat <i>Parlaphone</i> 0838951 (EMI) 1★ (Guetta/Veez/Caren/Junfort/Rieseter/Black Raw/Afrojack/Lattrell/Avicii)	72	55	6	30 SECONDS TO MARS Love Lust Faith + Dreams <i>Polydor</i> 6809932 (ARV) (Lillywhite/Leeto)
35	71	16	THE BEATLES 1 <i>EMI</i> 0830702 (EMI) 8★ (Martin)	73	73	84	ONE DIRECTION Up All Night <i>Syco</i> 88697843642 (ARV) 2★ (MacFalk/Yecub/Rawling/Meehan/Squero/Solomoni/Wreath/Stannard/Hovvcs/Cad/Rabson/RedCue/Beet/Ceek/Jimmy Jaker/Rawling/Ceccina/Rooney)
36	43	7	GABRIELLE APLIN English Rain <i>Parlaphone</i> P7397172 (EMI) (Spencer/tbc)	74	New		LLOYD COLE Standards <i>Tapete</i> TR261 (Shellshock/SRC) (Lloyd Cole)
37	47	177	MUMFORD & SONS Sigh No More <i>Gentlemen Of The Road/Island</i> 2722538 (ARV) 4★1★ (Dravs)	75	74	32	FLEETWOOD MAC Rumours <i>Rhino</i> 759973132 (ARV) 11★ (Fleetwood Mac/Cashut/Collin)
38	41	15	JUSTIN TIMBERLAKE The 20/20 Experience <i>RCA</i> 88765478501 (ARV) (Timbaland/Timberlake/Harmon/Knox)				

Official Charts Company 2013.

30 Seconds To Mars 72	Buble, Michael 4	Fleetwood Mac 75	Macklemore & Ryan Lewis 47	One Direction 73	Springsteen, Bruce 27	Key ★ Platinum (300,000) ● Gold (100,000) ● Silver (60,000) ★ im European sales	BPI Awards Albums Paramore, Paramore (Gold) Daft Punk, Random Access Memories (Platinum)	Singles Passenger, Let Her Go (Platinum)
Alt-J 53	Bugg, Jake 5	Foals 61	Marling, Laura 60	Paramore 57	Status Quo 70			
Amarth, Amon 67	Cash, Johnny 65	Gabrielle Aplin 36	Mars, Bruno 9	Passenger 3	Stereophonics 45			
Arctic Monkeys 32	Cole, J 30	Goulding, Ellie 22	Mars, Bruno 66	Pink 23	Stewart, Rod 7			
Arctic Monkeys 62	Daft Punk 7	Guetta, David 34	Motion Picture Cast Recording 41	Queens Of The Stone Age 19	Stooshe 69			
Bastille 13	Daughter 68	Harris, Calvin 25	Mumford & Sons 16	Rihanna 48	Swift, Taylor 18			
Beady Eye 33	Disclosure 14	Howard, Ben 31	Mumford & Sons 37	Rolling Stones, The 49	Timberlake, Justin 38			
Beyoncé 35	Eagles 39	Imagine Dragons 28	Mumford & Sons 37	Rudimental 11	Tunstall, KT 52			
Biffy Clyro 46	Emerald, Caro 29	Kane, Miles 50	Murs, Ollly 8	Sande, Emeli 15	Turner, Frank 64			
Black Sabbath 12	Empire Of The Sun 24	Kodaline 10	Odell, Tom 1	Script, The 17	Vampire Weekend 42			
Boards Of Canada 55	Faltskog, Agnetha 26	Laure, Hugh 63	Of Monsters And Men 71	Sheeran, Ed 40	West, Kanye 6			
Bon Jovi 58	Fat Freddy's Drop 59	Lloyd Cole 74	One Direction 44	Sigur Ros 45	Will.I.Am 20			
Bowie, David 54	Fleetwood Mac 56	Lumineers, The 21			Williams, Robbie 51			

CHARTS UK AIRPLAY WEEK 26

Radio playlists are online at www.musicweek.com

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

UK RADIO AIRPLAY CHART TOP 50					nielsen				
POS	LAST	WKS	SALES	CHT	ARTIST / ALBUM / LABEL	TOTAL PLAYS	PLAYS +/-	TOTAL AUD (m)	AUD % +/-
1	2	6	2		ROBIN THICKE FEAT. T.I. & PHARRELL Blurred Lines <i>Interscope</i>	4399	5.77	85.07	3.71
2	1	10	8		DAFT PUNK FEAT. PHARRELL & NILE RODGERS Get Lucky <i>Columbia</i>	4820	-1.97	81.19	-6.07
3	3	6	14		BRUNO MARS Treasure <i>Atlantic</i>	3718	13.46	73.82	7.06
4	4	8	10		OLLY MURS Dear Darlin' <i>Epic/Syco</i>	3963	2.09	65.28	-0.11
5	5	9	4		THE WANTED Walks Like Rihanna <i>Global Talent/Island</i>	3435	14.77	59.7	2.49
6	8	3	13		TAYLOR SWIFT FEAT. ED SHEERAN Everything Has Changed <i>Mercury</i>	2795	19.09	57.73	34.38
7	7	9	6		PASSENGER Let Her Go <i>Netwerk</i>	3824	-2.25	53.47	7.05
8	6	8	5		NAUGHTY BOY FEAT. SAM SMITH La La La <i>Virgin</i>	3498	2.01	49.25	-5.98
9	12	4			LAWSON FEAT. B.O.B. Brokenhearted <i>Polydor</i>	2657	9.48	45.44	31.18
10	9	19	53		JUSTIN TIMBERLAKE Mirrors <i>RCA</i>	3144	-4.32	39	0.13
11	10	4	12		TOM ODELL Another Love <i>Columbia</i>	1287	14.3	37.91	-0.39
12	11	5			JOHN NEWMAN Love Me Again <i>Island</i>	1958	13.57	36.26	3.9
13	17	4	11		JESSIE J FEAT. BIG SEAN & D RASCAL Wild <i>Lava/Republic/Island</i>	1999	11.36	35.59	16.23
14	13	16	34		CALVIN HARRIS FEAT. ELLIE GOULDING I Need Your Love <i>Columbia</i>	2124	2.12	34.64	5.71
15	22	3			ICONA POP I Love It <i>Atlantic</i>	1581	42.69	33.65	43.99
16	14	5	93		MICHAEL BUBLE Close Your Eyes <i>Reprise</i>	1494	6.33	32.92	5.41
17	19	6	9		DIZZEE RASCAL FEAT. ROBBIE WILLIAMS Goin' Crazy <i>Island/Dirtee Stank</i>	1407	18.24	31.31	3.85
18	23	3	7		JASON DERULO The Other Side <i>Warner Brothers</i>	1798	58.83	30.4	38.75
19	16	9	23		ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE This Is What It Feels Like <i>Positiva/Virgin</i>	1975	5.28	29.37	-4.58
20	20	16	21		RUDIMENTAL FEAT. ELLA EYRE Waiting All Night <i>Asylum</i>	1715	1.3	29.29	-2.01
21	39	2			MUMFORD & SONS Iabel <i>Gentlemen Of The Road/Island</i>	174	17.57	27.44	68.65
22	15	19	36		PINK FEAT. NATE RUESS Just Give Me A Reason <i>RCA</i>	2455	-11.85	27.16	-12.3
23	NEW				AGNETHA FALTSKOG Dance Your Pain Away <i>Polydor</i>	28	0	25.29	0
24	18	10	17		MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON Can't Hold Us <i>Macklemore</i>	1113	-2.11	25.22	-16.66
25	36	2			SEBASTIAN INGROSSO & TOMMY TRASH FEAT. JOHN MARTIN Reload <i>Positiva/Virgin</i>	705	38.24	25.19	48.97
26	44	5	20		DEMI LOVATO Heart Attack <i>Hollywood/Polydor</i>	1488	28.17	25.11	66.62
27	33	4	49		BIFFY CLYRO Opposite <i>14th Floor</i>	892	31.37	25.05	40.18
28	29	4	22		MARIAH CAREY FEAT. MIGUEL Beautiful <i>Island Def Jam MG/Universal</i>	1375	9.91	22.55	16.72
29	21	19	52		DUKE DUMONT FEAT. A*M*E & MNEK Need U (100%) <i>MoS/Blaze Bcys Club</i>	1498	-16.13	22.5	-14.87
30	NEW				JAMIE CULLUM Edge Of Something <i>Island</i>	67	0	20.66	0
31	26	39	79		BRUNO MARS Locked Out Of Heaven <i>Elektra</i>	1354	-3.9	19.09	-4.07
32	24	20	45		BRUNO MARS When I Was Your Man <i>Atlantic</i>	1329	-20.56	18.07	-14.03
33	34	21	95		OLLY MURS Army Of Two <i>Epic/Syco</i>	1183	-11.52	17.59	-1.01
34	49	2	15		CHASE & STATUS FT LOUIS MATTRE Lost And Not Found <i>Mercury</i>	295	21.4	17.38	26.03
35	37	2			THE SATURDAYS Gentleman <i>Polydor</i>	982	17.75	17.06	1.79
36	NEW				2 CHAINZ FEAT. WIZ KHALIFA We Own It (Fast & Furious) <i>Def Jam/Virgin</i>	290	0	16.96	0
37	46	2	57		FRANK TURNER The Way I Tend To Be <i>Xtra Mile/Polydor</i>	536	22.37	16.63	16.95
38	NEW				ROD STEWART She Makes Me Happy <i>Capital/Decca</i>	97	0	16.61	0
39	41	6	47		BASTILLE Laura Palmer <i>Virgin</i>	343	-21.15	16.32	3.95
40	31	7	46		UNION J Carry You <i>RCA</i>	2065	-4.88	16.26	-11.68
41	32	5			FLEETWOOD MAC Sad Angel <i>UMJS</i>	111	-15.27	15.96	-12.02
42	35	18			MICHAEL BUBLE It's A Beautiful Day <i>Reprise</i>	1313	-1.2	15.48	-11.19
43	50	32			PINK Try <i>RCA</i>	955	-7.82	14.24	4.02
44	47	23	67		AVICII V NICKY ROMERO I Could Be The One <i>Positiva/Virgin</i>	738	8.05	14.23	0.71
45	RE				LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful <i>Syco</i>	1179	0	13.79	0
46	43	34	75		OLLY MURS FEAT. FLO RIDA Troublemaker <i>Epic</i>	901	-16.73	13.69	-10.05
47	RE				SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child <i>Virgin</i>	925	0	13.61	0
48	40	13	26		CHRIS MALINCHAK So Good To Me <i>MoS</i>	890	-9.46	13.55	-14.94
49	27	4	16		FUSE ODG Antenna 3 <i>Beat/AATW</i>	673	-4.54	13.54	-31.3
50	48	95			MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger <i>A&M/Octone/Polydor</i>	791	-13.74	13.29	-4.04

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

UK TV AIRPLAY CHART TOP 40					nielsen	
POS	LAST	ARTIST / ALBUM / LABEL	AUDIENCE ('000s)			
1	1	ROBIN THICKE FEAT. T.I. & PHARRELL Blurred Lines / Interscope	3661			
2	2	NAUGHTY BOY FEAT. SAM SMITH La La La / Virgin	2964			
3	11	JASON DERULO The Other Side / Warner Brothers	2955			
4	3	JESSIE J FEAT. BIG SEAN & D RASCAL Wild / Lava/Republic/Island	2805			
5	4	TAYLOR SWIFT FEAT. ED SHEERAN Everything Has Changed / Mercury	2660			
6	9	DIZZEE RASCAL FEAT. ROBBIE WILLIAMS Goin' Crazy / Island/Dirtee Stank	2600			
7	12	ICONA POP I Love It / Atlantic	2509			
8	10	BRUNO MARS Treasure / Atlantic	2496			
9	5	OLLY MURS Dear Darlin' / Epic/Syco	2266			
10	6	DAFT PUNK FEAT. PHARRELL & NILE RODGERS Get Lucky / Columbia	2091			
11	14	THE WANTED Walks Like Rihanna / Global Talent/Island	1869			
12	7	MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON Can't Hold Us / Macklemore	1854			
13	8	FUSE ODG Antenna 3 / Beat/AATW	1785			
14	18	JOHN NEWMAN Love Me Again / Island	1766			
15	24	KE\$HA FT WILL.I.AM Crazy Kids / Kemosabe/RCA	1659			
16	13	WILEY FEAT. ANGEL & TINCHY STRYDER Lights On / Warner/One More Tune	1603			
17	16	ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE This Is What It Feels Like / Positiva/Virgin	1571			
18	15	RUDIMENTAL FEAT. ELLA EYRE Waiting All Night / Asylum	1549			
19	17	CALVIN HARRIS FEAT. ELLIE GOULDING I Need Your Love / Columbia	1424			
20	19	PASSENGER Let Her Go / Netwerk	1321			
21	21	THE SATURDAYS Gentleman / Polydor	1292			
22	23	MARIAH CAREY FEAT. MIGUEL Beautiful / Island Def Jam MG/Universal	1252			
23	36	SEBASTIAN INGROSSO & TOMMY TRASH FEAT. JOHN MARTIN Reload / Positiva/Virgin	1183			
24	39	TOM ODELL Another Love / Columbia	1141			
25	25	DEMI LOVATO Heart Attack / Hollywood/Polydor	1116			
26	20	UNION J Carry You / RCA	1002			
27	27	CHRIS MALINCHAK So Good To Me / MoS	996			
28	30	LAWSON FEAT. B.O.B. Brokenhearted / Polydor	987			
29	NEW	ELIZA DOOLITTLE Big When I Was Little / Parlophone	949			
30	29	DAVID GUETTA FEAT. NE-YO & AKON Play Hard / Parlophone	926			
31	RE	WILL.I.AM Bang Bang / Interscope	892			
32	33	JUSTIN TIMBERLAKE Mirrors / RCA	820			
33	26	DISCLOSURE FEAT. ELIZA DOOLITTLE You & Me / Island/PMR	807			
34	22	WILL.I.AM FEAT. JUSTIN BIEBER #Thatpower / Interscope	722			
35	28	DUKE DUMONT FEAT. A*M*E & MNEK Need U (100%) / MoS/Blaze Bcys Club	682			
36	35	THE SATURDAYS FEAT. SEAN PAUL What About Us / Polydor	663			
37	32	PINK FEAT. NATE RUESS Just Give Me A Reason / RCA	651			
38	40	WILL.I.AM FEAT. BRITNEY SPEARS Scream & Shout / Interscope	648			
39	31	NELLY Hey Porsche / Republic/Island	591			
40	RE	RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love / Asylum	586			

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

UK AIRPLAY ANALYSIS

BY ALAN JONES

After eight straight weeks atop the radio airplay chart, Get Lucky dips to number two for Daft Punk - but collaborator Pharrell Williams powers to his ninth straight week at the summit, because the track that topples Get Lucky from its perch is Blurred Lines, on which he is credited alongside Robin Thicke and T.I.

Blurred Lines' accession to the radio airplay throne coincides with it losing its OCC sales crown after four weeks. The track was an instant and major sales hit but its rise to radio dominance was more gradual, as it moved 66-83-33-7-3-2-1. Achieving best yet tallies of 4,399 plays and 85.07m listeners

last week, it was played 26 times on Radio One - a tally topped only by the 27 spins given to Chase & Status' new single, Lost & Not Found - and was also Radio Two's fourth most-favoured song, with 15 plays. Overall, the two contributed exactly 40% of Blurred Lines' audience, which was also boosted considerably by 644 plays and a 19.08% audience share granted by the nine stations in the Capital Network, with individual tallies ranging from 69 to 73 plays. Its biggest individual tallies came from Smash Hits Radio (100 Plays) and KISS FM (75).

It is little more than a year since they launched their debut single



but Lawson already have their fifth straight Top 15 hit on the radio airplay chart. Introductory hit, When She Was Mine reached number 15 in June 2012.

Follow-up Taking Over Me went one better in August, and the band landed its first radio airplay chart Top 10 hit when Standing In The Dark got to number eight in November. Fourth single, Learn To Love Again was their smallest hit on the OCC sales chart - reaching number 13 in January - but their biggest hit on the radio airplay chart, reaching number two. To continue their run of charting higher with every hit, new single Brokenhearted (feat. B.O.B.) would therefore need to get to number one. It is not about to do that yet but it does climb 12-9 this week, adding 230 plays and 10.79m

listeners week-on-week. Of 131 stations to air Brokenhearted last week, Radio Two provided the biggest audience - a 27.58% share - while Radio One avoided the record completely.

Jason DeRulo's The Other Side snares the award for biggest increase in plays - up 666 to 1,798 - but makes only a modest 23-18 jump on the chart, and will likely be punished for its 2-7 slide on the sales chart. Meanwhile, Agnetha Faltskog's Dance Your Pain Away has the biggest increase in audience and catapults 78-23 as a result. However, 15 of its 28 plays, and 97.99% of its audience came from Radio Two.

Blurred Lines continues atop the TV airplay chart, reaching a new high of 838 plays on its third week at the summit.

CHARTS STREAMING WEEK 26

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Official Streaming Chart

OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	ROBIN THICKE/TI/PHARRELL <i>Blurred Lines</i> Interscope
2	3	DAFT PUNK FT PHARRELL WILLIAMS <i>Get Lucky</i> Columbia
3	2	NAUGHTY BOY FT SAM SMITH <i>La La La</i> Virgin
4	4	PASSENGER <i>Let Her Go</i> Network
5	5	MACKLEMORE/RYAN LEWIS/DALTON <i>Can't Hold Us</i> Macklemore
6	7	BASTILLE <i>Pompeii</i> Virgin
7	6	RUDIMENTAL FT ELLA EYRE <i>Waiting All Night</i> Asylum
8	8	OLLY MURS <i>Dear Darlin'</i> Epic
9	16	ICONA POP FT CHARLI XCX <i>I Love It</i> Atlantic
10	9	IMAGINE DRAGONS <i>Radioactive</i> Interscope
11	11	JESSIE J/BIG SEAN/D RASCAL <i>Wild Lava</i> Republic Records
12	10	CALVIN HARRIS/ELLIE GOULDING <i>I Need Your Love</i> Columbia
13	18	BRUNO MARS <i>Treasure</i> Atlantic
14	12	DEMI LOVATO <i>Heart Attack</i> Hollywood
15	13	ARMIN VAN BUUREN FT T GUTHRIE <i>This Is What It Feels Like</i> Postiva/Virgin
16	33	TOM ODELL <i>Another Love</i> Columbia
17	15	DAVID GUETTA FT NE-YO & AKON <i>Play Hard</i> Parlophone
18	21	FUSE ODG <i>Antenna 3 Beat/AATW</i>
19	17	MACKLEMORE/RYAN LEWIS/WANZ <i>Thrift Shop</i> Macklemore
20	30	TAYLOR SWIFT FT ED SHEERAN <i>Everything Has Changed</i> Mercury
21	20	PINK FT NATE RUESS <i>Just Give Me A Reason</i> RCA
22	43	JASON DERULO <i>The Other Side</i> Warner Bros
23	22	LUMINEERS <i>Ho Hey</i> Decca
24	19	DISCLOSURE FT ALUNAGEORGE <i>White Noise</i> PMR
25	NEW	ARCTIC MONKEYS <i>Do I Wanna Know</i> Domino Recordings
26	14	DISCLOSURE FT ELIZA DOOLITTLE <i>You & Me</i> PMR
27	23	2 CHAINZ FT WIZ KHALIFA <i>We Own It (Fast & Furious)</i> Def Jam
28	24	BRUNO MARS <i>When I Was Your Man</i> Atlantic
29	35	KANYE WEST <i>Black Skinhead</i> Def Jam
30	NEW	WILL.I.AM <i>Bang Bang</i> Interscope
31	25	JUSTIN TIMBERLAKE <i>Mirrors</i> RCA
32	28	BASTILLE <i>Laura Palmer</i> Virgin
33	32	DISCLOSURE FT SAM SMITH <i>Latch</i> PMR
34	29	OF MONSTERS & MEN <i>Little Talks</i> Republic Records
35	31	RUDIMENTAL FT JOHN NEWMAN <i>Feel The Love</i> Asylum/Black Butter
36	26	UNION J <i>Carry You</i> RCA
37	34	KODALINE <i>Love Like This B-Unique/RCA</i>
38	27	PARAMORE <i>Still Into You</i> Atlantic/Fueled By Ramen
39	40	MARIAH CAREY FT MIGUEL <i>Beautiful</i> Def Jam
40	46	SCRIPT FT WILL I AM <i>Hall Of Fame</i> Epic/Phonogenic
41	39	BRUNO MARS <i>Locked Out Of Heaven</i> Atlantic
42	36	NELLY <i>Hey Porsche</i> Republic Records
43	89	DIZZEE RASCAL/ROBBIE WILLIAMS <i>Goin' Crazy</i> Dreezy/Interscope
44	37	LANA DEL REY <i>Young And Beautiful</i> Interscope
45	44	RIHANNA <i>Diamonds</i> Def Jam
46	42	1975 <i>Chocolate</i> Dirty Hit/Polydor
47	45	WILL.I.AM FT JUSTIN BIEBER <i>Thatpower</i> Interscope
48	NEW	WANTED <i>Walks Like Rihanna</i> Global Talent
49	49	KANYE WEST <i>New Slaves</i> Def Jam
50	48	TAYLOR SWIFT <i>22</i> Mercury
51	50	KANYE WEST <i>I Am A God</i> Def Jam
52	38	DAFT PUNK <i>Give Life Back To Music</i> Columbia
53	47	PSY <i>Gentleman</i> Republic Records
54	41	DAFT PUNK FT PHARRELL WILLIAMS <i>Lose Yourself To Dance</i> Columbia
55	58	MUMFORD & SONS <i>I Will Wait</i> Gentlemen Of The Road/Island
56	52	AVICII VS NICKY ROMERO <i>I Could Be The One</i> Postiva/Virgin
57	55	SWEDISH HOUSE MAFIA/MARTIN <i>Don't You Worry Child</i> Virgin
58	62	WILL.I.AM FT BRITNEY SPEARS <i>Scream & Shout</i> Interscope
59	53	SATURDAYS FT SEAN PAUL <i>What About Us</i> Polydor
60	56	IMAGINE DRAGONS <i>On Top Of The World</i> Interscope
61	60	WILEY/ANGEL/TINCHY STRYDER <i>Lights On</i> One More Tune/Warner Bros
62	54	KANYE WEST <i>On Sight</i> Def Jam
63	64	CALVIN HARRIS FT TINIE TEMPAH <i>Drinking From The Bottle</i> Columbia
64	63	BASTILLE <i>Things We Lost In The Fire</i> Virgin
65	61	IMAGINE DRAGONS <i>It's Time</i> Interscope
66	65	RUDIMENTAL/NEWMAN/CLARE <i>Not Giving In</i> Asylum
67	57	PITBULL FT CHRISTINA AGUILERA <i>Feel This Moment</i> Mr 305/Pola Grounds
68	51	DAFT PUNK/JULIAN CASABLANCAS <i>Instant Crush</i> Columbia
69	66	CALVIN HARRIS/FLORENCE WELCH <i>Sweet Nothing</i> Columbia
70	71	KANYE WEST <i>Blood On The Leaves</i> Def Jam
71	68	BASTILLE <i>Flaws</i> Virgin
72	59	SUB FOCUS FT ALEX CLARE <i>Endorphins</i> Mercury
73	70	LABRINTH FT EMELI SANDE <i>Beneath Your Beautiful</i> Syco Music
74	69	IMAGINE DRAGONS <i>Demons</i> Interscope
75	67	KANYE WEST <i>Hold My Liquor</i> Def Jam



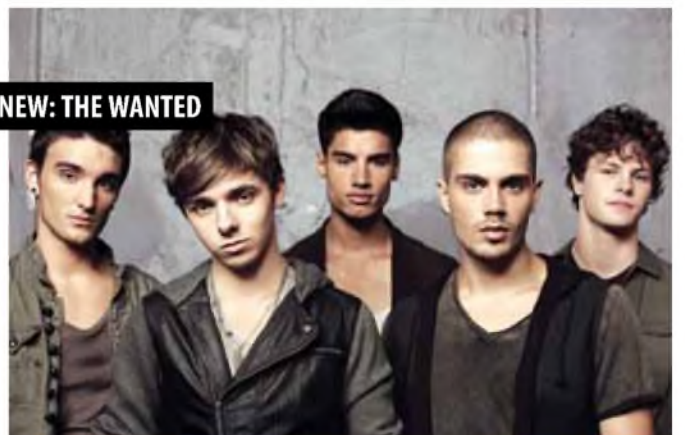
CLIMBER: DISCLOSURE



NEW: ARCTIC MONKEYS



NEW: WILL.I.AM



NEW: THE WANTED



CLIMBER: CALVIN HARRIS

CHARTS EU AIRPLAY WEEK 25**PAN-EUROPEAN**

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

**DENMARK**

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

**FRANCE**

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

**GERMANY**

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

**IRELAND**

POS	ARTIST/ALBUM / LABEL
1	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines UNI
2	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky SME
3	MARS, BRUNO Treasure WEA
4	MALINCHAK, CHRIS So Good To Me INT
5	PASSENGER Let Her Go NET
6	MACKLEMORE & RYAN LEWIS Can't Hold Us WEA
7	MURS, OLLY Dear Darlin' SME
8	BASTILLE Pompeii UNI
9	SWIFT, TAYLOR FEAT. SHEERAN, ED Everything Has Changed UNI
10	TIMBERLAKE, JUSTIN Mirrors SME

**ITALY**

POS	ARTIST/ALBUM / LABEL
1	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky SME
2	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines UNI
3	JOVANOTTI Ti Porto Via Con Me UNI
4	MARS, BRUNO Treasure WMI
5	ICONA POP I Love It WMI
6	EMPIRE OF THE SUN Alive EMI
7	PEZZALI, MAX L'universo Tranne Noi WMI
8	TIMBERLAKE, JUSTIN Mirrors SME
9	NAUGHTY BOY FEAT. SAM SMITH La La La EMI
10	RAMAZZOTTI, EROS FEAT. NICOLE SCHERZINGER Fino All'estasi UNI

NETHERLANDS

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

NORWAY

POS	ARTIST/ALBUM / LABEL
1	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky SME
2	PASSENGER Let Her Go SME
3	TIMBERLAKE, JUSTIN Mirrors SME
4	PINK FEAT. RUESS, NATE Just Give Me A Reason SME
5	LARSSON, ZARA Uncover SME
6	MARS, BRUNO When I Was Your Man WMN
7	RIHANNA FEAT. EKKO, MIKKY Stay UNI
8	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines UNI
9	ENVY Am I Wrong EMI
10	PAUS, OLE Abrakadabra WMN

SPAIN

POS	ARTIST/ALBUM / LABEL
1	MARTIN, DANI Cero SME
2	ARTHUR, JAMES Impossible SME
3	PITBULL FEAT. AGUILERA, CHRISTINA Feel This Moment SME
4	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky SME
5	MALU CON PABLO ALBORAN Vuelvo A Verte SME
6	PINK FEAT. RUESS, NATE Just Give Me A Reason SME
7	LUMINEERS, THE Ho Hey UNI
8	SANZ, ALEJANDRO Camino De Rosas UNI
9	MACKLEMORE & RYAN LEWIS FEAT. WANZ Thrift Shop WMG
10	INNA FEAT. DADDY YANKEE More Than Friends BYN

SWEDEN

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

GLOBAL SALES ANALYSIS

■ BY ALAN JONES

Kanye West's Yeezus had a mixed reception from critics but makes an almost clean sweep of the charts where English is the majority language, with debuts at number one in Australia, Canada, New Zealand and The USA, as well as The UK. It failed only in Ireland, where it debuted at number four - a victim of the fact that the split week principal on which the Irish chart operates was split even further by the midweek release of the set. Language matters far more in rap than in other forms of music, and in the rest of the world,

West's album debuted at number one only in Denmark. That's not to say it didn't do pretty well even in countries where English isn't a first language, debuting in Norway (number two), Iceland (number five), Switzerland (number six), Germany (number 15), The Netherlands (number 16), Austria (number 22), Sweden (number 35), Italy (number 40), The Czech Republic (number 46) and Spain (number 94).

After debuting at number one in nine countries, Black Sabbath's first album in 18 years, 13,



remains atop the chart only in The Czech Republic and Switzerland, falling 1-2 in Denmark and Germany, 1-3 in Canada, 1-4 in Norway and Sweden and 1-5 in New Zealand and The USA. But Ozzy and the boys remain a potent force, and post improved chart placings in Finland (3-2), Hungary (3-2), Flanders (58-4), Wallonia (43-6) and Japan (26-10), while

debuting in Estonia (number three) and Portugal (number nine).

Hard rock veteran Richie Blackmore, now 68, who now fronts Blackmore's Night, saw their eighth album, *Dancer & The Moon* become the leading new arrival by a British act globally this week, with debuts in Germany (number 13), Sweden (number 22), The Czech Republic (number 29), Hungary (number 30), Finland (number 31), Austria (number 39), Switzerland (number 40), Japan (number 41), Wallonia (number 85) and Flanders (number 187).

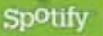
Only now a major hit in the UK, Brighton singer/songwriter Michael Rosenberg's latest album as

Passenger, *All The Little Lights*, has been a feature of overseas charts for much longer, and continues to have a high profile. It debuts at number 16 in South Africa, to bring to 14 the number of countries in which it is currently charting.

Albums by Boards Of Canada, Beady Eye, KT Tunstall and Status Quo are all in rapid retreat globally, a week after their debuts.

Finally, Icelandic band Sigur Ros' *Kveikur* opens at number one in their home country, and also lands Top 10 debuts in Ireland (number six), Norway (number six), Denmark (number eight), Flanders (number eight), Canada (number nine) and Switzerland (number 10).

CHARTS SPOTIFY WEEK 26



GLOBAL

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

NETHERLANDS

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

EUROPE

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

NORWAY

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

AUSTRIA

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



FRANCE

POS	ARTIST/ALBUM
1	ROBIN THICKE Blurred Lines
2	STROMAE Papaoutai
3	DAFT PUNK Get Lucky - Radio Edit
4	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
5	STROMAE Formidable
6	MAITRE GIMS Bella
7	DAFT PUNK Get Lucky
8	PASSENGER Let Her Go
9	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
10	MAJOR LAZER Watch Out For This [Bumaye] [feat. Busy Signal...]



GERMANY

POS	ARTIST/ALBUM
1	ROBIN THICKE Blurred Lines
2	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
3	IMAGINE DRAGONS Radioactive
4	DAFT PUNK Get Lucky - Radio Edit
5	CALVIN HARRIS I Need Your Love
6	CAPITAL CITIES Safe And Sound
7	BASTILLE Pompeii
8	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
9	2 CHAINZ We Own It (Fast & Furious)
10	ONEREPUBLIC Counting Stars



SPAIN

POS	ARTIST/ALBUM
1	PASSENGER Let Her Go
2	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
3	DAFT PUNK Get Lucky - Radio Edit
4	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
5	JAMES ARTHUR Impossible
6	JUAN MAGAN Mal De Amores
7	INNA More than Friends [feat. Daddy Yankee]
8	P!NK Just Give Me A Reason
9	CALI Y EL DANDEE No Digas Nada (Déjà Vu)
10	MELENDI Tu Jardín Con Enanitos

SWEDEN

POS	ARTIST/ALBUM
1	AVICII Wake Me Up
2	MEDINA Miss Decibel
3	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
4	CALVIN HARRIS I Need Your Love
5	SEBASTIAN INGROSSO Reload - Vocal Version
6	BASTILLE Pompeii
7	ROBIN THICKE Blurred Lines
8	KIM CESARION Undressed
9	P!NK Just Give Me A Reason
10	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz

UNITED STATES

POS	ARTIST/ALBUM
1	ROBIN THICKE Blurred Lines
2	IMAGINE DRAGONS Radioactive
3	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
4	MILEY CYRUS We Can't Stop
5	DAFT PUNK Get Lucky - Radio Edit
6	DAFT PUNK Get Lucky
7	JUSTIN TIMBERLAKE Mirrors
8	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
9	ICONA POP I Love It - feat. Charli XCX
10	J. COLE Power Trip

CHARTS INDIES/COMPILATIONS WEEK 26



COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 NEW VARIOUS Clubland 23 / AATW/UMTV (ARV)
- 2 2 VARIOUS Eddie Stobart - Trucking Songs / Sony Music CG (ARV)
- 3 3 VARIOUS Marbella Sessions 2013 / MoS (SDU)
- 4 1 VARIOUS Now That's What I Call 30 Years / Sony Cg/Virgin EMI (ARV)
- 5 NEW VARIOUS Keep Calm And Be Happy / Sony Music CG (ARV)
- 6 5 VARIOUS Now That's What I Call Music 84 / Sony Music CG/Virgin EMI (ARV)
- 7 4 VARIOUS Voices - Simply The Best / Sony Music CG (ARV)
- 8 RE VARIOUS Now That's What I Call Reggae / Sony Music CG/Virgin EMI (ARV)
- 9 7 VARIOUS Dance Party 2013 / Sony/UMTV (ARV)
- 10 6 VARIOUS Euphoric Clubland / AATW/UMTV (ARV)
- 11 8 VARIOUS Edm - Electronic Dance Music / Sony CG/UMTV (ARV)
- 12 9 VARIOUS Dreamboats & Petticoats - At The Hop / UMTV (ARV)
- 13 15 OST The Great Gatsby / Interscope (ARV)
- 14 16 VARIOUS Pop Party 11 / Sony CG/UMTV (ARV)
- 15 10 VARIOUS The Sound Of Deep House / MoS (SDU)
- 16 NEW VARIOUS Young Folks / Rhino (ARV)
- 17 17 ORIGINAL TV... The Music Of Nashville - Season 1 Vol 2 / Big Machine/Decca (ARV)
- 18 12 VARIOUS The Workout Mix - Summer Fit / AATW/UMTV (ARV)
- 19 11 VARIOUS Back To The Old Skool - Indie Dance / MoS (SDU)
- 20 19 VARIOUS The Trevor Nelson Collection / Sony CG (ARV)

INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)

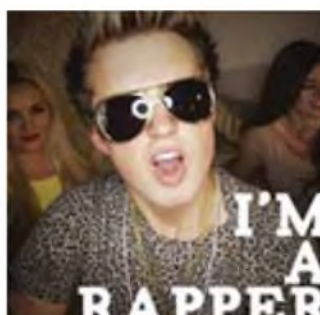


Passenger

- 1 1 PASSENGER Let Her Go / Nettwerk (Essential/GEM)
- 2 3 MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON Can't Hold Us / Macklemore (ACA/ARV)
- 3 2 ARCTIC MONKEYS Do I Wanna Know / Domino (PIAS/ARV)
- 4 4 CHRIS MALINCHAK So Good To Me / MoS (SDU)
- 5 NEW LEEROY FT NAGLA Can't Get Enough / Transmission (PIAS/ARV)
- 6 6 MACKLEMORE FEAT. RYAN LEWIS & WANZ Thrift Shop / Macklemore (ADA/ARV)
- 7 5 LONDON GRAMMAR Wasting My Young Years / Metal & Dust (Fuga)
- 8 7 DUKE DUMONT FEAT. A*M*E & MNEK Need U (100%) / MoS/Blase Bcys Club (SDU)
- 9 NEW NEW MUSIC MASTERS I Don't Care I Love It / New Music Masters (Tunecore)
- 10 NEW SPARK PRODUCTIONS Wake Me Up / Spark Music Prod. (Horus)
- 11 RE ARCTIC MONKEYS R U Mine / Domino (PIAS/ARV)
- 12 10 WRETCH 32 FEAT. SHAKKA Blackout / MoS/Levels (SDU)
- 13 14 ADELE Skyfall / XL (PIAS/ARV)
- 14 RE ARCTIC MONKEYS I Bet You Look Good On The Dancefloor / Domino (PIAS/ARV)
- 15 11 CARO EMERALD Liquid Lunch / Dramatica/Giant Mono (ACA/ARV)
- 16 RE ARCTIC MONKEYS When The Sun Goes Down / Domino (PIAS/ARV)
- 17 NEW THE YOGSCAST Best Friends (From Now On) / Yogscast Studios (Tunecore)
- 18 NEW MARCUS BUTLER & BRETT MCLAUGHLIN I'm A Rapper / Marcus Butler (Tunecore)
- 19 NEW BACKSTREET BOYS In A World Like This / K-Bahn (Absolute)
- 20 RE ARCTIC MONKEYS Fluorescent Adolescent / Domino (PIAS/ARV)



Macklemore Indie Singles (2)



Marcus Butler Indie Singles Breakers (4)



Queens of The Stone Age Indie Albums (2)



Amon Amarth Indie Albums Breakers (2)



Jagwar Ma Indie Albums Breakers (3)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Marcus Butler

- 1 NEW NEW MUSIC MASTERS I Don't Care I Love It / New Music Masters (New Music Masters)
- 2 NEW SPARK PRODUCTIONS Wake Me Up / Spark Music Prod. (Spark Music Prod.)
- 3 NEW THE YOGSCAST Best Friends (From Now On) / Yogscast Studios (Yogscast Studios)
- 4 NEW MARCUS BUTLER & BRETT MCLAUGHLIN I'm A Rapper / Marcus Butler (Marcus Butler)
- 5 3 CRYSTAL FIGHTERS You & I / Zirkulo (Zirkulo)
- 6 4 KILL IT KID Run / One Little Indian (One Little Indian)
- 7 10 MACKLEMORE & RYAN LEWIS FEAT. MARY LAMBERT Same Love / Macklemore (Macklemore)
- 8 17 MAXIMUM MELODY Love Me Again / Maximum Melody (Maximum Melody)
- 9 15 HALF MOON RUN Call Me In The Afternoon / Indica (Outside Music)
- 10 14 AWOLNATION Sail / Red Bull (Red Bull)
- 11 NEW MONEYSPINNER FT PREET BRAR Maahi Ve Maahi / VIP (Vip Records)
- 12 12 TANGERINE KITTY Dumb Ways To Die / Tangerine Kitty (Tangerine Kitty)
- 13 8 GORGON CITY FEAT. YASMIN Real / Black Butter (Black Butter)
- 14 NEW J. DASH Wop / Stereofame (Stereofame)
- 15 RE JULIO BASHMORE Au Seve / Broadwalk (Broadwalk)
- 16 15 MAYA JANE COLES What They Say / Real Tone (Real Tone)
- 17 NEW BOOM MASTERS You're A Good Girl / Boom Masters (Boom Masters)
- 18 20 DJ SANJ & JAY STATUS Jawaab / Moviebox (Moviebox)
- 19 RE MIGUEL CAMPBELL Something Special / Hot Creations (Hot Creations)
- 20 RE GRITS Ooh Ahh (My Life Be Like) / Gotee (Gotee)

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Fat Freddy's Drop

- 1 NEW FAT FREDDY'S DROP Blackbird / The Drop (The Drop)
- 2 NEW AMON AMARTH Deceiver Of The Gods / Metal Blade (Metal Blade)
- 3 3 JAGWAR MA Howlin' / Marathon Artists (Marathon Artists)
- 4 NEW MAVIS STAPLES One True Vine / Anti (Epitaph)
- 5 NEW PALMS Palms / Ipecac (Ipecac)
- 6 1 FALLING IN REVERSE Fashionably Late / Epitaph (Epitaph)
- 7 NEW AUGUST BURNS RED Rescue & Restore / Hossie (Full Time Hobby)
- 8 NEW HOLDEN The Inheritors / Border Community (Border Community)
- 9 7 THESE NEW PURITANS Field Of Reeds / Infectious (Infectious Music)
- 10 6 MATT BERRY Kill The Wolf / Acid Jazz (Acid Jazz)
- 11 14 JON HOPKINS Immunity / Domino (Domino)
- 12 17 CRYSTAL FIGHTERS Cave Rave / Zirkulo (Zirkulo)
- 13 18 LPO/PARRY The 50 Greatest Pieces Of Classical / XS (XS)
- 14 NEW SUKSHINDER SHINDA/A.S. KANG The Maestro / Moviebox (Moviebox)
- 15 NEW AUTOPSY The Headless Ritual / Peaceville (Snapper Music)
- 16 NEW JJ GREY & MOFRO This River / Proper (Proper Music)
- 17 NEW SCORPION CHILD Scorpion Child / Nuclear Blast (Nuclear Blast)
- 18 8 MELT YOURSELF DOWN Melt Yourself Down / Leaf (Leaf)
- 19 5 TUNNG Turbines / Full Time Hobby (Full Time Hobby)
- 20 11 CHARLES BRADLEY No Time For Dreaming / Daptone (Daptone)

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Passenger

- 1 1 PASSENGER All The Little Lights / Nettwerk (Essential/GEM)
- 2 3 QUEENS OF THE STONE AGE Like Clockwork / Matador (PIAS/ARV)
- 3 4 CARO EMERALD The Shocking Miss Emerald / Dramatica/Giant Mono (ACA/ARV)
- 4 RE ARCTIC MONKEYS Whatever People Say I Am That's What I'm Not / Domino (PIAS/ARV)
- 5 9 VAMPIRE WEEKEND Modern Vampires Of The City / XL (PIAS/ARV)
- 6 6 STEREOPHONICS Graffiti On The Train / Stylus (EMI)
- 7 2 SIGUR ROS Kveikur / XL (PIAS/ARV)
- 8 8 MACKLEMORE & RYAN LEWIS The Heist / Macklemore (ACA/ARV)
- 9 18 ALT-J An Awesome Wave / Infectious (PIAS/ARV)
- 10 7 BOARDS OF CANADA Tomorrow's Harvest / Warp (PIAS/ARV)
- 11 NEW FAT FREDDY'S DROP Blackbird / The Drop (ROV/ARV)
- 12 RE ARCTIC MONKEYS Favourite Worst Nightmare / Domino (PIAS/ARV)
- 13 10 JOHNNY CASH The Rebel / Music Digital (Delta/SonyDADC)
- 14 NEW AMON AMARTH Deceiver Of The Gods / Metal Blade (ARV)
- 15 RE DAUGHTER If You Leave / 4AD (PIAS/ARV)
- 16 5 STATUS QUO Bula Quo! Ost / Fourth Chord (ADA/ARV)
- 17 NEW LLOYD COLE Standards / Tapete (Shellshock/SRD)
- 18 12 TEXAS The Conversation / PIAS (PIAS/ARV)
- 19 13 ADELE 21 / XL (PIAS/ARV)
- 20 14 THE NATIONAL Trouble Will Find Me / 4AD (PIAS/ARV)

CHARTS CLUB WEEK 26

Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	7	4	BREACH Jack / <i>Dirtybird/Atlantic</i>
2	11	4	MILK & SUGAR Tell Me Why / <i>Milk & Sugar</i>
3	17	3	AXWELL Center Of The Universe / <i>Deconstruction/Columbia</i>
4	8	10	FERRY CORSTEN Rock Your Body Rock / <i>Flashover</i>
5	24	3	LAKI MERA Sweet Warm Dance / <i>Just Music</i>
6	2	5	KATY B What Love Is Made Of / <i>Columbia/Rinse</i>
7	23	3	FOALS Late Night / <i>Warner Brothers</i>
8	13	5	DON DIABLO FT ALEX CLARE AND KELIS Give It All / <i>Columbia</i>
9	12	3	ICONA POP FEAT. CHARLI XCX I Love It / <i>Atlantic/Big Beat</i>
10	3	6	MARTIN SOLVEIG & THE CATARACS FT KYLE Hey Now / <i>Relentless</i>
11	33	3	JOHN NEWMAN Love Me Again / <i>Island</i>
12	1	4	RIHANNA FEAT. DAVID GUETTA Right Now / <i>Def Jam/Virgin</i>
13	15	4	LE YOUTH Cool / <i>Sign Of The Times/RCA</i>
14	14	5	PORTLANDS You Want Me / <i>Ounce</i>
15	NEW		DEPECHE MODE Soothe My Soul / <i>Columbia</i>
16	39	3	KRAAK & SMAAK The Future Is Yours / <i>Jalapeno</i>
17	26	2	HAVANNA FT TYGA Just Like Magic (Part One) / <i>SA</i>
18	22	3	DINO LENNY & ANDREA DORIA Sexual Healing / <i>Systerical</i>
19	10	7	SEBASTIAN INGROSSO & TOMMY TRASH FEAT. JOHN MARTIN Reload / <i>Positiva/Virgin</i>
20	34	2	KRYSTAL KLEAR FEAT. JENNA G Addiction / <i>Columbia/Rinse</i>
21	19	4	JONO FERNANDEZ & PAULS PARIS FEAT. AMBA SHEPHERD Let It Out / <i>One Love</i>
22	NEW		CALVIN HARRIS FEAT. AYAH MARAR Thinking About You / <i>Columbia</i>
23	32	1	KLANKARUSSELL FT WILL HEARD Sonnentanz (The Sun Don't Shine) / <i>Island</i>
24	NEW		SHOW N PROVE FEAT. TAKURA Zimma Frame / <i>AATW</i>
25	30	2	LONDON GRAMMAR Wasting My Young Years / <i>Metal & Dust</i>
26	NEW		TIESTO FT KYLER ENGLAND Take Me / <i>Musical Freedom/Pm-Am</i>
27	28	2	MARKUS SCHULZ FEAT. SERI Love Rain Down / <i>Armada/Coldharbour</i>
28	NEW		ADONAKIS Plopp / <i>Anto</i>
29	31	2	ADAM KATZ Stars / <i>Central Station</i>
30	16	5	EMPIRE OF THE SUN Alive / <i>Virgin</i>
31	5	3	KADYZ Crush Gone Wrong / <i>Fraknwitch</i>
32	6	5	KAMALIYA I?M Alive / <i>AATW</i>
33	36	6	STATIC REVENGER & MISS PALMER Bullet Train / <i>One Love</i>
34	4	5	ULTRABEAT Pretty Green Eyes 2013 / <i>AATW</i>
35	40	2	CHASE & STATUS FT LOUIS M^TTTRS Lost And Not Found / <i>Mercury/MIA</i>
36	29	3	CLINTON VANSICVER FT QUEEN B Indie Anna Jones / <i>Transmission</i>
37	NEW		JENNIFER LOPEZ FEAT. PITBULL Live It Up / <i>Capitol</i>
38	NEW		FABIO WHITE You Are Mine / <i>Sony/Sony</i>
39	NEW		MIKE MAGO The Show / <i>MoS/Spinnin</i>
40	NEW		REESON Fly / <i>Natomic</i>



UPFRONT Breach



COMMERCIAL POP



URBAN

Breach storms to Upfront No.1, Rihanna rules Urban

ANALYSIS

BY ALAN JONES

Already being touted as one of the dance anthems of 2013, Jack is a bass-powered retro house monster that reverberated around the Miami Winter Music Conference to great effect, and has subsequently become an Ibiza anthem.

Its latest port of call finds the track - by Amsterdam-based Brit Ben Westbeeck under the alias Breach - dashing to the top of

the Upfront chart. Westbeeck's chart debut, it blocks - at least for this week - German legends Milk & Sugar from topping the chart with their latest, Tell Me Why, which explodes 11-2, ending up just 4.02% in arrears.

For the first time in the history of the club chart, the number one records on the Commercial Pop and Urban charts trade places.

Live It Up by Jennifer Lopez feat. Pitbull climbs to the top of the Commercial Pop chart,

replacing Rihanna's Right Now, while Right Now topples Live It Up from the Urban chart summit. Live It Up is the second number one hit that Lopez and Pitbull have shared on the Commercial Pop chart - their 2011 collaboration On The Floor also reached number one, while their 2012 pairing Dance Again reached number two.

Right Now is Rihanna's 10th number one on the Urban chart, which she last topped in April with Pour It Up.

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	6	3	JENNIFER LOPEZ FEAT. PITBULL Live It Up / <i>Capitol</i>
2	10	2	SELENA GOMEZ Come & Get It / <i>Hollywood/Polydor</i>
3	11	2	ICONA POP FEAT. CHARLI XCX I Love It / <i>Atlantic/Big Beat</i>
4	4	4	LAWSON FEAT. B.O.B. Brokenhearted / <i>Polydor</i>
5	16	2	KE\$HA FT WILL.I.AM Crazy Kidz / <i>Kemosabe/RCA</i>
6	25	3	KADYZ Crush Gone Wrong / <i>Fraknwitch</i>
7	23	2	GIULIA Another Thing Coming / <i>Freemove/FO</i>
8	15	2	ALICIA KEYS New Day / <i>RCA</i>
9	NEW		AXWELL Center Of The Universe / <i>Deconstruction/Columbia</i>
10	21	2	BOBBY VEGAS FT JACK LIGHT Rhythm Of The Night (How We Live) / <i>White Label</i>
11	17	3	KODALINE Love Like This / <i>B-Unique/RCA</i>
12	1	4	RIHANNA FEAT. DAVID GUETTA Right Now / <i>Def Jam/Virgin</i>
13	7	5	MARTIN SOLVEIG & THE CATARACS FT KYLE Hey Now / <i>Relentless</i>
14	NEW		TIESTO FT KYLER ENGLAND Take Me / <i>Musical Freedom/Pm-Am</i>
15	NEW		JESSIE J FEAT. BIG SEAN & D RASCAL Wild / <i>Lava/Republic/Island</i>
16	2	3	KAMALIYA I?M Alive / <i>AATW</i>
17	27	2	HAVANNA FT TYGA Just Like Magic (Part One) / <i>SA</i>
18	9	5	KATY B What Love Is Made Of / <i>Columbia/Rinse</i>
19	NEW		WILL.I.AM & MILEY CYRUS Fall Down / <i>Interscope</i>
20	26	4	ADAM KATZ Stars / <i>Central Station</i>
21	29	2	BRIDGIT MENDLER Hurricane / <i>Hollywood/Polydor</i>
22	13	7	THE SATURDAYS Gentleman / <i>Polydor</i>
23	NEW		SHOW N PROVE FEAT. TAKURA Zimma Frame / <i>AATW</i>
24	NEW		JOHN NEWMAN Love Me Again / <i>Island</i>
25	12	6	SEBASTIAN INGROSSO & TOMMY TRASH FEAT. JOHN MARTIN Reload / <i>Positiva/Virgin</i>
26	NEW		MIKILL PANE Chairman Of The Bored / <i>Mercury</i>
27	3	5	ULTRABEAT Pretty Green Eyes 2013 / <i>AATW</i>
28	18	6	EMPIRE OF THE SUN Alive / <i>Virgin</i>
29	NEW		TANYA LACEY Now That You've Gone / <i>Laceywood</i>
30	NEW		BENNY BENASSI FEAT. JOHN LEGEND Dance The Pain Away / <i>White Label</i>

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	4	6	RIHANNA FEAT. DAVID GUETTA Right Now / <i>Def Jam/Virgin</i>
2	2	6	ROBIN THICKE FEAT. T.I. & PHARRELL Blurred Lines / <i>Interscope</i>
3	1	5	JENNIFER LOPEZ FEAT. PITBULL Live It Up / <i>Capitol</i>
4	3	6	IGGY AZALEA Bounce / <i>Mercury</i>
5	8	3	JESSIE J FEAT. BIG SEAN & D RASCAL Wild / <i>Lava/Republic/Island</i>
6	5	5	MARK KNIGHT FEAT. SWAY Alright / <i>3 Beat</i>
7	7	3	DREAM MCLEAN/FT SIRIS/FT BANDIT BLACKS Weatherman Ep / <i>MIA/Mercury</i>
8	6	6	MARIAH CAREY FEAT. MIGUEL Beautiful / <i>Island Def Jam MG/Universal</i>
9	17	2	CHARLIE BROWN Floodgates / <i>AATW</i>
10	15	3	AMBER GREEN Kissed You (Flowers Part 2) / <i>White Label</i>
11	24	2	ALICIA KEYS New Day / <i>RCA</i>
12	9	12	FUSE ODG FEAT. WYCLEF JEAN Antenna / <i>3 Beat</i>
13	20	2	BABY BLUE Bump / <i>3 Beat</i>
14	NEW		JUSTIN TIMBERLAKE Tunnel Vision / <i>RCA</i>
15	21	3	HAVANNA FT TYGA Just Like Magic (Part One) / <i>SA</i>
16	18	15	NELLY Hey Porsche / <i>Republic/Island</i>
17	22	10	LL COOL J FEAT. SNOOP DOGG & FATMAN SCOOP We Came To Party / <i>429/Universal</i>
18	26	2	KATY B What Love Is Made Of / <i>Columbia/Rinse</i>
19	19	9	WATCH THE DUCK Poppin' Off / <i>Relentless</i>
20	11	5	NU STARR II FEAT. SNEAKBO Open Heavens / <i>Mrcjapa/Era</i>
21	14	12	CHRIS BROWN Fine China / <i>RCA</i>
22	23	12	STYLO G Soundbwoy / <i>3 Beat/AATW</i>
23	10	5	J-SOL FEAT. DURRTY GOODZ Treat Her Like A Lady / <i>Up-Tempo</i>
24	28	4	SNOOP LION FEAT. CHRIS BROWN & BUSTA... Remedy / <i>Bethane Sound System/RCA</i>
25	NEW		P SQUARE Personally / <i>Square</i>
26	30	7	JOHN LEGEND FEAT. RICK ROSS Who Do We Think We Are / <i>Sony/RCA</i>
27	NEW		SEAN PAUL Other Side Of Love / <i>Atlantic</i>
28	29	15	RIHANNA Pour It Up / <i>Def Jam</i>
29	12	8	WILEY FEAT. ANGEL & TINCHY STRYDER Lights On / <i>Warner/One More Tune</i>
30	RE	8	SNEAKBO Ring A Ling / <i>Play Hard</i>

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	AVICHI Wake Me Up
2	SANDER VAN DOORN Neon
3	CALVIN HARRIS FEAT. AYAH MARAR Thinking About You
4	ARMAND VAN HELDEN You Don't Know Me
5	DUCK SAUCE It's You
6	HARDWELL Three Triangles (Losing My Religion)
7	RAY FOXX FT RACHEL K COLLIER Boom Boom (Heartbeat)
8	DIRTY SOUTH & ALESSO FT RUBEN HAZE City Of Dreams
9	MAUSI Move
10	THE WIDEBOYS Crucial Cuts Ep
11	PEGASUS Into My Arms
12	PETE AND THE MAGICIAN On My Brain Ep
13	ATUMPAN The Thing
14	ELECTRONIC YOUTH Wish I Didn't Miss You
15	KLANKARUSSELL FT WILL HEARD Sonnentanz (The Sun Don't Shine)
16	PAUL VAN DYK & ARNEJ We Are One 2013
17	KYLIE MINOGUE Skirt
18	ALISTAIR ALBRECHT Feel So Alive
19	ILL BLUE FT JAKE ISAAK Fall Out
20	THE CUBE GUYS & MICHAEL GRAY Cada Vez



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

© Music Week. Compiled by DJ feedback and data collected from the following stores, online sites and distributors: BMR Records, CD Pool, Know How, Phonica, Pure Groove, Trax (London), Eastern Bloc (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Bradford), Crash (Leeds), Global Groove (Stoke), Catapult (Cardiff), Hard To Find (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Bradford) Kahua (Middleborough) Bassdivision (Belfast), Beatport, Juno, Unique & Dynamic.

CHARTS iTUNESSINGLES WEEK 26

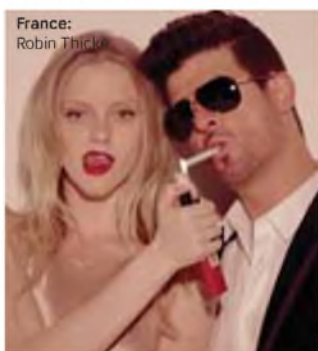
BELGIUM 	
POS	ARTIST/ALBUM
24/06/2013 - 30/06/2013	
1	STROMAE Formidable
2	STROMAE Papaoutai
3	ROBIN THICKE Blurred Lines
4	DAFT PUNK Get Lucky (Radio Edit)
5	AVICII Wake Me Up
6	MACKLEMORE & RYAN Can't Hold Us
7	MAÎTRE GIMS J'me tire
8	BASTILLE Pompeii
9	CALVIN HARRIS I Need Your Love
10	BAKERMAT Vandaag

DENMARK 	
POS	ARTIST/ALBUM
17/06/2013 - 23/06/2013	
1	AVICII Wake Me Up
2	ROBIN THICKE Blurred Lines
3	ZARA LARSSON Uncover
4	DAFT PUNK Get Lucky (Radio Edit)
5	PINK Just Give Me a Reason
6	CONTIEZ Trumpsta (feat. Trey G)
7	MACKLEMORE & RYAN Can't Hold Us
8	NIK & JAY Ocean of You
9	NEPHEW Gå Med Dig (feat. Marie Key)
10	PHARFAR La' Mig Rulle Dig

FRANCE 	
POS	ARTIST/ALBUM
24/06/2013 - 30/06/2013	
1	ROBIN THICKE Blurred Lines
2	DAFT PUNK Get Lucky (Radio Edit)
3	STROMAE Papaoutai
4	MAÎTRE GIMS Bella
5	MAJOR LAZER Watch Out For This...
6	PASSENGER Let Her Go
7	DAVID GUETTA Play Hard
8	JAMES ARTHUR Impossible
9	BRUNO MARS Treasure
10	MACKLEMORE & RYAN Can't Hold Us

GERMANY 	
POS	ARTIST/ALBUM
21/06/2013 - 27/06/2013	
1	ROBIN THICKE Blurred Lines
2	DAFT PUNK Get Lucky
3	BASTILLE Pompeii
4	ONE REPUBLIC Counting Stars
5	CAPITAL CITIES Safe and Sound
6	IMAGINE DRAGONS Radioactive
7	SPORTFREUNDE STILLER Applaus...
8	MACKLEMORE & RYAN Can't Hold Us
9	JAMES ARTHUR Impossible
10	DAVID GUETTA Play Hard

ITALY 	
POS	ARTIST/ALBUM
20/06/2013 - 26/06/2013	
1	CLAUDIA & ASU Zalele 2013 New...
2	DAFT PUNK Get Lucky
3	ROBIN THICKE Blurred Lines
4	ICONA POP I Love It (feat. Charli XCX)
5	DAVID GUETTA Play Hard
6	IMANY You Will Never Know
7	NAUGHTY BOY La La La
8	PINK Just Give Me a Reason
9	OLA I'm in Love
10	JOVANOTTI Ti Porto Via Con Me



NETHERLANDS 	
POS	ARTIST/ALBUM
21/06/2013 - 27/06/2013	
1	AVICII Wake Me Up
2	ROBIN THICKE Blurred Lines
3	MAAIKE OUBOTER Dat Ik Je Mis
4	DAFT PUNK Get Lucky
5	MR. PROBZ Waves
6	NAUGHTY BOY La La La (feat. Sam Smith)
7	NIELSON,MISS MONTREAL Hoe
8	ARMIN VAN BUUREN This Is What It...
9	EMELI SANDÉ Read All About It, Pt. III
10	MACKLEMORE & RYAN Can't Hold Us

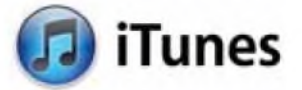
SPAIN 	
POS	ARTIST/ALBUM
24/06/2013 - 30/06/2013	
1	MIKA Live Your Life
2	PASSENGER Let Her Go
3	DAFT PUNK Get Lucky
4	ROBIN THICKE Blurred Lines
5	DANI MARTÍN Cero
6	NANCYS RUBIAS Me encanta (I Love It)
7	THE LUMINEERS Ho Hey
8	CALI Y EL DANDEE No Digas Nada
9	DAVID GUETTA Play Hard
10	PINK Just Give Me a Reason

SWEDEN 	
POS	ARTIST/ALBUM
19/06/2013 - 25/06/2013	
1	AVICII Wake Me Up
2	LINUS SVENNING It's Only Love
3	STIFTELSEN En annan värld
4	MACKLEMORE & RYAN Can't Hold Us
5	EMMELIE DE FOREST Only Teardrops
6	PINK Just Give Me a Reason
7	DAFT PUNK Get Lucky (Radio Edit)
8	KIM CESARION Undressed
9	PASSENGER Let Her Go
10	AXWELL Center of the Universe

SWITZERLAND 	
POS	ARTIST/ALBUM
21/06/2013 - 27/06/2013	
1	ROBIN THICKE Blurred Lines
2	DAFT PUNK Get Lucky
3	AVICII Wake Me Up
4	MACKLEMORE & RYAN Can't Hold Us
5	REMARY,MANU-L Holidays
6	IMAGINE DRAGONS Radioactive
7	DAVID GUETTA Play Hard
8	PINK Just Give Me a Reason
9	PASSENGER Let Her Go
10	CAPITAL CITIES Safe and Sound

UNITED KINGDOM 	
POS	ARTIST/ALBUM
23/06/2013 - 29/06/2013	
1	ICONA POP I Love It (feat. Charli XCX)
2	ROBIN THICKE Blurred Lines
3	WILL.I.AM Bang Bang
4	THE WANTED Walks Like Rihanna
5	NAUGHTY BOY La La La (feat. Sam Smith)
6	PASSENGER Let Her Go
7	JASON DERULO The Other Side
8	DIZZEE RASCAL Goin' Crazy
9	JESSIE J Wild
10	OLLY MURS Dear Darlin'

CHARTS iTUNES ALBUMS WEEK 26



BELGIUM 	
POS	ARTIST/ ALBUM
24/06/2013 - 30/06/2013	
1	MILK INC. Undercover
2	VARIOUS Maximum Hit Music 2013-2
3	VARIOUS De Maxx Long Player 27
4	VARIOUS ARTISTS MNM Big Hits 2013/2
5	DAFT PUNK Random Access Memories
6	ONE DIRECTION Best Song Ever - EP
7	DAVID GUETTA Cathy & David Guetta...
8	VARIOUS Gunther D - De Ultieme...
9	VARIOUS ARTISTS De Foute CD
10	EDITORS The Weight of Your Love

DENMARK 	
POS	ARTIST/ ALBUM
17/06/2013 - 23/06/2013	
1	KANYE WEST Yeezus
2	DAFT PUNK Random Access Memories
3	VARIOUS ARTISTS Dance Chart 36
4	MARIE KEY De Her Dage
5	QUADRON Avalanche
6	VARIOUS ARTISTS More Music 7
7	NIK & JAY Copenhagen Pop Cartel - EP
8	J COLE Born Sinner
9	PONYBLÖD Ponyblod
10	BLACK SABBATH 13

FRANCE 	
POS	ARTIST/ ALBUM
24/06/2013 - 30/06/2013	
1	DAFT PUNK Random Access Memories
2	VARIOUS NRJ Summer Hits Only 2013
3	DAVID GUETTA Cathy & Dabid Guetta...
4	MAÎTRE GIMS Subliminal
5	MÉDINE Protest Song
6	CHRISTOPHE MAÉ Je veux du bonheur
7	BRUNO MARS Unorthodox Jukebox
8	MUSE The 2nd Law
9	EMPIRE OF THE SUN Ice On the Dune
10	ÉLODIE FRÉGÉ Amuse-bouche

GERMANY 	
POS	ARTIST/ ALBUM
21/06/2013 - 27/06/2013	
1	GENETIKK D.N.A.
2	DAFT PUNK Random Access Memories
3	VARIOUS MegaHits Sommer 2013
4	KANYE WEST Yeezus
5	VARIOUS PopArt 80s - New Wave...
6	TOM ODELL Long Way Down
7	XAVIER NAIDOO Bei meiner Seele
8	SPORTFREUNDE STILLER New York...
9	ALICIA KEYS Alicia Keys - VH1...
10	MACKLEMORE & RYAN LEWIS The Heist

ITALY 	
POS	ARTIST/ ALBUM
20/06/2013 - 26/06/2013	
1	VARIOUS Hot Party Summer 2013
2	JOVANOTTI Backup 1987-2012
3	DAFT PUNK Random Access Memories
4	VARIOUS Papeete Beach Compilation...
5	MAX PEZZALI Max 20
6	VARIOUS Violetta - Hoy Somos Más
7	MORENO Stecca
8	FEDEZ Il Mio Primo Disco Da Venduto
9	GUE' PEQUENO Bravo ragazzo
10	MAX PEZZALI,883 Tutto Max




NETHERLANDS 	
POS	ARTIST/ ALBUM
21/06/2013 - 27/06/2013	
1	ONE DIRECTION Best Song Ever - EP
2	VARIOUS 538 Dance Smash 2013-02
3	TOM ODELL Long Way Down
4	ARMIN VAN BUUREN Intense
5	EMELI SANDÉ Our Version of Events
6	VARIOUS ARTISTS Back To the 80's
7	DAFT PUNK Random Access Memories
8	ANOUK Sad Singalong Songs
9	VARIOUS Zomerhit Top 101
10	VARIOUS ARTISTS 538 Hitzone 65

SPAIN 	
POS	ARTIST/ ALBUM
24/06/2013 - 30/06/2013	
1	MELENDI Lágrimas Desordenadas
2	ONE DIRECTION Best Song Ever - EP
3	MALÚ Dual
4	THE LUMINEERS The Lumineers
5	PABLO ALBORÁN Tanto
6	PINK The Truth About Love
7	PASSENGER All the Little Lights
8	DAFT PUNK Random Access Memories
9	DEPECHE MODE Delta Machine
10	RODRIGUEZ Searching for Sugar Man

SWEDEN 	
POS	ARTIST/ ALBUM
19/06/2013 - 25/06/2013	
1	VARIOUS Absolute Summer Hits 2013
2	KANYE WEST Yeezus
3	DAFT PUNK Random Access Memories
4	VARIOUS ARTISTS Absolute House 2013
5	AMON AMARTH Deceiver of the Gods
6	OSKAR LINNROS Klappar och slag
7	LLOYD COLE Standards
8	BLACK SABBATH 13 (Deluxe Version)
9	LASSE STEFANZ Trouble Boys
10	MANDO DIAO Infrusete

SWITZERLAND 	
POS	ARTIST/ ALBUM
21/06/2013 - 27/06/2013	
1	VARIOUS Summer Party 2013 - The Hit...
2	GENETIKK D.N.A. (Deluxe Version)
3	TOM ODELL Long Way Down
4	DAFT PUNK Random Access Memories
5	VARIOUS PopArt 80s - New Wave &...
6	KODALINE In a Perfect World
7	EMPIRE OF THE SUN Ice On the Dune
8	KANYE WEST Yeezus
9	CHRISTOPHE MAÉ Je veux du bonheur
10	ALICIA KEYS Alicia Keys - VH1...

UNITED KINGDOM 	
POS	ARTIST/ ALBUM
23/06/2013 - 29/06/2013	
1	TOM ODELL Long Way Down
2	KANYE WEST Yeezus
3	VARIOUS Marbella Sessions 2013...
4	VARIOUS ARTISTS Clubland 23
5	JAKE BUGG Jake Bugg
6	KODALINE In a Perfect World
7	PASSENGER All the Little Lights
8	VARIOUS Keep Calm and Be Happy
9	DAFT PUNK Random Access Memories
10	BASTILLE Bad Blood

CHARTS ANALYSIS WEEK 26



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

- JOHN NEWMAN *Love Me Again* Island
- GABZ *Lighters (The One)* Sony
- THE SATURDAYS *Gentleman* Polydor
- MUMFORD & SONS *I Will Wait* Gentlemen Of The Road/Island
- RUSS CHIMES *Turn Me Out* Deconstruction
- SPARK PRODUCTIONS *Wake Me Up* Spark Productions
- MUMFORD & SONS *Little Lion Man* Gentlemen Of The Road/Island
- LEWIS WATSON *Calling Wamer Bros*
- THE ARCTIC MONKEYS *R U Mine* Domino
- JAKE BUGG *Lightning Bolt* Mercury
- MUMFORD & SONS *The Cave* Gentlemen Of The Road/Island
- HAIM *Falling* Polydor
- MUMFORD & SONS *Babel* Gentlemen Of The Road/Island
- KENNY ROGERS *The Gambler* Liberty
- CHASE & STATUS FEAT. LIAM BAILEY *Blind* Faith Mercury
- JESSIE J *Wild Lava*/Republic

UK ARTIST ALBUMS CHART

- THE EDITORS *The Weight Of Your Love* Play It Again Sam
- DUCKWORTH LEWIS METHOD *Sticky* Wickets Divine Comedy
- DEAP VALLEY *Sistrionix* Island
- THE XX *Coexist* Young Turks
- CHASE & STATUS *No More Idols* Mercury
- THE ARCTIC MONKEYS *Suck It And See* Domino
- TWO DOOR CINEMA CLUB *Beacon* Kitsune
- FIRST AID KIT *The Lion's Roar* Wichita
- ALABAMA SHAKES *Boys & Girls* Rough Trade
- HALF MOON RUN *Dark Eyes* Communion/Glassnote/Island
- THE XX *XX* Young Turks
- MICHAEL BUBLE *Crazy Love* Reprise
- THE PROCLAIMERS *The Very Best Of - 25 Years* Chrysalis
- LIANNE LA HAVAS *Is Your Love Big Enough* Warner Bros
- JESSIE WARE *Devotion* Island/PMR
- THE ROLLING STONES *Jump Back - The Best Of* Polydor
- KENNY ROGERS *All The Hits & All New Love Songs* EMI
- LAURA MVULA *Sing To The Moon* RCA
- THE ARCTIC MONKEYS *Humbug* Domino

The new Official Charts Company UK sales charts and Nielsen airplay charts are available from every Sunday evening at musicweek.com.

Source: Official Charts Company

SINGLES

■ BY ALAN JONES

Guest vocalist on Rudimental's chart-topping *Feel The Love* last year, John Newman is set to score his first number one in his own right this weekend, with *Love Me Again* sprinting to a lead of more than 25,000 sales on the first of the midweek sales flashes. It looks set to relegate Icona Pop's *I Love It* - which debuted at number one last weekend - to runner-up slot.

A plethora of rival covers sold more than 50,000 copies between them before it was finally unleashed here last week but failed to prevent Icona Pop (and UK collaborator Charli XCX) from making a chart-topping debut with their original version of *I Love It*. Sales of 124,890 copies were easily enough to push Robin Thicke's *Blurred Lines* (feat. T.I. and Pharrell) to the runners-up slot after four weeks in the driving seat.

Although ousted from the top, *Blurred Lines* continues to sell at a fast clip, shifting 110,540



copies on its fifth week on sale, to raise its overall tally to 828,597. It continues to close the gap on the year's biggest seller, Daft Punk's *Get Lucky* (feat. Pharrell Williams), which completed a 69 day sprint to the million sales mark. Falling 6-8, *Get Lucky* sold a further 46,332 copies last week to raise its overall tally to 1,023,954. It is officially the UK's 136th million

seller, and the 19th to sell a million copies digitally.

Bang Bang is the fourth single from Will.I.Am's *#willpower* album, and was given a boost when he performed it on the final of *The Voice* UK nine days ago with Leah McFall. The track rocketed 42-3 (80,156 sales).

McFall herself continued to make an impressive start to her chart career, nearly landing her

third Top 40 hit in a month, with her version of *I Will Always Love You* jumping 85-43 (8,328 sales). McFall, remember, didn't win the competition - fellow Ulsterwoman Andrea Begley did, but her tracks haven't ignited in quite the same way. Her latest release, a cover of Evanescence's *My Immortal*, which she sang in the final, climbed 75-30 (10,095 sales) - but was as high as number 15 on the midweek sales flashes before fading significantly. Evanescence's original version of *My Immortal* slipped behind Begley's version, improving 74-40 (8,659 sales).

Selling 76,612 copies last week, *The Wanted's* 10th hit, *Walks Like Rihanna*, debuted at number four. They have had seven top three hits but the only ones to open with higher sales are their two number ones - *Glad You Came* (117,166, 2011), *All Time Low* (84,174, 2010) - and *Gold Forever* which sold 82,489 when debuting at number three in 2011.

Overall singles sales were up 4.87% week-on-week at 3,649,934 - 3.40% above same week 2012 sales of 3,529,896.

ALBUMS

■ BY ALAN JONES

Two albums that previously topped the chart are in a Babel Vs. Buble battle to return to number one this weekend. Leading the lunge, Mumford & Sons' *Babel* has seen a big leap in sales following the band's incendiary televised set closing the Glastonbury Festival. *Babel* last topped the chart 37 weeks ago but surged back to the summit on midweek sales flashes on Tuesday, with a 12.37% lead over Michael Buble's latest album, *To Be Loved*. A number one album in April, *Buble's* set surges 4-2, helped by the screening on the documentary feature *Michael Buble's Day Off* on ITV on Sunday. *Buble*, of course, also appeared on the series finale of *The Voice* the previous weekend, generating enough interest in *To Be Loved* for it to end a six week absence from the top five, sprinting 14-4 (14,376 sales).

Male Brits dominated the top of the album chart last weekend, occupying the first three places. Former chart-topper *Time* by Londoner Rod Stewart rallied 4-2 (15,511 sales), and was



sandwiched by Sussex singer/songwriters: *All The Little Lights*, the very first chart album by Passenger aka Mike Rosenberg jumped 5-3 (15,239 sales) to reach a new peak on its ninth straight week in the Top 10, and *Long Way Down* debuted at number one (33,764 sales) for Tom Odell.

Jake Bugg's eponymous debut album got two boosts from the BBC on Friday, which screened highlights of Bugg's Glastonbury Festival performance on BBC Three just before 8pm, and then had him as

a guest on the last *The Graham Norton Show* of the season on BBC1 a couple of hours later to sing new single, *Broken*. Bugg's former number one album jumped 27-5 (12,656 sales) to achieve its highest chart placing for 19 weeks, while raising its 37 week career haul to 456,792. *Broken* debuted at number 56 (5,212 sales).

Many other acts saw a Glastonbury effect, most notably Arctic Monkeys, whose debut album, *Whatever People Say I Am, That's What I'm Not* enjoyed a 523.50% leap in sales

week-on-week to 3,847 as it catapulted 180-32 to achieve its highest chart position in almost seven years.

Kanye West's *Yeezus* had its first full week on sale but still dipped 1-6 (12,302 sales).

Completing the Top 10, Daft Punk's *Random Access Memories* (6-7, 12,103 sales), Olly Murs' *Right Place Right Time* (8-8, 11,747 sales) and Bruno Mars' *Unorthodox Jukebox* (12-9, 11,417 sales).

Australian electronic duo Empire Of The Sun secured their second Top 30 title from as many releases, with *Ice On The Dune* debuting at number 24 (5,401 sales), while introductory single *Alive* advances 184-129 (1,916 sales). The pair's 2009 debut *Walking On A Dream* sold 10,751 copies debuting at number 21 in 2009, peaked 15 weeks later at number 19, and has thus far sold 187,389 copies.

It's 11 years since *All Around The World/UMTV* launched the *Clubland* series, and *Clubland 23* debuted at number one (20,785 sales) on the compilation chart.

Overall album sales are up 1.18% week-on-week at 1,501,060, 4.20% below same week 2012 sales of 1,566,906.

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Vanna

"The Few And The Far Between", the band's second full length album for Artery Recordings/Razor & Tie was produced by Jay Maas (Bane, Defeater, Title Fight) and recorded at Getaway Recordings in Boston (Haverhill) Massachusetts. **Out now**



Nadine Shah

"Love Your Dum And Mad" is the hotly anticipated debut album from Nadine Shah, recorded with and produced by Ben Hillier, (Blur, Depeche Mode, The Horrors). "...already looks to be one of 2013's most promising debuts." NME **Out 22/07**



Postiljonen

Scandinavian dream pop trio Postiljonen release their debut album 'Skyer' through Best Fit Recordings in the UK. "Perfect" Grilla vs. Bear "Gorgeous, mood-lifting beach pop. Air France meets M83" The Fader. **Out 22/07**



Travis Bretzer

Hailing from the isolated climes of Edmonton (Alberta, Canada), 23 year old Travis Bretzer has an appropriately singular, off-beat take on guitar pop. His EP, "Making Love", is released on Mexican Summer. "Edmonton has a new jewel in their crown." The Line Of Best Fit. **Out 22/07**



Tony Touch

The latest instalment in Tony Touch's highly popular Piecemaker series features appearances from the likes of Eminem, Busta Rhymes, Jadakiss, KRS-One and Raekwon among many others, and beats by Eni, Erick Sermon, Just Blaze, RZA, Statik Selektah and many more notable producers. **Out 22/07**



Ghostface Killah

Ghostface Killah's "Twelve Reasons To Die" album with Adrian Younge was hailed as one of the best rap albums of the year. Now Soul Temple are releasing the alternative mix of the album produced by Detroit's Apollo Brown, previously only available on extremely limited cassette. **Out 22/07**

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PRODUCT KEY RELEASES



► THE SILVER SEAS Alaska 08.07



► THE WEEKS Dear Bo Jackson 15.07

JULY 8

SINGLES

- CIARA Body Party (Rca)
- EDWYN COLLINS Too Bad (That's Sad) (A&A)
- COLOUR THE ATLAS Building Skyscrapers (Ugly Truth/Rca)
- ED DREWETT Undeclared (Baer Music)
- FENECH-SOLER Magnetic (Warner Brothers)
- FRYARS Cool Like Me (675/Warner)
- KAT DAHLIA Gangsta (Rca)
- KATY B What Love Is Made Of (Columbia/Rinô)
- KE\$HA FT WILL.I.AM Crazy Kids (Kemosabe/Rca)
- KENDRICK LAMAR Don't Kill My Vibe (Interscope/Aftermath)
- LAWSON Brokenhearted (Global Talent/Polydor)
- PHOENIX Trying To Be Cool (Glassnote/Atlantic)
- PINK True Love (Rca)
- RDGLDRN Lootin' In London (Island)
- RIHANNA FEAT. DAVID GUETTA Right Now (Del Jam/Virgin)
- ROBYN FEAT. SNOOP DOGG You Should Know Better (Island)
- SEBASTIAN INGROSSO & TOMMY TRASH FEAT. JOHN MARTIN Reload (Positiva/Virgin)
- NADINE SHAH To Be A Young Man (Apolo)
- LUCY SPRAGGAN Lighthouse (Sony)
- THE STRYPPES Hometown Girls (Mercury)
- WATCH THE DUCK Anatidaephobia (Relentless)
- WILD SMILES Take Me Away Ep (Irvaada)

ALBUMS

- CIARA Ciara (Rca)
- EMILY BARKER & THE RED CLAY HALO Dear River (Linn Records)
- GYUTO MONKS OF TIBET Chants (Decca)
- JAY-Z Magna Carta Holy Grail (Roc-A-Fella/Virgin)
- KARL JENKINS Jenkins Adiemus Colores (Decca)
- MAPS Vicissitude (Mute)
- NEW ORDER Live At Bestival 2012 (Sunday Best)
- PASSION PIT Cassamer (Columbia)
- RASCAL FLATTS Come Wake Me Up (Decca)
- THE SILVER SEAS Alaska (The Lights)
- SNOW GHOSTS A Small Murmuration (Houndstooth)
- ROBIN THICKE Blurred Lines (Interscope/Star Trak)
- THUNDERCAT Apocalypse (Brainfeeder)

JULY 15

SINGLES

- A.M.E. Heartless (Epic)
- ACE HOOD Trials And Tribulations (Island)
- AXWELL Center Of The Universe (Deconstruction/Columbia)
- THE ELECTRIC SOFT PARADE Summertime In My Heart (Helium)
- AGNETHA FALTSKOG Dance Your Pain Away (Polydor)
- SELENA GOMEZ Come & Get It (Hollywood/Polydor)
- K KOKE FEAT. BRIDGET KELLY My Time (Sony)
- LAST JAPAN Darsk (Rca)
- LAURA WELSH Cold Front (Polydor)
- LITTLE GREEN CARS My Love Took Me Down To The River To Silence Me (Island/Glassnote)
- MATT CORBY Resolution (Atlantic)
- MO Waste Of Time (Rca)
- THE WEEKS Brother In The Night (Columbia)

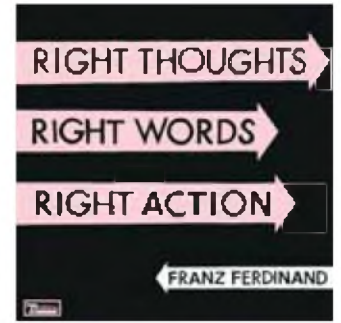
ALBUMS

- DRUMSOUND & BASSLINE SMITH Well Of Sound (New State)
- GAUNTLET HAIR Stills (Dead Oceans)
- MAYER HAWTHORNE Where Does This Door Go (Island)
- LAURA JANSEN Elba (Decca)
- PUSHA T My Name Is My Name (Decon)
- ROBERT RANDOLPH Lickety Split (Decca)
- SOUL SURVIVOR Soul Survivor: 20th Anniversary Edition (Integrity)
- TEEN BEACH MOVIE Ost (Walt Disney Records/Universal)
- THE WEEKS Dear Bo Jackson (Columbia)

JULY 22

SINGLES

- ALUNAGEORGE You Know You Like It (Island/Tri Angle)
- ARTHUR BEATRICE Carter Ep (Vertigo/Capitol)
- BIG DEAL Dream Machines (Mute)
- MIKKY EKKO Kids (Columbia)
- EXTRA CURRICULAR Notify (Under Wraps Music)
- HURTS Somebody To Die For (Epic)
- IMAGINE DRAGONS It's Time (Interscope)
- JAHMENE DOUGLAS Titanium (Rca)
- JOHNNY BORRELL Pan European Supermodel Song (Oh! Gina) (Virgin/Emu)
- LORDE Tennis Court (Virgin)
- NINA NESBITT Way In The World (Island)
- PROFESSOR GREEN FEAT. MILES KANE Are You Getting Enough? (Virgin)
- ROLL DEEP All Or Nothing (Relentless/Rca)
- SAN CISCO Awkward (Columbia)
- SCOUTING FOR GIRLS Millionaire (Epic)
- MARTIN SOLVEIG & THE CATARACTS FT

► **SELENA GOMEZ** Stars Dance 22.07► **SCOUTING FOR GIRLS** Greatest Hits 29.07► **SWIM DEEP** Where The Heaven Are...05.08► **DAWES** Stories Don't End 19.08► **FRANZ FERDINAND** Right Thoughts...26.08

KYLE Hey Now (*Relentless*)

- **STAYGOLD FT STYLE OF EYE AND POW**

Wallpaper (*Virgin/Emi*)

- **WILL.I.AM & MILEY CYRUS** Fall Down

(*Interscope*)

- **YEAH YEAH YEAHS** Despair (*Polydor*)

ALBUMS

- **FIGHT OR FLIGHT** A Life By Design? (*Warner*)

- **SELENA GOMEZ** Stars Dance

(*Hollywood/Polydor*)

- **JAHMENE DOUGLAS** Love Never Fails (*Rca*)

- **KARNIVOOL** Asymmetry (*Columbia*)

- **RICH GANG** Rich Gang (*Island*)

- **JAY SEAN** Neon (*Island*)

- **NADINE SHAH** Love Your Dum And Mad

(*Apollo*)

JULY 29

SINGLES

- **AMPLIFY DOT FT. BUSTA RHYMES** I'm

Good (*Virgin*)

- **JAKE BUGG** Broken (*Virgin/Emi*)

- **C2C** Down The Road (*Virgin/Emi*)

- **CLEAN BANDIT** Dust Clears (*Atlantic*)

- **DON DIABLO FT ALEX CLARE AND KELIS**

Give It All (*Columbia*)

- **ELIZA DOOLITTLE** Big When I Was Little

(*Parlophone*)

- **IMAGINE DRAGONS** It's Time Ep (*Interscope*)

- **INFINITY INK** Infinity (*Flirt/Hot Creations/Warner*)

- **JOSH RECORD** War (*National Anthem*)

- **KIM CESARION** Undressed (*Rca*)

- **MAUSI** Move (*Rca/Relentless*)

- **FRANK OCEAN** Sweet Life (*Del Jam*)

- **BRITNEY SPEARS** Ooh La La (*Rca*)

- **STOOSHE**. My Man Music (*Future*

Cut/Work/Warner Brothers)

- **DAVID SYLVIAN** Do You Know Me Now?

(*Samadhi Souna*)

- **THOMAS DYBDAHL** But We Did (*Virgin/Emi*)

- **T!\$TO** Take Me (Feat. Kyler England) (*Musical*

Freedom)

ALBUMS

- **FIVE FINGER DEATH PUNCH** The Wrong

Side Of Heaven And The Righteous Side Of Hell

(*Eleven Seven*)

- **LETHAL BIZZLE** This Is Dench (*New State*)

- **SCOUTING FOR GIRLS** Greatest Hits (*Epic*)

- **SOLID STATE DRIVE** Sub Symphony (*Dusted*

Breaks)

- **SWISS LIPS** Swiss Lips (*Epic*)

- **TIMO ANDRES, METROPOLIS ENSEMBLE**

Home Stretch (*Nonesuch*)

AUGUST 5

SINGLES

- **BLITZ KIDS** Run For Cover (*Red Bull Records*)

- **CHLOE HOWL** No Strings (*Columbia*)

- **MILEY CYRUS** We Can't Stop (*Rca*)

- **DEAF CLUB** Take In Colour Ep (*Kissability*)

- **FALL OUT BOY** Alone Together (*Del Jam*)

- **CALVIN HARRIS FEAT. AYAH MARAR**

Thinking About You (*Columbia*)

- **KLANKARUSSELL** Sonnentanz (*White Label*)

- **KLANKARUSSELL FT. WILL HEARD**

Sonnentanz (The Sun Don't Shine) (*Island*)

- **NOAH & THE WHALE** Lifetime (*Virgin/Emi*)

- **RAINY MILO** Deal Me Briefly (*Virgin/Emi*)

- **TINIE TEMPAH** Trampoline (*Parlophone*)

- **WILKINSON FT P MONEY & ARLISSA**

Heartbeat (*Hum*)

ALBUMS

- **THE CIVIL WARS** The Civil Wars (*Columbia*)

- **JOSHUA BELL** Music For My Children:

Bedtime (*Sony*)

- **PINKUNOIZU** The Drop (*Full Time Hobby*)

- **SWIM DEEP** Where The Heaven Are We (*Rca*)

- **THE WILD FEATHERS** The Wild Feathers

(*Warner*)

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

AUGUST 12

SINGLES

- **ARCHES** Broken Clocks Ep (*Transmission*)

- **BLOC PARTY** The Nextwave Sessions (*French*

Kiss/Cooperative)

- **C2C** Happy (*Emi*)

- **LULU JAMES** Step By Step (*Rca*)

- **MIA** Bring The Noize (*Virgin/Emi*)

- **RAY FOXX FT RACHEL K COLLIER** Boom

Boom (Heartbeat) (*Strictly Rhythm/Island*)

ALBUMS

- **BOOKER T** Sound The Alarm (*Decca*)

- **WILKINSON** Lazars Not Included (*Ram*)

- **YELLOWCARD** Ocean Avenue Acoustic

(*Hupeless*)

AUGUST 19

SINGLES

- **AVICII** Wake Me Up (*Positiva/Virgin*)

- **BO BRUCE** The Hands I Hold (*Mercury*)

- **DAWES** From A Window Seat (*Emi*)

- **GOLDHEART ASSEMBLY** Into Desperate

Arms (*New Music Club*)

- **JUTTY RANX** I See You (*Warner*)

- **KODALINE** Brand New Day (*B-Unique/Rca*)

- **LITTLE GREEN CARS** Absolute Zero

(*Island/Glassnote*)

- **MIGUEL** Adorn (*Rca*)

- **OLLY MURS** Hey You Beautiful (*Epic/Syco*)

- **ONE DIRECTION** Best Song Ever (*Syco*)

ALBUMS

- **A\$AP FERG** Trap Lord (*Columbia*)

- **DAWES** Stories Don't End (*Emi*)

- **DRENGE** Drenge (*Infectious*)

AUGUST 26

SINGLES

- **A3** Feel The Light (*A3 Music Works*)

- **LITTLE NIKKI** Little Nikki Says

(*Columbia/Desconstruction*)

- **NAUGHTY BOY** Think About It (*Virgin*)

ALBUMS

- **ANNIHILATOR** Feast (*Udr*)

- **AVENGED SEVENFOLD** Hail To The King

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

● **PORTUGAL. THE MAN** Evil Friends (*Atlantic*)

SEPTEMBER 16

SINGLES

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

ALBUMS

- **AVICII** True (*Positiva/Virgin*)

- **JACK JOHNSON** From Here To Now To You

(*Island/Brushfire*)

- **PLACEBO** Loud Like Love (*Virgin*)

- **DRAKE** Nothing Was The Same (*Cash Money*)

- **ELTON JOHN** The Diving Board (*Mercury*)

- **KATIE MELUA** Ketevan (*Dramatica*)

SEPTEMBER 22

ALBUMS

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

SEPTEMBER 23

ALBUMS

- **EXIT CALM** The Future Isn't What It Used To

Be (*Club Ac30*)

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

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

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

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



ROBIN THICKE Blurred Lines

(Interscope/Polydor)



July 15

Off the back of his global blockbuster single Blurred Lines featuring Pharrell and T.I., Robin Thicke will release his new studio album of the same name later this month.

All songs on the LP are written or co-written by Thicke, and the next single from it will be Give It 2 U, produced by Dr. Luke and featuring Kendrick Lamar. Further high-profile collaborators on the record include Timbaland (having produced track Take It Easy On Me) and will.i.am (co-writer and producer on the track Feel Good).

Blurred Lines is the fastest-selling single in the UK this year (at the time of writing) that has also reached No.1 in iTunes charts across 46 countries and garnered almost 65 million views on Vevo.

Thicke is set to support Maroon 5 on their UK arena tour in January 2014, stopping off at London's O2 Arena on January 10-11.

TRACK OF THE WEEK



SEBASTIAN INGROSSO/ TOMMY TRASH/ JOHN MARTIN

Reload

(Virgin/EMI)



July 8

Refune Records founder/label boss - and one third of Swedish House Mafia - Sebastian Ingrosso has teamed up with Tommy Trash and long-time vocalist collaborator John Martin, for Reload.

The track was originally released as an instrumental last year, went straight to No.1 on Beatport and has received huge support at radio with plays from Radio One, Kiss and Capital.

Whilst the two producers blend their talents for the instrumental, Swede John Martin adds his recognisable vocals that have featured on both Swedish House Mafia multiple-million selling singles Save The World and Don't You Worry Child.

Ingrosso recently had success with the track Calling (Lose My Mind), which also received the honour of being Radio 1 DJ Zane Lowe's 'Hottest Record of the Year'.

INCOMING ALBUMS

ROBBIE WILLIAMS Live At Knebworth – 10th Anniversary Edition (Island)



A decade since his acclaimed live performances at Knebworth, the biggest UK pop concert ever,

Robbie Williams releases Live At Knebworth – 10th Anniversary Edition.

The remixed and remastered DVD commemorates ten years since the three-day live experience that drew crowds of over 375,000 and 3.5 million more viewers via live television and online.

It will be available in HD and Blu-ray for the first time and includes two never-seen-before performances.

A deluxe box set will also be available with a 60-page book containing a new Williams interview, commentary by Chris Heath and images from the three shows.

Williams recently began his Take The Crown Tour in the UK which included visiting Wembley Stadium for four nights.

JULY 29

BLOODY BEETROOTS Hide

(Ultra Music)



Following 2009's Romborama, the Bloody Beetroots, aka Sir Bob Cornelius Rifo,

will release his sophomore album Hide in September, including guest appearances from Paul McCartney and Youth.

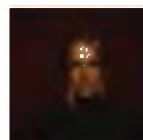
He said of the collaborations: "I'm really proud to have had the chance to work with such a legendary figure. I was impressed by the creative energy in the room when you get three musicians from three different generations vibing together in the studio."

Rifo had a musical stint in Italian garage-punk bands, before launching The Bloody Beetroots in 2007. He has since won the support of Etienne de Crecy and Alex Gopher in Europe and Dim Mak's Steve Aoki in the US.

SEPTEMBER 16

AGNES OBEL Aventine

(Ply It Again Sam)



Agnes Obel's new album is the follow up to her critically-acclaimed 2010 debut Philharmonics, which reached Platinum status in France and Belgium - and has gone five times Platinum in her native Denmark.

Obel said of the record: "While touring Philharmonics, I got all these ideas for recording, and wanted to explore the cello and other string instruments.

"I recorded everything quite closely, miking everything closely in a small room. So it's sparse but, by varying the dynamic range of the songs, I could create almost soundscapes. I was able to make something feel big with just these few instruments."

The artist will play a few intimate shows before the album release, prior to a full European tour in the autumn with details to follow soon.

SEPTEMBER 30

STAFF PICK: TOM PAKINKIS, DEPUTY EDITOR



KODALINE

In A Perfect World

(B-Unique/RCA)

Love Like This is a song that's probably worked its way into your ears a few times already, even if you haven't taken the time to explore Kodaline's debut LP. I can't put my finger on whether it's through some sync win or just particularly successful radio plugging, but the track seems to have claimed a significant portion of the air at my usual haunts.

Commercial, definitely, but far from a shiny product of the machine. Smatterings of stray laughter start the track and the odd lyric spoken (seemingly on a whim, rather than sung, makes the track a performance - a moment captured on tape, rather than verses snipped and spliced to create a perfect version that never really existed.

In A Perfect World feels more personal than most, and Love Like This isn't the only track that draws you into Stephen Garrigan's vocals. High Hopes shows off the singer's range with a flowing melody and a voice that breaks just enough to show emotion without losing control.



Verses are packed with lyrics rather than empty, stretched out lines to fill a space. It makes you listen that bit closer.

It's hard not to heap praise on Garrigan track

after track (All Comes Down is another song where he earns his salary with a single performance flecked with qualities of Bono and Springsteen at the same time) but he wouldn't be able to have such a commanding presence if it weren't for the band's ability to create such a careful tapestry in pieces such as the haunting, fast-paced but low down slow build of Pray or the upbeat dance of Brand New Day.

OUT NOW

NEW REISSUES / CATALOGUE ALBUMS

THE PROCLAIMERS • The Very Best Of - 25 Years 1987-2012*(Chrysalis C9935522)*

Arriving a few months later than the 25th anniversary of The Proclaimers' first hit, this new

double disc set to mark the occasion is nevertheless a pertinent and pleasing reminder of The Edinburgh siblings' canon. Twins Craig and Charlie Reid's esoteric blend of Celtic rock, folk and pop is well served by the set - which they compiled themselves - with 30 of their finest recordings, among them tracks from each of their nine studio albums. They include their strangely soothing debut hit Letter From America, the more frenetic and anthemic I'm Gonna Be (500 Miles) - the original hit version not the chart-topping remake with Andy Pipkin and Brian Potter - and their hymn to home, Sunshine On Leith. Many of the older tracks benefit from 2011 remasters and the collection includes the new recording Not Cynical. Superfan David Tennant provides suitably gushing liner notes in a 28-page booklet which also includes full lyrics and a large number of photographs.

THE WEATHER GIRLS • Success*(Cherry Pop CRPOP 124)/DIVINE: Maid In England (CRPOP 123)*

Two of hi-NRG music's heavyweight talents - in more ways than one - are celebrated by these new Cherry

Pop releases, which will be competing for the pink pound and beyond. Much of Divine's work is out of print, so the expanded version of Maid In England will be welcomed by many. A full-figured drag queen, Divine's vocals were never less than masculine however, with his gruff, snarling delivery providing an edge to songs like You Think You're A Man and I'm So Beautiful - both perfectly tailored to his sound by Stock, Aitken & Waterman - and Give It Up. Starting out as Sylvester's backing vocalists, The Weather Girls' very name was inspired by their debut release It's Raining Men, which went on to be a huge hit for them, having previously been rejected by Cher, Diana Ross and Donna Summer, among others. Weather Girls' Martha Wash and Izadora Armstead were both massively accomplished singers, who

nevertheless seemed to revel in the camp personas they adopted, and secured a massive hit with It's Raining Men. Now 30 years old, much of Success is in the same vein, with suitably tongue-in-cheek versions of I'm Gonna Wash That Man Right Out Of My Head and Dear Santa (Bring Me A Man This Christmas) being the other highlights of a short (six song) album, which more than doubles in size here with the addition of a plethora of 12-inch mixes.

VARIOUS • Sophisticated Boom Boom! - The Shadow Morton*(Ace CDTOP 1365)*

In preparation before songwriter and producer George Shadow Morton died in February at the age of 72,

Sophisticated Boom Boom! now serves as a lasting testament to the career of an enigmatic character that encompassed '50s doo wop, '60s girl groups and '70s punk. Initially a budding singer, Morton provides the lively vocal for The Markeys' lively Hot Rod and The Lonely Ones' doo-wop ballad I Want My Girl,

both of which date from the late 1950s. Enjoyable, servicable and nowadays collectable, they were early markers of his talent, which reached full fruition with the advent of the girl group sound, in which he played a key role. Morton wrote and produced the melodramatic classic Remember (Walkin' In The Sand) for The Shangri-Las, as well as the pseudo-classical Past, Present & Future and Give Him A Great Big Kiss (all included here, although the even more successful Leader Of The Pack is not). That phase of his life over, Morton provided the perfect production for Janis Ian's groundbreaking (and much banned at the time) 1967 tale of inter-racial love, Society's Child. He then plunged headlong into the psychedelic rock era, producing Vanilla Fudge's over-the-top version of The Supremes' hit You Keep Me Hangin' On and Iron Butterfly's In-A-Gadda-Da-Vida before becoming involved in the nascent punk movement, producing early New York Dolls sides Puss 'n' Boots and Stranded In The Jungle. It was quite a journey, and much of it is relayed in an expansive (and rather snugly-fitting) 40-page booklet, which

includes a 12,000-word essay informed by Morton's cooperation in its execution before his death.

DARTS • Magnet Records Singles Collection (71's GLAMCDD145)

1950s flavoured rock revivalists were big business in Britain in the second half of the 1970s and early 1980s, with

Rocky Sharpe & The Replay, Matchbox and Showaddywaddy among the most successful exponents - but Darts were an altogether classier and more substantial act who enjoyed a string of doo-wop influenced hits on Labour peer Lord Levy's Magnet imprint. Centred around the slightly oddball Den Hegarty and the excellent Rita Rey, they put their own stamp on old songs like The Boy From New York City and also penned their own authentically aged hits, among them It's Raining, Don't Let It Fade Away and Get It. Magnet Records Singles Collection does exactly what it says on the tin, with the A and B-sides of their 14 singles for the label, augmented by solo sides from Heggarty and Bob Fish.

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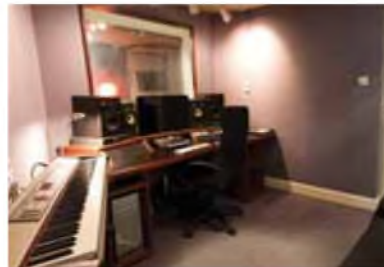
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SOMETHING TO SAY

The 2013 Scottish Album of the Year Awards took place last week in Glasgow. The event was well supported with the Scottish Government's Solicitor General Lesley Thomson in attendance alongside members from PPL working in association with the Awards for the first time this year. A cavalcade of music industry bods came together to celebrate Scottish music, including the team from Nettwerk Music Group, to support their shortlisted act Admiral Fallow.

Pic 1 – Jonathan Morrish (PPL), Caroline Parkinson (Creative Scotland) Stuart Henderson (Scottish Music Industry Award/SAY Award), SAY Award 2013 winner RM Hubbert, Keith Harris (PPL)

Pic 2 – Jonathan Morrish, Lesley Thomson (solicitor general, Scottish Government), Stuart Henderson, Laura Ferguson (PPL), Audrey Ferrie, (Pinsent Masons), Keith Harris, Diane Campion, (Creative Industries at Scottish Government)

Pic 3 – Kevin Brolly (Admiral Fallow), Simon Mortimer-Lamb (Nettwerk Music Group), Charlie Larby (Nettwerk Music Group), Sarah Hayes (Admiral Fallow), Joe Rattray (Admiral Fallow), Blair McDonald (Nettwerk Music Group), Louis Abbott (Admiral Fallow)



KEY SONGS IN THE LIFE OF FRANCES MOORE



CEO, IFPI

What is the first record you remember buying?

My Boy Lollipop - Millie Small. In my defence, I was seven.

Which song was the first dance at your wedding?

It was 1978, I had too much champagne and can't remember the wedding, let alone the song!

Which track would you like played at your funeral?

Pachelbel's Canon in D major. One of the first records my husband ever bought me.

What's your karaoke speciality?

Nipping out to the ladies room when it's my turn to sing.

What was the best artist meeting of your life?

Count Basie at the Umbrian Jazz festival in Perugia. I was 17 and he had just performed What Are You Doing The Rest Of Your Life?

Recommend a track Music Week readers may not have heard

Zaz's Je Veux. She's an up and coming French singer with a voice that reminds me of Edith Piaf.



What's your favourite single/track of all time

I was astonished to read last week that John Fogarty chose Rod Stewart's In A Broken Dream. It's my all time favourite song, but I thought Rod Stewart was singing it just for me.

ARCHIVE

MUSIC WEEK July 3, 2004

Music Week offers the first official snapshot of the UK download business, with a test version of the UK's Download Chart. Bard chairman Steve Knott welcomes the arrival of the chart but voices concern over 'exclusives': "That support is put under severe pressure when record companies give Apple or anyone else exclusives which then produce a chart which has tracks that the Bard membership cannot sell," he says... Apple sold 800,000 tracks Europe-wide in the first seven days of business for its iTunes Music Store, which is expected to generate an estimated £350,000 income for record labels and publishers... Music Zone is rejecting industry doomsayers who think downloads will damage High Street retailing by unveiling one of the most ambitious roll-outs of new stores by a UK independent retailer. Founder Russ Grainger said: "I do sometimes feel like I've got my finger in the dyke with all this press about downloads. But it is not affecting the High Street in the slightest. It is an irrelevance."



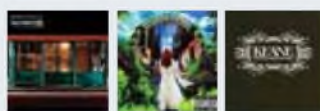
SINGLES TOP 5 03.07.04

POS	ARTIST	SINGLE
1	MCFLY	Obviously
2	BRITNEY SPEARS	Everytime
3	MARIO WINANS/ENYA/P	I Don't Wanna
4	OUTKAST	Roses
5	O-ZONE	Dragostea Din Tei



ALBUMS TOP 5 03.07.04

POS	ARTIST	ALBUM
1	THE STREETS	A Grand Don't Come For Free
2	SCISSOR SISTERS	Scissor Sisters
3	KEANE	Hopes and Fears
4	USHER	Confessions
5	JOSS STONE	The Soul Sessions



NEW RELEASES RECOMMENDED 03.07.04



SHAPESHIFTERS Lola's Theme
DOGS DIE IN HOT CARS Please Describe Yourself
 Lola's Theme by Shapeshifters is Single Of The Week. The "string-laden house track" should "certainly hit the upper reaches of the chart," after making the A-list at Radio One and Capital. Album Of The Week goes to Please Describe Yourself by scot band Dogs Die In Hot Cars. After a string of "snappy, smart" singles the "stream barely falters on this debut album". "Angular, intelligent pop music," says Music Week.



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COMMONS PEOPLE

The awards ceremony for the 2013 edition of Rock The House took place at the House of Commons last week, hosted by Mike Weatherley MP, Andrew Percy MP and UK Music. The evening included live performances on the terrace of the Commons from the winners, and speeches from Secretary of State for Culture, Media and Sport Maria Miller and Rick Wakeman among others. Also in attendance and pictured to the right were:

- Pic 1** – Don Foster (Parliamentary Under Secretary, Department for Communities and Local Government), Vanessa Reed (executive director PRS for Music Foundation) Vanessa Murray (winner of the UK Music Rehearsal Spaces competition), Steve Rotheram (MP for Liverpool Walton), Jo Dipple (chief executive of UK Music)
- Pic 2** – Robert Ashcroft (CEO, PRS for Music), Maria Miller MP (Culture Secretary), Jo Dipple
- Pic 3** – Rowena Morgan (business development officer at BASCA), film composer Debbie Wiseman MBE and Guy Fletcher OBE (chairman, PRS for Music)

FABLED LABELS

Blue Horizon Records

Key Artists: Fleetwood Mac, Chicken Shack, Doctor Ross

Blue Horizon Records was a British blues independent record label, founded by Mike Vernon in 1966.

Its roots lay in Vernon's mail order label Purdah Records, which released just four 7" singles.

After briefly forming the Outasite label, Vernon switched to Blue Horizon, issuing singles and a small number of now-unobtainable albums by US blues artists including Doctor Ross.

A worldwide licensing and distribution deal with CBS was then signed and started with two 7" singles, with combined CBS/Blue Horizon stamps, featuring Fleetwood Mac and Aynsley Dunbar.

A string of singles and albums by both British and US blues artists followed, both licenced and newly recorded.

Some releases featured Mike Vernon produced recordings of US artists such as Otis Spann and Champion Jack Dupree, backed by British blues players such as Peter Green, Rory Gallagher, Paul Kossoff, Stan Webb, Pete Wingfield and Duster Bennett.

The label ceased production around 1971. All of its titles are collectible today. Later vinyl re-releases by both Sire Records in the US and Line Records kept interest in the label alive, but CD reissues were limited until Vernon himself re-emerged in the 21st century to remaster some choice material.

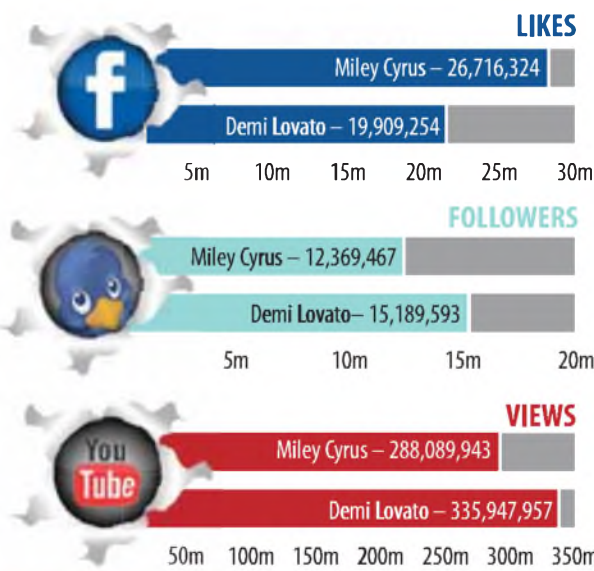
In 2010, it was reported that the label could be reactivated by Seymour Stein, and Richard Gottferrer, although it would not have access to the original catalogue.

Did You Know? On 12 June 2012, BBC Radio 4 broadcast Cerys Matthews' Blue Horizon, a documentary about Blue Horizon Records.



SOCIAL STANDING

Official fan pages go head-to-head



MILEY CYRUS VS DEMI LOVATO

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