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We're in the money

UK MUSIC REVENUES RISE IN Q2 ● AMAZON AND ITUNES' MARKET DOMINANCE MUTATES

RETAIL

BY TIM INGHAM

Total album sales may be down in 2013 so far - but the hard cash generated by recorded music in the period has shown growth for the first time since June 2011.

According to Kantar Worldpanel research exclusively provided to *Music Week*, in the 24 weeks to June 9, 2013 sales by value of total physical and digital music peeked into hesitant year-on-year growth (+3.2%).

The driving force behind this was the continued strength of digital album sales, whose value grew at 21% in Kantar's Q2 (12 weeks to June 9) versus the same period in 2012 - a particularly impressive feat considering their unit sales only grew 10.2% according to Official Charts Company data for its Q2.



Some of this growth in digital album value was through increased average price, says Kantar - spurred in part by a greater proportion of sales of compilation albums - though it found that more units are also being purchased per shopper. Digital singles, on the other

hand, have started to flatten after a number of years of growth.

Amazon is still the biggest music retailer in the UK, but only just, after share gains from Apple. However, Amazon has made the greatest gains in music spend from HMV shoppers switching following store closures.

OVERALL MUSIC MARKET IN Q2

	12 W/E 10 JUN 12	12 W/E 09 JUN 1	% CHANGE
AMAZON	24.2	29.7	+5.5
ITUNES	25.4	29.2	+3.8
HMV	16.2	7.4	-8.8
TESCO	7	5.7	-1.3
SAINSBURY	2.7	5.1	+2.4
ASDA	5.3	4.2	-1.1
PLAY.COM	3	2.3	-0.7
MORRISONS	1.3	1.5	+0.2
OTHER	14.9	14.9	0

Source: Kantar Worldpanel research

OVERALL ENTERTAINMENT MARKET IN Q2

	12 W/E 10 JUN 12	12 W/E 09 JUN 1	% CHANGE
AMAZON	20.0	23.4	+3.4
TESCO	11.6	13.2	+1.6
ITUNES MUSIC	8.9	11.3	+2.4
ASDA	9.4	10.5	+1.1
HMV	16.8	8.4	-8.4
SAINSBURY'S	5.8	8.2	+2.4
GAME GROUP	4.8	4.4	-0.4
MORRISONS	3.6	3.7	+0.1
PLAY	3.7	2.6	-1.1
OTHER	15.4	14.3	-1.1

Together, iTunes and Amazon now account for a 59% share of total music, which Fiona Keenan, consumer insight director at Kantar Worldpanel, called "an unprecedented concentration of market value". HMV's less positive result reflected Q2 being the first period in which its store closures

hit. A significant proportion of HMV's share loss also came from its online store having been temporarily out of action.

HMV online alone accounted for 3.4% of video spend in Q2 2012 - Kantar expects the website coming back online to lend some strength to HMV.

Bruce and Melrose to head up Epic UK, Example first signing

Sony Music has appointed Dougie Bruce and Steven Melrose as the new joint-MD A&Rs of Epic UK.

They will report to Nick Gatfield and oversee a roster of acts that includes the biggest selling male solo artist in the UK, Olly Murs. The duo have already made their first signing to the label, Example - formerly signed to Ministry Of Sound. His fifth studio album will be released on Epic in 2014.

Bruce (pictured, right) worked as a scout at Epic Records, before

joining Universal Publishing, where he signed Adele, Lily Allen and MGMT. He joined Simon Fuller's XIX Entertainment in 2009 then in 2011 he joined Sony Music to head up the Sign Of The Times label. Melrose (left) founded the indie label/management company Leftwing Recordings prior to working as an A&R executive at Island Records. In 2008 he joined Capitol Records in the US as VP of A&R. He then joined Sony Music in a senior A&R role in 2012.



Melrose said: "We are thrilled to be taking the reins at Epic and are hugely excited to work on such an iconic label."

Dougie Bruce said: "Steve and I are so excited to have this opportunity to lead Epic into a new era, particularly as it's full

circle for myself starting as a scout for Epic all those years ago. We can't wait to get going."

Former Epic UK MDs Tops Henderson and Paul Lisberg will reprise their roles as joint MDs (with co-founders Steve Kipner and Andrew Frampton) of the Phonogenic label.

Nick Gatfield said: "Dougie and Steven each have a great mix of A&R and management skills and they will be a strong force. I'm also delighted that Paul and Tops will take on the task of building the Phonogenic label back up."

NEWS

EDITORIAL

I'm not really sure it's Justified



"AND IT JUST SAYS... 'DRINK COKE'."

There is an unrepeatable, searingly accurate riff on the ultimate television ad campaign by the late comedian Bill Hicks, in which he unrelentingly mocks the so-called boundary-pushing shenanigans of the increasingly sexualised marketing industry.

He illustrates an hypothetical, unapologetically explicit tableau in which a young, attractive female is strategically positioned within your TV screen, allowing males everywhere to gawp candidly at all her deity gave her - complete with soullessly rehearsed coquettish expression. Cue the killer line.

Hicks' largely unstated argument via this bracing, madly plausible image is simple enough: if advertisers are going to debase the practical lure of their product with teasing smut, they may as well go the whole hog and stick their brand on a shameless skin flick. It's 90% forecast, 10% humour - a sniggering view onto the inevitable cheapening of consumerism set to befall those myopically and constantly chasing profit.

I hadn't watched this calmly incandescent bit of stand-up for about ten years until this week, when a certain nonsensical music video brought it all rushing back. JT, here's looking at you.

"There is really no need for pop music to mix with explicit porno. It makes us look a little seedy, and a heck of a lot desperate"

If you haven't seen it, the new promo for Justin Timberlake's Tunnel Vision (and let's just avoid the conversation about whether that title is itself born in sub-viz innuendo) features loads of naked tits. No context, no relevance, no need. Despite this soft-grotathon subsequently being plastered on YouTube with every marketeer's dream ADHD-milking label - EXPLICIT! EXPLICIT! - you'd struggle to find it genuinely obscene. We live in the age of constantly accessible, 24-hour porn. If a shadowy areola leaves you itching to call Points Of View, good luck with The Future, sunshine.

The only genuine fibre of offensiveness JT's effort twangs is perhaps the very clear and present one of female objectification. But if we're going to start down that road, I'm going to need to call on about 25% of all music hits ever - and grab a few more pages.

No, I'm not angry, Justin - just disappointed. For between yourself and Robin 'anthem of the summer' Thicke - whose video for is-it-not-a-bit-rapemy smash Blurred Lines is also needlessly nippletastic - the 2013 pop music industry is starting to look a little seedy, and a heck of a lot desperate. Both of these promos are brazen, calculated playground conversation-starters; conversations about songs, about stars, and, crucially, about where one should download. It's a promotional tactic older than the Mickey Mouse Club itself.

But I'm uncomfortable, because (i) this isn't sensuality, sexuality or even erotica mixed with music - it's Razzle-under-the-mattress porno, casting an as-yet-unseen craven taint onto this industry; and (ii) because I still believe pop to be the most powerful, democratic and instantly accessible artform. Crossing the lines (the Blurred Lines?) with grubby ol' porn can only ever impair that argument.

The videogames industry pushed a diet of Lynx-soaked tits'n'guns marketing onto teens for decades. Now it struggles to convince the adult world it's grown up. I for one hope pop music isn't tumbling in the opposite direction.

Sheesh. Rant over. Anyone else fancy a Coke?

Tim Ingham, Editor

Metropolis mirrors Motown model

INVESTORS NAMED, BRENCHLEY SAYS 'FUTURE'S BRIGHT'

STUDIOS

Metropolis has rebranded following its much talked-about company restructure, and says its recently-launched brand partnerships division is bearing good results.

The company, which operates out of its West London recording studio premises, has attracted three investors since changing its setup in May, when its management placed former trading company Metropolis Group Limited (MGL), into administration. The MGL business and its assets were successfully transferred to Metropolis London Music Ltd (MLML), the group's holding company.

CEO Ian Brenchley told *Music Week* that one investor in the firm was Metropolis chairman, Adam Freeman - a former executive director of Guardian News and Media. Another of Metropolis's investors has been revealed as entrepreneur Kainne Clements, whilst the third remains unknown.

As well as its four recording studios and famous mastering services, the company houses a creative agency and a production department, as well as artist services (publishing, sync, management) and events divisions - plus the brand partnerships team. It recently relaunched its website at thisismetropolis.com.

"There's not a brand in London worth knowing that Adam Freeman doesn't know," said Brenchley. "If you're a brand and you want to create some



music content, we should be the No.1 place in London for you."

Brenchley said that Metropolis brings a modern twist to the classic all-in-one model of Motown or Chess Records, as well as offering clients a "fully-fledged media services facility".

He used the example of the Justice Collective's Christmas 2012 No.1 single He Ain't Heavy (He's My Brother), which has so far raised £350,000 for the families of the Hillsborough Disaster.

"We recorded, mixed and mastered that track here, plus we made the video and commercially released the final single on our own label," he said.

"It proved a very cost-efficient way to create content; an end-to-end solution like Chess and Motown used to do - just with an amazing, huge studio facility at our disposal."

Recent brand partnership successes at Metropolis have included its work with Coca-Cola on the drinks brand's

Olympic Sessions, which invited visitors to 'experience every stage of the recording process' in Metropolis, where Mark Ronson and Katy B recorded Coca-Cola track Move To The Beat.

"The dust is still settling on the restructure," added Brenchley. "We're striving to honour as many of our suppliers' arrears as possible. That's going well."

Brenchley said the recent injection of investment into the business had given Metropolis the "ability to invest in content for all aspects of the industry", adding that big deals were set to be revealed in the live and media sectors with companies "very well known to the music business".

He added: "Metropolis is a premier creative home for talent. With new investors, a new direction, new branding, a new website and fresh cash in the business - whilst leveraging our 24 years of fantastic sonic excellence - things are looking bright."

Sony promotes Savill and Barnabas

Sony Music UK has promoted Phil Savill to VP of marketing and Simon Barnabas to marketing director of the Commercial Group (CG).

The promotions are in recognition of an increase in sales for the Sony Music CG label over the past year, from

diverse projects including Keep Calm & Relax, The Trevor Nelson Collection, The War Of The Worlds, Voices, E-D-M, Chilled R&B, #HolidayAnthems, Michael Jackson, Honey Honey and Eddie Stobart Trucking Songs,

along with 400k+ sellers from Neil Diamond and Live Lounge 2013. The Sony Music CG label has also successfully partnered with Ministry Of Sound for compilations and, following its recent 50% acquisition, the Now! That's What I Call Music brand.

NEW UK MUSIC SKILLS ACADEMY 'IS INDUSTRY GROWING UP' SAYS PATRON PAUL LATHAM

Industry unites to seek out tomorrow's music executives

EDUCATION

■ BY TOM PAKINKIS

The newly-launched UK Music Skills Academy is evidence of the music industry "growing up", according to the initiative's patron and Live Nation International COO Paul Latham.

The Academy, founded by UK Music and Creative & Culture Skills – where Latham also holds the position of chairman – is the first industry-led effort to improve recruitment practices in the music business.

It is a part of the National Skills Academy for Creative & Cultural, which spans the broader creative industries.

Members of the Academy will work to create routes into the industry, including course-led work experience, apprenticeships and paid internship programmes.

Universal Music, Sony Music, Warner Music, Beggars Group, Cherry Red, Live Nation, Britannia Row, Ad Lib and the National Arenas Association are all supporting the Academy. It also has established education partners in the BRIT School, University of Hertfordshire and The Backstage Academy for students opting for further and higher education.



[L-R] Andy Heath, Jo Dipple and Paul Latham

"This Academy will help to ensure that music courses are more realistic, more effective, better value and more useful to the music industry in the long term"

ANDY HEATH, UK MUSIC

"Music has always had a very uncomfortable relationship with the education establishment," explained UK Music chairman Andy Heath. "With university courses, there's been a general consensus that there's a huge amount of graduates poured out every year that aren't qualified to [work in industry roles]. To put it bluntly, the educational establishment has overpromised in this area. The UK Music Skills Academy gives a coherent and constructive force



to engage with the educational establishment, to make sure courses are more realistic, more effective, better value for the student and more useful to the music industry long-term."

The Academy will launch a new UK Music Apprenticeship scheme suitable for a range of companies from record labels to collection societies with access to grants of up to £2,000, obtained through the Creative Employment Programme.

It will also work with



employers and Creative & Cultural Skills to develop a new range of technical music apprenticeships; create a national network of skills and training partners; establish an annual Skills Festival featuring workshops and an awards ceremony; run a UK Music Summer School for Academy students; and allow students access to UK Music's network of rehearsal spaces for artist and industry events.

Heath explained that having a better, more unified industry education drive was of benefit to music companies. He said that they would gain assistance in making the most of recruitment and development schemes.

"I think the biggest effect on

our wider membership and smaller businesses in particular is that we will help them get through the whole apprentice idea and they will have an opportunity to benefit from the Government system that is there to get apprentices in place," he said.

Latham said there has been strong interest from the Government in the Academy and that he hopes it will lead to more support in the future: "We are getting traction with different Government departments because they can see we're getting organised."

The Confederation of British Industry's director general was present at the official launch of the Academy on Tuesday, and UK Music CEO Jo Dipple was confident that the initiative would get support on a national level. "For ministers in the CBI, getting a skilled, trained workforce into the right jobs is going to be one of the growth solutions to the economy," she said. "Skills and training is high up on the CBI's agenda."

Latham summarised the Academy saying, "It's the UK music industry growing up. This is a huge industry and we need to reflect that it's a business. This is a way of doing it in a more appropriate way."

Stranger and Eagle-i strike international deal

London based Stranger Music Group has announced a global administration agreement with Eagle-i Music, the music publishing division of Eagle Rock Entertainment.

The new deal covers all aspects of music publishing administration on a worldwide basis including registration, royalty collection, sync exploitation and more for the Stranger Music catalogue.

Stranger Music Group, the label that launched the career of Lana Del Rey in 2011 with her

debut single Video Games, will work exclusively with Eagle-i Music to source and develop new and existing songwriting talent and copyrights.

Dan Symons, co-founder of Stranger Music Group said, "We clicked immediately with Roberto Neri and his team at Eagle-i Music and they have made it very easy for us to structure a music publishing company that will allow us to play to our strengths, which are discovering and developing exciting new talent. This is a



[L-R] Dan Symons (Stranger), Roberto Neri (MD, Eagle-i) and Cameron Jenkins (Stranger)

natural extension of our existing operations and we are relishing the chance to build a roster of

world-class songwriters for Stranger Music."

Roberto Neri, managing

director of Eagle-i Music said: "We have been great admirers of the guys at Stranger Music Group for a long time and when this opportunity to work together came along we jumped at the chance.

"Stranger have proven themselves to be an internationally successful company with a fantastic understanding of both music and composers and we are very excited about what we can achieve together in this capacity as music publishers."

NEWS

NEWS IN BRIEF

■ **SHAZAM:** The music-tagging app company has received \$40m in new investment. It says it will keep its base in London and create up to 130 new jobs over the next two years. The company also plans to expand into South America and move further into the TV market.

■ **SPOTIFY:** The streaming service has hired Sunita Kaur to head up its operation in Asia. The exec was formerly director of Asia for social networking giant Facebook.

■ **BICYCLE:** The Bicycle Music Company has acquired California punk label Nitro Records. Nitro is home to recordings from bands such as The Offspring, The Vandals, The Damned, TSOL and AFI.

■ **TWICKETS:** Fan-to-fan ticket marketplace Twickets has been revealed as the official ticket resale partner for Mumford & Sons' forthcoming *Gentlemen of the Road* Stopover Festival in Lewes on July 19-20 and will facilitate the exchange of tickets that have been purchased from Music Glue, the primary ticketing company.

■ **SUB POP:** The US label which released Nirvana's debut album *Bleach* amongst other grunge/indie classics, is set to celebrate its 25th birthday with a free silver jubilee party in Seattle this week (July 13).

■ **ITUNES FESTIVAL:** Elton John, Arctic Monkeys, Tom Odell and John Legend are amongst the latest acts to be added to the iTunes Festival line-up. Taking place from September 1-30 at Camden's Roundhouse, other acts just announced include Pixies, Robin Thicke, The Olms and No Ceremony.

■ **INTEGRITY CLUB:** A concierge service launched in November 2012, is looking to obtain clients in the music business. The firm (integrityclub.co.uk) has signed partnerships with Emirates Holidays, Live Nation, W Hotel and Selfridges. It offers services from organising diaries to booking holidays. Founder Neil Meredith said: "Most people I know have PAs or admin staff but very few of them can get the VIP privileges and savings that we can."

■ **THE VOICE UK:** The creators of BBC television talent show *The Voice UK* are searching for another 'young and current' female solo artist to replace the outgoing Jessie J. Rumours have pointed to Emeli Sande, Paloma Faith and Mel B.

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RETAILER EYES JAPAN, DISCUSSES POSSIBILITY OF STREAMING LAUNCH

Amazon: AutoRip could reignite British CD sales

RETAIL

■ BY TIM INGHAM

Amazon has predicted that the launch of its AutoRip platform in the UK can significantly increase CD music sales in the territory.

AutoRip gives customers free MP3 versions of CDs and vinyl music they purchase from Amazon.co.uk, automatically adding the digital file to their Amazon Cloud Player libraries free of charge, for immediate playback or download.

Additionally, customers who have purchased AutoRip albums at any time since Amazon.co.uk first opened its Music Store in 1999 will find MP3 versions of those albums in their Cloud Player libraries – also automatically and for free.

More than 350,000 albums are already available for AutoRip, after all major labels and leading indie Beggars Group licensed the service, which hit the UK on June 27.

"Since the end of vinyl, the way we look at this is, it's been a long time since anyone added value to their [recorded music] product, and made it more exciting," Amazon VP of Music



Steve Boom told *Music Week*. "We're already seeing an increase in music sales as a result, so it seems that the old adage that if you deliver more value to your customers then they'll buy more stuff, works out pretty well."

Boom (pictured) added: "This is a great way to help make buying music make more sense than stealing it. The best way to counteract piracy is to deliver more and more value in music and accessing music legally. We haven't met a lot of resistance – I have to say thank you to the labels for all the support they have given us."

UK retailers have long lobbied



labels to bring to market a combined digital and physical music item, so Amazon's launch marks a turning point for product innovation. According to Official Charts Company data, the CD format has accounted for 61.7% of total albums sales this year – including artist and compilations LPs – down from 67.8% at the same point in 2012. On artist albums alone this year, CD claims 60.1%, down from 66.2% in 2012. Boom told *Music Week* that Amazon was ready to launch AutoRip "everywhere in the world" and had obtained licenses to do so. The service is currently available in the US, UK, Germany, Italy and Spain.

"You should expect anywhere that sells music, we're going to roll out AutoRip – it's just a question of when," he said. "The one country that stands out for us, the most interesting one, is Japan. It's a huge music market, and Amazon has a very nice music business there – we're the No.1 retailer of physical music."

He added: "We're going to

sell physical music until people don't want to buy it anymore. I don't think that it'll ever go away fully, but there'll definitely be a, relatively speaking, decline against digital over time – that trend is not going to reverse. But I think you will see an increase in physical music [sales] as a result of something like AutoRip."

Amazon has its own streaming movie platform in LoveFilm, which boasts nearly 3 million paying subscribers across the world. However, the company is yet to challenge Spotify or Deezer in the music streaming realm.

"Right now we are focused on music ownership rather than the access model," Boom told *Music Week*. "Consumers like to consume music in many ways. Even consumers who buy music will use access products or [online] radio products – which is very strong in the US."

"There's no question that there's an increasing trend in those [streaming] services that provide excellent value to consumers. We'll continue to monitor it and see if there's something we should be doing there, but I don't have anything to announce."

Alex Fisher promoted by Lester

London-based artist management company Twenty First Artists has promoted Alex Fisher (pictured left) from senior artist manager to general manager.

He joined the company when it merged with CLM Entertainment in 2010 but has worked for Twenty First Artists CEO Colin Lester (pictured right) since interning for him in 2007.

Fisher, who takes up his new position with immediate effect, will report directly to Lester. The exec has headed up breakthrough campaigns for the likes of Tich, Charlie Brown and Angel this year, as well as working closely with Craig David on his sold-out world tour.



Fisher has recently taken on responsibility for the careers of Ebony Day, who won MTV's Brand New for 2013 poll, and Andrea Begley, the winner of *The Voice UK* 2013, who is signed to Capitol Records and currently recording her debut album.

Colin Lester said: "In this business when you find someone with great potential you need to nurture and guide them. Alex has been an incredibly loyal and a fantastic asset to our company. His promotion to GM is a reward for his hard work and a recognition of the fact that he is a really important part of our plans for the future."

Alex Fisher said: "Twenty First Artists is in a great position to achieve big things moving forward."

"Colin Lester, the team, and the artists we work with, make this an inspiring place to be. I'm really looking forward to the challenges ahead and the opportunity to build on our existing success."

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MusicWeek The Playlist

10 tracks you need to hear...

DATA DIGEST

SALES STATISTICS



CHART WEEK 27 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,599,852	1,146,316	359,144	1,505,460
PREVIOUS WEEK	3,649,934	1,147,519	353,542	1,501,061
% CHANGE	-1.4%	-0.1%	+1.6%	+0.3%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	93,424,336	33,978,320	9,034,788	43,013,108
PREVIOUS YEAR	91,079,613	35,401,302	8,291,957	43,693,259
% CHANGE	+2.6%	-4.0%	+9.0%	-1.6%



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



NAUGHTY BOY
Lifted ft. Emeli Sande (Virgin EMI)
(single, August 18)
Contact: Janet Choudhury, Virgin
janet.choudhury@umusic.com



MILES KANE
Taking Over (Columbia)
(single, August 19)
Contact: Barbara Charone, MBC PR
bc@mbcpr.com



JOSH RECORD
The War (Virgin EMI)
(single, August 25)
Contact: Fred Mellor, MBC PR
fred@mbcpr.com



MAUSI
Move (Atlantic)
(single, August 11)
Contact: Emma Philpott, Purple PR
emma@purplepr.com



RY X / FRANK WIEDEMANN
Howling (Unsigned)
(single, available now)
Contact: Victoria Wood,
Statham Gil Davies
victoria.wood@sgdlaw.com



MOBY
A Case For Shame (Little Idiot)
(single, available now)
Contact: Sarah Pearson, Wasted Youth
sarah@wastedyouthpr.com



THE OTHER TRIBE
My Girl (Relentless)
(single, September 8)
Contact: Matt Learmouth, Alchemy
matt@alchemypr.com



NOAH AND THE WHALE
Lifetime (Virgin EMI)
(single, August 5)
Contact: Rachel Hendry
rachelhendry@me.com



GEORGI KAY
In My Mind (Parlophone)
(single, July 29)
Contact: William Luff, Parlophone
william.luff@parlophonemusic.com

APPOINTMENT TO VIEW



BBC PROMS 2013

Friday, July 12 - BBC2, 8pm - 10.30pm
Katie Derham presents the 119th season of the classical music event at the Royal Albert Hall. Expect a sea-inspired theme from English composers Vaughan Williams and Britten.

THE TALENT SHOW STORY

Sunday, July 14 - ITV, 10.15pm - 11.14pm
Simon Cowell, Dannii Minogue, Gary Barlow, Dermot O'Leary, One Direction and JLS discuss how The X Factor became one of TV's most successful formats. The programme also explores the role of talent-show child stars including Lena Zavaroni.

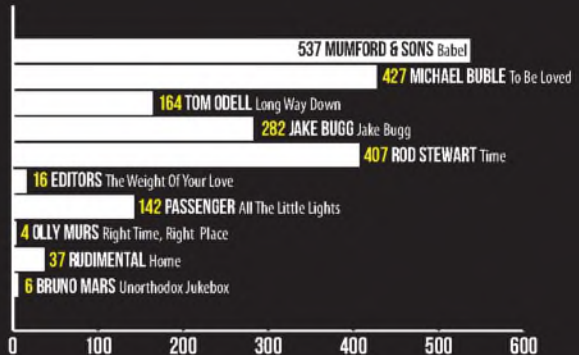
PPIERS MORGAN'S LIFE STORIES: DONNY OSMOND

Tuesday, July 16 - ITV, 10.35pm - 11.35pm
The star looks back on a career in showbiz spanning five decades. He reveals the cost to his brothers of his solo success, and his battle to overcome on-stage panic attacks. The former teen idol also shares his feelings about still being considered a heart-throb in his mid-fifties.

PIRATES' BAY



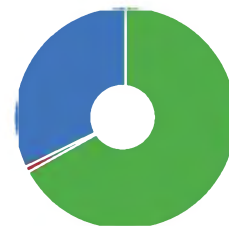
NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON JULY 7 2013



- The latest most popular Shazam new release chart:
- 1 AVICII
Wake Me Up
 - 2 WILL.I.AM
Bang Bang
 - 3 BREACH
Jack
 - 4 ELLIE GOULDING
You My Everything
 - 5 TINIE TEMPAH
Trampoline

SOCIAL SCIENCE: TOM ODELL

Impact Social analysed 2,239 mentions of Tom Odell in the seven days to Monday (8/7) for Music Week across Twitter, blogs, forums and news websites. The response was overwhelmingly positive (67%), with 32% mentions showing no strong feelings and a mere 1% negative response. Topics of conversation included Tom Odell's position in the charts (9%) where his debut album Long Way Down debuted at No 1 before being knocked down to No 3 and various gigs around the country (9%), including Glastonbury and upcoming gigs in the Park and Hyde Park. There were several media mentions (4%) on being the soundtrack to the Burberry London Fashion Week Show. The vast majority of mentions (46%) were from fans talking about the single Another Love (8%), the whole album (4%), or simply declaring their love for Odell (5%).



CONVERSATION TOPICS ON SOCIAL MEDIA



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GIG OF THE WEEK

LONDON



Who: Jay Z
Where: Queen Elizabeth Park
When: July 13/14
Why: The US rapper plays a headline show at Wireless Festival on Saturday night. Justin Timberlake will join him on stage on Sunday for the world premiere of their Legends Of The Summer tour.

MANCHESTER



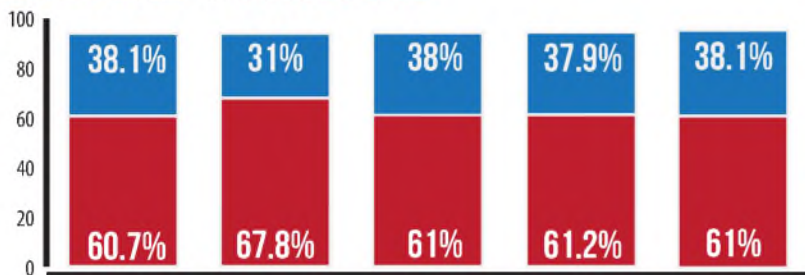
Who: Ms Mr
Where: Academy 3, Manchester
When: July 15
Why: After releasing their debut album in May, the New Yorkers have picked up fans in the likes of Jay Z and Tom Ford. They will be joined by Charli XCX (for a DJ set), Freddie Dixon and Thumpers.

BRISTOL



Who: Beth Rowley
Where: The Louisiana, Bristol
When: July 18
Why: The singer/songwriter returns after the success of her UK top 10 album Little Dreamer in 2008. Catch her at one of two live shows to promote latest EP Wretched Body.

DIGITAL VS PHYSICAL



Official Charts Company

WKS 23-27
 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 8

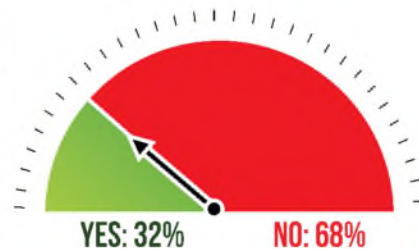
- 01** Tom Watson MP resigns from Shadow Cabinet, recommends Drengé to Ed Miliband *Thursday, July 4*
- 02** Warner rebrands EMI Wrights Lane building - Photos *Thursday, July 4*
- 03** Album sales drop 5.2% in Q2 *Friday, July 5*
- 04** Academy Music Group awarded for deaf and disabled venue access *Friday, July 5*
- 05** Shazam receives \$40m investment from Mexican telecoms billionaire *Monday, July 8*

MUSIC WEEK POLL

This week we asked...

Can the music industry reverse the decline in album sales over the next five years?

Vote at www.musicweek.com



INK SPOTS

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

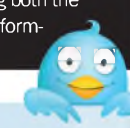
On the cover of this month's BBC Music magazine is American violinist, **Joshua Bell**. The musician talks about playing the Proms for the 16th time and his ambitions to conduct and play at the same time.



Inside, British composer **Thomas Adès** talks about Totentanz, his first major works in three years, set to premiere at the Proms this year, and chats about his "chaotic" working habits. 46 years after his death, **Malcolm Sargent** is in the spotlight as Andrew Green discusses the conductor's influence on The Proms.

Columnist Richard Morrison discusses whether musical organisations would be better off being run by accountants, and the **Royal School of Church Music** conducts a survey to find out the tracks music organists have been most asked to play at weddings, funerals and baptisms. Top picks include music from Star Wars, Sister Act and Doctor Who.

In the reviews pages, Jan Smaczny is impressed by **Andris Nelson and the Bavarian Radio Symphony Orchestra's** "stunning interpretation" of Dvořák's Symphony No.9 in E Minor, giving both the recording and the performance a full five stars.



THE MAGIC NUMBERS

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

65,000

People turned out for the Rolling Stones return to Hyde Park concert last Saturday (July 6), 44 years after they first invited 200,000 fans to the landmark London location for a free gig in 1969

25

Years old (on Saturday, July 13) and Sub Pop, the US label who released Nirvana's debut album Bleach amongst other grunge/indie classics, will celebrate with a free silver jubilee party in Seattle

12th

Consecutive No 1 single to clock up more than 100,000 weekly sales is John Newman's Love Me Again. At the time of going to press, the track had been downloaded 124,889 times, according to Official Chart Company data

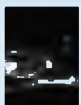
6

Weeks to clear up the mess left by Glastonbury Festival

40th

Annual appearance for BASCA's Gold Badge Awards will be marked this year with a ceremony on October 16. The event, held in association with PRS for Music, honours those who have supported British composers and songwriters

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



@moqazalbash why hasn't @rihanna uploaded a video on #instagram yet? the whole world is pretty much waiting in suspense (*Mohammed Qazalbash, LD Communications*) *Monday, July 1*



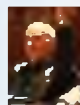
@EmmaJayMarsh Now we've had the pre Glastonbury hype and now it's all Glastonbury blues.. That festival should come with a bore warning for the rest of us (*Emma Marsh, Twist Management*) *Tuesday, July 2*



@natalie_shaw Has anyone ever left their Apple ID and password in their will? Surely, by now? (*Natalie Shaw, Government Digital Service*) *Tuesday, July 2*



@WileyUpdates I am not the king or godfather of grime anymore. I am the King of Urban music in England.. Was always gonna be since I watched p diddy concert (*Wiley*) *Wednesday, July 3*



@QuotableJazz It was such an awful deal. I wrote 'bollocks' on it and faxed it back. (*Jazz Summers Quotes, parody*) *Thursday, July 4*



@OhShaun Please Gay God, let the cute boy in this pizzeria be gay (*Shaun Mooney, PRS For Music*) *Thursday, July 4*



@WillStweet After much deliberation I have decided that I will be wearing shorts to work today.
@RCALabelGroupUK get ready you lucky lucky monkeys (*Will Street, Chess Club Records/Sony RCA*) *Monday, July 8*



@GeoffLloyd Started wearing a pedometer to ensure I don't move more than is strictly necessary in any given day (*Geoff Lloyd, Absolute Radio*) *Friday, July 5*



@seaninsound What the cock was that song at the end of the BBC's #wimbledon coverage? Sounded like Ben Howard on ketamin singing a Tom Odell song.. (*Sean Adams, Drowned In Sounc/CCCLX Music*) *Friday, July 5*



@lilyrosecooper Liz Jones you are mental. (*Lily Cooper*) *Monday, July 8*



@stormyeechong Calling me gorgeous an making barking noises, cat noises and lion noises aren't gonna attract my attention in good way (*Storm Yee-Chong, Warner Music UK*) *Sunday, July 7*



@Alison_Lamb Just been informed by @chrismuso that Wannabe was released 17 years ago today, it sent a chill down my spin -> SEVENTEEN YEARS (*Alison Lamb, Believe Digital*) *Monday, July 8*

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DATA DIGEST

PHOTO CREDIT: WEMBLEY STADIUM



PICTURE OF THE WEEK

HOT HEADED

July 2, Wembley Stadium

The Take The Crown artwork is brought to life as Robbie Williams embarks on his UK and Europe stadium tour. Luckily it's exempt from the no smoking rules (top left)

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



CHARLOTTE ASKEW HEAR ME RAW

U.A. • Addict (self-release)

Showcasing the band's throwback, nineties sound, Addict is a catchy slice of electro-pop perfection. With powerful vocals from singer Vicky Owen, the sibling trio blend neat, intertwining melodies certain to capture the listeners' attentions.



PUSH ELECTRONIC SOUND

Boys Noize • Go Hard (Boysnoize Records)

Fresh from his Pet Shop Boys remix, the Tex Avery of techno offers up five typically giddy party stompers. The old ravers (you looking at me?) will love the ace Excuse Me – two parts Hoover to one part acid, with lots of unnecessary swearing chucked in for good measure. Like Altern-8 never went away.



SHARON O'CONNELL UNCUT/METRO

Acid Washed • Fire N' Rain (Record Makers)

As the UK house revival rolls on, it's interesting to hear how the French tackle it. This single from Parisian electronic duo Acid Washed is an irresistible no-brainer – moodily melodic synth stabs plus percolating rhythms and... a cowbell. The (very '80s) spirits of Heaven 17 and Seal hover close by, to oddly brilliant effect.



WILL FITZPATRICK THE FLY

Fist City • It's 1983, Grow Up (Black Tent Press)

Fist City don't do anything you won't have heard before. Beer-soaked surf-punk for punks who don't surf. Pop that's oblivious to the scars incurred by rolling around too many sweaty basement floors. So what makes 'em so damn great? Let's call it chutzpah – these songs are way too much fun.



SYNC STORY

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



- **Artist** Bear Driver
- **Track** No Time to Speak
- **Composer** Oli Deakin / Harry Dean
- **Publisher** Adventure Club Records/Point Man Music Group
- **Supervisor** Cutting Edge Music Group
- **Campaign** Stuck In Love (Movie)
- **Usage** All media, worldwide, in perpetuity
- **Key execs** Oli Deakin (Adventure Club Records), David Jacob (Point Man Music Group), Laura Katz (Cutting Edge)



David Jacob (pictured), owner of Point Man Music Group explained the process of choosing the sync: "Bear Driver was one of the first bands that joined Point Man Music Group and I'm always excited to find projects that are looking for their quintessential, and very syncable, indie-rock sound."

"When I received the search for this film, it was really great to see all the indie music they had temped in the project. You could tell that music was a really important part of the movie."

"One scene described in the brief, where one of the kids is at a party, trying to fit in, and trying to find a girl he has a crush on, seemed like a particular good fit for this track. The song is really fast-paced but also has that emotional, teen-angst feel that I thought would work really well for this character's point of view."

Laura Katz, music supervisor at Cutting Edge Group said: "I loved the song pretty quickly because it's so energetic and fit the tone of the movie so well – it's textured but has a clear emotion."

SIGNS O' THE TIMES



South African Soprano, **Pumeza** (pictured) has signed a global record deal with **Decca Classics**. The Cape Town singer has been described as "one of opera's most exciting new voices". Her debut recording, due for release at the end of the year, will feature traditional African songs in her native Xhosa language, tracks accompanied by The African Children's Choir, and popular opera arias.

Matt Goss has signed to **Decca Records** for the UK release of his forthcoming album *Life You Imagine*. Goss

has worked on his new record with producer Ron Fair (Lady Gaga, U2, Black Eyed Peas) and a 40-piece Hollywood orchestra. The record is due for release on October 7, with the collection including original material in addition to a big-band version of *When Will I Be Famous?*

BMG Chrysalis US has signed award-winning composer producer, conductor and arranger, **Christopher Lennertz** to a worldwide administration agreement and a co-publishing agreement on selected projects.

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

ticketmaster®



ticketweb



TICKETMASTER UK

POS	EVENT	POS	EVENT
1	MICHAEL BUBLE	11	ROLLING STONES
2	ROBBIE WILLIAMS	12	BARRY GIBB
3	ARTIC MONKEYS	13	MAGIC SUMMER LIVE
4	LOVEBOX	14	T IN THE PARK
5	FLEETWOOD MAC	15	KENNY ROGERS
6	MUMFORD AND SONS	16	V FESTIVAL
7	ROD STEWART	17	BRUCE SPRINGSTEEN
8	PIXIES	18	OLLY MURS
9	ONE DIRECTION	19	BASTILLE
10	BRUNO MARS	20	BON JOVI

TICKETWEB UK

POS	EVENT	POS	EVENT
1	THE QUEEN EXTRAVAGANZA	11	KODALINE
2	THE PIXIES	12	DISCLOSURE
3	B5	13	BLACK SABBATH
4	LOVEBOX	14	STEVE VAI
5	BAM MARGERA	15	BASTILLE
6	ARTIC MONKEYS	16	TOM ODELL
7	BEADY EYE	17	SOUTH WEST FOUR
8	WE ARE SCIENTISTS	18	WIRELESS
9	LATITUDE FESTIVAL	19	THE SCRIPT
10	BASEMENT JAXX	20	RUDIMENTAL

ON THE RADAR YOUNGBLOOD HAWKE

They've landed what is likely to be one of the biggest sync deals of the year with Coca Cola's summer advert, and Sam Martin of band Youngblood Hawke is grateful for the exposure. Speaking to *Music Week* about it, he says:

"It feels incredible to know that people are digging the song and connecting with the message of it."

The song, *We Come Running*, was iTunes Single of the Week upon its US release, and - according to Martin - is a good example of the band's signature "rock meets electronic music sound."

The Los Angeles band didn't start their musical journey on such

a high note. In 2010, Martin and his multi-instrumental bandmate Simon Katz were on hiatus from their previous group, Iglu & Hartly. "We were in a dark place. We were broke, and didn't know what to do, so we just started writing songs," he recalls. Unintentionally, this activity snowballed into Youngblood Hawke, named after the book of the same name by Herman Wouk about "an artist finding his way."

During that year, the duo recruited friends Tasso Smith and Nik Hughes, who joined on guitar and drums respectively, and Alice Katz, now wife of Simon, on

backup vocals and live percussion.

Soon, word of the band spread and they started selling out local shows. Shortly after, A&Rs began turning up at gigs, having heard demo tracks the band had put online. Eventually they signed with Universal Republic in the US.

YH's 2012 self-titled EP was received with a surprisingly strong reaction. "We didn't expect, really, anything. We just wanted to put the songs out and see how people felt about them. We were blown away by the response," says Martin.



Since then, YH supported Keane on their Strangeland tour, played SXSW, and performed an exclusive live set for Spotify with Kendrick Lamar.

The majority of their debut album, *Wake Up*, was produced by band member Simon Katz, and is released on August 5 through Island Records in the UK - the same day as debut single *We*

ESSENTIAL INFO

RELEASES

Aug 5 Lead single: *We Come Running*
Aug 5 Debut album: *Wake Up*

LABEL

Universal Republic / Island Records

MANAGEMENT

Steven Melrose / Jordan Bromley

Come Running.

Martin says of the LP: "It's a lot like the single. It's upbeat, with a lot of hopeful messages - just personal stories about our lives. This album has captured a certain moment in time. We went through a lot so we're just expressing that on this album. It's a fun listen. I think that people will really dig it."

HE SAID / SHE SAID



"Robbie Williams said the record's good but the songs have no chorus. I'd rather shoot myself in the balls than follow his advice."

Liam Gallagher responds to the recent critique of Beady Eye's second LP *Be* from age-old rival Robbie Williams

TAKE A BOW TEAM AGNETHA



THE LOWDOWN

Album: *A*
 Highest chart position: No.6

Label: Polydor Records

Publisher: Universal International Music B.V.

Managing Director: Joe Munns

General Manager: Orla Lee

International Promotions: Lee Ellen Campbell

A&R and Management: Jorgen Elofsson and Peter Nordahl, Triple A

Legal: Simon Carmel, Universal Music

Agent: Staffan Linde

Marketing: Samantha Sissons

National press: Susie Ember

Regional press: Warren Higgins, Chuff Media

Online press: Susie Ember

Director of Promotions: Manish Arora

National radio: James Bass

Regional radio: Tony Myers/Gavin Hughes

TV: Claire Close

BUSINESS ANALYSIS Q2 RECORD SALES

EDITORIAL

Tiny singles rise still delivers best Q2 in history



Roberto Mancini was sacked as Manchester City boss in May because finishing second in the Premiership was deemed not good enough. This was despite the Italian just 12 months earlier leading the club to its first league triumph in 44 years.

The UK singles market endured a similar situation to Mancini in Q2 with a 0.1% annual rise in unit sales feeling quite disappointing after we have all got used to much bigger year-on-year increases. But like the ousted Man City manager did, the singles sector has to deal with much higher expectations these days with sales having hit record levels again in 2012.

That tiny increase, though, still delivered the best Q2 in unit terms in history and should also be put into the context of a singles business now at levels unimaginable a decade ago when it started to move from what felt like a near death with the demise of the CD single to the brave, but uncertain new

“There was far greater demand for the most popular tracks in Q2 compared to a year ago, but the further you moved down the smaller the increase”

world of the download.

The first six months of this year have continued to add to those record numbers with the market expanding by 2.0%. However, growth slowed down substantially in Q2 and this on the face of it feels like a real surprise given how many hefty sellers there were between April and June. In Q1 only one single sold more than half-a-million copies, but in Q2 there were five, including Daft Punk’s million-selling Get Lucky.

A closer inspection of the figures shows what was happening in the quarter was far greater demand for the most popular tracks compared to the equivalent period last year, but the further you moved down the market the smaller the annual increase became until it eventually turned into a negative. Why this happened can only on one quarter’s data be cause for speculation, but the growing presence of streaming services has to be considered as a potential factor.

The beauty for consumers of streaming is being able to access in full literally millions of tracks compared to on sites like iTunes only hearing a sample unless you buy. Could it be that the extra exploring those streaming are now doing means they have enough music already to listen to without the need to download?

Equally, it may be the top end of the singles market has continued to grow because ever-more late adopters are finally joining the download party, the same ones who have helped digital compilation sales grow so quickly in recent times. As was the case in the physical singles era, they are occasional purchasers but when there is a genuine blockbuster around like a Get Lucky or Blurred Lines they will buy it.

All this, as we say, is pure conjecture and we will need a number of quarters’ data before we can conclude what happened in Q2 was a one-off or part of a developing trend. But what is clear is that the more the streaming market expands the more its influence will be felt on downloading.

Paul Williams,
Head of Business Analysis

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



EXECUTIVE SUMMARY

- Albums market up 5.2% in Q2 to 19.5 million units
- Artist album sales drop 7.7% but compilations lift 5.8%, led by Now! 84
- Digital album sales up another 10.2% as CD albums sector shrinks 14.4%
- Daft Punk’s Get Lucky sells million but singles sales rise only 0.1% year-on-year.
- Vinyl album sales more than double to highest Q2 levels of century

SALES STATISTICS Q2 2012

Source: Official Charts Company

SALES PERIOD	SINGLES	TOTAL ALBUMS	ARTIST ALBUMS	COMPILATIONS	‘UNMATCHED’
Q2 2013	46,963,094	19,473,972	14,590,738	4,268,884	614,350
Q2 2012	46,922,337	20,551,371	15,813,963	4,034,074	703,915
TREND	+	-	-	+	
% CHANGE	+0.1%	-5.2%	-7.7%	+5.8%	N/A
	CD ALBUMS	DIGITAL ALBUMS	VINYL ALBUMS	OTHER	
Q2 2013	11,394,686	7,862,812	206,711	9,765	
Q2 2012	13,309,236	7,135,352	99,279	7,763	
TREND	-	+	+	+	
% CHANGE	-14.4%	+10.2%	+108.2%	+25.8%	

INDUSTRY OPTIMISTIC DESPITE ALBUMS DROP

Record business finds reason for cheer as LP sales decline 5.2% in quarter to 19.5m units

SALES

BY PAUL WILLIAMS

HMV's fall and subsequent rebirth cast a huge shadow over the UK albums market in Q2 as a rise the previous quarter turned into a drop.

The market shrunk by 5.2% between April and June to 19.5 million units compared to a year-on-year lift of 1.4% during the opening quarter of the year with another compilations rise easily cancelled out by a sizable fall in artist album sales.

But making any sense of what was going on in Q1 and Q2 has to be done in the context of HMV moving into administration in January when the retailer also heavily slashed prices that sent music fans back into its stores and the tills ringing. That helped to buoy up the albums market during the first quarter, only for the following quarter to suffer from the distraction of an HMV coming under new ownership with a takeover by Hilco and all that comes with the reorganisation of a still meaningful business.

According to Universal commercial division managing director Brian Rose, what was going on in the market in the first quarter was "a little artificial", noting: "There was a lot of significant volume getting zipped through the HMV post-admin sale, so we're seeing a settling down of what the true picture is where physical is still tough on artist albums, but we're seeing continued growth in digital."

Despite artist album sales falling by 7.7% annually in Q2, according to the BPI/Official Charts Company, Rose, whose own company's highlights included Rod Stewart's *Time*, *Night Visions* by Imagine Dragons and the *Now! 84* compilation, remains upbeat.

"I do feel optimistic about the artist albums market in both physical and digital. As the reformed HMV continue to rebuild the business and rebuild those stores with the right levels of stock and campaign activity that will add some



ABOVE TOP
In the thicke of it: Robin Thicke's *Blurred Lines* with TI and Pharrell Williams was Q2's second top single

volume back into that sector of the market, and the digital numbers already this year are encouraging, although we'd like them to be even better. At the half-year point it's not a true like-for-like for me, particularly around HMV there's some fluctuations where we've seen a positive in Q1 and a slowing down in Q2 as they came out of it."

That sentiment is shared by BPI chairman Tony Wadsworth who suggests the market is in a lot better shape than the figures might suggest, especially when you take into account the quarterly BPI/Official Charts Company figures still do not factor in ever-rising streaming activity.

"My own feeling with these numbers is they don't really reflect the true picture of the mood at the moment because there is a genuine feeling of optimism and expectation of growth," he says. "They cover a period when we've had the issue around HMV and that alters the numbers a bit, but also it wasn't necessarily the strongest release schedule for that Q2 period. Over Q1 and Q2 the market was only down 1.7% on albums."

There were unquestionably some notable blockbusters entering the market with the four biggest artist albums all Q2 releases and led by Columbia Daft Punk's (*pictured, facing page*) *Random Access Memories* with nearly 300,000 sales by the end of June. They also had the period's top-selling track with *Get Lucky*, although its million sales could not prevent the singles market from showing virtually no growth (see separate piece).

TOP 10 ARTIST ALBUMS Q2 2013

POS	ARTIST/TITLE / LABEL	Source: Official Charts Company
1	DAFT PUNK <i>Random Access Memories</i> Columbia	
2	MICHAEL BUBLE <i>To Be Loved</i> Reprise	
3	ROD STEWART <i>Time</i> Capitol/Decca	
4	RUDIMENTAL <i>Home</i> Asylum	
5	EMELI SANDE <i>Our Version Of Events</i> Virgin	
6	PASSENGER <i>All The Little Lights</i> Nettwerk	
7	PINK <i>The Truth About Love</i> RCA	
8	BASTILLE <i>Bad Blood</i> Virgin	
9	BRUNO MARS <i>Unorthodox Jukebox</i> Atlantic	
10	JUSTIN TIMBERLAKE <i>The 20/20 Experience</i> RCA	

TOP 10 COMPILATIONS Q2 2013

POS	TITLE / LABEL	Source: Official Charts Company
1	NOW THAT'S WHAT I CALL MUSIC 84 Sony Music CG/Virgin EMI	
2	NOW THAT'S WHAT I CALL 30 YEARS Sony Music CG/Virgin EMI	
3	VOICES – SIMPLY THE BEST Sony Music CG	
4	EUPHORIC CLUBLAND AATW/UMTV	
5	THE SOUND OF DEEP HOUSE Ministry of Sound	
6	EDDIE STOBART – TRUCKING SONGS Sony Music CG	
7	THE TREVOR NELSON COLLECTION Sony Music CG	
8	EDM – ELECTRONIC DANCE MUSIC Sony Music CG/UMTV	
9	MARBELLA SESSIONS 2013 Ministry of Sound	
10	THE GREAT GATSBY (ORIGINAL SOUNDTRACK) Interscope	

ABOVE
No passenger: The Brighton singer-songwriter had one of the quarter's leading singles

YEAR TO DATE 2012

Source: Official Charts Company

SALES PERIOD	SINGLES	TOTAL ALBUMS	ARTIST ALBUMS	COMPILATIONS	'UNMATCHED'
2013	95,464,538	42,808,136	32,832,004	8,675,644	1,300,487
2012	93,583,966	43,570,179	34,181,033	7,975,280	1,414,446
TREND	+	-	-	+	
% CHANGE	+2.0%	-1.7%	-3.9%	+8.8%	N/A

	CD ALBUMS	DIGITAL ALBUMS	VINYL ALBUMS	OTHER
2013	25,608,725	16,835,261	340,541	23,609
2012	28,627,868	14,750,935	174,779	21,850
TREND	-	+	+	+
% CHANGE	-10.5%	+14.1%	+94.8%	+8.1%

BUSINESS ANALYSIS Q2 RECORD SALES



Columbia co-managing director Mark Terry reckons the way the French duo primed their album was “almost a masterclass in marketing”.

“They do very little, but what they do they do brilliantly and they’ve done it with style and real thought. They’ve delivered an incredible album, an incredible piece of music with *Get Lucky* and it’s really just caught the imagination,” he says.

“It’s almost recreating the way we approach

ABOVE
Lifting retail: Rudimental's *Home* was Q2's fourth biggest artist album

LEFT
Long way up: Tom Odell was No. 1 at end of Q2

campaigns, but actually a lot of it is harking back to the way we would have approached campaigns in the Seventies and the Eighties, those big statements: highly creative but big statements that leave a real impression in your mind.”

Virgin Records president Ted Cockle, whose company had albums by Emeli Sande and Bastille in the quarter-end Top 10, reckons every week currently “something with some volume is coming



into the market”.

“I’m personally delighted about the Rudimental album, which is a totally modern record and Disclosure have made a wonderful album. Daft Punk satisfies loads of middle youth and I thought the Rod Stewart record was excellent, so I’m not overly surprised that continues to stay there,” he says.

Entertainment Retailers Association chairman Paul Quirk is generally disappointed with the

SINGLES: Q2 FINISHES FLAT DESPITE COLUMBIA'S GROUND-BREAKING GET LUCKY SUCCESS

Daft Punk's *Get Lucky* sold more copies in a quarter than any other non-reality or charity single this century, but still could not prevent Q2 sales finishing flat.

The Columbia release featuring Pharrell Williams shifted 1,023,954 copies by the end of June, a quarter total beaten only this side of the millennium by first singles from reality stars Will Young and Gareth Gates and Band Aid 20's fundraising *Do They Know It's Christmas*.

In fact, the last single not in aid of a charity or emerging out of a TV show to sell more copies during a quarter was Britney Spears' Jive-issued *Baby One More Time*, which shifted 1.2 million copies in Q1 1999.

Despite *Get Lucky*'s excellent run, which included it selling 100,000 copies for five consecutive weeks, the overall singles market hardly budged in the quarter, rising just 0.1% year-on-year to around 47.0m units, according to the Official Charts Company.

The almost flat market is all the more surprising because the Daft Punk track was hardly the only blockbuster of the quarter with four other releases having shifted 500,000 copies over the three months. The biggest of these, Interscope/Polydor act Robin Thicke's *Blurred Lines*, also featured Pharrell Williams (alongside TI), meaning the Neptunes co-founder was present on two tracks which collectively shifted more than 1.8 million copies by the end of June.

Netwerk's Passenger single *Let Her Go* (604,700), the Virgin release *La La La* by Naughty Boy (pictured, opposite page) featuring Sam Smith (571,635) and Asylum/Atlantic-signed Rudimental's *Waiting All Night* featuring Ella Eyre (533,871) also all sold more than 500,000 units compared to just two tracks reaching that landmark in the second quarter of last year.

Universal commercial division managing director Brian Rose argues the smaller annual rise is the sign of a maturing singles market.

“We’ve had consecutive growth for something like the last seven years and it’s probably more than that,” he says. “As you continue consecutive growth you’re having a slowing down, but the reassuring piece of this is when you have a huge hit you can drive really significant volume through in a

short period of time. There were strong signs in the second quarter and certainly in the last maybe six weeks after a sluggish start to the year.”

His Universal colleague, Virgin Records president Ted Cockle, also notes that Q2 this year had to compete with an equivalent period in 2012, which had its own runaway successes such as Carly Rae Jepsen's *Call Maybe* and Fun's *We Are Young*.

“That was a golden period, so we’re having another golden period,” he says. “We’ve had another load of singles that have done ridiculously well as last year and some of them are coming from nowhere and from unexpected places.”

Their popularity and those of tracks by acts including Ministry of Sound's Duke Dumont and RCA's Pink meant Q2's Top 10 sellers collectively sold 26.2% more units than the equivalent 10 tracks did during Q2 2012. Sales of the period's 40 leading tracks were also significantly up on the year (7.9%), while the quarter's Top 100 cuts shifted 2.8% more copies combined than the corresponding tracks did 12 months earlier, revealing that it is not at the top end of the market where growth has stalled.

Ministry of Sound managing director David Dollimore, whose company scored big Q2 hits with Duke Dumont and

Chris Malinchak, says: “The top five and even the Top 10 singles sales are very high and we saw that with things like the Robin Thicke single and the Daft Punk record and that’s keeping singles sales high, but below the Top 20 they’re slightly lower.”

The flat market across the quarter compared to a respectable annual rise of 3.9% in the previous three months, which would suggest drawing any firm conclusions about what is happening to one-track download sales would be premature. It could well be the continuing expansion of streaming services such as Spotify and Deezer is now stealing some business from the download market as consumers make the most of the vast catalogue of tracks available at their fingertips, but when it comes to the very biggest hits they still want to own them. That, though, at this stage is just theorising and it will take at least several more quarters to see if a pattern emerges.

Those supporting the idea streaming is cannibalising download sales could point to what is happening in the US where in the first six months of 2013 one-track sales fell by 2.3% to 682.2 million units, according to Nielsen SoundScan. If the trend continues until the end of the year it will be the market's first annual drop since iTunes launched there.

Columbia co-managing director Mark Terry, whose company released Daft Punk's million seller, says it is “a little bit early” to try to draw any conclusions about streaming's impact on download sales.

“The streaming services are obviously being bolstered year-on-year,” he adds. “They are getting stronger and more and more people are using streaming services as another alternative to buying music, certainly in the first instance, and maybe it takes them a little bit longer to be convinced to buy a piece of music, but I’m not sure whether necessarily it’s cannibalising the singles chart at the moment.”

A healthy six of the period's Top 10 singles came from UK acts, but homegrown share of the quarter-end Top 100 dropped from 44.5% in Q2 2012 to 40% a year later as US talent took charge. The likes of Robin Thicke and Macklemore and Ryan Lewis gave acts from the States an unrivalled 42% of the 100 biggest sellers.

TOP 10 SINGLES Q2 2013

POS	ARTIST/TITLE / LABEL	Source: Official Charts Company
1	DAFT PUNK FEAT. PHARRELL WILLIAMS <i>Get Lucky</i> Columbia	
2	ROBIN THICKE FEAT. TI & PHARRELL WILLIAMS <i>Interscope</i>	
3	PASSENGER <i>Let Her Go</i> Netwerk	
4	NAUGHTY BOY FEAT. SAM SMITH <i>Virgin</i>	
5	RUDIMENTAL FEAT. ELLA EYRE <i>Waiting All Night</i> Asylum	
6	MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON <i>Can't Hold Us</i> Macklemore	
7	DUKE DUMONT FEAT. A*M*E <i>Need U (100 Percent)</i> Ministry of Sound	
8	PINK FEAT. NATE RUESS <i>Just Give Me A Reason</i> RCA	
9	CALVIN HARRIS FEAT. ELLIE GOULDING <i>I Need Your Love</i> Columbia	
10	OLLY MURS <i>Dear Darlin'</i> Epic	

numbers, especially given CD album sales dropped at a much faster rate (14.4% to 11.4 million units) than the digital albums market grew (up 10.2% to 7.9 million units).

"It would be more reassuring if digital albums were up a little bit more and take up the slack," he says. "I can't see any reason [why there is this drop]. I don't think there are any excuses this quarter."

However, he is buoyed about a resurgent vinyl albums market that doubled year-on-year with sales lifting 108.2% to more than 200,000 units, the sector's highest Q2 total this century.

"The vinyl revival continues and must be on the back of Record Store Day, which was so successful this year," he says. "A 100% plus increase is phenomenal, isn't it?"

In the week of Record Store Day in April around 25,000 vinyl albums were sold, compared to about 10,000 the previous week and 15,000 the week after, while 45,000 physical singles were purchased, up from nearly 5,000 seven days before and approximately 14,000 the following week.

"It continues to be good news. It isn't just about old albums," says the BPI's Wadsworth about vinyl's renaissance, reflected by Daft Punk's LP being the top 12-inch seller of Q2 with 8,396 takers. That already made it the 13th biggest vinyl album of the century.

Compilation album numbers continue to



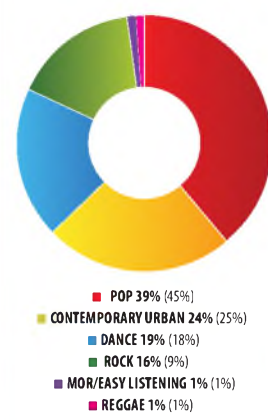
impress, up 5.8% annually to 4.3 million units and led by Now! 84, the first in the brand's near 30-year history to include Sony, which in May concluded a deal with Universal to buy EMI's 50% share in the brand. This followed the EC ordering the sale of this stake as a condition of Universal buying the UK-headquartered major.

Universal's Rose says: "We've got a great new JV partner with Sony and we've got big plans for Now!, but big plans for compilations in general. We've been really driving that format hard over the last couple of years and it's what consumers want so we're going to continue to give it even greater focus, but the figures continue to be encouraging."

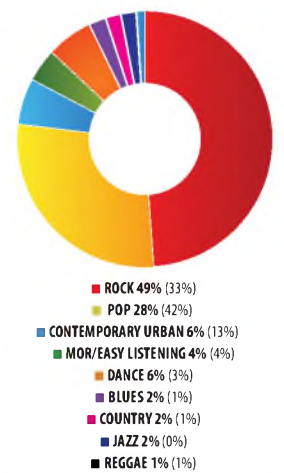
The upbeat mood is spread to the albums market as a whole with Rose noting: "We feel very positive going into those last four months," while Columbia's Mark Terry at rival major Sony is excited by a forthcoming release schedule from both his own company and those of his rivals.

"We've got some very big records coming," he says. "I know the competition have got some big records as well. There's a Tinie album coming, a Lily Allen record, Paolo's heading down the tracks as well. We've got the Kings of Leon. We're really excited about Mikky Ekko turning up this year. We've got a new Katy B album. It feels really buoyant and it feels really buoyant for UK music as well, which is always great to see."

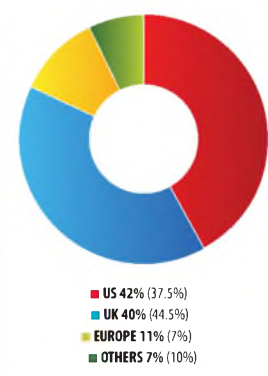
Q2 2013 TOP 100 SINGLES BY GENRE



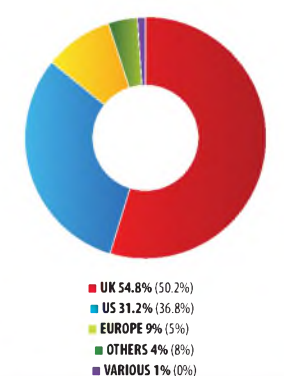
Q2 2013 TOP 100 ARTIST ALBUMS BY GENRE



Q2 2013 TOP 100 SINGLES BY ARTIST NATIONALITY



Q2 2013 TOP 100 ARTIST ALBUMS BY ARTIST NATIONALITY



All figures in brackets refer to Q2 2012 top 100. Source: Music Week research/OCC data

INDIES: NON-MAJOR SHARE OF MARKET SOARS IN ALBUMS SECTOR WITH 16 TITLES IN TOP 100

Independents hit a purple patch in Q2 with their greatest share of a quarter's Top 100 artist album sellers in more than a decade.

Non-major labels were behind 16 releases in the quarter-end Top 100 chart, a tally not seen since the days when the likes of Jive, Sanctuary, Telstar, V2 and the original incarnation of Infectious were still part of the indie sector.

The titles in question ranged from acts such as Vampire Weekend and The National who have always been signed to an indie returning with new albums to the likes of Primal Scream, Queens Of The Stone Age, Status Quo and Texas moving from a major to independent life. In the case of Stereophonics it was a switch-back to an indie having seen their previous label V2 swallowed up by Universal, but who parted company with the major to issue current album *Graffiti On The Train* on their own Stylus imprint via Ignition.

The high number of independent releases among the quarter's top sellers was matched by an overall market share that was not far short of what it enjoyed at the height of Adele's *21* during the first half of 2011.

Indie labels claimed a 26.5% share of all full- and mid-price albums sold during the quarter, amounting to around 4.5 million units and 2.8% higher than over the same period last year. The rise came despite the albums market in total dropping year-on-year, down 5.2%, according to BPI/Official Charts Company stats.

It also controlled 26.1% of non-budget artist albums and, although its sales were down here annually by 2.3%, the drop was far less than the overall market decline of 7.7%.

This 26.1% share compares to indie labels collectively controlling 26.9% of artist album sales during the first three months of 2011 and then 27.2% the following quarter when

XL act Adele's *21* was at its commercial peak. Such was the success of her second album that in Q1 2011 it alone accounted for 7.9% of all sales so temporarily inflating the independents' overall market share. The fact in the quarter just gone indies came not far short to matching that number without the aid of such a runaway seller like *21* shows just how well they are currently doing.

AIM chairman and CEO Alison Wenham reckons there are a number of factors to explain this success.

"There is so much choice how to get to market these days," she says. "There's a transfer value away from the majors to the independents driven by artists who have decided to assert more creative freedom and control and direction over their music. There is also the proliferation of new media platforms, which means consumers are driving

change, which allows them to discover music in so many different ways."

Wenham notes the diverse selection of acts contributing to this success story, including such unlikely indie acts like Status Quo who spent much of their career on Universal and its predecessors but whose recent Top 10 album, the original soundtrack to *Bula Quo*, came out on their own Fourth Chord label.

"It's interesting," she says. "You wouldn't put the names of these artists together and feel there could be a relationship between them. It's brilliant and I think it's set to continue now. We see a lot of confidence."

However, she acknowledges there was a period in the mid-2000s when she was worried about the sector's future as the likes of V2 and Sanctuary were bought up by the majors and a similar situation arising again "is still a concern".

But what is different now is some artists previously with majors are trusting their futures with independents, among them Queens Of The Stone Age who were previously with Universal but whose Q2 album *Like Clockwork* came out on Matador and became their highest-charting release yet in the UK, debuting and peaking at No 2. At the same time one-time leading indie names Infectious and Mute, both acquired by a major, have been reborn as independent labels.

A similar success story is being played out on singles with indie labels' sales rising 37.3% year-on-year in Q2 and commanding a 20.1% market share. This compares to 14.7% in the corresponding period in 2012 and includes three of the quarter's 10 biggest sellers: Netwerk act Passenger's *Let Her Go*, Macklemore & Ryan Lewis's *Can't Hold Us* on the Macklemore label and the Ministry of Sound track *Need U (100 Percent)* by Duke Dumont featuring A*M*E.

TOP 10 INDEPENDENT ARTIST ALBUMS Q2 2013

POS	ARTIST/TITLE / LABEL	Source: Official Charts Company
1	PASSENGER <i>All The Little Lights</i> Netwerk	
2	CARO EMERALD <i>The Shocking Miss Emerald</i> Dramatico/Grand Mono	
3	STEREOPHONICS <i>Graffiti On The Train</i> Stylus/Ignition	
4	QUEENS OF THE STONE AGE <i>Like Clockwork</i> Matador	
5	VAMPIRE WEEKEND <i>Modern Vampires Of The City</i> XL	
6	MACKLEMORE & RYAN LEWIS <i>The Heist</i> Macklemore	
7	TEXAS <i>The Conversation</i> PIAS	
8	CARO EMERALD <i>Deleted Scenes From The Cutting Room</i> Dramatico	
9	THE NATIONAL <i>Trouble Will Find Me</i> 4AD	
10	ALT-J <i>An Awesome Wave</i> Infectious	

BUSINESS ANALYSIS Q2 RECORD SALES

MARKET SHARES: VIRGIN/EMI JUMPS TO TOP OF LABEL LEADERBOARD SHIFTING UNRIVALLED 9.2%

David Joseph set a target in January of Virgin becoming Universal's No 1 outlet within three years, but it only needed until Q2 to fulfil that and much more.

Under the branding of Virgin EMI, the operation claimed an unrivalled 9.2% share of full- and mid-price albums sales in Q2, pushing Columbia into second place with 8.1% after a run that included chart-toppers from Daft Punk and Tom Odell and fellow Sony-owned RCA in third place with 7.9%.

Virgin EMI in terms of what constituted its market share in the quarter was effectively the old Mercury Records and Virgin Records as acquired by Universal last year. Bringing those two companies together has created a new record company powerhouse that in Q2 provided an appetising mix of the likes of Emeli Sande and Bastille from the Virgin side and talent including Taylor Swift and Jake Bugg from what was Mercury.

Virgin EMI was one of five Universal businesses among the 10 leading albums companies of the quarter as the major controlled 34.0% of the sales of non-budget releases with highlights including Rod Stewart's Time, Settle by Disclosure and Black Sabbath's 13.

Universal's share was up from 33.5% in the equivalent period in 2012 when it was not yet controlling any assets from EMI, but despite that \$1.9bn (£1.2bn) takeover it actually sold fewer albums 12 months on. Universal's album sales dropped 1.2% year-on-year in the quarter, better than the overall market fall of 5.2%, but this compared to main rival Sony's own sales leaping by 28.6% as it enjoyed a run that included former Virgin signings Daft Punk having the top-selling artist album.

In May Sony's buyout of EMI's 50% stake in Now! that the EC made Universal sell went through and this meant it got its hands on a share of the quarter's two biggest compilations. With partner Universal, it saw Now! 84 shift nearly 400,000 copies, while Now That's What I Call 30 Years, marking the compilation brand's own first three decades, was a few thousand short of 150,000 sales. These helped to lift its share of the various artists market year-on-year from 14.1% to 21.7%.

Across all non-budget albums Sony controlled 20.2% of sales, up from 15.3% 12 months earlier, but in Warner and its new addition of the Parlophone Label Group (PLG) it faces a close new rival. Prior to its £487m takeover of PLG at the year's mid-point Warner had a 13.1% albums market share in Q2, but add in PLG's share and that lifts to 19.1%, less than a percentage point behind Sony.

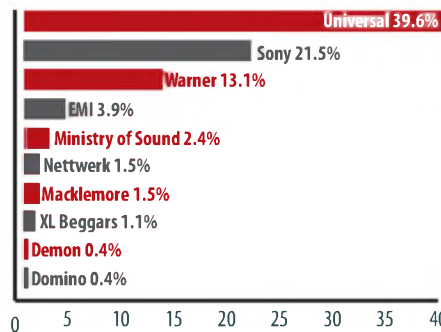
With the exception of a first album from Gabrielle Aplin, PLG was quiet on the new release front in the quarter but Warner kept itself very busy with brand new albums from Michael Buble and Rudimental to lift its own non-budget album sales by 10.0% year-on-year.

On singles Universal came close to handling 40% of the market with a 39.6% share that included Robin Thicke's Blurred Lights with TI and Pharrell Williams, the period's second top seller, and Naughty Boy's chart-topping La La La with Sam Smith. As on albums, Universal controlled more sales than Sony and Warner combined, but its lead on singles was even more pronounced with its 39.6% up against a joint score of 34.6% for its two rivals.

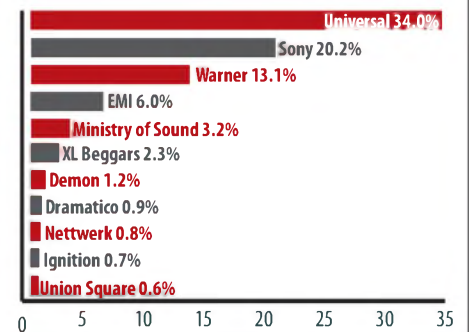
As Universal's singles sales rose 12.8% annually, helped by the addition of EMI repertoire to its operations, Sony enjoyed a 10.2% boost as Daft Punk's Get Lucky with Pharrell Williams beat all-comers with an unrivalled million copies sold.

Competing against a second quarter in 2012 when it scored substantial hits with singles from Fun, Flo Rida and Rudimental, Warner's own market share dropped from

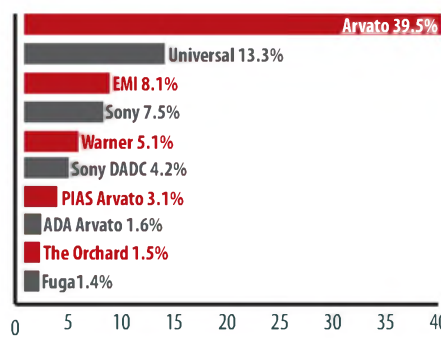
SINGLES BY GROUP SHARE



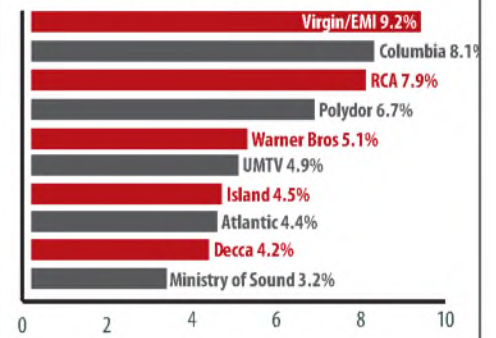
ALBUMS BY GROUP SHARE



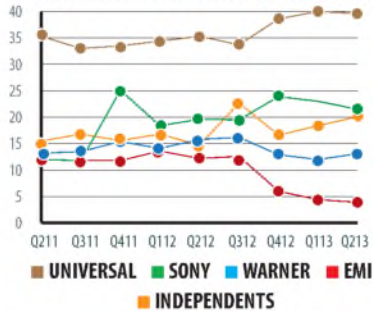
ALBUMS BY DISTRIBUTOR SHARE



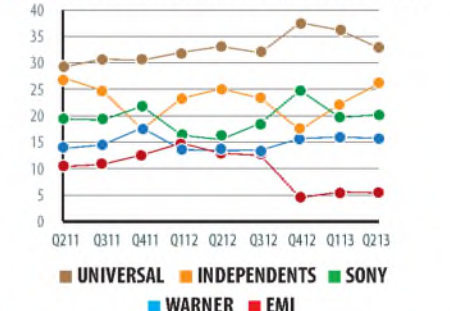
ALBUMS BY COMPANY SHARE



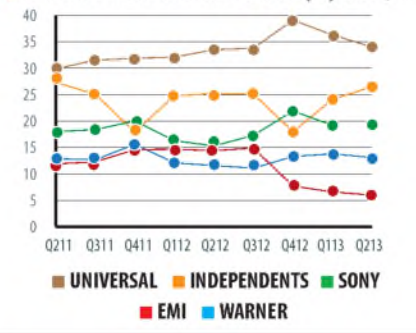
SINGLES MARKET SHARE (%) SINCE Q2 11



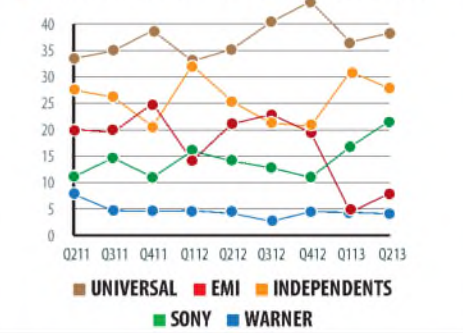
ARTIST ALBUMS MARKET SHARE (%) SINCE Q2 11



TOTAL ALBUMS MARKET SHARE (%) SINCE Q2 11



COMPILATIONS MARKET SHARE (%) SINCE Q2 11



15.8% to 13.1% as it sold nearly 1.2 million fewer singles.

Passenger's Let Her Go and All The Lights are comfortably Nettwerk's biggest-selling singles and albums of all time in the UK and they gave the independent its best market share figures yet. It handled 1.5% of singles shares in Q2, while controlled 0.8% of non-budget albums.

Only Ministry of Sound among independents shifted more singles over the three months than Nettwerk as it was led by Duke Dumont's Need U (100 Percent) with A*M*E and So Good To Me by Chris Malinchak. The Macklemore label appeared for a second successive period among the Top 10 singles groups as Thrift Shop was followed by

Macklemore & Ryan Lewis's Can't Hold Us.

On albums Ministry was comfortably the leading independent with a market share of 3.2% helped by a 35.0% lift in its compilation sales with successes here including The Sound Of Deep House and Marbella Sessions 2013. Although up against a Q2 last year when its Adele album 21 led the market, XL Beggars had an active three months a year on with successes including Queens Of The Stone Age and Vampire Weekend to give it a 2.3% albums share. Also among the Top 10 companies was Dramatico, which achieved its first non-Katie Melua No 1 with Carlo Emerald's The Shocking Miss Emerald.

THE BIG INTERVIEW FRAN HEALY

'SEE, THAT'S THE PROBLEM WITH HAVING HUGE HITS...'

... and Travis had more than most, including smash 1999 No.1 album *The Man Who*, which has sold more than 2.5 million units in the UK to date. Since then, they've watched other bands recycle their gentle, sugar-spun indie style and conquer the world. Now they're back after a five year hiatus - and ready to share a few vital lessons about the record business



TALENT

BY TIM INGHAM

It's hard to argue against the version of history in which Travis swung open the window of opportunity for Coldplay's meteoric rise.

Chris Martin's mob merrily conga'd into the international acoustic indie pop high life, as their Scottish forebears struggled to keep up. Martin, to his credit - if perhaps to his financially-related insensitivity - admitted in 2005 that he was "just a poor man's Fran Healy".

A little historical revisionism, then: had Travis followed up their breezy, hit-packed third album *The Invisible Band* (2001) with a sunnier, more predictable effort, Martin may still be struggling to dislodge them from the upper reaches of the US Billboard chart.

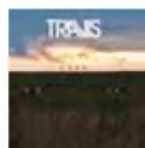
Riding high off a string of hook-laden airplay smashes such as *Why Does It Always Rain On Me?*, *Turn*, *Flowers In The Window* and *Sing*, the stage

was set for global stardom. Instead, Travis's gloomy yet melodic fourth LP, *12 Memories* (2003), channeled frontman Healy's battle with clinical depression. It hit platinum UK sales, but ultimately triggered a precipitous slide down indie's A-list.

Five years and an additional LP (2007's *The Boy With No Name*) later, Travis's sixth studio album, *Ode To J Smith*, arrived in September 2008.

By then, the Driftwood-peddling Scottish group had long missed their chance to leap into the transatlantic soft-rock money tranche. Even worse, they had become shorthand for an unfashionable brand of chipper, benign indie music - almost anti-punk. If Coldplay were, as Alan McGee unfairly put it, 'bed-wetters', then Travis were blanket-suckling in the same cot. Hurtfully, they had become uncool.

Which makes it all the more tragic that *Ode To J Smith* was such an excellent, 'lost classic' LP. With no obvious singles, it was a cocktail of distorted, beguiling anthems; a liberating mix of *All I Wanna Do Is Rock* wailing and experimental, bizarre



ABOVE
Where You Stand: Travis's new album is released on August 19. They tour the UK in October

moments - complete with a blast of Gregorian chant and a full-blown prog wig-out. It commercially floundered like no Travis album before, despite being passionately adored by fans and receiving rave reviews (*Metro* gave it a 5* write-up, *Q Magazine* named it one of its albums of the year).

For Travis themselves, *Ode To J Smith* represented a new-found freedom that stretched beyond a mere sonic rebirth. It was the first ever record issued on Red Telephone Box, the band's own pioneering self-release label. It was also the last we heard from them - until now.

A full five years (and one Healy solo effort) on, the group's new LP *Where You Stand* is also released on Red Telephone Box, this time in tandem with Kobalt Label Services.

Travis and their respected long-term manager, Wildlife's Ian McAndrew, have drawn up a 'dream team' of outside help for its campaign, including ex-Oasis marketer Emma Greengrass and Barbara Charone's PR outfit, MBC.

THE BIG INTERVIEW FRAN HEALY



ABOVE
Travis 2013:
 [L-R] Dougie Payne, Fran Healy, Neil Primrose, Andy Dunlop

This free and independent route wasn't always available to Healy. He looks back with fondness at the group's 'golden handcuffs' signing to Andy MacDonald and his Sony-financed Independentie label in the mid-Nineties. It was a relationship that lasted 12 years and spawned four Top 10 UK albums, but Healy admits it was also crash course in trad music industry inhibitors.

To his credit, the singer has no regrets about allowing Coldplay - as well as Keane and Snow Patrol - to mop up plaudits and US royalties that may, in a parallel world, have been his for the taking.

His stubble a little greyer and his Glaswegian drawl slightly slower than you might remember, Healy remains sanguine on Travis's fortunes, and optimistic about their reunion. "When Travis came around, there were no other bands doing what we did," he observes. "Then you come to a door, and you don't notice who's holding it open - because it's you. A lot of bands came through in our wake because that's the nature of the music business.

"When a band becomes unusually successful with a certain vibe - in our case a gentle, laid back thing - the business then looks around and signs everything up that sounds like that. We had to change to keep it enjoyable for ourselves, to stay sane. When the door shut, we could have tried to follow fashion - but then we wouldn't be us..."

We haven't seen you together in a while as a band. Why come back now?

We came off our last tour in 2009. We did Ode To J Smith as a sort of bachelor record - it was our first record off a traditional label. We made it without A&R, without someone asking us "can you write an album of 11 singles please?". It was our reaction to that. We wrote it in four weeks in December, recorded it in two weeks in January, mixed it in February and then Dougie had his baby in March. We released it and went out on tour six months later, without any of the pomp that surrounded any other album we'd ever done. We had the best tour that I think we'd ever been on.

Did you lose some fair-weather fans during that period of your career?

Travis's success was by and large down to us being a huge singles band. The Man Who was big and then The Invisible Band was big, and then we went a little bit dark on 12 Memories. Even on that and [2007 follow-up] The Boy With No Name, we always had singles. Losing fair-weather fans? I don't know. I don't think about that kind of shit because you have to believe that if you're in a band that plays live, your day-to-day existence is looking out and seeing people reacting in real time to what you're doing, rather than thinking about charts and all that stuff. I've always been more interested in the radio playlists charts rather than the [sales] chart, because as a child I never bought music - I couldn't afford it - so the most popular tunes I remember were in the Top 10 of the airplay chart.



"I still feel that thing all bands should feel. Otherwise you're just a grey, joyless fucker churning out the hits"

FRAN HEALY

Can you walk us through your deal with Andy MacDonald of Independentie?

Our relationship began two days before my 23rd birthday in [London venue] Water Rats. I was approached at the bar by a strange, handsome, softly-spoken gentleman. Now, if you're approached in Kings Cross by a blue-eyed, softly spoken gentleman, usually you might be slightly worried. But in this case it was to prove fortuitous for us: he introduced himself and then came straight out and said, 'I'd really love to sign your band.' It was like what you read about in books. It was great. Andy and I had an amazing 12 year journey together. He is a maverick, brilliant and big-balled. He's an A&R guy and very song-oriented, but also a businessman

- and as a businessman, his nuts are huge. This guy put his fucking house on a [re]-mortgage and then said to his kids, 'Kids, you've got to trust me on this. I've got this band, I believe in them and we're going to make it.' He put everything on black or red. That's the kind of guy he is, and why I love him.

That must have made it easier to listen to him when he was offering opinions on your albums...

I worked very closely [with MacDonald] on A&R. Even though sometimes, especially when you think you've delivered something great - and they always do this - they turn around and say, 'Could you give us more singles?' It's like, 'C'mon mate, I've just put seven singles on this fucking album. How many more do you want?' 'Twelve?' Oh right, okay. It was cool with Andy. But we seriously got to the end of that relationship, just like any relationship. It was fair enough. I remember our last phone call together was really nice, and I haven't spoken to him since. That makes me a little bit sad. I do miss him. We went off and did Ode To J Smith, and then the band went 'right, end of part one' and dispersed. That was five years ago. I've only just seen the band after that long. I don't ask Andy what he thinks of our new album. He'll probably go: 'I think you could have written a few more singles!'

Your relationship with Ian McAndrew is pretty much unbroken since day one. That's pretty rare. Ian is trustworthy. That's what it comes down to. People respect him, which means a lot to me. I'm aware that he's our face in the business, our rep, and I trust him completely with that. To be honest, when we signed, we signed to Colin [Lester] and Ian [at Wildlife Entertainment] and I miss the two of them together. They were definitely quite a funny double-act. They still go out for dinner, they're still mates - but I'm not privy to that. I loved them when they were both together and were kicking it. Like all good managers, they made life very difficult for the people who need to have their lives made difficult. Sometimes too difficult for the A&R guys



and others [laughs]. Those two would take a bullet for you. Again, we met them in a bar, in the World's End. There's a theme running through our career... I'm sad Colin and Ian had to part, but sometimes mum and dad have to go their separate ways. Ian's a very cool customer.

It seems like quite a brave step to just say, 'Let's do this on our own label now.'

On *Ode To J Smith*, I'd come off *Independiente*. The thing I didn't like about that [major-affiliated] experience is that sometimes you had someone else's choice of staff. It's your baby, and you'd think of [label staff]: 'Do they get what we're trying to do? I'm not sure they get it.' Every band Andy [MacDonald] ever signed ran in his blood. Sadly, you can't always hire people who have the same blood type as you - and Andy's a rare breed. I found it hard sometimes, especially towards the end, when you'd inherit people. We were signed worldwide to Sony. It's a gamble - you don't know who you'll get. Every year, you'd come in and there'd be new people. It'd be like, 'Who the fuck are you?' 'I'm from this or that company - I worked at BMG before.' Everyone worked hard and was cool, but I said to Ian on *Ode To J Smith* that I'd prefer it if we could avoid any record company contact and try and assemble a team of people around us who are great. We wanted to hire Emma Greengrass off the bat. We've been wanting to hire Emma since 2003. But our contract with Andy didn't permit that and he had marketing in place with Anthony McGee [in 2004], who was brilliant - but when Anthony went he was replaced. On *Ode To J Smith* we couldn't get Emma, so we sort of did it ourselves. That was fine. The record came and went, it wasn't a singles record, it was more like an art project. So then I did my solo thing, and again, for better or for worse we A&R'd it ourselves - and here we are now.

How are the band feeling about the new campaign?

We're in really good shape: personally, professionally, artistically, it's all covered. We wanted

to do it ourselves, but this time [to McAndrew], it was like: 'Pleeease can we try and get Emma.' And luckily, she was free. That's been the big game-changer for us. I've known Emma since I moved to London. She is for me the best in the business. She's assembled this insanely good team around us with all these great people. It was her choice to do a two-single album release, to which I was like: 'Excellent.' I hate talking about our band like this, but she's aware that as a brand, there's a trust and a fondness for us out there, which has had the shutter pulled down on it for a few years. Emma wants to reintroduce us, and we've never been in better shape. Not even with Andy Mac were we so organised. The big problem with having huge massive hits is that people can't keep their eyes off them. It's hard - you're living in the shadow of these things. But I think we've been away long enough. This record is the strongest, most cohesive album we've done in ages. I still feel that thing that all bands should feel - because when you don't it's time to give up. You'll just be an old, grey fucker, joylessly churning out the hits.

Why does *Ode To J Smith* sound grittier and less pure-pop Travis than any of your other records?

We didn't write any singles for it. We'll do a record like that every couple of albums now I think. We just went into a room and rocked out - it reminded me of our first album in that way. It's like making an album with your backs to the world, not listening to what they think or expect.

Have you noticed a big difference in the way you've written for this album, collaboratively, rather than it all coming down to you?

Of course. Dougie's written a few songs on the album, Andy's done two, I've done three but had my fingers in every one else's as usual. Dougie's songs have pushed my voice to places I don't want it to go anymore, but it should go. I'm glad he's pushing me. And Andy's songwriting style is great - it's funny, his are my favourites on the album.

ABOVE
The way we were: Starting with their second LP, *The Man Who* (1999) and ending with their fifth, *12 Memories* (2003), Travis enjoyed a run of three consecutive UK platinum albums

Did you have much input into the Kobalt decision or was that an Ian thing?

Oh, no - we were heavily involved. We were speaking with a few different people like BMG and Kobalt. I had a relationship with BMG through Berlin [where Healy lives], through Hartwig [Masuch, BMG CEO]. They're a good company but I felt that Kobalt, logistically speaking, were in better shape at the moment. I think [the masters business] at BMG will be in great shape six months from now, we just couldn't wait. The thing that attracted me to them both was their publishing background - they are song-orientated companies. They're branching into something that's unknown.

It seems like the perfect setup for someone who understands rights and has perhaps been through the record business mill.

Right. The deal with Kobalt is really fair. You give away your rights but it's not in perpetuity, which I think is heinous. Don't get me started on that - it will just make bad copy.

I bet it won't.

I do think of my songs as my kids. And you would never sell or give your kids away knowing that they'd never come back to you. But you have to do that sometimes in the music business in order to get good terms for your deal. It's what managers have to do more and more. And there's now another option. What we're doing isn't *the* new model, it's just another model. I still believe that we [as artists] need record companies. But we as Travis don't. We've been there and done it.

Need them as in 'need them to build an audience when you're young'?

Look, record companies are important. They take on the fight. But - and I don't mean this in a gloaty way - it would be nice if they didn't do that 'let's keep the rights forever' thing, if they just made that a rule. That to me really harks back to the early days of the music business in the '50s and '60s. It's wrong. I feel strongly about it. I'm a parent of songs, and you shouldn't fuck with those things. Sure, take them for 10, 15 years and do what you like - have them, squeeze the pips out of them. But for God's sake, give us them back when they're just a big, saggy bag of skin. Business is so hard and impenetrable, it sometimes isn't sensitive to the more artistic side of things.

We spoke to Squeeze last year who re-recorded their classic tracks so they could own some masters...

I understand, but I hate it when bands do that. You're 30 years older and as a fan I'm not going to buy that record. Maybe thinking as a publisher, if it's about getting on an advert, it can be about your royalties. I don't know. I'm not furious about all this - I've been fortunate enough to do well in this business. But as a parent, I feel there should be a trifle more respect for parents of songs. As Colin Lester once wisely told me when we first signed with him: 'Songs are the currency of this business.' If it wasn't for those little three-minute things, we wouldn't have a business - we'd be selling biscuits. And if [labels] were selling biscuits or sugared water, as Steve Jobs said, they could keep the fucking rights forever. But songs are different. It's an emotional connection you're messing with.

INTERNATIONAL CHARTS ROUND-UP

WEST'S YEEZUS BEGINS TO DESCEND GLOBAL CHARTS

Kanye album moves down from No.1 spot as Tom Odell enjoys good start across Europe

GLOBAL

BY ALAN JONES

Rapper **Wale** scores his first number one album in America, with *The Gifted* last week, dethroning **Kanye West's** *Yeezus* - but there's little love for *The Gifted* elsewhere. It misses the Top 75 in the UK - debuting at number 104 - and debuts at number 10 in Canada but fails to show up in the chart anywhere else.

By contrast, West's *Yeezus* remains in the Top 10 in eight countries, and in lesser orbit in 11 other countries. It does, however, lose its leadership of the chart not only in the US (1-3) but also in Australia (1-2), Denmark (1-5) and New Zealand (1-5), leaving Canada as the only country in which it is still top.

Daft Punk's *Random Access Memories* stormed the charts six weeks ago and has been in slow decline ever since. It remains head and shoulders above all comers globally with Top 10 positions in 22 countries last week. It bounces 3-1 in Denmark, and is also heading back up the charts in Canada (5-2), Ireland (3-2), Norway (7-3), Portugal (4-3), The Netherlands (6-4), The USA (6-5), Hungary (7-6), Finland (10-9), Brazil (13-10), Sweden (12-11) and Croatia (24-16).

The leading new arrivals are Swedish death metal band **Amon Amarth's** ninth studio album, *Deceiver Of The God* and UK singer/songwriter **Tom Odell's** debut set, *Long Way Down*, both of which chart in nine territories.

Amon Amarth's album debuts in Germany (number three), Austria (number seven), Canada (number nine), Switzerland (number nine), The USA (number 19), Denmark (number 27), The Czech Republic (number 34), Finland (number 34) and France (number 55).

Odell, whose album opened at number one domestically, also tops the chart in The

RIGHT

Yeezus walks: Kanye West's album has been a No.1 smash around the world, but has already slipped in the US, Australia, Denmark, the UK and New Zealand



Netherlands, ending local hero **Anouk's** five week reign. *Long Way Down* also charts in Switzerland (number two), Flanders (number five), Ireland (number five), Germany (number 17), Wallonia (number 26), Denmark (number 36), Austria (number 48) and South Korea (number 65).

Among existing Brits in the charts, **Passenger's** *All The Little Lights* has a very good week, reaching new peaks in Norway (17-9), South Africa (16-13), Portugal (37-23) and Sweden (60-30), while also climbing in Switzerland (18-17), Denmark (22-19), Germany (27-26), Flanders (56-42) and Wallonia (119-86). **Black Sabbath's** 13 exits the Top 20 in the UK, three weeks after debuting at number one but its decline is less rapid in many

other countries. It remains in the Top 10 in 17 of them. It continues at number one in Switzerland, while falling 1-2 in The Czech Republic. It is also top five in Finland (2-2), Germany (2-2), Hungary (2-2), Canada (3-3), Denmark (2-3), Poland (4-4), Austria (4-5) and Sweden (4-5).

Finally, iTunes' HD release of **The Beatles** movie *Help!* was tied-in with temporary reductions in the vendor's price for the album soundtrack and for the 1 compilation. *Help!* didn't make much of an impression, re-charting in just three countries but 1 returns to the chart in a dozen, with top re-entries in Ireland (number 22), The Netherlands (number 27), The USA (number 37), Greece (number 37) and Norway (number 40).

US FOCUS: JUSTIN TIMBERLAKE CRUISES AHEAD IN ALBUM SALES

Justin Timberlake's *The 20/20 Experience* was the US's biggest-selling album in the first half of 2013 and the only one to shift more than 1 million copies.

The album sold 2.0 million units up to the end of June, according to Nielsen SoundScan, more than double its closest rival *Unorthodox Jukebox* by **Bruno Mars**, while **Mumford & Sons'** Grammy Album of the Year *Babel* was placed third.

Timberlake's lone trek to seven figures makes this only the second year in the SoundScan era dating back to 1991 when only one album has sold 1 million copies during the first half of the year. That occurrence happened firstly just 12 months ago when **Adele's** 21 was the sole million seller, having been 2011's top seller and it



went on to become 2012's No 1 across the entire year.

Mars' second album, which was released in 2012, sold a further 985,000 copies during the first 26 weeks of 2013, while **Mumford & Sons'** *Babel* had 884,000 additional takers having initially debuted at No 1 on the Billboard 200 last October.

Meanwhile, the figures from the latest Nielsen Soundscan mid-year report show that digital track sales are declining in the US whilst digital album sales continue to grow, albeit at a slower rate than previously.

For the year to date as of June 2013, figures show a 2.3% drop to 682.2 million units compared to 698 million in H1 2012.

Track sales declined 1.34% in Q1 to 356.5 million.

In Q2 the decline more than doubled to 3.3%, with track sales totaling 325.7 million units this year compared to 336.7 million in Q2 2012. Big digital track sellers for 2013 stacked up as below:

- 51 songs with over 1 million sales (compared to 47 songs in 2012)
- 13 songs at over 2 million sales
- **Macklemore & Ryan Lewis'** *Thrift Shop* (featuring **Wanz**) lead with 5.6 million sales



THIS IS NOT AN ALBUM COVER...

REPORT JEAN MICHEL JARRE AT THE MPA AGM

'WE HAVE TO MAKE MUSIC PUBLISHING TRENDIER'

After being named as CISAC's new president in June - a position previously held by the late Robin Gibb - Jean Michel Jarre outlines his grand plans for the authors' societies organisation



PUBLISHING

BY RHIAN JONES

Jean Michel Jarre has been omnipresent of late. The French musician started his summer of appearances at Ibiza's International Music Summit in May before speaking at the World Creators Summit in Washington in June.

At WCS he was named as The International Confederation of Authors and Composers Societies (or, CISAC's) new president - taking the helm from the late Robin Gibb.

Having worked as an artist since the Seventies, Jarre has sold over 80 million albums worldwide. A pioneer of electronic music, the composer used technology to conceive a brand new genre and broke away from the traditional theatre and arena context of live shows to host state of the art events at landmarks around the world. Recently, Jarre embarked on his first ever world tour, which saw him perform in over 30 countries.

Speaking at the Music Publishers Association's AGM late last month, Jarre was in conversation with the now-retired MPA chief executive Stephen Navin.

The musician outlined his plans for CISAC, placing emphasis on changing the public perception of the creative industries when it comes to protecting Intellectual Property. Speaking of the battle between the music industry and tech giants such as Google and Apple, Jarre said publishing had become 'old fashioned.'

"We can't reduce the problem of Intellectual Property to just a problem of royalties or economy only," he explained. "We need to also consider the fact that society sees those who manufacture

ABOVE
Setting the world to rights
Jean Michel Jarre (left) and Stephen Navin (right) speaking at last month's MPA AGM

telephones as trendy and at the age of modernity. But the smartphone is much less smart without us - films, music and literature - we are the smart part. We should get something from this big bag of gold.

"There is big confusion at the moment that creation and content has no value anymore - it's our responsibility as publishers to change all of the mistakes we've made over the past 30 years. I wouldn't consider Google and all these internet actors enemies - those guys were not even existing 15 years ago, they became giants without even knowing the kind of collateral damage that they'd create. It's [the public's] constant greed for free content - not theirs - that is starving our economy. We have to restore this image of people who are artists and publishers as the ones who are shaking the trees. We haven't promoted ourselves well, we haven't had transparency."

CISAC's 231 members are authors' societies that hail from 121 countries. Through them, about three million creators and publishers of artistic works are represented. Jarre suggested that the organisation creates a bank of 'relevant' spokespeople to talk to the media as a 'different and clearer way' of educating consumers and lobbying parliament on behalf of rights-holders worldwide.

"The film industry has been more effective than us for a while, we in the music scene haven't been organised enough. We have so many acronyms - SACEM, PRS, ASCAP - this whole thing is quite obscure and it's not helping us," he said.

"We have to go on talk shows, radio stations and the internet to find a different way of talking about ourselves - we have to send a clear message to the public. When we are talking about Intellectual

Property to the media they start yawning because they don't understand what a publisher is, what authors' rights societies are. We must explain and we must educate about the jobs that we're doing in a trendy and exciting way."

Alongside Jarre's new role, CISAC has also expanded its vice president role to four positions, enabling more territories and repertoire to be represented. The appointments include Javed Akhtar, a multi-platform creator from India; Angélique Kidjo, a Grammy Award-winning artist and activist from the West African nation of the Republic of Benin; Marcelo Piñeyro, an Academy Award-winning producer and director of Spanish-language films; and Ousmane Sow, a sculptor from the African city of Dakar in Senegal. This worldwide representation is another focus, said Jarre.

"Intellectual Property is far beyond just a matter of rights and royalties, it's one of the foundations of democracy in societies and it's not just a problem of established artists from Europe - it's a global problem," he explained. "To face up to issues we must organise ourselves to get a global answer and join forces from all sectors of creators."

"As artists we have to do something that's beyond our interest. Intellectual Property and the rights attached to it is one of the most important messages for future generations and it's even worse in emerging countries. We have to help them and from a political point of view. It's our duty and responsibility to help those countries to save their soul, their identity. What makes an identity of a country is their gardens, craft, music, literatures, paintings - this needs to survive and we have to create economy for it."



Debbie Harry - KooKoo
Art by H.R. Giger
Signed by Debbie Harry
Signed by H.R. Giger
£695



David Bowie - Aladdin Sane
Art by Celia Philo & Brian Duffy
Signed by David Bowie
Signed by Celia Philo
£2,450



Biffy Clyro - Opposites
Art by StormStudios
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...THIS IS ART

INTERVIEW NEIL HANNON AND THOMAS WALSH**THEY'RE CREASING UP**

Where's all the humour gone from pop? The Divine Comedy frontman Neil Hannon and his Duckworth Lewis Method cohort Thomas Walsh talk laughter, record companies and cricket

**TALENT**

BY TIM INGHAM

Neil Hannon has been the lead singer of intelli-pop band The Divine Comedy for 24 years, but right now he's got more sporting matters on his mind.

In 2009, together with fellow Irishman Thomas Walsh of indie outfit Pugwash, Hannon formed The Duckworth Lewis Method, a band whose songs and lyrics are solely dedicated to the art of cricket - and all of the wonderful punning opportunities offered by the nuances of the game.

Yet to dismiss TDLM (itself a play on a cricket calculation metric) as a mere 'novelty' band would be an error. The serious musicianship of Hannon and Walsh can't be called into question, as evidenced by the band's self-titled first LP, which was nominated for an Ivor Novello Award for Best Album in 2010. (The gong went to Paulo Nutini for Sunny Side Up. The Scotsman also pipped Dizzee Rascal on a pleasingly diverse shortlist.)

Now, just in time for the Ashes 2013, Duckworth Lewis are back with new album *Sticky Wickets*. Songs such as *Boom Boom Afredi*, *Line*

ABOVE
Off the bat:
Walsh and Hannon were nominated for an Ivor Novello in 2010 as The Duckworth Lewis Method

and *Length and Nudging and Nurdling* contain more cricketing in-jokes than a tipsy post-match village pavilion - and more gently smutty innuendo than you could jiggle a wicket at.

"All the fun seems to have gone from pop music - it's all ultra-serious now, even the stuff aimed at young people. There's gold in them there tears"

THOMAS WALSH, DUCKWORTH LEWIS

Like the band's debut, it has been issued on Hannon's own Divine Comedy Records label, which he launched in 2010 to release his band's *Bang Goes The Knighthood LP*.

A host of famous types offer a few spoken lines on *Sticky Wickets*, including long-term TDLM fan - and cricket nut - Stephen Fry, as well as Carl Barat (Libertines), Neil Finn (Crowded House), Joe Elliot (Def Leppard), Tim Wheeler (Ash) and Dermot O'Leary. There are also a couple of music industry types knocking about on the record too, such as writer David Hepworth and PR supremo Barbara Charone.

Music Week sat down with Hannon and Walsh to discuss their move into sports-related musicality, their music industry experiences and their concern over a severe lack of humour in modern day pop songs...

Were you surprised at the level of acclaim and attention the last record attracted?

NH: We had a hunch that it was so insane people might be interested. Whether they'll be interested again with more insanity this time, we'll see.

TW: There were moments when it changed for us. Stephen Fry tweeting about it was a big moment. And then there was BBC Breakfast television, when Neil was called *Dave Hammond*. I've still got that one on my Sky Plus.

How was it being nominated for an Ivor?

NH: We were chuffed. Simon Le Bon read out the wrong name. That nomination recognised that it wasn't just a novelty record. We make good music - the cricket thing is almost secondary.

TW: Paulo Nutini, more power to him, spoke in the

press afterwards and said we should have won it, which was very nice of him. He hadn't heard anything about us, didn't know who we were. He told us they got the album up on Spotify on the way down in the van to the Ivors, listened to it, then all looked at each other and said: 'These guys have it.' That was a lovely thing to say.

Would you say that TDLM make silly music?

NH: Not exactly. We walk a fine line that The Divine Comedy also tread: is it meant to be humour or is it just meant to be just good music? In the best novels, there is always an element of humour. It's a very important part of life. And to have something that doesn't contain any humour at all doesn't seem realistic to me.

TW: What's annoying to me is that there's so much music out there now that's so ultra-serious - even music that's aimed at kids. Po-faced, ridiculous stuff. I'm a big Crowded House fan and they were always so much fun, and brilliant with it.

NH: You used to see so much silly shit on Top Of The Pops that's now accepted as classic pop music. All the fun seems to have gone. I feel sorry for kids.

TW: People say there used to be a lot of shit in the charts, and you look back and, well, there was a lot of shit. But at least it made you smile.

NH: Look at Dave Hill from Slade. He was smiling because he knew he looked like an idiot, but they were having so much fun.

TW: Slade are one of the most revered and successful bands of all time in England - but they're not quite up there with [the Beatles, Stones etc] because they had so much fun. I totally believe that. You're not allowed to have fun. It's the same with Quo. By the way, if anyone can get me a copy of Spare Parts by Quo on vinyl out there - released in 1969 - I'd marry you.

Why is pop so serious?

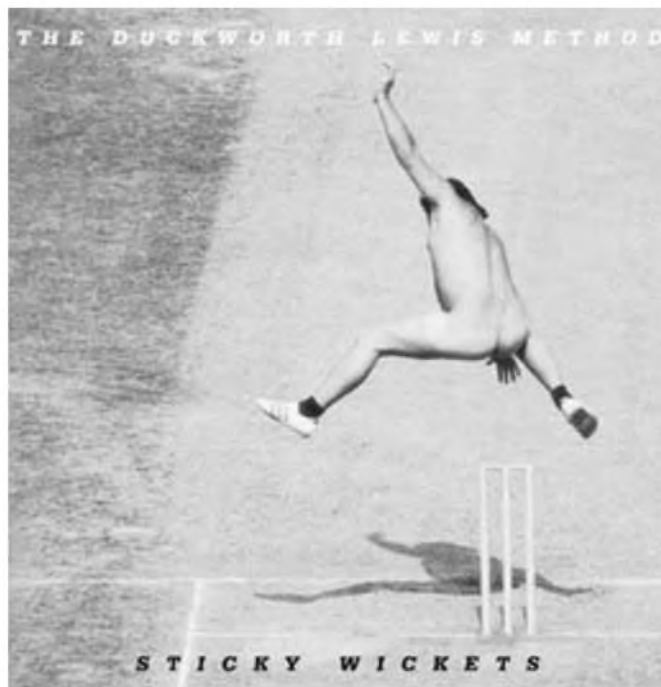
NH: X-Factor. I blame X-Factor for everything. Coldplay also have a lot to answer for.

TW: I think there's more money in depression and angst. [The industry] knows kids suffer with certain things, and there's a lot of 'make him look like he's suffering too'. There's gold in them there tears.

You've set up your own label, Divine Comedy Records. How much freedom do you have without an A&R exec on your case?

NH: I love it precisely because of that. I'm not sure my manager Natalie [de Pace] does, because she has to run the bloody thing. Please mention her - she works her bleedin' arse off... Actually perhaps don't write 'bleedin' arse' - that's no good! Natalie's been my manager since 1996, the only one I've ever had, and I really wouldn't still be here doing this if it wasn't for her. She's brilliant - I really mean that.

To answer your question, I never took any notice of record companies in the old days anyway. They used to tell me what to do and I'd just tend to do what I wanted regardless. But in a way because you're investing your own money in [your label] it rather concentrates the mind about budgets, videos



ABOVE
Sticky Wickets: The Duckworth Lewis Method's second album is out now. They begin a UK tour in September: dlmethod.co.uk

and such like. I was never a big budget guy - except maybe with a few orchestras. You don't waste time when you're paying for it. And it's wonderful to know that you can go in, write what you want and whatever happens, it will be released. Nobody will say anything to you. Whether it sells or not is another matter.

"I realise the record companies I was on before were just trying to do the right thing - but sometimes they were trying to do the right thing for themselves and not for me"

NEIL HANNON, DUCKWORTH LEWIS

TW: Artists can get it wrong as much as anyone, but it always annoys me when people think they know how this business works. Because no-one does. No-one has a clue.

NH: It's funny how the business has gone. It's been a double-edged sword. Obviously we'd all like more records to be sold, but it's allowed bands to have a certain freedom that they wouldn't otherwise. In the old days, they'd have been dropped and that would have been it for their career.

You might not get paid as ten years ago, but Paulo Nutini can play your record on the way to the Ivors...

NH: That's true, there is instant access. I wonder if he paid for it? Spotify need to increase their payments [to artists] just a wee bit. A friend of a friend who's a comedian got like £30,000 off Spotify. I was gobsmacked. How?!

We've been told Spotify has just licensed official Playboy sex noises. True story.

NH: Is that the name of a band? [Laughs]

TW: You'll see people with the headphones in on the way to work, thinking it's Tchaikovsky. It's not. It's people shagging.

Do you think Sticky Wickets could become a future Ivor Novello winner?

NH: If I'm on the jury. That's reminded me of one of the most embarrassing moments of my life: I was

actually on that [Ivor jury] one year, with Gary Barlow, would you believe - before his reincarnation as 'Sir Gary Barlow'.

TW: The greatest songwriter of all times.

NH: At one point I had to leave the room due to a 'conflict' - which meant it was one of my songs [being considered]. And when I came back in, there were a lot of awkward glances. I thought: 'You fuckers! You haven't put it in!' It was an interesting peek into that world as how these decisions are made... I have a feeling that by telling that story, I might have just blown our chances this year.

TW: You haven't, you haven't. Because if you have, I'll fucking kill you.

Are you allowing yourselves any ambitions at all for this new record?

NH: No, we just live in hope.

TW: Sod that. I want to win an Ivor Novello. I want to put one right in the middle of my pile of stuff at home. Realistically, we can't have any visions for this kind of madness. But we were very proud of the first one and we've come up with a follow-up that's not just run-of-the-mill.

NH: It's got some really good tracks. Our primary objective has been achieved already, in that we've got tickets to a test match out of it.

The Word Magazine was a big champion of the last record before it closed. Do you miss it?

TW: *Word* loved it, but they weren't our only champions, they were one of many - which I'm very proud of. I miss *The Word* because it was a great magazine. Mark [Ellen] and David [Hepworth] should always be involved in the music media because they invented a genre in my view with *Q* and everything else they've done.

Neil, has running your own label made you at all empathetic to the way you were perhaps treated by Parlophone in the past?

NH: [Long pause] Nah, not really. To be honest, I realise the two record companies I was on before DCR were just trying to do the right thing. But sometimes they try to do the right thing for the whole company rather than just you. So with Setanta there was a little too much cross-collateralisation, shall we say. I benefitted from it at the start and was a victim of it towards the end. It did mean we ended up owning our entire Setanta back catalogue, so there was an upside.

At Parlophone, there was a little bit of that thing of a major label chucking money at us, and we went: 'Okay, we'll spend your money for you if you really want us to.' And boy, we did. But as a result, we never recouped on the three albums we were there for [laughs]. You can't really blame the band for spending money offered to them.

We saw the way the wind was blowing, so we jumped before we were pushed. I have no regrets about any of it. I think most bands have similar experiences. I don't know of any artist who says theirs is the best label on the planet, they love them and they do everything right... unless they own it themselves.

PEOPLE

PERSONNEL WMG MAKES SENIOR LEVEL PROMOTIONS

■ WARNER & WARNER/CHAPPELL



Warner has named **MIKE JBARA** (above left) president ADA Worldwide, promoted **ELIAH SETON** (above right) to senior vice president, International Strategy & Operations for Warner Recorded Music whilst Warner/Chappell has seen **JANE DYBALL**, legal and business affairs international SVP, depart.

Both Jbara and Seton have been promoted into newly-created roles and will report to Stu Bergen - who was recently announced as president, International, Warner Recorded Music.

Jbara will be responsible for leading the growth of Alternative Distribution Alliance's (ADA) services to independent labels and artists, expanding the company's global footprint and nurturing its identity. He was

previously president & CEO of WEA Corp., having joined in 1996.

Seton is tasked with growing Warner Recorded Music's global business and building new opportunities for its artists. His responsibilities include helping to accelerate the development of Warner Music's international operations, and collaborating with Bergen and Warner Music's affiliates to identify and execute strategic priorities, special projects and local investments. Seton was previously vice president, Office of the CEO at WMG. Most recently, he was involved in WMG's deal to acquire Parlophone Label Group (PLG) and the planning for PLG's integration with WMG.

Dyball is leaving the publisher after more than two decades, having joined in 1992. She was previously at Virgin Music for six years, joining as international coordinator and working her way up to international manager. In her recent role at Warner/Chappell Dyball oversaw the publisher's business affairs throughout the

world, excluding the US and North America, and looked after business strategic issues covering areas such as collective rights management and digital rights. She also sits on the boards of the MCPS, PRS, MPA and the International Music Publishers Association.

■ INSANITY

DEAN ONDRUS-

COULSON has joined as senior talent manager to expand the music department that manages the likes of DJ Fresh, Shy FX, Sigma, Drumsound & Bassline Smith, Dominique Young Unique, Jaguar Skills, MistaJam, Jo Whiley and B.Traits.

He previously worked at ROAR Global, co-managing N-Dubz.

Clients he is bringing to the Insanity roster include singer/songwriter Kieran Alleyne, US duo TylerNStevie, and writer Dontae Johnson.

Insanity CEO Andy Varley said:

"Dean is a fantastic artist manager, and I am very pleased to be bringing him and his clients into Insanity. With both Kieran and TylerNStevie already on the cusp of signing major record deals, now is a very exciting time for Dean and I to be working together."

■ NATIVE / THEO PR



BEN RYDER-SMITH and **CHRIS FRASER** have set-up independent publicity firm Native following their recent departure from Theo PR.

Prior to working at Theo, Ryder-Smith gained experience at Ask Me PR and Blurb PR and Fraser at Freeman PR and Matador Records.

They have worked with acts that have gone on to sign record deals including Mausí (Global Publishing/Relentless Records),

Swim Deep (RCA), Cinnamon Girl (RCA) and their recent PR successes include Jungle, Still Parade and Phoria.

The current roster at Native includes Swim Deep, Snakadaktal and Oliver Wilde amongst others.

■ NMPA

The president and CEO of the National Music Publishers' Association (NMPA) since 2005, **DAVID ISRAELITE**, will continue to serve in his role at the organisation until 2018.

Irwin Robinson, NMPA board chairman said: "David has been an exceptional leader for the publishing and songwriting community and also the larger music industry.

"He has increased the stature of NMPA and remains one of our industry's strongest public champions for the rights and value of musical works. We're pleased he's agreed to stay on."

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

NEED TO KNOW

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

#81 JACKIE HYDE, Senior Director Artist and Company Relations, Sony Music

Jackie Hyde heads up Artist & Company Relations for Sony Music - organising all the artist and company events, gigs and promo.

She initially joined the company in the summer of 1979 when it was CBS Records, first in the HR department and then in artist relations at Columbia - working with artists such as Alison Moyet, Adam Ant, Prefab Sprout, and artists on the iconic Def Jam label.

In October 1988 Hyde took on responsibility for all artist events and promo across the Columbia and Epic labels, working with artists such as Bruce Springsteen, Celine Dion, Mariah Carey and Michael Jackson including his historic shows at Wembley Stadium and launch party at the Savoy Hotel.

When Sony bought CBS, corporate events and conferences were added to her brief and in 1999 she was



promoted to director of Artist and Company Relations. With Sony merging with BMG in 2004, the roster of artists Hyde worked with expanded even further to include RCA artists such as Justin Timberlake, David Bowie, Christina Aguilera and Annie Lennox.

Hyde is a member of Music Industry Trust Award committee, the Nordoff Robbins Fundraising and Silver Clef Committees.

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

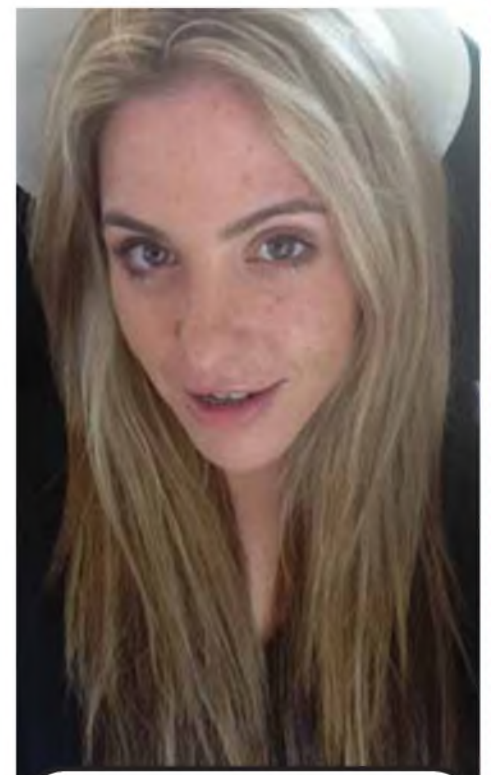
MELISSA NATHAN, Senior Publicity Executive, The Outside Organisation

"I was always a big music fan growing up. My tastes were, are still are, varied - I listened to anything from Nina Simone to Jay-Z and was always really keen to work in the industry.

"I was extremely lucky that Ann-Marie Thomson, head of Media at Syco Entertainment, gave me my big break by giving me an internship at Syco where I got the opportunity to see first-hand what it was like really like working in entertainment and music PR... and it didn't put me off!

"I moved to the Outside Organisation in January 2010, working with Alan Edwards, whose guidance has definitely given me the confidence to work on high-profile accounts such as Jon Bon Jovi, AEG, Andrea Bocelli, The Jacksons, Lisa Stansfield to name but a few.

"My day-to-day boss Chris Goodman has also been a big inspiration, has taught me to keep calm under pressure and that the small details matter!"



TOP TIP

Don't give up and don't just email - always call.

26 SINGLES & ALBUMS

John Newman hits the Official Charts
Singles No.1 spot with Love Me Again



NOW INCLUDES
OFFICIAL WEEKLY
iTUNES CHARTS FROM
AROUND THE WORLD

CHARTS FOCUS



28 UK AIRPLAY & STREAMING

Securing his second week atop the radio
airplay chart is Robin Thicke with Blurred Lines

30 EU AIRPLAY & GLOBAL SALES

Daft Punk make the top of five EU airplay
charts with Get Lucky

32 COMPILATIONS & INDIES

Topping the Indie Albums chart is Editors with
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33 CLUB

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36 ANALYSIS

Alan Jones crunches the crucial numbers from the
Official UK Charts

38 KEY RELEASES & PRODUCT

Single Of The Week is Dirtybird/Atlantic release
Jack by DJ/producer Breach

CHARTS UK SINGLES WEEK 27



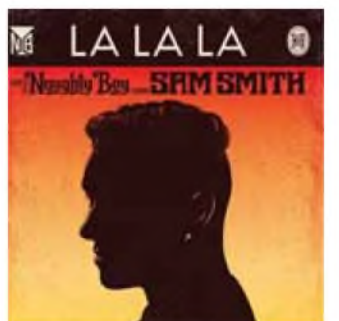
For all charts and credits queries email isabelle.nesmon@intendmedia.co.uk. Any changes to credits, etc, must be notified to us by Monday morning to ensure correction in that week's printed issue

THE OFFICIAL UK SINGLES CHART

Key
★ Platinum (300,000)
● Gold (100,000)
● Silver (60,000)
★ European sales

THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)
1	New		JOHN NEWMAN Love Me Again <i>Island</i> GBUM71302815 (Universal Music) (Booker/Spencer) B-Unique (Newman, John William Peter)	39	34	19	CALVIN HARRIS FT ELLIE GOULDING I Need Your Love <i>Columbia</i> SBARL1271390 (Arvato) (Harris) EMI/Global Talent (Harris/Goulding)
2	2	6	ROBIN THICKE FEAT. T.I. & PHARRELL Blurred Lines <i>Interscope</i> USUM71302150 (Arvato) (Pharrell) Universal/EMI (Williams/Thicke)	40	New		RUSS CHIMES Turn Me Out <i>Deconstruction/Columbia</i> GB117130138 (Sony Music) (Chimes) tbc (tbc)
3	1	2	ICONA POP FEAT. CHARLI XCX I Love It <i>Atlantic</i> USA21292802 (Arvato) (Berger/Style C Eye) Universal/Stellar (Eklow/Berger/Atchison)	41	32	13	PSY Gentleman <i>Republic/Island</i> USUM71374188 (Arvato) (Psy/Yoo Gyu Hyun) Sony ATV/Universal (Jai Saaj Paik/Yoo Gyu Hyun)
4	3	6	WILL I AM Bang Bang <i>Interscope</i> USUM71302533 (Arvato) (will.i.am) will.i.am music llc/Cherry River (Adams/Johnson/Mack/Bono)	42	47	9	BASTILLE Laura Palmer <i>Virgin</i> GBAA41200505 (Arvato) (Crew/Smith) Universal (Smith)
5	5	7	NAUGHTY BOY FT SAM SMITH La La La <i>Virgin</i> GBAAA1300148 (Arvato) (Naughty Boy/Korn/Mojam) B-Unique/Sony ATV/Naughty Words/Salli Isack/Universal/EMI/Stellar (Khan/Smith/Elv Kaubasy/Napie/Murray/Omeri/Coffer/Mbzaba)	43	44	25	MACKLEMORE FT RYAN LEWIS & WANZ Thrift Shop <i>Macklemore</i> GMM881200023 (Ada Arvato) (Lewis) Kobalt/Macklemore/Inside Passage (Haggerty/Lewis)
6	New		GABZ Lighters (The One) <i>Sony Music</i> GBHML1300101 (Sony Music) (Stack) tbc (Gardner)	44	56	2	JAKE BUGG Broken <i>Mercury</i> GBUM71205125 (Arvato) (Hunt) Sony/ATV/Kobalt (Hunt/Kennedy)
7	6	17	PASSENGER Let Her Go <i>Network</i> GBMON1200012 (Essential) (Valje/Rosenberg) Sony ATV (Rosenberg)	45	0	179	COLDPLAY Viva La Vida <i>Parlophone</i> GBAYE080255 (EMI) (Davis/Emo/Hopkins/Simmons) Universal (Martin/Buckland/Berryman/Cookson)
8	7	3	JASON DERULO The Other Side <i>Warner Brothers</i> tbc (Arvato) (Ammo/Johnson) EMI/Kobalt/Arving/Each Note Counts/Prescription (Desrouleaux/Johnson/Coleman)	46	42	10	DISCLOSURE FT ELIZA DOOLITTLE You & Me <i>PMR/Island</i> GBUM71372920 (Arvato) (Disclosure) Universal/Salli Isack (Lawrence/G.Lawrence/Eliza Doolittle/Caird)
9	15	2	CHASE & STATUS Lost & Not Found (feat. Louis M'Attres) <i>Mercury</i> GBUM71303058 (Arvato) 50% SALES (Chase/Status) tbc (Kennard/Milton/M'Attres)	47	145	130	MUMFORD & SONS Little Lion Man <i>Gentlemen Of The Road/Island</i> GBUM70979797 (Arvato) (Davis) Universal (Mumford/Lovett/Dwane/Marshall)
10	8	12	DAFT PUNK FEAT. PHARRELL & NILE RODGERS Get Lucky <i>Columbia</i> USQ19130080P (Arvato) (Daft Punk) Imagene/EMI/Sony ATV (Berganger/Hornem Christo/Williams/Rodgers)	48	45	22	BRUNO MARS When I Was Your Man <i>Atlantic</i> USAT21226598 (Arvato) (The Smeezingtons) Sony ATV/Universal/BSM's Artists/Warner Chappell/Downtown/Roc-A-Fella/FamousGestalt/Maslow/Lawrence/Evans/Wyatt
11	4	2	THE WANTED Walks Like Rihanna <i>Global Talent/Island</i> GBUM71302670 (Arvato) (Dr. Luke/Cirkut/Electric) Network/Kasz/Kobalt/Gottwald/Michelsen/Walter/Erfjord (tbc)	49	0	25	STEVE ANGELLO & LAIDBACK LUKE FT ROBIN S Show Me Love <i>Data/M25</i> GB-EN0970038 (Sony Dad: Uk) (Angello/Luke) EMI/Universal/Camprom/CC (George/McFarlane/Angello/Van Shee/Robin S)
12	10	11	OLLY MURS Dear Darlin' <i>Spin/Syco</i> GBARL1201982 (Arvato) (Flot) Sony ATV/Universal/Salli Isack/Warner Chappell (Murs/Flot/Drewett)	50	41	44	THE SCRIPT FT WILL.I.AM Hall Of Fame <i>Epic/Phonogenic</i> GB1101200733 (Arvato) (O'Donoghue/Sheehan/Barry) Warner/EMI.com/sony/BMG's Silver/CC (O'Donoghue/Sheehan/Adams/Barry)
13	11	6	JESSIE J FEAT. BIG SEAN & D RASCAL Wild <i>Lava/Republic/Island</i> USUM71304454 (Arvato) (Ammo) Universal/Sony ATV/Notting Hill/Warner Chappell/Each Note Counts/Prescription/Studobest/Kobalt (Anderson/Cornish/Coleman/Kelly/Mills/Joshua Emmanuel)	51	51	2	NEW MUSIC MASTERS I Don't Care I Love It <i>New Music Masters</i> TCAB01381318 (fun:core) (tbc) tbc (tbc)
14	New		THE SATURDAYS Gentleman <i>Payday</i> GBUM71300643 (Arvato) (Ambience) tbc (Renae)	52	0	52	RIZZLE KICKS Mama Do The Hump <i>Island</i> GBUM71105438 (Arvato) (Cook) tbc (Cook/Powell/Alexander/Sule/Stephens)
15	13	7	TAYLOR SWIFT FT ED SHEERAN Everything Has Changed <i>Mercury/Big Machine</i> USCJ12131044 (Arvato) (Walker) Sony ATV (Swift/Sheeran)	53	59	47	OF MONSTERS AND MEN Little Talks <i>Republic/Island</i> USUM71119136 (Arvato) (Of Monsters and Men/Suvi Sassi) Sony ATV (Paik/Sassi/Hill/Sjostedt)
16	12	12	TOM ODELL Another Love <i>Columbia</i> tbc (Arvato) (O'Dell/Grech-Marguerat) Warner Chappell (O'Dell)	54	52	14	DUKE DUMONT FT A*M*E & MNEK Need U (100%) <i>M2S/Blue</i> B-Sys/UK's GB-EN1300701 (Arvato) (Duke Dumont/aires) EMI/Kobalt/Sara Roca Live/BMG's Chrysalis (Dumont/Kabbaj/aires)
17	14	8	BRUNO MARS Treasure <i>Atlantic</i> USAT21206710 (Arvato) (The Smeezingtons) Universal/BMG Rights/Lake Grove/Warner Chappell/Mars Force/Roc Nation/Music For Nations (Brown/Lawrence/Mars)	55	53	21	JUSTIN TIMBERLAKE Mirrors <i>RCA</i> USRC11300059 (Arvato) (Timbaland/Timbalake/Harmon) Universal/Warner Chappell/Tennant/Lune/2Tunes/Harro/Hamilton/oy/Almo (Timbalake/Masly/Harro V/Soo/Boys/Fanteloy)
18	19	20	DAVID GUETTA FT NE-YO & AKON Play Hard <i>Parlophone</i> GB28K1200052 (EMI) (Guetta) Sony ATV/Universal/Roster/Shapiro Bernstein/What A Publishing/Volent/Plano/Bucks/Talpa (Guetta/Tunford/Riesterer/Thiam/Smith/Kalberg/Molyn)	56	0	44	DJ FRESH FEAT. RITA ORA Hot Right Now <i>M2S</i> GB-EN11022204 (Sony Dad: Uk) (Stein/Clark) tbc (Stein/Powell/Pérez/Worth/Asstasio/Shave)
19	18	3	ARCTIC MONKEYS Do I Wanna Know <i>Domino</i> GBCEL1300332 (PIAS/Arvato) (Ford/Orrton) EMI (Turner/Arctic Monkeys)	57	99	14	ARCTIC MONKEYS R U Mine <i>Domino</i> GBCEL1200091 (PIAS/Arvato) (Orton) EMI (O'Malley/Turner)
20	9	3	DIZEE RASCAL FEAT. ROBBIE WILLIAMS Goin' Crazy <i>Island/Dirtee</i> Stunk GBUM71302516 (Arvato) (Anderson/J-WAN) EMI/Hot Mess/CC/tbc (Wills/Anderson/Witcox)	58	0	51	FERGIE Big Girls Don't Cry <i>ABM</i> USJM70734054 (Universal Music) (Will.i.am/Fair) Sony ATV/Big Girls (Gad/Ferguson)
21	16	5	FUSE ODG Antenna 3 <i>Beat/AATW</i> GBXS1300044 (Arvato) (Kill/Beat) Universal/Ferrous (Abelton/Addison/Selvarajah)	59	New		PINK True Love <i>RCA</i> USRC11200787 (Sony Music) (Kustin) EMI/Universal (Allen/Moore/Kurstin)
22	17	17	MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON Can't Hold Us <i>Macklemore</i> GMM881200002 (Ada Arvato) (Lewis) Kobalt/Macklemore/Inside Passage (Haggerty/Lewis)	60	57	4	FRANK TURNER The Way I Tend To Be <i>Xtra Mile/Payday</i> GBUM71370334 (Arvato) (Carter) Universal (Turner)
23	21	12	RUDIMENTAL FT ELLA EYRE Waiting All Night <i>Asylum</i> GB4H51300115 (Arvato) (Rudimental) Sony ATV/Bucks/Meisch/CC (Aggett/Amor/Dryden/Newman/Harris)	61	0	13	JACK JOHNSON Better Together <i>Brushfire/Island</i> USM:60400027 (Universal Music) (Catalano) Bubble Tones/Universal (Loomis)
24	20	8	DEMI LOVATO Heart Attack <i>Hollywood/Payday</i> USHR1134249 (Arvato) (Allan/Evigan) EMI/BMG Rights/Disney/Hornall Brothers/Philmore/WordsAndMusic/Sweet Grass County (Douglas/Evigan/Witch/Lovato/Phillips/Williams)	62	0	14	SUM 41 In Too Deep <i>Mercury</i> USR20110114 (Arvato) (tbc) tbc (tbc)
25	27	38	THE LUMINEERS Ho Hey <i>Decca</i> USDMG1260805 (Arvato) (Hadlock) Kobalt (Schultz/Frates)	63	51	55	CHRISTINA PERRI A Thousand Years <i>Atlantic</i> USAT21172141 (Arvato) (Ho Jyes) EMI/Inta je (Hodges/Perri)
26	25	19	BASTILLE Pompeii <i>Virgin</i> GB1201200092 (Arvato) (Smith/Crew) Universal (Smith)	64	33	154	JASON MRAZ I'm Yours <i>Atlantic</i> USSE11087057 (Arvato) (Ferefe) Inta je (Miaz)
27	35	5	KESHA FT WILL.I.AM Crazy Kids <i>Kemosabe/RCA</i> tbc (Arvato) (Dr. Luke/B Blanco/Cirkut) BMG Rights/Kobalt/Onerology/Prescription (Sebert/Adams/Gottwald/Levin/Walter)	65	52	53	DAFT PUNK One More Time <i>Virgin/Parlophone</i> GBDU4000053 (EMI) (Daft Punk) Bucks/Talpa/Trufflino/jeff Joffe/Warner Chappell/de Rouleaux/Christo
28	22	9	MARIAH CAREY FT MIGUEL Beautiful <i>Island</i> Def Jam/UMG/Universal USUM7130567 (Arvato) (Miguel/Carey/Perez/D'Leau) Universal/Alilav8r Goes Up (Fimentel/Carey/Perez/Davis)	66	46	5	UNION J Carry You <i>RCA</i> GBHML1370055 (Arvato) (Mae) Robstone/BMG's Rights/Name: Chappell/St. Jia Best (Mae/Kelly)
29	23	9	ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE This Is What It Feels Like <i>Positiva/Virgin</i> NLF711304214 (Arvato) (van Buuren/De Goeij) Sony ATV/BND/EMI/Universal/Nirma/Cloud 9 Holland/ES Inc/Ultra Tunes (A van Buuren/De Goeij/Vaughan/Guthrie/Ewbank)	67	53	45	PSY Gangnam Style <i>Republic/Island</i> USUM71210283 (Arvato) (Psy) Sony ATV/Universal (Park Jae-Sang/Yoo Gyu-hyun)
30	26	9	CHRIS MALINCHAK So Good to Me <i>M2S</i> GB-EN1300053 (Sony Dad: Uk) (Malinchak) Sony ATV/EMI (Gaye/Malinchak)	68	50	23	DISCLOSURE FT ALUNAGEORGE White Noise <i>PMR/Island</i> GBUM71370582 (Arvato) (Disclosure) Universal/Salli Isack (Lawrence/G.Lawrence/Jewell-Cambers/Napie)
31	86	43	MUMFORD & SONS I Will Wait <i>Gentlemen Of The Road/Island</i> GBUM71204769 (tbc) (Davis) Universal (Mumford/Lovett/Dwane/Marshall)	69	New		LEWIS WATSON Calling <i>Warner Brothers</i> GB4HT1303558 (tbc) (tbc) tbc (Watson)
32	24	5	WILEY FT ANGEL & TINCHY STRYDER Lights On <i>One More Tune/Warner Brothers</i> GB4HT1300057 (Arvato) (Angel Charles) Universal/Just Isn't Music/Sony ATV (Cowie/Charles/Alexander/Danquah)	70	82	39	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child <i>Virgin</i> GBAAA1200544 (Arvato) (Swedish House Mafia) Chrysalis/Kobalt/Universal (Zitroun/Indstrom/Hedfors/Wingqvist/Jezebelsson)
33	28	8	2 CHAINZ FT WIZ KHALIFA We Own It (Fast & Furious) <i>Def Jam/Virgin</i> USUM71305173 (Arvato) (The Futurskins) Reservoir Media/Warner Tamerlane/Arts: 101/Schweezy Beats/Panic Attack/APG West/UPG (Epps/Hoinan/Schwartz/Khajadourian/Masat)	71	57	21	AVICII V NICKY ROMERO I Could Be The One <i>Positiva/Virgin</i> SEUM71271573 (Arvato) (Avicii/Romero/Pomponin) Sony ATV/EMI/Kobalt/Aetel Mgmt/Bucks/Talpa/CC (Benjamin/Moe/Saibeni/Parmenius/Rottevald/Pomponin/Walton)
34	39	3	KANYE WEST Black Skinhead <i>Def Jam/Virgin</i> USUM71307719 (Arvato) (West/Left Funk/Brodin/Goetz/Feinstein/Dear/Faxa/Nadu/Danquah/Goldstein) EMI/Universal/Imagen/Monahy/About Us/Artn/tbc (West/Dear/Kutberg/Jones/Walton...)	72	93	4	MICHAEL BUBLE Close Your Eyes <i>Reprise</i> USRE11370059 (Arvato) (Roc) Universal/In The Last Man (Buble/Champagnac)
35	84	2	SPARK PRODUCTIONS Wake Me Up <i>Spurk Musik</i> GBW131300282 (Horus) (tbc) tbc (tbc)	73	49	4	BIFFY CLYRO Opposite <i>147Hz</i> GB4HT1200518 (Arvato) (Rick Handsman) Good Solidies/Warner/Chappell (Went)
36	29	32	IMAGINE DRAGONS Radioactive <i>Interscope</i> USUM71201074 (Arvato) (Imagine Dragons) Universal/CC (Reynolds/Sermon/McKee/Grant/Mosser)	74	90	41	JAKE BUGG Lightning Bolt <i>Mercury</i> GBUM71202798 (Arvato) (Anthe) Soul Kitchen/Kobalt (Anthe/Kennedy)
37	36	23	PINK FEAT. NATE RUESS Just Give Me A Reason <i>RCA</i> tbc (Arvato) (Blasker) Sony ATV/EMI Blackwood/Pink Inside/Way Above (Pink/Blasker/Ruess)	75	54	30	WILL.I.AM FT BRITNEY SPEARS Scream & Shout <i>Interscope</i> USUM71215597 (Arvato) (Levy/Isa) BMG's Chrysalis/Sony ATV/EMI/Salli Isack/Universal/Kobalt (Adams/Mintzes/Konner/Wesley/Levy/Spears)
38	38	58	RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love <i>Asylum</i> tbc (Arvato) (Dryden/Aggett/Iskadeh/Spencer) Sony ATV/Kobalt/B Unique/CC (Dryden/Aggett/Iskadeh/Newman)				

Official Charts Company 2013.



CHARTS UK ALBUMS WEEK 27



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

THE OFFICIAL UK ARTIST ALBUMS CHART

THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR)
1	16	41	MUMFORD & SONS <i>Babel</i> Geniemen Of The Road/Island 3712787 (Arvato)	39	96	40	THE XX <i>Coexist</i> Young Turks tbc (tbc)
2	4	12	MICHAEL BUBLE <i>To Be Loved</i> Reprise 936249497 (Arvato)	40	62	83	ARCTIC MONKEYS <i>Favourite Worst Nightmare</i> Domino WIG'D 199 (PIAS/Arvato)
3	1	2	TOM ODELL <i>Long Way Down</i> Columbia tbc tbc (tbc)	41	53	58	ALT-J <i>An Awesome Wave</i> Infectious INFECT134CD (PIAS/Arvato)
4	5	38	JAKE BUGG <i>Jake Bugg</i> Mercury 3707053 (Arvato)	42	38	16	JUSTIN TIMBERLAKE <i>The 20/20 Experience R.A.</i> 89765478502 (Arvato)
5	2	8	ROD STEWART <i>Time</i> Capitol/Decca 9347892 (Arvato)	43	40	95	ED SHEERAN <i>+ Asylum</i> 5249954552 (Arvato)
6	New		EDITORS <i>The Weight Of Your Love</i> PIAS (Arvato)	44	84	57	ARCTIC MONKEYS <i>Suck It And See</i> Domino WIGCD258 (PIAS/Arvato)
7	3	19	PASSENGER <i>All The Little Lights</i> Netwerk 309652 (Essential Gem)	45	94	179	MICHAEL BUBLE <i>Crazy Love</i> Reprise 9352496277 (Arvato)
8	8	32	OLLY MURS <i>Right Place Right Time</i> Epic/Syco 88725416352 (Arvato)	46	33	4	BEADY EYE BE <i>Columbia</i> 88893721372 (Arvato)
9	11	10	RUDIMENTAL <i>Home</i> Asylum 2564654475 (Arvato)	47	0	92	MICHAEL JACKSON <i>The Essential</i> Sony 88697832712 (Arvato)
10	9	30	BRUNO MARS <i>Unorthodox Jukebox</i> Atlantic 7567876285 (Arvato)	48	44	34	ONE DIRECTION <i>Take Me Home</i> Syco 88725439722 (Arvato)
11	13	18	BASTILLE <i>Bad Blood</i> Virgin CDV3097 (Arvato)	49	35	354	THE BEATLES 1 <i>Parlaphone</i> tbc (EMI)
12	37	196	MUMFORD & SONS <i>Sigh No More</i> Geniemen Of The Road/Island 2722538 (Arvato)	50	58	134	BON JOVI <i>Greatest Hits</i> Mercury 2752981 (Arvato)
13	7	7	DAFT PUNK <i>Random Access Memories</i> Columbia 88883/15862 (Arvato)	51	68	12	DAUGHTER <i>If You Leave</i> iAD tbc (PIAS/Arvato)
14	10	3	KODALINE <i>In A Perfect World</i> B-Uneque/RCA tbc (Arvato)	52	88	44	TWO DOOR CINEMA CLUB <i>Beacon</i> Kikume/Cooperative tbc (tbc)
15	32	206	ARCTIC MONKEYS <i>Whatever People Say I Am That's What I'm</i> Domino WIGCD162 (PIAS/Arvato)	53	61	21	FOALS <i>Holy Fire</i> Warner Brothers tbc (Arvato)
16	21	38	THE LUMINEERS <i>The Lumineers</i> Decca 3712589 (Arvato)	54	172	122	CHASE & STATUS <i>No More Idols</i> Mercury 2745135 (Universal Music)
17	15	73	EMELI SANDE <i>Our Version Of Events</i> Virgin CDV3094 (Arvato)	55	27	38	BRUCE SPRINGSTEEN <i>The Essential</i> Columbia 88597973592 (Arvato)
18	31	92	BEN HOWARD <i>Every Kingdom</i> Island 2783237 (Arvato)	56	New		HALF MOON RUN <i>Dark Eyes</i> Island tbc (tbc)
19	14	5	DISCLOSURE <i>Settle</i> PMR/Island 3739492 (Arvato)	57	43	18	STEREOPHONICS <i>Graffiti On The Train</i> Stylus STYLUSCD3 (EMI)
20	49	34	THE ROLLING STONES <i>Grrrl</i> Polydor (Arvato)	58	50	5	MILES KANE <i>Don't Forget Who You Are</i> Columbia 9888370252 (Arvato)
21	6	3	KANYE WEST <i>Yeezus</i> Def Jam/Virgin 3743213 (Arvato)	59	47	25	MACKLEMORE & RYAN LEWIS <i>The Heist</i> Macklemore / 54152229 (Ada Arvato)
22	23	42	PINK <i>The Truth About Love</i> RCA 8872545242 (Arvato)	60	30	3	J COLE <i>Born Sinner</i> RCA tbc (Arvato)
23	12	4	BLACK SABBATH 13 <i>Vertigo</i> tbc (Arvato)	61	46	23	BIFFY CLYRO <i>Opposites</i> 14th Floor 2564555039 (Arvato)
24	18	37	TAYLOR SWIFT <i>Red</i> Mercury 3717453 (Arvato)	62	41	26	MOTION PICTURE CAST RECORDING <i>Les Miserables</i> Polydor 3724585 (Arvato)
25	25	36	CALVIN HARRIS <i>18 Months</i> Columbia/Ey Eye 88697859232 (Arvato)	63	0	31	FIRST AID KIT <i>The Lion's Roar</i> Wichita tbc (tbc)
26	42	8	VAMPIRE WEEKEND <i>Modern Vampires Of The City</i> XL XLCD556 (PIAS/Arvato)	64	39	117	EAGLES <i>The Complete Greatest Hits</i> Rhino 9122799337 (Arvato)
27	20	11	WILL.I.AM <i>#Willpower</i> Interscope 2793222 (Arvato)	65	24	2	EMPIRE OF THE SUN <i>Ice On The Dune</i> Virgin CDV3112 (Arvato)
28	71	45	OF MONSTERS & MEN <i>My Head Is An Animal</i> Republic/Island 3701055 (Arvato)	66	0	27	ALABAMA SHAKES <i>Boys & Girls</i> Rough Trade tbc (tbc)
29	22	39	ELLIE GOULDING <i>Halcyon</i> Polydor 3714241 (Arvato)	67	66	130	BRUNO MARS <i>Doo-Wops & Hoolligans</i> Elektra / 56/883325 (Arvato)
30	28	14	IMAGINE DRAGONS <i>Night Visions</i> Interscope 3722421 (Arvato)	68	144	133	XX <i>Xx</i> Young Turks YTO31CD (PIAS Arvato)
31	29	9	CARO EMERALD <i>The Shocking Miss Emerald</i> Dramatica/Grand Mono DRAMCD0092 (Adn Arvato)	69	54	250	DAVID BOWIE <i>Best Of Bowie</i> EMI 5419172 (EMI)
32	New		DUCKWORTH LEWIS METHOD <i>Sticky Wickets</i> Divine Comedy DLM004CD (PIAS Arvato)	70	65	11	JOHNNY CASH <i>The Rebel</i> Musi: Digital 250403 (Delta/Sony DADC)
33	19	5	QUEENS OF THE STONE AGE <i>Like Clockwork</i> Matador OLE10402 (PIAS/Arvato)	71	102	10	SEASICK STEVE <i>Hubcap Music</i> Fiction 3732897 (Arvato)
34	17	43	SCRIPT <i>Number 3</i> Epic/Phonogenic 887254154/2 (Arvato)	72	52	4	KT TUNSTALL <i>Invisible Empire/Crescent Moon</i> Virgin tbc (Arvato)
35	34	92	DAVID GUETTA <i>Nothing But The Beat</i> Parlaphone P/352312 (EMI)	73	New		HILLSONG LIVE <i>Glorious Ruins</i> Hillsong Musi: 9320429244017 (Absolute)
36	26	8	AGNETHA FALTSKOG <i>A</i> Polydor 3732184 (Arvato)	74	73	85	ONE DIRECTION <i>Up All Night</i> Syco 88697843542 (Arvato)
37	36	8	GABRIELLE APLIN <i>English Rain</i> Parlaphone P/397182 (EMI)	75	48	33	RIHANNA <i>Unapologetic</i> Def Jam/Virgin 3722236 (Arvato)
38	New		DEAP VALLEY <i>Sistrionix</i> Island 3740059 (Universal Music)				

Official Charts Company 2013.

COMPILATION CHART TOP 20

THIS WK	LAST WK	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	0	VARIOUS <i>Chilled R&B - The Platinum Edition</i> / Sony Music CG (Arvato)
2	0	VARIOUS <i>The Chic Organization - Up All Night</i> / Rhino (Arvato)
3	1	VARIOUS <i>Clubland 23</i> / AATW/UMTV (Arvato)
4	0	VARIOUS ARTISTS <i>Superstar DJs</i> / MoS (Sony Dads UK)
5	3	VARIOUS <i>Marbella Sessions 2013</i> / MoS (Sony Dads UK)
6	2	VARIOUS <i>Eddie Stobart - Trucking Songs</i> / Sony Music CG (Arvato)
7	6	VARIOUS <i>Now That's What I Call Music 84</i> / Sony Music CG/Virgin EMI (EMI)
8	5	VARIOUS <i>Keep Calm And Be Happy</i> / Sony Music CG (Arvato)
9	4	VARIOUS <i>Now That's What I Call 30 Years</i> / Sony Music CG/Virgin EMI (EMI)
10	7	VARIOUS <i>Voices - Simply The Best</i> / Sony Music CG (Arvato)
11	8	VARIOUS <i>Now That's What I Call Reggae</i> / Sony Music CG/Virgin EMI (EMI)
12	9	VARIOUS <i>Dance Party 2013</i> / Sony/UMTV (Arvato)
13	0	VARIOUS ARTISTS <i>Gatecrasher 20 - Past Present Forever</i> / Rhino (Arvato)
14	10	VARIOUS <i>Euphoric Clubland</i> / AATW/UMTV (Arvato)
15	12	VARIOUS <i>Dreamboats & Petticoats - At The Hop</i> / UMTV (Arvato)
16	14	VARIOUS <i>Pop Party 11</i> / Sony Music CG/UMTV (Arvato)
17	11	VARIOUS <i>EDM - Electronic Dance Music</i> / Sony Music CG/UMTV (Arvato)
18	15	VARIOUS <i>The Sound Of Deep House</i> / MoS (Sony Dads UK)
19	13	VARIOUS <i>The Great Gatsby OST</i> / Interscope (Arvato)
20	17	VARIOUS <i>The Music Of Nashville - Season 1 Vol 2</i> / Big Machine/Decca (Arvato)

CHARTS UK AIRPLAY WEEK 27

Radio playlists are online at www.musicweek.com

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

UK RADIO AIRPLAY CHART TOP 50

POS	LAST	WKS	SALES	CHT	ARTIST / ALBUM / LABEL	TOTAL PLAYS	PLAYS +/-	TOTAL AUD (m)	AUD % +/-
1	1	9	2		ROBIN THICKE FEAT. T.I. & PHARRELL <i>Blurred Lines</i> Interscope	4388	-0.2500	82501	-3.0210
2	2	12	10		DAFT PUNK FEAT. PHARRELL & NILE RODGERS <i>Get Lucky</i> Columbia	4402	-8.6721	73732	-9.1936
3	4	11	12		OLLY MURS <i>Dear Darlin'</i> Epic/Syco	3996	0.83270	58292	-10.710
4	3	8	17		BRUNO MARS <i>Treasure</i> Atlantic	3528	-5.1102	57262	-22.436
5	6	4	15		TAYLOR SWIFT FT ED SHEERAN <i>Everything Has Changed</i> Mercury/Big Machine	2892	3.47048	56416	-2.2811
6	5	10	11		THE WANTED <i>Walks Like Rihanna</i> Global Talent/Island	3587	4.42503	55187	-7.5625
7	8	11	5		NAUGHTY BOY FT SAM SMITH <i>La La La</i> Virgin	3425	-2.0869	46908	-4.7572
8	12	7	1		JOHN NEWMAN <i>Love Me Again</i> Island	2245	14.6578	44696	23.2347
9	9	7	-		LAWSON <i>Brokenhearted</i> Global Talent/Polydor	2454	-7.6401	44407	-2.2776
10	15	6	3		ICONA POP FEAT. CHARLI XCX <i>I Love It</i> Atlantic	1962	24.0986	39638	17.7949
11	11	8	16		TOM ODELL <i>Another Love</i> Columbia	1336	3.80730	39140	3.23907
12	10	20	55		JUSTIN TIMBERLAKE <i>Mirrors</i> RCA	3182	1.20865	38705	-0.7793
13	7	12	7		PASSENGER <i>Let Her Go</i> Netwerk	3552	-7.1129	37239	-30.363
14	18	7	8		JASON DERULO <i>The Other Side</i> Warner Brothers	2074	15.3503	36189	19.0231
15	13	6	13		JESSIE J FEAT. BIG SEAN & D RASCAL <i>Wild</i> Lava/Republic/Island	1773	-11.305	35244	-0.9916
16	14	17	39		CALVIN HARRIS FT ELLIE GOULDING <i>I Need Your Love</i> Columbia	1927	-9.2749	30506	-11.936
17	20	18	23		RUDIMENTAL FT ELLA EYRE <i>Waiting All Night</i> Asylum	1588	-7.4052	27969	-4.5394
18	19	13	29		ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE <i>This Is What It Feels Like</i> Positiva/Virgin	1949	-1.3164	26540	-9.6449
19	0	1	-		ELIZA DOOLITTLE <i>Big When I Was Little</i> Parlophone	573	100.000	25537	100.000
20	30	5	-		JAMIE CULLUM <i>Edge Of Something</i> Island	436	550.746	25519	23.5009
21	16	7	72		MICHAEL BUBLE <i>Close Your Eyes</i> Reprise	1586	6.15796	25084	-23.817
22	24	15	22		MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON <i>Can't Hold Us</i> Macklemore	1082	-2.7852	24413	-3.2343
23	31	40	89		BRUNO MARS <i>Locked Out Of Heaven</i> Elektra	1454	7.38552	23595	23.5793
24	25	5	-		SEBASTIAN INGROSSO & TOMMY TRASH FEAT. JOHN MARTIN <i>Reload</i> Positiva/Virgin	689	-2.2695	23574	-6.4375
25	61	2	-		ZAC BROWN BAND <i>Jump Right In</i> Atlantic	70	75.0000	23545	121.620
26	22	20	37		PINK FEAT. NATE RUESS <i>Just Give Me A Reason</i> RCA	2213	-9.8574	23386	-13.901
27	23	7	-		AGNETHA FALTSKOG <i>Dance Your Pain Away</i> Polydor	137	389.285	22657	-10.436
28	26	12	24		DEMI LOVATO <i>Heart Attack</i> Hollywood/Polydor	1293	-13.104	22275	-11.318
29	21	4	76		MUMFORD & SONS <i>Babel</i> Gentlemen Of The Road/Island	194	11.4942	21975	-19.922
30	29	23	54		DUKE DUMONT FT A*M*M*E & MNEK <i>Need U (100%)</i> MoS/Blase Bcys Club	1420	-5.2069	21482	-4.5414
31	38	4	-		ROD STEWART <i>She Makes Me Happy</i> Capitol/Decca	346	256.701	21142	27.2541
32	91	2	59		PINK <i>True Love</i> RCA	1087	45.3208	20693	191.944
33	59	3	-		AVICII <i>Wake Me Up</i> Positiva/Virgin	879	60.9890	19809	83.1453
34	27	5	73		BIFFY CLYRO <i>Opposite</i> 147th Floor	924	3.58744	19464	-22.324
35	17	8	20		DIZZEE RASCAL FEAT. ROBBIE WILLIAMS <i>Goin' Crazy</i> Island/Dirtee Stank	1271	-9.6659	19162	-38.810
36	34	8	9		CHASE & STATUS <i>Lost & Not Found</i> (feat. Louis M [^] ttrs) Mercury	499	69.1525	18365	5.61881
37	37	6	60		FRANK TURNER <i>The Way I Tend To Be</i> Xtra Mile/Polydor	507	-5.4104	18204	9.45824
38	36	6	33		2 CHAINZ FT WIZ KHALIFA <i>We Own It (Fast & Furious)</i> Def Jam/Virgin	164	-43.448	17373	2.42306
39	42	19	-		MICHAEL BUBLE <i>It's A Beautiful Day</i> Reprise	1272	-3.1226	16972	9.63824
40	68	4	-		SNEAKBO <i>Ring A Ling</i> Poly Hard	119	9.17431	16479	86.9639
41	35	4	14		THE SATURDAYS <i>Gentleman</i> Polydor	1076	9.57230	15938	-6.5822
42	28	8	28		MARIAH CAREY FEAT. MIGUEL <i>#Beautiful</i> tbc	1254	-8.8000	15928	-29.384
43	39	10	42		BASTILLE <i>Laura Palmer</i> Virgin	294	-14.285	15822	-3.0871
44	33	23	-		OLLY MURS <i>Army Of Two</i> Epic/Syco	1083	-8.4530	15279	-13.172
45	32	22	48		BRUNO MARS <i>When I Was Your Man</i> Atlantic	1195	-10.082	15126	-16.310
46	58	5	-		IGGY AZALEA <i>Bounce</i> Mercury	349	-3.0555	14441	33.4411
47	43	37	-		PINK <i>Try</i> RCA	910	-4.7120	14186	-0.4421
48	87	2	-		WILL I AM <i>Bang Bang</i> Interscope	655	131.448	13878	87.3886
49	47	45	70		SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN <i>Don't You Worry Child</i> Virgin	984	6.37837	13729	0.82990
50	81	3	-		HALF MOON RUN <i>Call Me In The Afternoon</i> Island	59	78.7878	13586	70.4856

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

UK TV AIRPLAY CHART TOP 40

POS	LAST	ARTIST / ALBUM / LABEL	AUDIENCE ('000s)
1	1	ROBIN THICKE	3634
2	3	JASON DERULO <i>The Other Side</i> / Warner Brothers	3033
3	2	NAUGHTY BOY FT SAM SMITH <i>La La La</i> / Virgin	2925
4	31	WILL I AM <i>Bang Bang</i> / Interscope	2837
5	7	ICONA POP FEAT. CHARLI XCX <i>I Love It</i> / Atlantic	2829
6	8	BRUNO MARS <i>Treasure</i> / Atlantic	2677
7	4	JESSIE J FEAT. BIG SEAN & D RASCAL <i>Wild</i> / Lava/Republic/Island	2430
8	5	TAYLOR SWIFT FT ED SHEERAN <i>Everything Has Changed</i> / Mercury/Big Machine	2413
9	11	THE WANTED <i>Walks Like Rihanna</i> / Global Talent/Island	2216
10	9	OLLY MURS <i>Dear Darlin'</i> / Epic/Syco	2195
11	6	DIZZEE RASCAL FEAT. ROBBIE WILLIAMS <i>Goin' Crazy</i> / Island/Dirtee Stank	2102
12	14	JOHN NEWMAN <i>Love Me Again</i> / Island	2034
13	10	DAFT PUNK FEAT. PHARRELL & NILE RODGERS <i>Get Lucky</i> / Columbia	2012
14	52	MILEY CYRUS <i>We Can't Stop</i> / RCA	1674
15	28	LAWSON <i>Brokenhearted</i> / Global Talent/Polydor	1552
16	18	RUDIMENTAL FT ELLA EYRE <i>Waiting All Night</i> / Asylum	1468
17	13	FUSE ODG <i>Antenna</i> / 3 Beat/AATW	1446
18	21	THE SATURDAYS <i>Gentleman</i> / Polydor	1436
19	24	TOM ODELL <i>Another Love</i> / Columbia	1412
20	17	ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE <i>This Is What It Feels Like</i> / Positiva/Virgin	1258
21	19	CALVIN HARRIS FT ELLIE GOULDING <i>I Need Your Love</i> / Columbia	1254
22	20	PASSENGER <i>Let Her Go</i> / Netwerk	1228
23	15	KE\$HA FT WILL.I.AM <i>Crazy Kids</i> / Kemosabe/RCA	1223
24	23	SEBASTIAN INGROSSO & TOMMY TRASH FEAT. JOHN MARTIN <i>Reload</i> / Positiva/Virgin	1184
25	12	MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON <i>Can't Hold Us</i> / Macklemore	1179
26	0	PINK <i>True Love</i> / RCA	1156
27	49	CHASE & STATUS <i>Lost & Not Found</i> (feat. Louis M [^] ttrs) / Mercury	1084
28	22	MARIAH CAREY FEAT. MIGUEL <i>#Beautiful</i> / Island	1055
29	25	DEMI LOVATO <i>Heart Attack</i> / Hollywood/Polydor	970
30	16	WILEY FT ANGEL & TINCHY STRYDER <i>Lights On</i> / One More Tune/Warner Brothers	914
31	29	ELIZA DOOLITTLE <i>Big When I Was Little</i> / Parlophone	864
32	36	THE SATURDAYS FT SEAN PAUL <i>What About Us</i> / Polydor	842
33	32	JUSTIN TIMBERLAKE <i>Mirrors</i> / RCA	791
34	35	DUKE DUMONT FT A*M*M*E & MNEK <i>Need U (100%)</i> / MoS/Blase Bcys Club	782
35	27	CHRIS MALINCHAK <i>So Good To Me</i> / MoS	733
36	56	JUSTIN TIMBERLAKE FEAT. JAY-Z <i>Suit & Tie</i> / RCA	687
37	37	PINK FEAT. NATE RUESS <i>Just Give Me A Reason</i> / RCA	662
38	47	IGGY AZALEA <i>Bounce</i> / Mercury	642
39	40	RUDIMENTAL FEAT. JOHN NEWMAN <i>Feel The Love</i> / Asylum	636
40	34	WILL.I.AM FEAT. JUSTIN BIEBER <i>#That Power</i> / Interscope	628

UK TV Airplay Chart © Nielsen. Compiled using data gathered from Sunday to Saturday. Compiled 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

Securing its second week atop the radio airplay chart with an increased margin of victory, **Blurred Lines** by Robin Thicke (feat. T.I. and Pharrell) is nevertheless one of eight songs in the Top 10 that are on the wane.

Blurred Lines ended the eight week reign of **Daft Punk's** *Get Lucky* last wee. They remain the top duo, far ahead of the chasing pack, although **Blurred Lines'** audience falls by 2.57m to 82.50m, while *Get Lucky* is losing support almost three times as quickly, with its audience shrinking 7.46m week-on-week to 73.73m. The gap between the two songs thus widens from 4.77% a week

ago to 11.89%. Current Top 10 radio airplay hits by **Ollly Murs**, **Bruno Mars**, **Taylor Swift feat. Ed Sheeran**, **The Wanted**, **Naughty Boy** and **Lawson feat B.o.B** also suffer shrinking support.

The only songs in the Top 10 to raise their game and climb up the chart week-on-week are **John Newman's** *Love Me Again*, and the song it replaced atop the Official Charts Company's sales chart this week, **Icona Pop's** *I Love It*.

Newman's *Love Me Again* jumps 12-8 on the list, adding 27 plays and more than 8.42m listeners week-on-week. It is one of three songs tied atop Radio One's most-played list - alongside **Icona**

Eliza Doolittle



Pop's *I Love It* and **Sneakbo's** *Ring A Ling* - with 26 spins there earning 37.07% of its audience. 146 supporters aired the song a total of 2,245 times last week, with top tallies of 59 plays on **Smash Hits Radio**, 50 on **Juice FM** and 49 on **Choice FM**.

Those **Radio One** plays contributed an even bigger 40.10% chunk of **Icona Pop's** audience. Its overall audience of more than 39.63m was generated by 1,962 plays on 128 stations.

Adding 381 plays and 5.98m listeners week-on-week, it was played most frequently by **Smash Hits Radio** (95 plays), **KissFresh** (59) and **Juice FM** (48),

Big When I Was Little gets off to a storming start for **Eliza Doolittle**, debuting at number 19 with 573 plays generating an audience in

excess of 25.53m on its first week on the airwaves. Six plays on **Radio One** and 11 on **Radio Two** provided 74.16% of its audience.

Doolittle was guest vocalist on **Disclosure's** *You & Me* which reached number 17 on the radio airplay chart just six weeks ago but her last solo single, **Mr. Medicine**, fell short of the radio airplay chart when reaching only number 130 on sales in 2011.

Blurred Lines remains atop the TV airplay chart for **Robin Thicke** (feat. T.I. and Pharrell Williams) for a third week. The summer megahit has eased slightly, losing 11 plays week-on-week, although the tally of 827 spins given to its promotional videoclip is still significantly more than the 704 airings earned by **Icona Pop's** *I Love It* as it jumped 4-2.

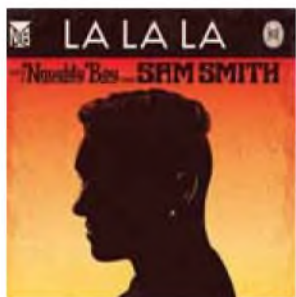
CHARTS STREAMING WEEK 27

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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	2	DAFT PUNK FT PHARRELL WILLIAMS <i>Get Lucky</i> Columbia
3	3	NAUGHTY BOY FT SAM SMITH <i>La La La</i> Virgin
4	4	PASSENGER <i>Let Her Go</i> Network
5	9	ICONA POP FT CHARLI XCX <i>I Love It</i> Atlantic
6	5	MACKLEMORE/RYAN LEWIS/DALTON <i>Can't Hold Us</i> Macklemore
7	6	BASTILLE <i>Pompeii</i> Virgin
8	7	RUDIMENTAL FT ELLA EYRE <i>Waiting All Night</i> Asylum
9	8	OLLY MURS <i>Dear Darlin'</i> Epic
10	10	IMAGINE DRAGONS <i>Radioactive</i> Interscope
11	11	JESSIE J/BIG SEAN/D RASCAL <i>Wild Luvu</i> Republic Records
12	25	ARCTIC MONKEYS <i>Do I Wanna Know</i> Domino Recordings
13	16	TOM ODELL <i>Another Love</i> Columbia
14	30	WILL I AM <i>Bang Bang</i> Interscope
15	12	CALVIN HARRIS/ELLIE GOULDING <i>I Need Your Love</i> Columbia
16	22	JASON DERULO <i>The Other Side</i> Warner Bros
17	13	BRUNO MARS <i>Treasure</i> Atlantic
18	14	DEMI LOVATO <i>Heart Attack</i> Hollywood
19	20	TAYLOR SWIFT FT ED SHEERAN <i>Everything Has Changed</i> Mercury
20	18	FUSE ODG <i>Antenna 3</i> Beat/A&TW
21	17	DAVID GUETTA FT NE-YO & AKON <i>Play Hard</i> Parlophone
22	15	ARMIN VAN BUUREN FT T GUTHRIE <i>This Is What It Feels Like</i> Positiva/Virgin
23	23	LUMINEERS <i>Ho Hey</i> Decca
24	19	MACKLEMORE/RYAN LEWIS/WANZ <i>Thrift Shop</i> Macklemore
25	29	KANYE WEST <i>Black Skinhead</i> Def Jam
26	48	WANTED <i>Walks Like Rihanna</i> Global Talent
27	21	PINK FT NATE RUESS <i>Just Give Me A Reason</i> RCA
28	24	DISCLOSURE FT ALUNAGEORGE <i>White Noise</i> PMR
29	26	DISCLOSURE FT ELIZA DOOLITTLE <i>You & Me</i> PMR
30	35	RUDIMENTAL FT JOHN NEWMAN <i>Feel The Love</i> Asylum/Black Butter
31	27	2 CHAINZ FT WIZ KHALIFA <i>We Own It (Fast & Furious)</i> Def Jam
32	28	BRUNO MARS <i>When I Was Your Man</i> Atlantic
33	32	BASTILLE <i>Laura Palmer</i> Virgin
34	43	DIZZEE RASCAL/ROBBIE WILLIAMS <i>Goin' Crazy</i> Dtee Stank
35	34	OF MONSTERS & MEN <i>Little Talks</i> Republic Records
36	55	MUMFORD & SONS <i>I Will Wait</i> Gentlemen Of The Road/Island
37	31	JUSTIN TIMBERLAKE <i>Mirrors</i> RCA
38	NEW	JOHN NEWMAN <i>Love Me Again</i> Island
39	33	DISCLOSURE FT SAM SMITH <i>Latch</i> PMR
40	NEW	CHASE & STATUS FT LOUIS MTTRES <i>Lost & Not Found</i> Mercury
41	39	MARIAH CAREY FT MIGUEL <i>Beautiful</i> Def Jam
42	40	SCRIPT FT WILL I AM <i>Hall Of Fame</i> Epic/Phonogenic
43	41	BRUNO MARS <i>Locked Out Of Heaven</i> Atlantic
44	37	KODALINE <i>Love Like This</i> B-Unique/RCA
45	38	PARAMORE <i>Still Into You</i> Atlantic/Fueled By Ramen
46	36	UNION J <i>Carry You</i> RCA
47	45	RIHANNA <i>Diamonds</i> Def Jam
48	46	1975 <i>Chocolate</i> Dirty Hit
49	53	PSY <i>Gentleman</i> Republic Records
50	44	LANA DEL REY <i>Young And Beautiful</i> Interscope
51	56	AVICII VS NICKY ROMERO <i>I Could Be The One</i> Positiva/Virgin
52	92	MUMFORD & SONS <i>Babel</i> Gentlemen Of The Road/Island
53	42	NELLY <i>Hey Porsche</i> Republic Records
54	49	KANYE WEST <i>New Slaves</i> Def Jam
55	66	RUDIMENTAL/NEWMAN/CLARE <i>Not Giving In</i> Asylum
56	64	BASTILLE <i>Things We Lost In The Fire</i> Virgin
57	58	WILL I AM FT BRITNEY SPEARS <i>Scream & Shout</i> Interscope
58	57	SWEDISH HOUSE MAFIA/MARTIN <i>Don't You Worry Child</i> Virgin
59	50	TAYLOR SWIFT <i>22</i> Mercury
60	59	SATURDAYS FT SEAN PAUL <i>What About Us</i> Po'ydor
61	61	WILEY/ANGEL/TINCHY STRYDER <i>Lights On</i> One More Tune/Warner Bros
62	NEW	ARCTIC MONKEYS <i>R U Mine</i> Domino Recordings
63	77	BEN HOWARD <i>Only Love</i> Island
64	RE	MUMFORD & SONS <i>Little Lion Man</i> Gentlemen Of The Road/Island
65	69	CALVIN HARRIS/FLORENCE WELCH <i>Sweet Nothing</i> Columbia
66	63	CALVIN HARRIS FT TINIE TEMPAH <i>Drinking From The Bottle</i> Columbia
67	60	IMAGINE DRAGONS <i>On Top Of The World</i> Interscope
68	54	DAFT PUNK FT PHARRELL WILLIAMS <i>Lose Yourself To Dance</i> Columbia
69	81	ALT-J <i>Breezeblocks</i> Infectious Music
70	47	WILL I AM FT JUSTIN BIEBER <i>Thatpower</i> Interscope
71	76	JAY-Z & KANYE WEST <i>N****S In Paris</i> Roc-A-Fella
72	51	KANYE WEST <i>I Am A God</i> Def Jam
73	79	BASTILLE <i>Bad Blood</i> Virgin
74	85	BEN HOWARD <i>Keep Your Head Up</i> Island
75	71	BASTILLE <i>Flaws</i> Virgin



NON-MOVER: JESSIE J



CLIMBER: KANYE WEST



NEW: CHASE & STATUS



CLIMBER: BASTILLE



NEW: ARCTIC MONKEYS

CHARTS EU AIRPLAY WEEK 26



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 UMI
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	JOVANNOTTI 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

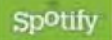
NETHERLANDS	
POS	ARTIST/ALBUM / LABEL
1	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky SME
2	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines UNI
3	NIELSON & MISS MONTREAL Hoe PAC
4	VAN BUUREN, ARMIN FEAT. TREVOR GUTHRIE This Is What It Feels Like ARM
5	TRAIN Mermaid SME
6	BUBLE, MICHAEL It's A Beautiful 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

CHARTS SPOTIFY WEEK 27



GLOBAL

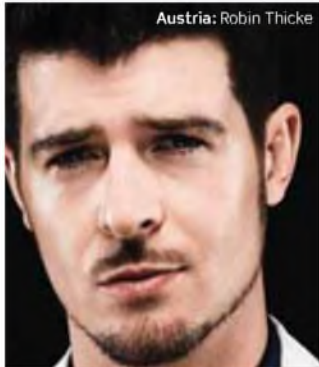
POS	ARTIST/ ALBUM
1	AVICII Wake Me Up
2	ROBIN THICKE Blurred Lines
3	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
4	DAFT PUNK Get Lucky - Radio Edit
5	CALVIN HARRIS I Need Your Love
6	IMAGINE DRAGONS Radioactive
7	PASSENGER Let Her Go
8	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
9	MILEY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

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	DAFT PUNK Get Lucky - Radio Edit
5	PASSENGER Let Her Go
6	CALVIN HARRIS I Need Your Love
7	BASTILLE Pompeii
8	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
9	PINK Just Give Me a Reason
10	NAUGHTY BOY La La La
11	IMAGINE DRAGONS Radioactive
12	DAFT PUNK Get Lucky
13	THE LUMINEERS Ho Hey
14	WILL.I.AM #thatPOWER
15	MILEY CYRUS We Can't Stop
16	2 CHAINZ We Own It (Fast & Furious)
17	JUSTIN TIMBERLAKE Mirrors
18	AVICII VS NICKY ROMERO I Could Be The One
19	PITBULL Feel This Moment
20	BRUNO MARS When I Was Your Man

AUSTRIA

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



FRANCE

POS	ARTIST/ ALBUM
1	STROMAE Papaoutai
2	ROBIN THICKE Blurred Lines
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	PASSENGER Let Her Go
8	MAJOR LAZER Watch Out For This [Bumaye] [feat. Busy Signal...]
9	DAFT PUNK Get Lucky
10	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz



GERMANY

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



NETHERLANDS

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

NORWAY

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

SPAIN

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

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	ROBIN THICKE Blurred Lines
6	BASTILLE Pompeii
7	SEBASTIAN INGROSSO Reload - Vocal Version
8	KIM CESARION Undressed
9	PINK Just Give Me A Reason
10	DAFT PUNK Get Lucky - Radio Edit

UNITED STATES

POS	ARTIST/ ALBUM
1	ROBIN THICKE Blurred Lines
2	MILEY CYRUS We Can't Stop
3	IMAGINE DRAGONS Radioactive
4	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
5	DAFT PUNK Get Lucky - Radio Edit
6	DAFT PUNK Get Lucky
7	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
8	JUSTIN TIMBERLAKE Mirrors
9	BRUNO MARS Treasure
10	KANYE WEST Black Skinhead



CHARTS INDIES WEEK 27



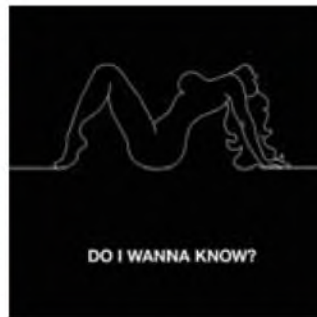
INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Passenger

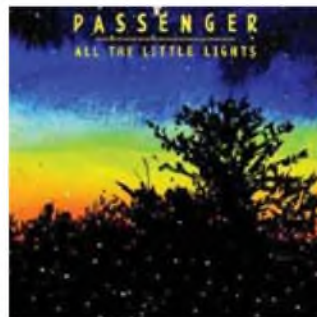
- 1 1 PASSENGER Let Her Go / *Netzwerk (Essential)*
- 2 3 ARCTIC MONKEYS Do I Wanna Know / *Domino (PIAS/Arvato)*
- 3 2 MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON Can't Hold Us / *Macklemore (ADA Arvato)*
- 4 4 CHRIS MALINCHAK So Good To Me / *MoS (Sony DADC UK)*
- 5 10 SPARK PRODUCTIONS Wake Me Up / *Spark Music (Horus)*
- 6 28 MACKLEMORE FT RYAN LEWIS & WANZ Thrift Shop / *Macklemore (ADA Arvato)*
- 7 28 STEVE ANGELLO & LAIDBACK LUKE FT ROBIN S Show Me Love / *Data/MoS (Sony DADC UK)*
- 8 9 NEW MUSIC MASTERS I Don't Care I Love It / *New Music Masters (Tunecore)*
- 9 8 DUKE DUMONT FT A*M*E & MNEK Need U (100%) / *MoS/Blase Bcys Club (Arvato)*
- 10 11 ARCTIC MONKEYS R U Mine / *Domino (PIAS/Arvato)*
- 11 133 DJ FRESH FEAT. RITA ORA Hot Right Now / *MoS (Sony DADC UK)*
- 12 14 ARCTIC MONKEYS I Bet You Look Good On The Dancefloor / *Domino (PIAS/Arvato)*
- 13 7 LONDON GRAMMAR Wasting My Young Years / *Metal & Dust (Sony DADC UK)*
- 14 27 GYPTIAN Hold You / *Levels/MoS (Sony DADC UK)*
- 15 93 ERIC PRYDZ Call On Me / *Data (Fuga)*
- 16 15 ARCTIC MONKEYS When The Sun Goes Down / *Domino (PIAS/Arvato)*
- 17 25 ARCTIC MONKEYS Mardy Bum / *Domino (PIAS/Arvato)*
- 18 13 ADELE Skyfall / *XL (PIAS/Arvato)*
- 19 20 ARCTIC MONKEYS Fluorescent Adolescent / *Domino (PIAS/Arvato)*
- 20 33 M83 Midnight City / *M83 Recording Name (Name)*



Arctic Monkeys Indie Singles (2)



Edward Sharpe Indie Singles Breakers (2)



Passenger Indie Albums (2)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Edward Sharpe & the Magnetic Zeros

- 1 1 NEW MUSIC MASTERS I Don't Care I Love It / *New Music Masters (New Music Masters)*
- 2 49 EDWARD SHARPE & MAGNETIC ZEROS Home / *Rough Trade (XL Beggars)*
- 3 0 KIM JENNETT Ain't No Sunshine / *Kim Jennett (Kim Jennett)*
- 4 7 MACKLEMORE & RYAN LEWIS FT MARY LAMBERT Same Love / *Macklemore (Macklemore)*
- 5 5 CRYSTAL FIGHTERS/CRYSTAL FIGHTERS You & I / *Zirkula (Zirkula)*
- 6 10 AWOLNATION Sail / *Red Bull (Red Bull)*
- 7 3 YOGSCAST Best Friends (From Now On) / *Yogscast Studios (Yogscast Studios)*
- 8 14 J DASH Wop / *Stereofame (Stereofame)*
- 9 13 GORGON CITY FT YASMIN Real / *Black Butter (Black Butter)*
- 10 45 TEMPLES Colours To Life / *Heavenly*
- 11 12 TANGERINE KITTY Dumb Ways To Die / *Tangerine Kitty (Tangerine Kitty)*
- 12 17 BOOM MASTERS You're A Good Girl / *Boom Masters (Boom Masters)*
- 13 15 JULIO BASHMORE Au Seve / *Broadwalk (Broadwalk)*
- 14 6 KILL IT KID Run / *One Little Indian (One Little Indian)*
- 15 11 MONEYSPINNER FT PREET BRAR Maahi Veh Maahi / *ViP (ViP)*
- 16 21 GROOVE HITZ Reload / *Dbx Music (Dbx Music)*
- 17 37 GOLD CUTS Wake Me Up / *Gold Cuts Music (Gold Cuts Music)*
- 18 0 CAMO & KROOKED All Night / *Hospital (Hospital)*
- 19 0 JOSH WELLER I Forgot To Tell You You're Beautiful / *Little Fan (Little Fan)*
- 20 0 TELEMAN Steam Train Girl / *Encona (Encona)*



Fat Freddy's Drop Indie Albums Breakers (2)



Jagwar Ma Indie Albums Breakers (3)



Maya Jane Coles Indie Albums Breakers (4)

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Editors

- 1 0 EDITORS The Weight Of Your Love / *PIAS (PIAS Arvato)*
- 2 1 PASSENGER All The Little Lights / *Netzwerk (Essential Gem)*
- 3 4 ARCTIC MONKEYS Whatever People Say I Am That's What I'm / *Domino (PIAS/Arvato)*
- 4 5 VAMPIRE WEEKEND Modern Vampires Of The City / *XL (PIAS/Arvato)*
- 5 3 CARO EMERALD The Shocking Miss Emerald / *Dramatica/Grand Mono (ADA Arvato)*
- 6 0 DUCKWORTH LEWIS METHOD Sticky Wickets / *Divine Comedy (PIAS Arvato)*
- 7 2 QUEENS OF THE STONE AGE Like Clockwork / *Matador (PIAS/Arvato)*
- 8 23 THE XX Coexist / *Young Turks (PIAS Arvato)*
- 9 12 ARCTIC MONKEYS Favourite Worst Nightmare / *Domino (PIAS/Arvato)*
- 10 9 ALT-J An Awesome Wave / *Infectious (PIAS/Arvato)*
- 11 21 ARCTIC MONKEYS Suck It And See / *Domino (PIAS/Arvato)*
- 12 15 DAUGHTER If You Leave / *4AD (PIAS/Arvato)*
- 13 22 TWO DOOR CINEMA CLUB Beacon / *Kitsune/Cooperative (PIAS Arvato)*
- 14 6 STEREOPHONICS Graffiti On The Train / *Stylus (EMI)*
- 15 8 MACKLEMORE & RYAN LEWIS The Heist / *Macklemore (ADA Arvato)*
- 16 126 FIRST AID KIT The Lion's Roar / *Wichita (PIAS Arvato)*
- 17 72 ALABAMA SHAKES Boys & Girls / *Rough Trade (PIAS Arvato)*
- 18 31 XX Xx / *Young Turks (PIAS Arvato)*
- 19 13 JOHNNY CASH The Rebel / *Music Digital (Delta/Sony DADC)*
- 20 136 HILLSONG LIVE Glorious Ruins / *Hillsong Music (Absolute)*

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Hillsong Live

- 1 71 HILLSONG LIVE Glorious Ruins / *Hillsong Music*
- 2 1 FAT FREDDY'S DROP Blackbird / *The Drop*
- 3 3 JAGWAR MA Howlin / *Marathon Artists*
- 4 0 MAYA JANE COLES Comfort / *I Am Me*
- 5 0 WAXAHATCHEE Cerulean Salt / *Wichita Recordings*
- 6 0 CONGO NATTY Jungle Revolution / *Big DaDa*
- 7 0 LANCASHIRE HOTPOTS Crust For Life / *Fuss*
- 8 2 AMON AMARTH Deceiver Of The Gods / *Metal Blade*
- 9 0 SIRENIA Perils Of The Deep Blue / *Nuclear Blast*
- 10 0 CHRIS WOOD None The Wiser / *Ruf*
- 11 0 EMILY BARKER & THE RED CLAY Dear River / *Linn*
- 12 6 FALLING IN REVERSE Fashionably Late / *Epitaph*
- 13 0 GOLDHEART ASSEMBLY Long Distance Song Effects / *New Music Club*
- 14 9 THESE NEW PURITANS Field of Reeds / *Infectious*
- 15 0 PHILIPPA HANNA Through The Woods / *Resound Media*
- 16 27 HEAVEN'S BASEMENT Filthy Empire / *Red Bull*
- 17 13 LPO/PARRY The 50 Greatest Pieces Of Classical / *XS*
- 18 4 MAVIS STAPLES One True Vine / *Anti*
- 19 11 JON HOPKINS Immunity / *Domino*
- 20 81 EDWARD SHARPE & MAGNETIC ZEROS Up From Below / *Rough Trade*

CHARTS CLUB WEEK 27

Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	4	AXWELL Center Of The Universe / <i>Deconstruction/Columbia</i>
2	11	4	JOHN NEWMAN Love Me Again / <i>Island</i>
3	9	4	ICONA POP FEAT. CHARLI XCX I Love It / <i>Atlantic</i>
4	18	4	DINO LENNY & ANDREA DORIA Sexual Healing / <i>Hysterical</i>
5	17	3	HAVANA FEAT. TYGA Just Like Magic (Part One) / <i>Sa</i>
6	26	2	TIESTO FEAT. KYLER ENGLAND Take Me / <i>Musical Freedom/Pm:Am Recordings</i>
7	1	5	BREACH Jack / <i>Dirtybird/Atlantic</i>
8	13	5	LE YOUTH Cool / <i>Sign Of The Times/Sony</i>
9	16	4	KRAAK & SMAAK The Future Is Yours / <i>Jalapeno</i>
10	23	3	KLANGKARUSSELL FEAT. WILL... Sonnentanz (The Sun Don't Shine) / <i>Island</i>
11	15	2	DEPECHE MODE Soothe My Soul / <i>Columbia</i>
12	22	2	CALVIN HARRIS FEAT. AYAH MARAR Thinking About You / <i>Columbia</i>
13	24	2	SHOW N PROVE FEAT. TAKURA Zimma Frame / <i>All Around The World</i>
14	0	1	ARMAND VAN HELDEN FEAT. DUANE HARDEN You Don't Know Me / <i>3 Beat</i>
15	2	5	MILK & SUGAR Tell Me Why / <i>Mik & Sugar Recordings</i>
16	27	3	MARKUS SCHULZ FEAT. SERI Love Rain Down / <i>Armada/Coldharbour</i>
17	20	3	KRYSTAL KLEAR FEAT. JENNA G Addiction / <i>Rinse/Columbia</i>
18	12	5	RIHANNA FEAT. DAVID GUETTA Right Now / <i>Virgin/Emi</i>
19	21	5	JONO FERNANDEZ & PAULS PARIS FEAT. AMBA SHEPHERD Let It Out / <i>One Love</i>
20	0	1	LIAM BAILEY When Will They Learn / <i>Ministry Of Sound</i>
21	28	2	ADONAKIS Plopp / <i>Anto Recordings</i>
22	25	3	LONDON GRAMMAR Wasting My Younger Years / <i>Metal & Dust</i>
23	0	1	DUCK SAUCE It's You / <i>3 Beat</i>
24	29	3	ADAM KATZ Stars / <i>Central Station</i>
25	6	6	KATY B What Love Is Made Of / <i>Rinse/Columbia</i>
26	19	8	SEBASTIAN INGROSSO, TOMMY TRASH & JOHN MARTIN Reload / <i>Virgin/Emi</i>
27	35	3	CHASE & STATUS Lost & Not Found / <i>Mta/Mercury</i>
28	0	1	AVICII Wake Me Up! / <i>Prmd/Positiva</i>
29	10	7	MARTIN SOLVEIG & THE CATARACS FEAT. KYLE Hey Now / <i>Relentless</i>
30	33	7	STATIC REVENGER & MISS PALMER Bullet Train / <i>One Love</i>
31	0	1	MORGAN PAGE & NADIA ALI Carry Me / <i>Netwerk</i>
32	40	2	REESON Fly / <i>Natamic</i>
33	0	1	THE RELOD Daft Revolution / <i>Circle Rainbow</i>
34	0	1	RIVAZ Colors / <i>Division/Strictly Rhythm</i>
35	0	1	KYLIE MINOGUE Skirt / <i>Parlophone</i>
36	0	1	RAY FOXX FEAT. RACHEL K. COLLIER Boom Boom (Heartbeat) / <i>Strictly Rhythm</i>
37	39	2	MIKE MAGO The Show / <i>Ministry Of Sound</i>
38	38	2	FABIO WHITE You Are Mine / <i>Sorry Shoes</i>
39	0	1	MAUSI Move / <i>Relentless</i>
40	0	1	STAYGOLD FEAT. STYLE OF EYE Wallpaper / <i>Virgin/Emi</i>



UPFRONT

Axwell



Icona Pop

COMMERCIAL POP



URBAN

Rihanna

Axwell grabs Upfront No.1

ANALYSIS

BY ALAN JONES

Almost six years after his last number one hit as lead artist on the Upfront club chart, Swedish dance legend Axwell returns to the summit this week with Center Of The Universe narrowly outperforming John Newman's Love Me Again which at least has the compensation of topping the OCC sales chart instead.

Axwell's last Upfront chart topper in his own right was I Found U in August 2007 - but,

of course, he has hardly been idle since, first topping the list with 2008 Bob Sinclar collaboration What A Wonderful World, and then racking up four consecutive number ones as part of the recently disbanded Swedish House Mafia.

Center Of The Universe, which features an uncredited vocal from Magnus Carlson, is an uplifting summer anthem which was serviced to DJs in mixes by Axwell himself, and in a remix by Remode.

Sweden also provides the number one title on the

Commercial Pop chart, where Icona Pop's I Love It - with help from Britain's Charli XCX - jumps 3-1 with mixes by Fix8, Jakwob, Style Of Eye, Tiesto and Bobby Champs joining the original. Topping the chart a week after it was the OCC chart champion, it just squeezed ahead of Selena Gomez, whose Come & Get It is number two for the second week in a row, just 5.89% behind.

No change on the Urban chart, where Rihanna and David Guetta's Right Now spends a second week at the top.

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	3	ICONA POP FEAT. CHARLI XCX I Love It / <i>Atlantic</i>
2	2	3	SELENA GOMEZ Come & Get It / <i>Hollywood</i>
3	9	2	AXWELL Center Of The Universe / <i>Deconstruction/Columbia</i>
4	5	4	KE\$HA FEAT. WILL.I.AM Crazy Kidz / <i>Sony</i>
5	24	2	JOHN NEWMAN Love Me Again / <i>Island</i>
6	17	3	HAVANA FEAT. TYGA Just Like Magic (Part One) / <i>Sa</i>
7	15	2	JESSIE J FEAT. DIZZEE RASCAL & BIG SEAN Wild / <i>Island</i>
8	14	2	TIESTO FEAT. KYLER ENGLAND Take Me / <i>Musical Freedom/Pm:Am Recordings</i>
9	11	4	KODALINE Love Like This / <i>Sony</i>
10	26	2	MIKILL PANE Chairman Of The Bored / <i>Mercury</i>
11	0	1	WILL.I.AM Bang Bang / <i>Interscope</i>
12	29	2	TANYA LACEY Now That You've Gone / <i>Laceywood</i>
13	23	2	SHOW N PROVE FEAT. TAKURA Zimma Frame / <i>All Around The World</i>
14	20	5	ADAM KATZ Stars / <i>Central Station</i>
15	1	4	JENNIFER LOPEZ FEAT. PITBULL Live It Up / <i>Capitol</i>
16	30	2	BENNY BENASSI FEAT. JOHN LEGEND Dance The Pain Away / <i>White Label</i>
17	21	3	BRIDGIT MENDLER Hurricane / <i>Hollywood</i>
18	4	5	LAWSON FEAT. B.O.B. Brokenhearted / <i>Po'ydor</i>
19	0	1	CALVIN HARRIS FEAT. AYAH MARAR Thinking About You / <i>Columbia</i>
20	0	1	DUCK SAUCE It's You / <i>3 Beat</i>
21	12	5	RIHANNA FEAT. DAVID GUETTA Right Now / <i>Virgin/Emi</i>
22	0	1	JUSTIN TIMBERLAKE Tunnel Vision / <i>Rca</i>
23	0	1	SLEEKA No Going Back / <i>Oxygen Music</i>
24	0	1	BOWIE JANE Miss U Hate U / <i>Bme</i>
25	13	6	MARTIN SOLVEIG & THE CATARACS FEAT. KYLE Hey Now / <i>Relentless</i>
26	0	1	SNEAKBO Ring A Ling / <i>Ply Hard</i>
27	0	1	MIKE MAGO The Show / <i>Ministry Of Sound</i>
28	0	1	RUDIMENTAL FEAT. FOXES Right Here / <i>Black Butter/Asylum</i>
29	0	1	MAJOR Love Me Boy / <i>Major Tom</i>
30	25	7	SEBASTIAN INGROSSO, TOMMY TRASH & JOHN MARTIN Reload / <i>Virgin/Emi</i>

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	1	7	RIHANNA FEAT. DAVID GUETTA Right Now / <i>Right Now</i>
2	2	7	ROBIN THICKE FEAT. T.I. & PHARRELL Blurred Lines / <i>Blurred Lines</i>
3	3	6	JENNIFER LOPEZ FEAT. PITBULL Live It Up / <i>Live It Up</i>
4	5	4	JESSIE J FEAT. DIZZEE RASCAL & BIG SEAN Wild / <i>Wild</i>
5	14	2	JUSTIN TIMBERLAKE Tunnel Vision / <i>Tunnel Vision</i>
6	10	4	AMBER GREEN Kissed You (Flowers Part 2) / <i>Kissed You (Flowers Part 2)</i>
7	4	7	IGGY AZALEA Bounce / <i>Bounce</i>
8	13	3	BABY BLUE Bump / <i>Bump</i>
9	9	3	CHARLIE BROWN Floodgates / <i>Floodgates</i>
10	15	4	HAVANA FEAT. TYGA Just Like Magic (Part One) / <i>Just Like Magic (Part One)</i>
11	27	2	SEAN PAUL Other Side Of Love / <i>Other Side Of Love</i>
12	7	4	DREAM MCLEAN... Weatherman... / <i>Weatherman (Ea): Weatherman/Titanic/Take Me Awcy/White Lies</i>
13	18	3	KATY B What Love Is Made Of / <i>What Love Is Made Of</i>
14	6	6	MARK KNIGHT FEAT. SWAY Alright / <i>Alright</i>
15	8	7	MARIAH CAREY FEAT. MIGUEL #Beautiful / <i>#Beautiful</i>
16	11	3	ALICIA KEYS New Day / <i>New Day</i>
17	17	11	LL COOL J FEAT. SNOOP DOGG & FATMAN SCOOP We Came To Party / <i>We Came To Party</i>
18	12	13	FUSE ODG FEAT. WYCLEF JEAN Antenna / <i>Antenna</i>
19	23	6	J-SOL FEAT. DORRYY GOODZ Treat Her Like A Lady / <i>Treat Her Like A Lady</i>
20	0	1	AMPLIFY DOT FEAT. BUSTA RHYMES I'm Good / <i>I'm Good</i>
21	21	13	CHRIS BROWN Fine China / <i>Fine China</i>
22	16	16	NELLY Hey Porsche / <i>Hey Porsche</i>
23	22	13	STYLO G Soundbwoy / <i>Soundbwoy</i>
24	20	6	NU-STARR II FEAT. SNEAKBO Open Heavens / <i>Open Heavens</i>
25	25	2	P SQUARE Personally / <i>Personally</i>
26	30	9	SNEAKBO Ring A Ling / <i>Ring A Ling</i>
27	0	1	PREETESH FEAT. MARK HARRISON Through The Night / <i>Through The Night</i>
28	0	1	NYANDA Slippery When Wet / <i>Slippery When Wet</i>
29	0	1	PROFESSOR GREEN FEAT. MILES KANE Are You Getting Enough / <i>Are You Getting Enough</i>
30	28	16	RIHANNA Pour It Up / <i>Pour It Up</i>

COOL CUTS TOP 20


POS	ARTIST / TRACK
1	SANDER VAN DOORN Neon
2	AVICII Wake Me Up
3	DUCK SAUCE It's You
4	FREEMASONS FT KATHERINE ELLIS Tears
5	HARDWELL Losing My Religion
6	DIRTY SOUTH & ALESSO FT RUBEN HAZE City Of Dreams
7	DISCLOSURE F For You
8	PETER & THE MAGICIAN On My Brain Ep
9	BROOKES BROTHERS FT CHROM3 Carry Me On
10	KLANGKARUSSELL Sonnentanz (The Sun Don't Shine)
11	ATUMPAN The Thing
12	KYLIE Skirt
13	CYRIL HAHN Perfect Form
14	PAUL VAN DYK & ARNEJ We Are One 2013
15	THE YOUNG PUNK Girls Like Disco Boys Like Bass
16	JUAN KIDD & ROLAND CLARKE I Feel Good
17	ULTRABEAT Pretty Green Eyes
18	ADRIAN LUX Damaged
19	DAMIEN LE ROY & RICHARD VISSION Wonderland
20	STEFAN OBERMAIER Alpino



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

CHARTS iTUNES SINGLES WEEK 27

BELGIUM 	
POS	ARTIST/ ALBUM
01/07/2013 - 07/07/2013	
1	STROMAE Formidable
2	AVICII Wake Me Up
3	STROMAE Papaoutai
4	ROBIN THICKE Blurred Lines
5	MACKLEMORE & RYAN Can't Hold Us
6	DAFT PUNK Get Lucky (Radio Edit)
7	MAÎTRE GIMS J'me tire
8	BAKERMAT Vandaag
9	BASTILLE Pompeii
10	CALVIN HARRIS I Need Your Love

DENMARK 	
POS	ARTIST/ ALBUM
24/06/2013 - 30/06/2013	
1	AVICII Wake Me Up
2	ROBIN THICKE Blurred Lines
3	DAFT PUNK Get Lucky
4	ZARA LARSSON Uncover
5	PINK Just Give Me a Reason
6	NAUGHTY BOY La La La
7	MACKLEMORE & RYAN Can't Hold Us
8	NEPHEW Gå Med Dig (feat. Marie Key)
9	NIK & JAY Ocean of You (ft. Søren Huss)
10	LIGA Skylder Dig Ik' Noget

FRANCE 	
POS	ARTIST/ ALBUM
01/07/2013 - 07/07/2013	
1	DAFT PUNK Get Lucky
2	ROBIN THICKE Blurred Lines
3	STROMAE Papaoutai
4	MAÎTRE GIMS Bella
5	MAJOR LAZER Watch Out For This...
6	PASSENGER Let Her Go
7	JAMES ARTHUR Impossible
8	AVICII Wake Me Up
9	BRUNO MARS Treasure
10	DAVID GUETTA Play Hard

GERMANY 	
POS	ARTIST/ ALBUM
28/06/2013 - 04/07/2013	
1	CRO Whatever
2	AVICII Wake Me Up
3	ROBIN THICKE Blurred Lines
4	DAFT PUNK Get Lucky
5	BASTILLE Pompeii
6	ONEREPUBLIC Counting Stars
7	DAVID GUETTA Play Hard
8	NAUGHTY BOY La La La
9	IMAGINE DRAGONS Radioactive
10	SPORTFREUNDE STILLER Applaus...

ITALY 	
POS	ARTIST/ ALBUM
27/06/2013 - 03/07/2013	
1	DAFT PUNK Get Lucky
2	ROBIN THICKE Blurred Lines
3	NAUGHTY BOY La La La
4	MARCO CARTA Fammi entrare
5	ICONA POP I Love It (feat. Charli XCX)
6	IMANY You Will Never Know
7	DAVID GUETTA Play Hard
8	PINK Just Give Me a Reason
9	CLAUDIA & ASU Zalele 2013 New...
10	MIKA Underwater



NETHERLANDS 	
POS	ARTIST/ ALBUM
28/06/2013 - 04/07/2013	
1	AVICII Wake Me Up
2	MAAIKE OUBOTER Dat Ik Je Mis
3	ROBIN THICKE Blurred Lines
4	DAFT PUNK Get Lucky
5	NAUGHTY BOY La La La (feat. Sam Smith)
6	MR. PROBZ Waves
7	NIELSON Miss Montreal
8	EMELI SANDÉ Read All About It
9	ARMIN VAN BUUREN This Is What It...
10	BAKERMAT Vandaag

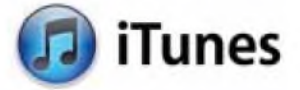
SPAIN 	
POS	ARTIST/ ALBUM
01/07/2013 - 07/07/2013	
1	ROBIN THICKE Blurred Lines
2	DAFT PUNK Get Lucky
3	MIKA Live Your Life
4	PASSENGER Let Her Go
5	DANI MARTÍN Cero
6	MARC ANTHONY Vivir Mi Vida
7	INNA More Than Friends
8	MACKLEMORE & RYAN Thrift Shop
9	JUAN MAGAN Mal de Amores
10	DAVID GUETTA Play Hard

SWEDEN 	
POS	ARTIST/ ALBUM
26/06/2013 - 02/07/2013	
1	AVICII Wake Me Up
2	PASSENGER Let Her Go
3	ROBIN THICKE, PHARRELL Blurred Lines
4	PINK Just Give Me a Reason
5	DAFT PUNK Get Lucky (Radio Edit)
6	STIFTELSEN En annan värld
7	RAISE Page Two (In This Light)
8	KIM CESARION Undressed
9	MACKLEMORE & RYAN Can't Hold Us
10	ZARA LARSSON Uncover

SWITZERLAND 	
POS	ARTIST/ ALBUM
28/06/2013 - 04/07/2013	
1	AVICII Wake Me Up
2	ROBIN THICKE Blurred Lines
3	DAFT PUNK Get Lucky
4	MACKLEMORE & RYAN Can't Hold Us
5	REMARY, MANU-L Holidays
6	DAVID GUETTA Play Hard
7	IMAGINE DRAGONS Radioactive
8	CALVIN HARRIS I Need Your Love
9	PASSENGER Let Her Go
10	PINK Just Give Me a Reason

UNITED KINGDOM 	
POS	ARTIST/ ALBUM
30/06/2013 - 06/07/2013	
1	JOHN NEWMAN Love Me Again
2	ROBIN THICKE Blurred Lines
3	ICONA POP I Love It (feat. Charli XCX)
4	WILL.I.AM Bang Bang
5	NAUGHTY BOY La La La
6	GABZ Lighters (The One)
7	PASSENGER Let Her Go
8	JASON DERULO The Other Side
9	CHASE & STATUS Lost & Not Found
10	THE WANTED Walks Like Rihanna

CHARTS iTUNES ALBUMS WEEK 27



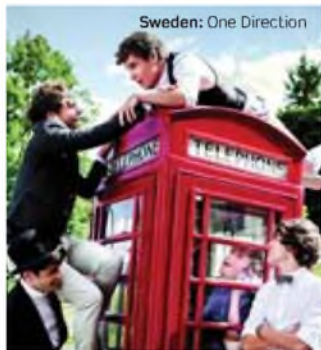
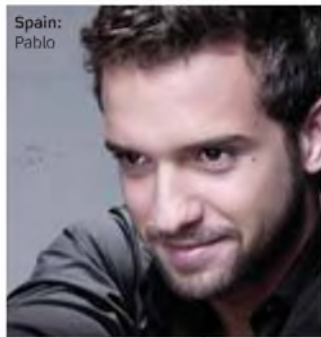
BELGIUM	
POS	ARTIST/ ALBUM
01/07/2013 - 07/07/2013	
1	EDITORS The Weight of Your Love
2	VARIOUS ARTISTS MNM Big Hits 2013/2
3	VARIOUS De Maxx Long Player 27
4	MILK INC. Undercover
5	DAFT PUNK Random Access Memories
6	VARIOUS Maximum Hit Music 2013-2
7	VARIOUS Hit Connection 2013/2
8	VARIOUS Gunther D - De Ultieme...
9	DAVID GUETTA Cathy & David Guetta...
10	STROMAE Cheese

DENMARK	
POS	ARTIST/ ALBUM
24/06/2013 - 30/06/2013	
1	ONE DIRECTION Best Song Ever - EP
2	KANYE WEST Yeezus
3	FRANK OCEAN Channel ORANGE
4	DAFT PUNK Random Access Memories
5	VARIOUS ARTISTS Dance Chart 36
6	QUADRON Avalanche
7	VARIOUS ARTISTS More Music 7
8	MARIE KEY De Her Dage
9	FAT FREDDY'S DROP Blackbird
10	VOLBEAT Outlaw Gentlemen & Shady...

FRANCE	
POS	ARTIST/ ALBUM
01/07/2013 - 07/07/2013	
1	DAFT PUNK Random Access Memories
2	VARIOUS ARTISTS Tropical Family
3	VARIOUS NRJ Summer Hits Only 2013
4	MAÎTRE GIMS Subliminal
5	SOPHIE-TITH Première Rencontres
6	BRUNO MARS Unorthodox Jukebox
7	JAY-Z Magna Carta... Holy Grail
8	DAVID GUETTA Cathy & David Guetta...
9	CHRISTOPHE MAË Je veux du bonheur
10	VARIOUS ARTISTS Dance Summer 2013

GERMANY	
POS	ARTIST/ ALBUM
28/06/2013 - 04/07/2013	
1	VARIOUS Kontor Top of the Clubs...
2	VARIOUS Best of 2013 - Sommerhits
3	FRIDA GOLD Liebe ist meine Religion
4	DAFT PUNK Random Access Memories
5	GENETIKK D.N.A.
6	VARIOUS Club Sounds - Summer 2013
7	BASTILLE Bad Blood
8	MICHAEL JACKSON Number Ones
9	XAVIER NAIDOO Bei meiner Seele
10	EDITORS The Weight of Your Love

ITALY	
POS	ARTIST/ ALBUM
27/06/2013 - 03/07/2013	
1	VARIOUS Papeete Beach Compilation...
2	JOVANOTTI Backup 1987-2012
3	VARIOUS Violetta - Hoy Somos Más
4	DAFT PUNK Random Access Memories
5	VARIOUS Hot Party Summer 2013
6	MUSE The 2nd Law
7	VARIOUS Radio Italia Summer Hits
8	MAX PEZZALI Max 20
9	GUE' PEQUENO Bravo ragazzo
10	VASCO ROSSI The Platinum Collection



NETHERLANDS	
POS	ARTIST/ ALBUM
28/06/2013 - 04/07/2013	
1	VARIOUS ARTISTS 538 Hitzone 66
2	EMELI SANDÉ Our Version...(Special Edit)
3	VARIOUS ARTISTS Bloomingdale 2013
4	EDITORS The Weight of Your Love
5	VARIOUS Het Beste Uit De Top 500 Van...
6	VARIOUS 538 Dance Smash 2013-02
7	ARMIN VAN BUUREN Intense (Bonus)
8	DAFT PUNK Random Access Memories
9	VARIOUS Zomerhit Top 101
10	VARIOUS ARTISTS 538 Ibiza Top 50 2013

SPAIN	
POS	ARTIST/ ALBUM
01/07/2013 - 07/07/2013	
1	VARIOUS Blanco y Negro Hits 013
2	CATHY & DAVID GUETTA Present FMIF...
3	PABLO ALBORÁN Tanto
4	PASSENGER All the Little Lights
5	PABLO ALBORÁN Pablo Alborán
6	PINK The Truth About Love
7	DAFT PUNK Random Access Memories
8	RODRIGUEZ Searching for Sugar Man
9	VARIOUS Superstar DJs - MoS
10	VARIOUS Mujeres y Hombres y ...

SWEDEN	
POS	ARTIST/ ALBUM
26/06/2013 - 02/07/2013	
1	ONE DIRECTION Best Song Ever - EP
2	VARIOUS Absolute Summer Hits 2013
3	VARIOUS Mix Megapol...
4	HILLSONG Live Glorious Ruins
5	DAFT PUNK Random Access Memories
6	DAVID GUETTA Cathy & David Guetta...
7	VARIOUS ARTIST Absolute House 2013
8	HÅKAN HELLSTRÖM Det kommer
9	OSKAR LINNROS Klappar och slag
10	VARIOUS ARTISTS Rockklassiker Vol. 2

SWITZERLAND	
POS	ARTIST/ ALBUM
28/06/2013 - 04/07/2013	
1	VARIOUS Kontor Top of the Clubs...
2	DAFT PUNK Random Access Memories
3	VARIOUS Summer Party 2013 - The Hit...
4	HARDWELL Hardwell Presents Revealed
5	MACKLEMORE & RYAN LEWIS The Heist
6	VARIOUS Club Sounds - Summer 2013
7	EDITORS The Weight of Your Love
8	THE LUMINEERS The Lumineers
9	HILLSONG LIVE Glorious Ruins
10	OF MONSTERS AND MEN My Head Is...

UNITED KINGDOM	
POS	ARTIST/ ALBUM
30/06/2013 - 06/07/2013	
1	MUMFORD & SONS Babel
2	TOM ODELL Long Way Down
3	VARIOUS ARTISTS Chilled R&B
4	JAY Z Magna Carta... Holy Grail
5	VARIOUS Superstar DJs - MoS
6	ARCTIC MONKEYS Whatever People...
7	MICHAEL BUBLÉ To Be Loved
8	VARIOUS Marbella Sessions 2013 - MoS
9	JAKE BUGG Jake Bugg
10	CHIC The Chic Organization: Up All...

CHARTS ANALYSIS WEEK 27



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



- LAWSON FEAT. B.O.B Brokenhearted Global Talent
- SEBASTIAN INGROSSO & TOMMY TRASH FEAT. JOHN MARTIN Reload Virgin
- IGGY IZALEA Bounce Mercury
- KATY B What Love Is Made Of Rinse
- SNEAKBO Ring A Ling Play Hard
- JAY-Z FEAT. JUSTIN TIMBERLAKE Holy Grail Roc Nation
- HANZ ZIMMER Time (Inception – OST) Reprise
- EDWARD SHARPE & MAGNETIC ZEROS Home Rough Trade
- NELLY FEAT. CITY SPUD Ride Wit Me Republic
- JAMIE CULLUM Pure Imagination Island
- GORILLAZ Feel Good Inc Parlophone
- DAVID GUETTA FEAT. SIA Titanium Parlophone
- GYPTIAN Hold You Levels/Ministry of Sound
- LEONA LEWIS Run Syco

UK ARTIST ALBUMS CHART



- JAY-Z Magna Carta...Holy Grail Roc Nation
- CIARA Giara Epic
- LETLIVE The Blackest Beautiful Epitaph
- JAMIE CULLUM Momentum Island
- EDWARD SHARPE & MAGNETIC ZEROS Up From Below Rough Trade
- BOB MARLEY & THE WAILERS Legend Tuff Gong
- NEW ORDER Live At Bestival 2012 Sunday Best
- ABBA Gold – Greatest Hits Polydor
- LAWSON Chapman Square Global Talent
- FALL OUT BOY Save Rock And Roll Def Jam
- ADELE 21 XL
- WHITESNAKE Made In Britain/The World Record Frontiers

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

It's tough to determine what will be the number one single this weekend - but one thing that seems certain is that, after 12 straight weeks in which the number one sold more than 100,000, the race for chart honours will be won with a much lesser total. Robin Thicke's *Blurred Lines* returned to pole position on Tuesday's midweek sales flashes, and could secure its fifth non-consecutive week at the summit but John Newman's *Love Me Again* - which debuted at number one last Sunday - and new releases *Brokenhearted* by Lawson (feat. B.o.B) and *Reload* by Sebastian Ingrosso/Tommy Trash/John Martin are all within 10% and could easily overturn its lead.

Newman's debut solo single *Love Me Again* took over at the top of the singles chart from Icona Pop's *I Love It* (feat.



MIDWEEK NO.1

Robin Thicke: Blurred Lines

Charli XCX) last Sunday, on sales of 124,885 copies.

Pausing at number two, *Blurred Lines* sold a further 87,429 copies last week for Robin Thicke (Feat. T.I. and Pharrell), and moved to within 83,974 copies of its millionth sale.

Falling to number three a week after debuting at number one, *I Love It* sold 80,970 copies last week for Icona Pop.

Finishing seventh out of 11 acts in the finals of Britain's Got Talent last month, 15 year old Gabz nevertheless caused quite a

stir with her song *Lighters* (The One), which was fast-tracked for release, and debuted at number six (44,491 sales). Meanwhile, all three concurrent chart hits from The Voice UK finalist Leah McFall crash out of the Top 200, as do those by the competition winner, Andrea Begley, including *My Immortal*, which was number 30 only a week ago.

Lost And Not Found became Chase & Status' third Top 10 title, rising 15-9 (39,197 sales). The Saturdays scored the first number one hit of their career last time out, debuting atop the list with Sean Paul collaboration *What About Us* in March. Their 12th Top 10 hit, it stormed to the title on sales of 114,259 copies.

Follow-up *Gentleman* opened significantly less strongly at number 14 (29,822 sales).

Overall singles sales were down 1.37% week-on-week at 3,599,852 - 4.98% above same week 2012 sales of 3,429,164.

ALBUMS

BY ALAN JONES

Jay-Z seems sure to score his first ever UK number one album this weekend, with 12th studio effort *Magna Carta...Holy Grail* selling more than four times as many copies as any other album on a particularly lacklustre midweek sales flash on Tuesday. It's not that Jay-Z's album is selling at an unusually fast rate - it had shifted little more than 17,000 copies in the week's first snapshot - but nothing else had sold even 4,000 copies in the same timeframe.

Festival fever took hold of the chart in a big way last weekend - and the obvious winners were Mumford & Sons. The folk/rock favourites closed Glastonbury Festival, and were rewarded with a major surge in sales for both of their albums.

Second album *Babel* rocketed 16-1 with sales increasing 195.50% week-on-week to 25,580. It is the third time the 2012 album has been number one but the first time for 38 weeks. Their 2009 debut, *Sigh No More*, soared 37-12 (9,998 sales, up 218.80%), returning to the Top 20 after a 36 week absence. *Babel* was also boosted by airplay for the title track, which is now officially the new single from the album, and re-entered the chart at a new peak (number 76, 3,699



MIDWEEK NO.1

Jay-Z: Magna Carta...Holy Grail

sales) having reached number 94 as an album track last September.

It was a Babel Vs. Buble stand-off at the top of the charts, as Michael Buble's latest album, *To Be Loved*, also made a powerful play for the title. It jumped 4-2 (25,365 sales), following ITV's screening of the documentary feature *Michael Buble's Day Off*.

Editors also performed a well-received and televised set at Glastonbury but their fourth album, *The Weight Of Your Love*, had the worst opening week of any of their releases thus far, debuting at number six with 13,820 sales. Their debut album *The Back Room* opened lower - at number 13 in August

2005 - but on higher sales of 17,627, and peaked 25 weeks later at number two, achieving its highest weekly sale of 39,148 as it did so, a couple of weeks after Munich became the first of their two Top 10 singles. The *Back Room* eventually sold 549,959 copies, and remains Editors' biggest seller. Its success helped tee-up number one debuts for subsequent releases *An End Has A Start* in 2007 (59,406 sales) and 2009's *In This Light And On This Evening* (30,669 sales).

In the Top 20 and reaping more obvious benefits from Glastonbury than Editors: Arctic Monkeys' *Whatever People Say I Am, That's What I'm Not*

jumped 32-15 (7,438 sales), The Lumineers' eponymous debut improves 21-16 (7,361 sales), Ben Howard's *Every Kingdom* climbed 31-18 (6,963 sales), The Rolling Stones' *Grrr!* leaps 49-20 (6,688 sales). Many of the albums also received a boost last week, as did Jake Bugg's self-titled debut which raced 27-5 a fortnight ago, and climbed to number four (16,265 sales) on Sunday. Bastille's *Bad Blood* also has a more subtle boost, moving 13-11 (10,196 sales), while Rudimental's *Home* advances 11-9 (10,879 sales).

Tom Odell's debut album dipped 1-3 (18,621 sales) as the positive effect of his performance at the festival is less powerful than the widely experienced second week slump that hits most albums.

Rod Stewart and Passenger are punished for not being at Glastonbury, with the former's *Time* and the latter's *All The Little Lights* slipping 2-5 (14,143 sales) and 3-7 (12,889 sales). Completing the Top 10, Olly Murs' *Right Place Right Time* held at number eight (10,952 sales) and Bruno Mars' *Unorthodox Jukebox* dipped 9-10 (10,453 sales).

Overall album sales of 1,505,460 were up 0.29% week-on-week, and 2.05% below same week 2012 sales of 1,536,945.

Hosted by Chalk ink
& Bournemouth live

2013

BURNOUT FESTIVAL

SATURDAY 27TH JULY

SUNDAY 28TH JULY

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THE SKINTS

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WALTZ / MIKE FOSTER / SHOCKMASTER

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GLAMOUR OF THE KILL
devilsof
inossia

HEART IN HAND / HEIGHTS / THE ELIJAH
DEMORALISER / ODESSA
CONTINENTS / OUR HOLLOW OUR HOME

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FEED THE RHINO

TRC / WITH ONE LAST BREATH / HILDAMAY
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**FORTHCOMING
FEATURES**



Sync: Getting it right

It's big business for record labels and publishers alike, but how do you pull off a successful sync? *Music Week* will speak to the UK's leading music supervisors about what they need from rights-holders and tips for music partners in a special feature on July 26.

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

PRODUCT KEY RELEASES



► **THE WEEKS** Dear Bo Jackson 15.07



► **SELENA GOMEZ** Stars Dance 22.07

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)
- **VV BROWN** Samson (Yo)
- **THE WEEKS** Brother In The Night (Columbia)

ALBUMS

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

JULY 22

SINGLES

- **ALUNAGEORGE** You Know You Like It (Island/Tri Angle)
- **LAUREN AQUILINA** Sinners Ep (Lauren Aquilina)
- **ARTHUR BEATRICE** Carter Ep (Vertigo/Capitol)
- **BIG DEAL** Dream Machines (Mute)
- **MIKKY EKKO** Kids (Columbia)
- **EXTRA CURRICULAR** Notify (Under Wraps Music)
- **GENTLEMAN'S DUB CLUB** Give It Away (Ranking)
- **HURTS** Somebody To Die For (Epic)
- **IMAGINE DRAGONS** It's Time (Interscope)

- **JAHMENE DOUGLAS** Titanium (Rca)
- **JOHNNY BORRELL** Pan European Supermodel Song (Oh! Gina) (Virgin/Emi)
- **NINA NESBITT** Way In The World (Island)
- **PAPA** Young Rut (Island)
- **PROFESSOR GREEN FEAT. MILES KANE** Are You Getting Enough? (Virgin)
- **ROLL DEEP** All Or Nothing (Rena/less/Rca)
- **SAN CISCO** Awkward (Columbia)
- **SCOUTING FOR GIRLS** Millionaire (Epic)
- **MARTIN SOLVEIG & THE CATARACTS FT KYLE** Hey Now (Relentless)
- **STAYGOLD FT STYLE OF EYE AND POW** Wallpaper (Virgin/Emi)
- **WILL.I.AM & MILEY CYRUS** Fall Down (Interscope)
- **YEAH YEAH YEAHS** Despair (Polydor)

ALBUMS

- **CABARET VOLTAIRE** Red Mecca (Mute)
- **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)
- **BLACK SABBATH** Age Of Reason (Umts)
- **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 (Ffr/Hot Creations/Warner)
- **JOSH RECORD** War (National Anthem)
- **GEORGI KAY** In My Mind Ep (Rega)
- **KIM CESARION** Undressed (Rca)
- **MAUSI** Move (Rca/Relentless)
- **FRANK OCEAN** Sweet Life (Def Jun)
- **BRITNEY SPEARS** Ooh La La (Rca)
- **STOOSHE** My Man Music (Future Co./Qwork/Warner Brothers)
- **DAVID SYLVIAN** Do You Know Me Now? (Sumathi Suona)
- **THOMAS DYBDahl** But We Did (Virgin/Emi)
- **TIESTO** Take Me (Feat. Kyla England) (Musical Freedom)

► **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► **RIZZLE KICKS** The Roaring 20s 02.09

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*)
- **CALVIN HARRIS FEAT. AYAH MARAR** Thinking About You (*Columbia*)
- **KLANKARUSSELL FT WILL HEARD** Sonnentanz (The Sun Don't Shine) (*Island*)
- **NOAH & THE WHALE** Lifetime (*Virgin/Emi*)
- **ONE DIRECTION** Best Song Ever (*Syco*)
- **SEAN PAUL** Other Side Of Love (*Atlantic*)
- **RAINY MILO** Deal Me Briefly (*Virgin/Emi*)
- **RUDIMENTAL** Right Here Ft. Foxes (*Asylum*)
- **TINIE TEMPAAH** Trampoline (*Parlophone*)
- **WHITE LIES** There Goes Our Love Again (*Polydor*)
- **WILKINSON FT P MONEY & ARLISSA** Heartbeat (*Ram*)

ALBUMS

- **THE CIVIL WARS** The Civil Wars (*Columbia*)
- **JOSHUA BELL** Music For My Children: Bedtime (*Sony*)
- **PINKUNOIZU** The Drop (*Full Time Hubby*)
- **RANK/XEROX** Rank/Xerox (*Blustrustpetite*)
- **SWIM DEEP** Where The Heaven Are We (*Rca*)
- **CHRIS THILE** Bach: Sonatas And Partitas, Vol 1 (*Warner*)
- **THE WILD FEATHERS** The Wild Feathers (*Warner*)
- **YOUNGBLOOD HAWKE** Wake Up (*Island*)

AUGUST 12

SINGLES

- **ARCHES** Broken Clocks Ep (*Transmission*)
- **AVICII** Wake Me Up (*Positiva/Virgin*)
- **BLOC PARTY** The Nextwave Sessions (*French Kiss/Cooperative*)
- **C2C** Happy (*Emi*)
- **LULU JAMES** Step By Step (*Rca*)
- **LEON T. PEARL** Take You To Market (*Methoa*)

- **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 (*Hopeless*)

AUGUST 19

SINGLES

- **DAWES** From A Window Seat (*Emi*)
- **FALL OUT BOY** Alone Together (*Del Jam*)
- **THE FISHERMAN'S FRIEND** Mary Anne (*Island*)
- **GOLDHEART ASSEMBLY** Into Desperate Arms (*New Music Club*)
- **JUTTY RANX** I See You (*Warner*)
- **MILES KANE** Taking Over (*Columbia*)
- **KODALINE** Brand New Day (*B-Unique/Rca*)
- **LITTLE GREEN CARS** Absolute Zero (*Island/Glassnote*)
- **MIGUEL** Adorn (*Rca*)
- **MUMFORD & SONS** Hapless Wanderer (*Gentlemen Of The Road/Island*)
- **OLLY MURS** Hey You Beautiful (*Epic/Syco*)

ALBUMS

- **ASAP FERG** Trap Lord (*Columbia*)
- **DAWES** Stories Don't End (*Emi*)
- **DRAKE** Nothing Was The Same (*Island*)
- **DRENGE** Drenge (*Infectious*)
- **JOHN MAYER** Paradise Valley (*Columbia*)

AUGUST 26

SINGLES

- **A3** Feel The Light (*A3 Music Works*)
- **BABYSHAMBLES** Nothing Comes To Nothing (*Parlophone*)
- **BIG SEAN FEAT LIL WAYNE & JHENE AIKO** Beware (*Virgin Emi*)
- **BO BRUCE** The Hands I Hold (*Mercury*)
- **LITTLE NIKKI** Little Nikki Says (*Columbia/Deconstruction*)
- **NAUGHTY BOY** Think About It (*Virgin*)
- **EDWARD SHARPE & THE MAGNETIC ZEROS** Better Days (*Rough Trade*)
- **T WILLIAMS** Feelings With Pain (*Island*)
- **RIZZLE KICKS** Lost Generation (*Island*)

ALBUMS

- **ANNIHILATOR** Feast (*Udr*)
- **AVENGED SEVENFOLD** Hail To The King (*Warner*)

- **BIG SEAN** Hall Of Fame (*Virgin Emi*)
- **NEWTON FAULKNER** Studio Zoo (*Ugly Truth*)
- **FRANZ FERDINAND** Right Thoughts, Right Words, Right Action (*Domino*)
- **NAUGHTY BOY** Hotel Cabana (*Virgin*)
- **EDWARD SHARPE & THE MAGNETIC ZEROS** Edward Sharpe & The Magnetic Zeros (*Rough Trade*)

SEPTEMBER 2

SINGLES

- **CHASE & STATUS** Count On You (*Mercury*)
- **AUSTIN MAHONE** What About Love (*Austin Mahone*)
- **PLACEBO** Too Many Friends (*Virgin*)
- **TRINIDAD JAMES** All Gold Everything (*Emi*)

ALBUMS

- **BABYSHAMBLES** Sequel To The Prequel (*Parlophone*)
- **JOSEPH CALLEJA** Romantic Tenor (*Decca*)
- **GLASVEGAS** Later...When The TV Turns To Static (*Bmg/Chrysalis*)
- **HOT NATURED** Different Sides Of The Sun (*Fttr/Hot Creations/Warner*)
- **JOHN LEGEND** Love In The Future (*Sony Rca*)
- **GREGORY PORTER** Liquid Spirit (*Decca*)
- **RIZZLE KICKS** The Roaring 20s (*Island*)
- **SOUNDGARDEN** King Animal Plus (*Vertigo*)
- **TWENTY ONE PILOTS** Vessel (*Fbr/Atlantic*)

SEPTEMBER 9

SINGLES

- **2 CHAINZ** Feds Watching (Feat. Pharrell) (*Virgin Emi*)
- **CYRIL HAHN** Cyril Hahn (*Island*)
- **FENECH-SOLER** Last Forever (*Warner Brothers*)
- **MANIC STREET PREACHERS** Show Me The Wonder (*Columbia*)
- **MIKILL PANE** Summer In The City (*Mercury*)
- **THE STRYPES** What A Shame (*Mercury*)

ALBUMS

- **2 CHAINZ** B.O.A.T.S. Ii Me Time (*Virgin Emi*)
- **ARCTIC MONKEYS** Am (*Domino*)
- **THE CLASH** Sound System (*Columbia*)
- **THE CLASH** The Clash Hits Back (*Columbia*)
- **CROSSFAITH** Apocalyze (*Columbia*)
- **FENECH-SOLER** Rituals (*Warner Brothers*)
- **LANTERNS ON THE LAKE** Until The Colours Run (*Bella Union*)
- **LISSIE** Back To Forever (*Columbia*)
- **MIKILL PANE** Blame Miss Barclay (*Mercury*)
- **PORTUGAL. THE MAN** Evil Friends (*Atlantic*)

SEPTEMBER 16

SINGLES

- **IGGY AZALEA** Change Your Life (*Emi*)
- **ELTON JOHN** Home Again (*Mercury*)
- **KATIE MELUA** Ketevan (*Drama'ica*)

ALBUMS

- **AVICII** True (*Positiva/Virgin*)
- **JACK JOHNSON** From Here To Now To You (*Island/Brushfire*)
- **PLACEBO** Loud Like Love (*Virgin*)
- **THOMAS DYBDALH** What's Left Is Forever (*Virgin/Emi*)
- **ELTON JOHN** The Diving Board (*Mercury*)

SEPTEMBER 23

ALBUMS

- **EXIT CALM** The Future Isn't What It Used To Be (*Club Ac30*)
- **CHVRCHES** The Bones Of What You Believe (*Virgin*)
- **IGGY AZALEA** New Classic (*Emi*)

SEPTEMBER 30

ALBUMS

- **DIZZEE RASCAL** The Fifth (*Dirtee Stank/Island*)

OCTOBER 7

SINGLES

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

ALBUMS

- **JOE COCKER** Fire It Up (*Columbia Sevenone*)

OCTOBER 14

SINGLES

- **ALEX HEPBURN** Under (*Warner*)

ALBUMS

- **ALEX HEPBURN** Together Alone (*Warner*)
- **PROFESSOR GREEN** Growing Up In Public (*Virgin*)
- **SAN CISCO** San Cisco (*Columbia*)

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

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

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

► **DIZZEE RASCAL** The Fifth 30.09

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



GREGORY PORTER Liquid Spirit

(Blue Note/Universal)



September 9

Following two globally-acclaimed, Grammy-nominated albums, Gregory Porter will release his major label debut in September through Blue Note/Universal.

Porter combines the subtle intricacies of jazz with a deep, gospel-powered soulfulness.

The album swings between delicate, lyrically reflective ballads (Water Under Bridges, Hey Laura), driving, hard bop-influenced rhythms (Liquid Spirit, The In Crowd), and soulful mid-tempo numbers (Free, Movin').

Porter retains the same core musicians that accompanied him on his previous two albums – pianist and musical director Chip Crawford, drummer Emanuel Harrold, bassist Aaron James, alto saxophonist Yosuke Sato, and tenor saxophonist Tivon Pennicott.

Raised in California, Porter began singing in small jazz clubs in San Diego while attending San Diego State University on a football scholarship but chose to pursue full-time and before long he was singing in a theatre production of *It Ain't Nothin' But the Blues*, which garnered rave reviews and eventually ended up on Broadway.

In 2010 released his debut album *Water*, which earned a Grammy nomination for Best Jazz Vocal Album. The follow-up *Be Good* earned Porter his second Grammy nomination for Best Traditional R&B Performance and propelled him to international stardom.

TRACK OF THE WEEK



Appearing first on Claude Von Stroke's Dirtybird label earlier this year, Jack by UK DJ/producer Breach aka Ben Westbeeck now sees a full release via Dirtybird/Atlantic Records.

Jack has been building rapidly over the past few months, particularly at the Miami Winter Music Conference, and beyond that it has had major support from Disclosure, Skream & Benga, Duke Dumont, Annie Mac, Maya Jane Coles, Heidi, Rob Da Bank, Roska, Artwork and Annie Nightingale to name just a few.

The track has already made the Top 5 of Resident Advisor's DJ charts.

Now based in Amsterdam, Westbeeck has launched his own label Naked Naked – putting out releases from the likes of Midland, Dark Sky, Dusky and more, including himself – and releasing more of his own material through Ramp/PTN, Pets Recordings and Dirtybird.

BREACH Jack

(Dirtybird/Atlantic)



July 15

INCOMING ALBUMS

GOODIE MOB Age Against The Machine
(Warner Bros)



Goodie Mob - the Atlanta rap group featuring Grammy Award-winner CeeLo Green alongside Big

Gipp, Khujo and T-Mo - are set to return with fourth album *Age Against the Machine* after a 14-year hiatus.

GM will preview the release of the album with track *Special Education* featuring Janelle Monae as well as the *Pinstripes* featuring T.I.

Last year, GM premiered track *Fight to Win* on *The Voice*, saw it used as the official theme song for the 2012 NBA Playoffs and featured in the campaign for the release of the Samsung Galaxy SIII.

GM's debut LP *Soul Food* (1995) was certified Gold and is recognised as the album that put Atlanta's rap scene on the map. They later released *Still Standing* (1998) and *World Party* (1999), which were both certified Gold in the US.

SEPTEMBER 2

BABYSHAMBLES Sequel To The Prequel
(Parlophone Records)



The third Babyshambles album *Sequel To The Prequel* will be released in September and

preceded by lead single *Nothing Comes To Nothing* on August 26.

The album was recorded at *Question Du Son*, Paris and mixed in *The Bunker*, London, with long-time Shambles collaborator Stephen Street.

Peter Doherty told *NME* recently: "I don't want this to be half arsed, I want to get up there and really fucking smash it out. Babyshambles aren't back, this band has always been here".

On hearing the final version of the single *Nothing Comes To Nothing*, he said "it actually made me cry".

Babyshambles have announced a 20-date UK tour running in September and October. They play *Brixton Academy* on September 14.

SEPTEMBER 2

MOBY Innocents
(Little Idiot)



Moby, who has sold over 20 million albums, chose to make new album *Innocents* with a stellar cast. For the first time in his career he worked with an outside producer, friend Mark 'Spike' Stent (Madonna, U2, Muse, Björk, and Massive Attack) and other collaborators including Wayne Coyne (The Flaming Lips), Mark Lanegan, Cold Specks, Skylar Grey, and Damien Jurado and Inyang Basse. He has named them the Innocents.

The first song to be released from the LP is the Cold Specks collaboration *A Case For Shame*. The video for the track was directed by Moby, and shot at his home.

The entire concert tour for *Innocents* will consist of just three shows in Los Angeles, most likely at a theatre within walking distance from his home - details to be announced.

SEPTEMBER 30

STAFF PICK: ALEX CALVIN, WORK EXPERIENCE



BIFFY CLYRO
Opposites
(14th Floor Records)

You can't deny that Biffy have become more mainstream as their career has soared upwards, whatever that means, and that *Opposites* is the logical conclusion of that trajectory. Some bands, when posed with a double album, just go nuts, releasing some pompous wannabe 'masterpiece', but the Bif have managed to stay themselves. Is it more radio friendly? Yes, but why does that matter?

The usual mix is here – fast, slippery and metallic riffs, such as those found in *Sounds Like Balloons* and *The Joke's On Us*, the band's speciality, and pumping, driving ballads like first two

singles, *Black Chandelier* and *Biblical*, which have had their fair share of radio play. Simon Neil's vocals are every bit as cryptic and poetic as before, the drums just as furious, and the songs every bit as anthemic. There is something wonderfully 80s about the ballads, something almost Springsteen-esque.

That is not to say there is nothing new here. We have Mariachi brass on Spanish Radio, and bagpipes on *Stingin' Belle*, which both defy logic by actually

working and not ruining the songs, which illustrate just how well put together this album is.

Six albums in, and Biffy sound every bit anthemic, edgy and commanding. 'mon the Biff.

OUT NOW



NEW REISSUES / CATALOGUE ALBUMS

CHAS & DAVE - The EMI Years Anthology (EMI 9938992)

Recently reconvened and just three dates into a major - 32-gig - UK tour which doesn't

wind up until December 29, 'rockney' (rock + cockney) legends Chas & Dave are the subjects of this new four-disc box set. It contains their first two EMI studio albums *Rockney* and *Don't Give A Monkeys* in their entirety, including their cleverly constructed hit singles *Rabbit*, *Gertcha* and *Got My Beer On The Sideboard Here*. Dating from 1979, and much expanded, the duo's *Abbey Road* concert is full of fun and shows that whether or not one enjoys their particular style, they were polished professionals, and great crowd pleasers. An *Odds & Sods* set includes more *Abbey Road* material - both the 1979 gig and a 2005 recording session - and B-sides, and the set is completed by a DVD featuring a 2005 *Shepherd's Bush* gig, interviews and a *Jam* session. Chas & Dave superfan Phil Jupitus introduces the gig and provides liner notes.

VARIOUS - Terry Farley Presents Acid Rain: Definitive Original Acid & Deep House 1985-1991

(Harmless HURTXCD 123)



It's 25 years since the hedonistic Chicago club scene gave birth to Acid House, and to mark the genre's silver anniversary, DJ and survivor Terry Farley has compiled this in-depth selection, which traces its history and mutation through a six-year span via 61 full-length 12-inch mixes across 5 CDs with a playing time of six hours. Featuring key tracks like *Baby Wants To Ride* by Frankie Knuckles, *Another World* by Bam Bam, *Dream Girl* by Pierre's Fantasy Club, *In The Night* by Ralph Rosario and *Distant Planet* by Mr Fingers, it is a magnificent celebration of a sound which was eventually absorbed and assimilated into mainstream dance. It has a nostalgic sway for those who remember it from the time and, with a revival of interest triggered by current DJs, it will also be attractive to a younger generation of clubbers. To

complete a fine package, this worthy box set comes with a 32-page booklet written by Miles Simpson and featuring illustrations from Farley's archives.

VARIOUS - Tres Chic! - More French Girl Singers Of The 1960s

(Ace International CDCHD 1365)



A sequel to the excellent *C'est Chic* set that Ace released last Autumn, *Tres Chic* offers up a further 24 of the best sixties selections by Gallic girls in the 'ye-ye' style. Among the acts making repeat appearances are Françoise Hardy and France Gall, two of the best and most distinctive female French vocalists of the 1960s. Each is granted a further two songs here, and both tackle Serge Gainsbourg compositions, with Gall's spirited *Attends Ou Va-t'en* prettily decorated by harmonica fills, and Hardy's enigmatic elegance delivering the definitive version of the maestro's *Comment Te Dire Adieu*, a later UK smash for Jimmy Somerville. Another familiar

song, The Small Faces' hit *Sha La La La Lee*, is adapted as *Ce N'est Pas Une Vie* by another distinctive vocalist, Pussy Cat. Also worthy of attention are Brigitte Bardot's *Je Danse Donc Je Suis*, Jacqueline Taieb's prettily-accented, largely spoken *7 AM* (an English language adaptation of her track *7 Heures De Matin*), and all three songs by Gillian Hills, an Egyptian-born, Paris-based Anglo-Pole, especially the pretty folk/rock confection *Look At Them*'

TIM ANDREWS - Something About Suburbia - The Sixties Sound Of Tim Andrews

(RPM RETRO 926)



Anthologising recordings he made solo with Paul Korda and as a member of The Gremlins, *Fleur De Lys* and *Rupert's People* made between 1966 and 1970, *Something About Suburbia* is a long overdue and fascinating trawl through the archives of aspirant pop star Tim Andrews, who never really made it but went on to pen songs for

the likes of David Essex, Roger Daltrey and The Casuals. It's an eclectic selection, with freakbeat, psych and baroque stylings all discernible. Opening track *High Time Baby* - a Spencer Davis cover - is credited to The Gremlins, and is a raw, enthusiastic stompe. It is followed by the *Fleur De Lys* nugget *Mud In Your Eye*, another driving, propulsive but more sophisticated effort. *Rupert's People* delivered the significantly more elegant, rather elegiac *Reflections Of Charles Brown* which bears a passing resemblance to Procol Harum's *Whiter Shade Of Pale*, probably because both songs are based on Bach's *Air On A G String*, and feature prominent organ. The track draws a fine vocal from Andrews, and is a stylistic companion piece to the first of six Andrews solo tracks on the set, *Sad Simon Live Again*. The rest of Andrews' solo cuts and collaborations with Korda make for an impressive, melodic and underrated body of work, with the possible exception of the title track, which is a trite singalong.

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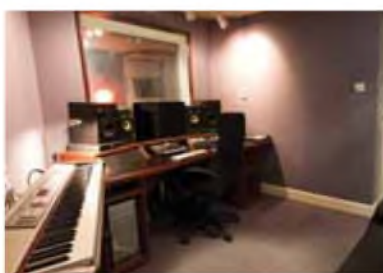
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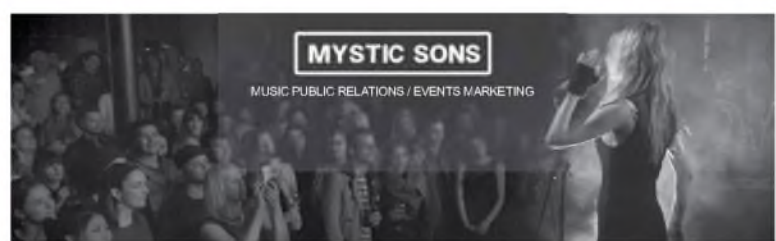
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Been snapped with the Bay City Rollers on your iPhone? Got photographic proof of your promotions chief slaying the karaoke machine? Swimming the Bristol Channel for charity and want the industry to rally round? Tell us all about it. And we'll tell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



▲ A HARRY OCCASION

BPI Council member Harry Maloney stepped down from his role last week, and some top industry bods turned out to bid him adieu. Harry retires after 40 years in the industry, and has lived quite the life: from 1972, he managed Manfred Mann's Earth Band, Uriah Heep and Eddie & The Hot Rods for over 12 years. 17 platinum, gold and silver awards were recognised in this time along with No.1s in the US, Germany, Sweden, Norway, Australia and Canada. In 1985 he converted Great Linford Manor into a recording studio complex - one of the first UK studios to invest in digital recording equipment. In 1993 he joined BMG Records as Commercial Director and transformed the licensing division into one of the most profitable areas including the catalogue exploitation of acts such as Annie Lennox, Take That and Elvis Presley. He went on to work for Apex Music Group and joined the BPI in 2004 as Independent Members Manager - where for two years he developed member services for independent record companies. Pictured above [L-R] Iain McNay, Cherry Red; Mike Batt, Dramatico; Korda Marshall, Infectious; Nick Hartley, (PIAS); Harry Maloney; Geoff Taylor, BPI; Scott Cohen, The Orchard; Tony Wadsworth, BPI; Fran Nevrlka, PPL.

▼ SHAL-WE DANCE?

Some managers prove their love for their artists in the morning - perhaps buying them a posh breakfast, or delivering them some flowers. Some managers prove their love for their artists in the evening, maybe taking them out for a plush meal, or shouting the loudest at their gig. Jonathan Shalit goes the extra mile; celebrating his roster when he's tucked up under his duvet. Shalit just sent Music Week this picture, of him getting ready for a spot of slumber in a T-shirt emblazoned with his operatic charges, Jonathan & Charlotte, who recently signed to Sony for a classical album deal. Sleep tight, JS.



KEY SONGS IN THE LIFE OF Mark Lawrence



What was the first record you remember buying?
Ghost in the Machine - The Police. I heard Invisible Sun as a ten-year-old boy in Brighton. Something about the darkness and imagery seemed to match my pre-adolescent angst.

Which song was (or would be) the 'first dance' at your wedding?
Al Green - Let's Stay Together.



Which track would you like played at your funeral?
Orbital - Belfast. The most beautiful piece of music ever written.

What's your karaoke speciality?
Bon Jovi - Wanted Dead or Alive (I have no idea how or why)

What was the best artist meeting of your life?
Nile Rodgers. The most positive, energetic, strong and engaging human being I have had the pleasure to meet.

Recommend a track Music Week readers may not have heard...
Sebastien Tellier - La Ritournelle.

What's your favourite single/track of all time?
Rhythm is Rhythm - Strings of Life. There are no words: it defines house music.



ARCHIVE

MUSIC WEEK July 6, 1985

The implications of the BPI's comprehensive court victory over hi-fi manufacturer Amstrad are still being hotly debated, with the trade body predicting the imminent death of twin cassette systems in their current form, but Amstrad claiming that the issue is still not settled.... **Dire Straits** are one of the few bands to release their album, *Brothers in Arms*, as a CD and cassette simultaneously. There is concern over the supply of the first wave of CDs, as they are so popular that many retailers are struggling to keep up. "The companies aren't pressing enough," complains Dave Penny, CD buyer for **Virgin Megastore**... **John Richardson** of **Ripping Records**, Edinburgh, is optimistic for the future of independent record stores. "People come and buy something they've seen, the image rather than the sound," he says... **Keith Shadwich**, product manager at RCA UK, is hoping to sort out the company's 'chaotic' classical department, by raiding RCA's extensive jazz back catalogue as the genre "has suddenly become fashionable again." He is planning to release 10-15 titles a month to boost trade.



SINGLES TOP 5 06.07.85

POS	ARTIST	SINGLE
1	SISTER SLEDGE	Frankie
2	HAROLD FALTERMEYER	Axel F
3	MADONNA	Crazy For You
4	KOOL & THE GANG	Cherish
5	MARTI WEBB	Ben



ALBUMS TOP 5 06.07.85

POS	ARTIST	ALBUM
1	BRUCE SPRINGSTEEN	Born in the USA
2	MARILLION	Misplaced Childhood
3	ALED JONES	All Through The Night
4	STING	The Dream of the Blue Turtles
5	DIRE STRAITS	Brothers in Arms

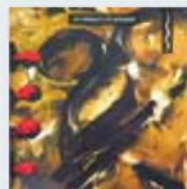


NEW RELEASES RECOMMENDED 06.07.85



PREFAB SPROUT Faron Young SHRIEKBACK Oil And Gold

Faron Young, "another gem" by Prefab Sprout, is Single Of The Week. The track "should do well," complete with "bouncing rhythm" and "light chiming guitar." Album Of The Week goes to Shriekback's *Oil and Gold*, which is "music for the head.. mesmerising and very sexual." The album is "an acquired taste, but recommended." It will make "the national top 75 but deserves to go even higher," says *Music Week*.



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▲ LIFE BEGINS AT 40

RadioCentre hosted the Arqiva Commercial Radio Awards last week with a special ceremony marking 40 years of the sector. Before the awards, it announced its Roll Of Honour, naming 40 professionals that have changed the shape of the business in the past four decades - and they all turned up for a photo. Pictured above you'll find the likes of 'Dr' Neil Fox (Magic), Lord 'Jimmy' Gordon, Terry Smith, Gillian Reynolds (Daily Telegraph), Tim Blackmore (UBC founder), Richard Park (Global Radio), Chris Tarrant, Mark Story, Dee Ford, David Mansfield (RAJAR) and Deanna Hallett (Hallett Research).

Picture: Hayley Madden



◀ GEE WHIZZ

Barry Gibb not only picked up a lifetime achievement award at the Silver Clef Awards but a disc from Warner to recognise the worldwide success of the Bee Gees albums Numbers Ones and Mythology. Pictured [L-R]: Dick Ashby of Barry Gibb Management, Guesty PR's Steve Guest, Kilimanjaro's Stuart Galbraith, Warner Music's Julie Eldridge, Barry Gibb, Rob Prinz of United Talent Agency, Stephen Gibb and Seesaw PR's Sam Wright. Photo by Matt Kent.

FABLED LABELS

DINDISC RECORDS

Key Artists: The Rezillos, Orchestral Manoeuvres in the Dark, Martha and the Muffins

In 1979, Carol Wilson founded Dindisc as a subsidiary of Virgin Records, having previously worked for the company for five years in its publishing department. Wilson was known for her time at Virgin primarily for signing Sting, The Human League and The Buzzcocks.

The Portobello Road-based label specialised in new wave material, signing The Rezillos, Martha and the Muffins, and Orchestral Manoeuvres in the Dark (pictured), who at the time were supporting Gary Numan. Dindisc also had another 11 post-punk and new wave bands in its catalogue.

Each record released by the label naturally featured a Dindisc catalogue number, going from DIN1, Where's The Boy For Me by new wave group The Rezillos, and ending with DIN40, Orchestral Manoeuvres in the Dark's single, Maid of Orleans.

In 1980, the label saw its biggest chart success with Martha and the Muffins' Echo Beach, which reached a lofty #5 in the UK chart, as four ODM singles made their way into the Top Ten in the early 1980s.

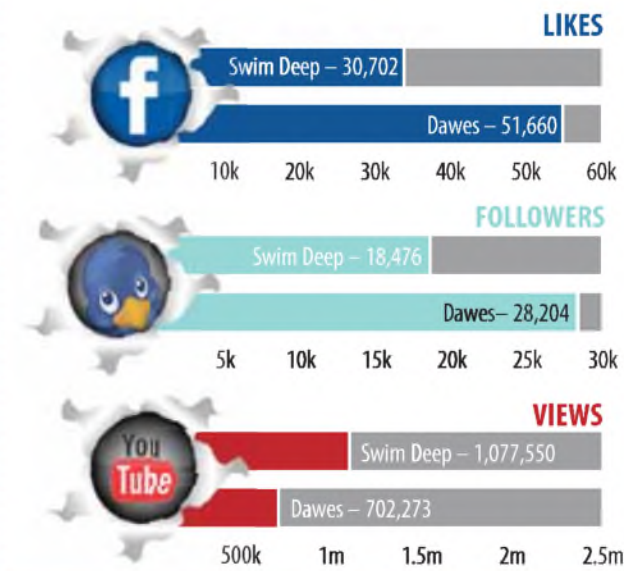
In spite of a never-ending stream of releases, the label only lasted until 1982, after the release of Hot Gossip's I Don't Depend on You.

Even though Dindisc is long gone, Virgin still issues the label's records, complete with Dindisc catalogue numbers.

Did You Know? Much of Dindisc's album art was designed by Peter Saville of Joy Division's Unknown Pleasures fame.



SOCIAL STANDING Official fan pages go head-to-head



SWIM DEEP VS DAWES

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Signed by Toby Mott
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Signed by Storm Thorgerson
Signed by Aubrey Powell
£595



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