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MANAGERS AND INDIES URGE PATIENCE AFTER HEAVY CRITICISM FROM RADIOHEAD DUO

DIGITAL

BY TIM INGHAM

Artist managers and indie labels have urged the music industry to continue to support Spotify, after Radiohead's Nigel Godrich and Thom Yorke removed their music from the service in protest.

On Sunday (July 14) the duo pulled the debut LP from *Atoms For Peace* from the platform, as well as Yorke's solo album *The Eraser* and Godrich's *Ultraista*.

Radiohead producer Godrich claimed that Spotify's royalty rates - thought to earn artists an average of around 0.15p per stream - paid "f*ck all" to emerging talent, and encouraged new music creators to "be bold" and follow the duo's lead.

He later claimed that major labels did "secret deals with Spotify and the like in return for favourable royalty rates", adding: "The massive amount of catalogue being streamed guarantees that [majors] get the



big massive slice of the pie and the smaller producers and labels get pittance."

The band's frontman Yorke added: "Make no mistake: new artists you discover on Spotify will not get paid... shareholders will shortly be rolling in it."

However, Radiohead co-manager Brian Message came out in broad support of Spotify's model, telling the BBC that "a whole range of managers look at new technology developments such as Spotify as

a good thing" and predicting that as Spotify's user base grows, it will ultimately begin to offer artists "equitable remuneration".

Music Week asked a selection of independent labels and artist managers from across the industry - including those whom Godrich's comments would have assumed are paid a 'pittance' by the service - what their feelings were about Spotify in the wake of Yorke-gate.

See below and page 3 for the full industry reaction



Scott Rodger, Quest Management (Paul McCartney, Arcade Fire)

"Streaming is here to stay. If we cannot get mass engagement, then it's true, artists will not be paid. At present, you will find most artists' music on YouTube, including Thom Yorke and Nigel Godrich. So why not be on Spotify and other streaming services? YouTube is the largest

streaming platform and most artists seem to be content to have their music and video there. We have to find a way to drive people to legitimate music services and help build the alternatives that the consumer clearly demands. But the streaming debate will continue on many different levels, specifically on big releases when they debut. Do streaming services cannibalise the first week sales or do they assist? Let's get into that debate another time."



Richard Griffiths, Modest! (One Direction, Little Mix)

"We love Spotify and other streaming services but we hate the way that record companies pay the artists. We think the structure is fundamentally unfair to artists."

Paul McDonald, Closer Artists Management (John Newman)

"We live in a post-Napster world. I want my artists on Spotify or any site that leads to legal streams and sales. The financials currently look questionable when taken as a standalone amount, but as a shop window, part of a bigger picture, I'd rather be involved than not. Do I want more income to flow through to my artists? Of course I do."

John Leahy, Ignition Records (Stereophonics, Primal Scream, Noel Gallagher's High Flying Birds)



"We like to ensure that the artists we work with are represented on all the platforms where their

audience is listening. We note the development of streaming services and the attraction of these to music fans - hence our support for all of them, subject to the individual constraints of specific artist campaigns."

Essential and Proper join, Gem shifts away from music

Essential Music & Marketing is to switch its entire UK and Irish physical distribution to Proper Music Distribution, as Gem Logistics signals its intention to shift away from music distribution by 2014.

Together, Essential and Proper will supply physical product for 1,200 labels, with Essential bringing the likes of Cult Records, Cherry Red, Cooking Vinyl and Nettwerk Records. Fellow Gem clients



who will now have to find new physical distribution partners include Union Square Music, Cargo, RSK and Cadiz - although *Music Week* understands they will be given all

the time they need by the logistics firm.

From August 26, all Essential's new releases will ship from Proper's 30,000 square foot warehouse. Essential will

continue to run its own sales operation. Proper had a turnover in excess of £26m in 2012, when it handled Adele's 21 album via [PIAS] - which is now partnered with Arvato, alongside majors Universal, Warner and Sony. Proper also distributes Kobalt Label Services and Snapper.

Said Drew Hill, MD at Proper (*pictured right*): "We are delighted to be starting what will hopefully be a fruitful, long-term partnership with Essential. We

are able to offer the go-to solution for artists and labels looking for a truly independent distribution or label services deal."

Commented Mike Chadwick, MD at Essential (*pictured left*): "Proper has a great reputation within the industry, especially for its support of independent retailers. Gem Logistics has been a great partner, and it's a shame that the company is leaving the music space."

NEWS

EDITORIAL

Clearing up a Spot of bother



“SPOTIFY TAKES A REASONABLE AMOUNT. You can't argue with it.”

Amongst the illuminating industry comments dotted around this edition of *Music Week* in the wake of the Big Streaming Debate, you'll find Cooking Vinyl boss Martin Goldschmidt making a pretty inarguable point.

Let's look back at Spotify's reported 2011 financials. After pulling in revenues of around \$244m, the firm paid out \$238m in 'cost of sales'. As fiscal media body PrivCo succinctly put it, "In almost a one-for-one scenario, every dollar Spotify is generating immediately exits the company due to licensing fees."

Spotify's great hope to turn around its super-tight margin is scale, and nearly the entire music industry is betting on it doing so. If 6m paying subscribers turn into 60m, it will look a heck of a lot more ship-shape. Thom Yorke might believe the firm's shareholders are set to watch the money "roll in", but reported net losses of \$37m (2010) and \$59m (2011) would rather indicate Spotify's risk-hungry investor thrill-seekers deserve it if and when it arrives.

So if Spotify isn't gobbling up all of its cash, then who is? There clearly remains a disparity between the payouts that some labels are receiving from Spotify, Deezer et al and how this is being accounted to their artists.

“The explosion of streaming in Norway and Sweden looks like a bright future. But artists will need the right label contracts to go with it”

Beggars Group CEO Paul Redding told us the other week that his label will continue to pay artists 50% of streaming revenues whilst it remains economically sound to do so. But whispers suggest that elsewhere in the industry, things are not so rosy for talent.

As majors and managers continue to struggle to define what a 'stream' is - and where it fits in contracts keen to give artists 15% of such revenues - the arguments put forward by the likes of Nigel Godrich and Thom Yorke this week seem rather premature: at least let artists fight to get a decent slice of "f*ck all" before deciding whether or not it's worthless. The Radiohead duo are complaining that a cake mix tastes bitter, without waiting to see if it ends up baked to perfection or burnt to a crisp.

It is interesting to note that Tim Clark from ie:Music said earlier this year that he believed "some labels are paying some artists" the same rate as Beggars, with "Universal amongst them".

Might he be referring to his most famous client, Robbie Williams? If so, might the fact Williams is canny enough to hold onto his copyrights (at Farrell Music Ltd.) before licensing his *Take The Crown* to Island have given sufficient leeway for such a deal?

If Yorke and Godrich's stand this week does change the face of the industry, one hopes that it will be by bringing the murky debate of how much each artist ultimately receives from their record companies into the open. The explosion of streaming in Norway and Sweden certainly points to a bright future for Spotify and, yes, its shareholders. But it's a future in which new artists will need to sign smart contracts to prosper. And one in which, following Williams' model, they may wish to consider becoming their own mini-corporate copyright empires in the first place.

Tim Ingham,
Editor

Sarm to transform

THREE YEAR REDEVELOPMENT TO BEGIN SHORTLY

STUDIOS

■ BY PAUL WILLIAMS

Sarm Studios' Notting Hill home is to be completely redeveloped as a combination of new recording facilities, offices and residential apartments.

Work at the Basing Street premises (*pictured*), which are owned by Trevor Horn and his wife Jill Sinclair's SPZ Group, will begin shortly and is expected to take around three years to complete, resulting in the present setup there, such as the studios and Perfect Songs, temporarily relocating.

The overhaul will eventually result in what the company says will be recording facilities fit for a 21st century music industry - in which artists' studio requirements are now totally different from when Sarm was last refurbished more than three decades ago.

Horn and Sinclair's daughter, and SPZ Group managing director, Ally Horn said: "Back in the Eighties and Nineties we were known as being really cutting edge. We'd like to get back to that as it's been 30 years since these studios have been refurbished. We want to keep up-to-date with everything and, unfortunately with these studios, quite often we see people putting their laptops on our desks."

Plans for Sarm - where, under Island Records' ownership in the Seventies, classic albums by the likes of Bob Marley & The Wailers, Roxy Music, Led Zeppelin and Queen were recorded - include new studios being built underground and the space above housing office space and nine apartments. An additional storey will be built onto the property, creating three floors in the complex whose recent clients have included Rihanna.

The existing Sarm setup contains four of what could be termed conventional studios, five programming rooms and a large writing room. Aaron Horn noted: "In the new place, there are going to be two small studios and around nine programming rooms. Plus this space is going to



have one main studio which is going to be a kind of mash-up of all three - it's going to have isolation booths, a large mixing-style control room and a large live area."

Aaron, who as well as being Horn and Sinclair's son is a director of the company and part of chart-topping Sam And The Womp, said within that complex would be another studio, adding: "Technically there will be more space, but more catered to what the market is like now. The problem we have is Studio 1 is one floor at the moment. It takes up the rest of the building so essentially, when you think about the land value and the market if we filled that with 40 programming rooms, it would probably be a better use of space for the market."

Trevor Horn, whose albums for acts such as ABC, Frankie Goes To Hollywood, Seal and Robbie Williams were all produced at Sarm, suggested the market for really top-end studios had shrunk.

"It's still there, but we'll have in the new Sarm a real top-end analogue, old-fashioned studio because we figure by that point people will be missing it a bit. But there's also space in the new building for production, programming, publishing."

While the lengthy work is undertaken, it will be business as usual for Sarm with all the staff relocating to three other

facilities nearby.

"We're very keen to let everyone know this is an expansion," said Ally Horn. "We're not closing down. This is not the end of Sarm."

Staff will exit the premises at the end of August and move to a new site on Ladbroke Grove, owned by SPZ and formerly Virgin's offices, which will comprise two small studios and about nine or 10 programming rooms housed within sound-proofed glass pods.

"It's going to be called Sarm Music Village and there's going to be nine or 10 programming rooms in there, a studio and then office space," said Ally Horn. "We're taking all the existing people who are here at Sarm with us at the moment - all of the engineers, the whole team will come across. Most of the people who rent office space with us will be relocating with us too, so we'll be based there."

SPZ will also utilise its rehearsal studio facilities Music Bank for recordings, while it has additionally leased premises near Ladbroke Grove tube station. It is further investing in a property in Lymington, which will form Sarm South Coast and, in the US, re-investing in Sarm West Coast in Bel Air, Los Angeles.

"Once this place closes we'll be able to do everything we do here just not on the same site," said Ally Horn. "We hope to be able to meet everyone's needs."

MANAGERS AND INDEPENDENT LABELS RESPOND TO THOM YORKE AND NIGEL GODRICH

'We're fans of Spotify. We'll sort royalties out'



Daniel Glass,
Glassnote Records
(Mumford &
Sons, Phoenix, Half
Moon Run)

"We're big fans of Spotify and we're big supporters of theirs. We've done some wonderful work with them - particularly on Phoenix. We've also seen great results on other acts like Mumford & Sons [who broke US and UK streaming records last year]. To me, it's like a huge radio station. We'll sort out the compensation. We cannot act like we're the gatekeepers that control everything anymore. People spoke years ago - they loved and wanted Napster and the music industry didn't embrace it. I don't think the [streaming] artists compensation model is final, we still have to sort it out. Spotify and streaming hasn't affected our sales at all - if anything it's just exposed our artists to more people. The people that work at Spotify are real music people - I've been to the Australia, UK and New York offices and I feel comfortable saying that. Streaming is becoming a way of life and you can't fight it. The compensation issue is being worked out. I'm absolutely betting on the future. Eventually, I believe streaming compensation will not only equal but eclipse the old income streams [for rights-holders and artists]. Spotify is evolving everyday. I want more places to expose our music. To me, it's been a good ally so far in launching new artist careers. Now, if an artist or manager [signed to Glassnote] didn't want to do it, we'd of course respect that, no questions asked - but it hasn't happened yet. Spotify must know that if you don't compensate people properly in the end, they won't be around. Every time in history that artists have been under-compensated for a sustained period [by a platform] - or an indie label for that matter - it hasn't lasted."



Ian McAndrew,
Wildlife M'gment
(Arctic Monkeys,
Miles Kane)

"Thom Yorke and Nigel are expressing views shared by many artists, writers and some labels. It is unclear if

whether streaming services such as Spotify cannibalise downloads and physical sales or serve as platforms to promote new music. What is clear however, is that music fans increasingly choose to stream either on YouTube, Soundcloud or other services that do not require any subscription. It is problematic for most artists and songwriters to receive any form of meaningful accounting, data or compensation from the exploitation of their works on these services. There is a lack of transparency as most deals are subject to various NDAs. Spotify is building a subscription model that provides greater transparency and accountability but relies on scale, and a more equitable arrangement between artists and rights holders, to deliver a sustainable income stream for artists, writers and producers."



Craig Jennings,
Raw Power
Management
(Bring Me The
Horizon, Bullet For
My Valentine)

"It's early days for Spotify and only time will tell, but I'm seeing positive effects for the bigger picture with it - especially in international markets such as Scandinavia where radio is so tough. I sincerely hope that the revenues increase along with exposure in the years to come. For the moment, I believe it's a platform worth supporting."



Martin Goldschmidt,
Cooking Vinyl
(Alison Moyet,
Amanda Palmer,
Billy Bragg)

"The first issue is: how much are Spotify taking? Everyone knows it's 30%. That's totally reasonable, and not inflated. You can't argue with it and anyone trying to will look a dickhead. Spotify is earning a fair margin, not taking all the money. Everyone in this business is used to being paid upfront - unfortunately the public don't want to do that anymore, they want to pay for access. You've got a choice: ignore that and let them obtain it elsewhere or embrace it. While you're at it, why stop at Spotify? Why not make your music only

available on cassette? You have to give the public what they want in the format they want it. The income issue with Spotify is that it's not upfront - it's over 10 years, over a career. But it adds up. Nigel [Godrich] seems focused on the advance, not the income stream. Trying to deny that is like King Canute turning back the tide. [Yorke and Godrich] are making dickheads of themselves and, more to the point, throwing away money. It's bollocks. A record label's job is to sit between the artist and the consumer, and to serve both well. Over the space of 10 years, [Yorke and Godrich] would probably get more money from Spotify and other streaming services than they will from iTunes. At the moment, music consumption is mass-market. Music monetisation is a niche product. What streaming hopefully will do in future is turn music monetisation mass-market."



Dave Stewart,
Artist
"I had concerns about Spotify too but I met with

them and was impressed at what they are trying to do for artists."

David Pears, Wing Management
(Kill It Kid)

"In trying to break a new artist any exposure and support is hugely welcome. The collapse of the investment model by record labels has led to a situation where artists are expected to invest in (and build) their own substantial fanbase and run/manage their own development period before serious A&Rs will even take a call. Therefore for artists looking at ways to spread their music, Spotify is a very powerful tool. It sits alongside other methods of outreach such as Brand Partnerships, which can be seen to contradict the spirit of artistic endeavour, but unfortunately are part of the modern music landscape we must embrace. New bands need fans and the quickest way to get fans is to give them music. As artist income relies less and more on sales of recorded music and more and more on other sources (live ticket receipts etc) - giving away music becomes more

and more a part of the norm. One just has to hope that free Spotify plays translate into footfall at shows. As an aside, recognising ex-PRS staff faces now working in the Spotify UK offices demonstrates to us that they do care about distributing income properly. Hopefully this will bring greater clarity - then more music makers will begin to trust it."



Peter Thompson,
[PIAS] Recordings
(Editors, Texas,
Ghostpoet)

"We fully support Spotify (and many other streaming services) and all our releases will be available in full on day of release, always. It exists, it works, it's how people listen to music and it generates income. There are areas of potential improvement, as in everything, but demonizing it won't make these happen. [PIAS] Recordings will use Spotify in developing both new and established artists in the same way we use other services, both physical and digital. Music today is a mix of all different ways of listening and it's clear streaming is becoming an increasingly important one. We want as many people as possible to hear our artists."



Jon Webster,
CEO, MMF
"The Music
Managers Forum
embraces
streaming as a
technological

development that adds to the ways that consumers can pay to access music. Any music creation is now potentially ubiquitous, for free, as soon as it is made available digitally. Streaming is in its infancy but growing fast and providing meaningful rewards for many. Income from radio, compact discs, downloads even resurgent cassettes grows as the fruits of artists labour are discovered and become more popular. That popularity is a measure of the success of the artist/fan relationship which is at the core of the modern music ecosystem. A new music business is being built that encompasses publishers, labels, technology, financiers,

producers etc, but that has the artist and fan firmly at the centre. Everyone including artists and fans in the new business needs to adapt to the new world.

"Streaming is not a download. Nor is it radio. It is streaming. It's different and a part of the future."



Brian Molko,
Placebo (Artist
whose albums
aren't on Spotify)

"The jury's still out on Spotify - I'm still waiting for someone to prove to me that it is a good idea. I don't see any problem with putting your singles up there because they are on the radio and people can audio hijack them - they are already there - but I don't see the point in negotiating really good digital rights with your record company for them to just put [all your music] out there [on streaming services]. The royalties that you might get seem kind of negligible to me at the moment. It's the same thing with Facebook - I don't think it's presented as something that is meant to be good for society. I don't think that the people who run Facebook's motivation is to bring people together - it's to create wealth for themselves. Similarly with Spotify I don't think it's got anything to do with fighting piracy or providing a service that's good for the music industry and for new bands - they are just interested in making money at the expense of others. I think it comes from a place that's just pure profit-making on their part."



Stephen Street,
Producer

"It's a bit rich coming from Thom Yorke that Spotify doesn't work for new artists. It's exactly what I said when Radiohead made their album available for free/ pay what you want a few years back [with In Rainbows in 2007]. That suited superstars with 10 years of EMI investment behind them - it didn't help new upcoming artists at all. It gave the wrong message that music had no value. It's bitten you on the arse Thom!"

NEWS

NEWS IN BRIEF

■ 'Artists should be unionised,' says

Ticketmaster CEO: Ticketmaster CEO Nathan Hubbard has called for artists to demand unionisation in the face of the raging Spotify debate sparked this time by Thom Yorke and Nigel Godrich. Hubbard was one of a number of executives to voice his opinion to Bob Lefsetz and said that he was "obsessed with solving this".

■ Salaam Remi launches Sony imprint:

Renowned producer and songwriter Salaam Remi has secured his own imprint label under Sony Music. The operation will be called Louder Than Life and will house two sub-imprints called RemiFa Music and Flying Buddha, according to *Billboard*.

■ International Cassette Store Day to

take place in September: The first-ever International Cassette Store Day will take place in September with events in London, Los Angeles, New York and Tokyo, plus other cities across the globe. The London leg of the event will take place on September 7 at Rough Trade East.

■ Universal Music to launch crowd-funded vinyl re-release service:

Universal Music is to launch a service to re-print limited editions of vinyl records that are out of print. Developed by Universal's vinyl branch UVinyl, The Vinyl Project will re-press deleted and rare records and release them with digital downloads and personalised art prints if there's enough demand via crowdfunding.

■ Live Nation unworried by SEC

warning over finances: Live Nation has told *Music Week* that it is unworried by a warning from US regulators instructing it to address its financial reporting as to not be misleading to investors. *Digital Music News* reports that the Securities & Exchange Commission (SEC) has urged Live Nation in a letter to 'revise' its reporting of losses for 2012.

■ Universal appoints new Brand Partnership VPs at East Coast Label

Group: Mauro DeCeglie and Jules Ferree have each been named vice presidents of Brand Partnerships for the East Coast Label Group of UMG. Ferree will focus on Island Def Jam while DeCeglie will work closely with Republic Records. Both will be charged with identifying and maximising artist and label opportunities in partnership with third-party brands.

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AIM CHIEF EXECUTIVE GIVES STRONG SPEECH AT AGM IN LONDON

Wenham: Indies can't be controlled by others

EVENTS

■ BY RHIAN JONES

The affirmation of the independent sector's position of power in the UK music scene was a running theme at last week's AIM AGM at London Bridge.

Taking to the stage for her keynote speech, CEO Alison Wenham focused on recent comments from Universal boss Lucian Grainge on UMG's market control in light of the Universal/EMI merger - claiming that the leading major label now potentially controlled the entire industry's destiny.

"Lucian decided to offer some thoughts on power," announced Wenham. "He said, 'Power is about who calls who, and whose calls you take. Power is a combination of the ability to write cheques, the ability to make things happen, the ability to block things, the ability to stop new services and the ability to create new services.' In those words all of our concerns are enshrined. This market, in theory, is now controlled by the attitude of one company who believes that power is about these things."

Reading statistics provided by *Music Week*, Wenham revealed that the independent sector claimed 26.1% of the full and mid-price artist album sales in Q2 2013 - despite the



UK Music chairman Andy Heath (left) and AIM CEO Alison Wenham (right) both addressed the independent music community at AIM's London-based AGM



dissolution of labels such as Century, Zomba, V2, Telstar and Chrysalis over the last decade "and a whole bunch of companies that were either romanced by a major or found the market going too tough at the time."

"For one reason or another we've been stripped of some of the largest companies in our sector," said Wenham. "Yet one in five albums sold in the last year come from an independent, that's a 37.5% increase year-on-year."

"And lots of artists who used to be on majors, are now on independents, either their own imprints, your imprints, it doesn't matter frankly."

"That is our point of difference - [indie success] is the trend, and if we start to recognise that is the trend, that trend cannot be stopped."

"That really is a message to our market leader, that you may feel that you can control what's going on in the market, but you certainly can't control us, and we're out there, all over the place, and we will continue."

Wenham also praised the likes of Merlin - for its "amazing work in balancing the attitude towards independent rights" - and UK Music for its "inclusive" representation at Government level. She also thanked global indie group WIN for "taking leadership in developing the attitude and values that bring the independent sector together globally."

UK Music chairman Andy Heath discussed the relationship between the music industry and the nation at large. Describing the public's perception of the

business as "an amorphous lump," Heath spoke about the historical reputation of the industry as one, which "raped and pillaged artists and writers."

"A lot of very bad people in the music industry stole a lot of things from artists and music creators in the 50s, 60s and 70s. Let's recognise it," he said. "We live with that reputation, and we've got to deal with that reputation." Meanwhile Government lobbying needs to focus on copyright and fighting the "raft of copyright exceptions that basically cuts off stuff at the knees," said Heath.

"I think we are being very robust. The fact the whole industry is [telling Government], 'We really think you're wrong, you have got to take us seriously' - as a consequence of that, they can take us seriously."

"We will fight and we expect to win this argument with the Government about copyright exceptions. They're willfully misinterpreting the EU law and giving part of the value of our industry to the tech industry."

The second focus, said Heath, is the lack of correct and up-to-date statistics available to measure the effectiveness and importance of the music industry. A project which UK Music has taken on and is currently "in the middle of an enormous counting exercise."

Touch Tones signs Carly Simon deal

Indie publisher Touch Tones Music has acquired the catalogue of Carly Simon after signing the US singer/songwriter to a UK publishing and worldwide catalogue management deal.

An inductee of the Songwriters Hall of Fame, Simon's past hits include You're So Vain and Let The River Run.

"We are delighted to welcome Carly to the Tummy Touch Music Group family,"

said Touch Tones Music director Matt Smith. "Her heartfelt, personal songs deserve the highly detailed attention only a music company of our size can offer. We are known for creating opportunities and completing deals and we will be no less proactive with a writer of Carly's calibre."

Currently enjoying its 40th Anniversary, You're So Vain earned Simon a place in the

Grammy Hall of Fame in 2004. Her 1988 hit Let The River Run from the film Working Girl was the first song in history to win a Grammy, Academy Award and a Golden Globe. Simon has released 25 studio albums - the last of which was Never Been Gone in 2009. Her solo music career began in 1971, with the self-titled LP Carly Simon on Elektra Records. Simon continues to write commissions

for stage and screen as well as new commercial album releases.

Touch Tones Music is the publishing arm of Tummy Touch Music Group, which also incorporates record labels, a production music company and an artist and catalogue management division. Other artists on its roster include Josh Ritter and Tom Vek.

■ See page 23 for a Touch Tones Q&A

4G 'BIGGEST MUSIC DEVELOPMENT SINCE ITUNES' - BUT DEA IS WORRYINGLY OUTDATED

Sony's Gatfield calls for digital 'code of conduct'

DIGITAL

■ BY TIM INGHAM

Nick Gatfield has claimed that 4G technology could prove as transformative for the recorded music industry as iTunes - and predicted that anti-piracy elements of the Digital Economy Act (DEA) will be worryingly outdated by the time they emerge into practice.

Speaking at the launch of the CBI's new report into 'harnessing the commercial potential of digital infrastructure in the UK' - *Let's Get Digital!* - in London last week, the Sony Music UK chairman and CEO called for music and mobile telco companies to sign up to an anti-piracy 'code of conduct' rather than rely on the DEA.

The Government DCMS admitted in June that the first warning letters sent to internet users suspected of piracy under the Digital Economy Act won't be issued until the latter half of 2015 - five years after the legislation was first passed.

Opposition from the likes of BT, TalkTalk and other ISPs to the Digital Economy Act - plus multiple re-drafting of Ofcom's DEA guidelines - have seen its implementation postponed numerous times over the years.

"There probably isn't a business that's been so transformed by the digital revolution as music," said Gatfield.

"It's fascinating that iTunes is ten years old this year. I believe that 4G is probably the most significant technological development for our business since the advent of iTunes.

"Clearly the digital revolution transformed our business, some would argue it decimated our business, but what it has done - and we see the shoots of recovery now - is transform it for the better. [Digital] is not a threat to music now, it's a massive opportunity for us."

Gatfield reiterated his belief that the growing presence of mobile music consumption could provide a huge boost to rights-holders, thanks to the "clear willingness" of telcos such as EE to bundle music services into their tariffs. He cited recent stats that showed two-thirds of iTunes and 95% of Google Play transactions take place on mobiles.

"We have to reinforce that there has to be either strong legislative framework or some kind of code of conduct behind [the music/mobile relationship]," said Gatfield. "We've talked long and hard with Government about creating legislation, but the [Digital Economy Act] is potentially largely redundant because it doesn't deal with mobile, which is faintly ridiculous - that's the hazard of taking five to seven years to get legislation into effect. Whilst we're very keen to embrace the [mobile]



"We've talked to Government long and hard about [anti-piracy] legislation. But the Digital Economy Act doesn't deal with mobile - that's faintly ridiculous"

NICK GATFIELD, SONY MUSIC UK

services and see the opportunity is massive, there has to be some kind of legal framework to protect copyright."

Gatfield said that this 'code of conduct' could ask companies to agree not to advertise on pirate sites. When asked if the DEA was effectively unsalvageable for the music industry, he replied: "I wouldn't say it's dead and buried by any stretch of the imagination. We continue to have

conversations with Government about whether there are possible bolt-ons where it could become a little bit more encompassing to incorporate the mobile space. Unfortunately, I think if we look at other countries like France or Ireland, and they have a far stronger, Government-funded legal framework to protect copyright holders. What we've ended up with from the DEA is fairly cumbersome legislative

process that has taken seven years from the inception to its coming into effect. The responsibility for paying for all of it sits with the rightsholders and, frankly, I think that's unfair. I also feel [the DEA] focuses on peer-to-peer, and again, that's not where the market is moving - it's moving to mobile. It's a very difficult thing. I applaud Geoff Taylor and the BPI for all its efforts; it's an incredibly complex process to get legislation passed through.

"Probably, a better process would be to have some kind of code of conduct. The way, in my view, of growing our business is to cut of the lifeblood of businesses who prosper through selling illicit content: we have to stop advertising and credit card transactions [on pirate sites], as well as ensuring that ISPs block sites that are clearly prospering through illegal content... The very best anti-piracy measure is to have great, legitimate services that consumers want."

He added: "I actually think the UK market has been very proactive - we've licensed more legitimate services than any other territory around the world.

"We've been at the forefront of innovation in terms of marketing, particularly on social media - and we can cite One Direction as an example of that.

"I use this mantra at Sony now: we sign artists locally but we market globally."

EE QUESTIONS GOVERNMENT'S BROADBAND ROLL-OUT: 'MAYBE MOBILE IS THE SOLUTION'



Nick Gatfield's belief that the Government has failed to sufficiently consider mobile technology as part of the DEA's anti-piracy measures was backed by the boss of the biggest mobile telco in the UK.

Speaking at the CBI event, EE chief executive Olaf Swantee suggested that the Coalition could learn from the Government of

South Korea - where superfast mobile coverage is available throughout the country.

The UK government said last week that two-thirds of its projects to roll-out superfast broadband to 90% of the UK were now underway - but this doesn't involve mobile telcos. "In general, all the issues I see with the Government policies around content is that there tends

to be a strong focus around one kind of tech," said Swantee. "If you look at the roll-out of trying to solve the problem of connectivity in [UK] regions, everyone wants to put cables in the ground - whereas maybe the [solution] is about balloons from Google or mobile technology from us.

"The technology moves very quickly. I visited South Korea to

see how they'd developed their digital infrastructure, which is incredible when you see how it works. One of the things they told me was that the Government policies from the beginning were technology agnostic: they always made sure that mobile was part of it. They recognised that people are increasingly mobile. This needs to come through in the UK."

NEWS

BRITISH PUBLISHER TAKES THREE OF ITS KEY SONGWRITERS TO EMERGING TERRITORIES

Notting Hill Music and Sony come together in Far East

PUBLISHING

BY TIM INGHAM

Notting Hill Music clients were amongst a global industry visit to two high-profile writing camps in the Far East last month - where songs were created for leading K-Pop and J-Pop labels.

Looking to make the most of a vibrant music market, NHM head of A&R John Saunderson escorted three of his most prolific writers to a week in Japan organised by local sub-publisher Sony Music Publishing, where 11 songs were created.

Notting Hill's writing trio, Claire Rodrigues, Katerina Bramley and Sam Gray worked in the country's top studios with big name local producers. They wrote tracks for the likes of Girls Generation, Exile, Arashi, Namie Amuro, TVXQ and Kumi Koda.

Sony Music Publishing Japan's Yasu Suzuki, creative



manager said: "It was the amazing experience for us. Through the writing camp, we could recognize talent of all the writers and became more enthusiastic about their potential." The company's Shoko Kawamura, A&R added: "I was so lucky to have fantastic time with the best publisher and writers. Meeting in person and creating infinite possibilities."

And Sony's Hiro Kuramoto, A&R commented: "Creating a direct link between two different cultures and music really gains the possibilities for both writers and publishers, and most fabulous thing we find through writing session is that language is not a concern when it comes to the field of music."

The second week of NHM's fortnight expedition was spent in

Seoul, South Korea with by Sony/ATV, who - NHM included - hosted 19 writers, 6 publishers, 4 labels from Korea, UK, US, Japan, Finland, Germany and Taiwan. Amongst these attendees, 22 songs were written during the camp. These songs were then pitched to leading K-pop labels including SM Entertainment, JYP Entertainment, DSP Media,

Cube Entertainment, and also to J-pop labels such as Rhythm Zone and Johnny.

"Sony/ATV Korea office would like to thanks to the writers for bringing great energy and creativeness to the camp," said Hyowon Chung

Senior A&R Manager of Sony/ATV Korea. "And also to the publishers - Nottinghill Music, Elements Music, Iconic Sounds, A Soul Publishing, Sony/ATV Music Publishing Taiwan, Sony Music Publishing Japan for being so cooperative and encouraging the writers. The song camp couldn't possibly be completed without the publishers.

"Last but not least, thanks to the A&Rs from the labels. Through their busy schedules, they paid a lot of time and attention to the camp, gave directions and motivations to the writers. They were truly a huge part of the camp."

NOTTING HILL MUSIC'S SONGWRITERS ON THEIR ASIAN ADVENTURE: 'THESE TRIPS ARE INVALUABLE TO US'

Claire Rodrigues



Claire Rodrigues wrote 10 songs on the writing trip. While in Korea she had a song released in Japan by the 'Queen of K-Pop', BoA which reached No.3 in the daily chart. She said: "These writing trips are invaluable to us, not just for the experience of working with new producers but forming relationships with your sub-publishers and A&R at the record labels. I was signed to Notting Hill last July and it has been a whirlwind. I've travelled to camps all over the world."

Katerina Bramley



"In Japan, Sony really made us feel at home. We wrote some awesome tracks over a three day period and forged an even stronger bond between NHM and Sony. We wrote and recorded specifically for prolific Asian artists and really digested their style and fanbase. In Korea with Sony/ATV, the level of talent that I had the privilege to work with was exceptional. I really had fun transferring my Western writing knowledge to the Asian market for K-Pop."

Sam Gray



"From the CEO Andy McQueen right through to the A&R teams, the constant support at Notting Hill makes sure you have every possible opportunity to succeed. From writing camps in Scandinavia and Germany, to writing trips out in South Korea and Japan, the opportunities given to me have been endless."

John Lydon to collect BMI Icon Award in October

The BMI Icon Award will this year be presented to John Lydon at the rights group's annual London Awards.

The gala will be held on Tuesday, October 15, at London's Dorchester Hotel, Park Lane.

The BMI Icon designation is given to songwriters who have had "a unique and indelible influence on generations of music

makers." Lydon joins a list of past honorees that includes 2011 recipient Queen, as well as Ray Davies, Steve Winwood, Van Morrison, Donovan, the Bee Gees and James Brown.

"John Lydon is a true icon whose influence on music, fashion and art has been felt around the world.

"We are very pleased to

recognise his impact on popular culture and his outstanding musical contributions with the BMI Icon Award," said Del Bryant, BMI President and chief executive officer.

Lydon initiated the punk movement in the U.K. in the mid 1970s with the Sex Pistols and later led the post-punk charge with Public Image Ltd.

BMI represents the songs mentioned above and many others from John Lydon's legendary catalogue in the United States.

Lydon is a member of British performing rights society PRS for Music.

Hosted by BMI President and CEO Del Bryant; BMI Senior Vice President,

Writer/Publisher Relations Phil Graham; and BMI Executive Director, Writer/Publisher Relations, Europe and Asia Brandon Bakshi, the BMI London Awards recognizes the UK and European songwriters and publishers of the past year's most-performed songs on radio and television in the United States.



The Who - Endless Wire
Art by Richard Evans
Signed by Richard Evans
£630



David Bowie - Hunky Dory
Art by Terry Pastor
Signed by David Bowie
Signed by Terry Pastor
£2,450



Oscar Peterson -
Peterson plays Porter
Art by David Stone Martin
Embossed with David Stone Martin signature
£630



The Housemartins - Sheep
Art by David Storey
Signed by David Storey
£275



Elton John - Captain Fantastic
Art by Alan Aldridge
Signed by Alan Aldridge
£480



Steve Miller Band - Bingo
Art by Storm Thorgerson
Signed by Steve Miller
Signed by Storm Thorgerson
£750



10cc - Look Hear?
Art by Hipgnosis
Signed by Storm Thorgerson
Signed by Aubrey Powell
£595



The Beatles - Sergeant Pepper's
Lonely Hearts Club Band
Art by Peter Blake
Signed by Peter Blake
£7,500



Peter Gabriel - So
Art by Trevor Key
Signed by Peter Gabriel
£1,250

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NO HATS NO HOODS TEAMS WITH THE INDIE MUSIC GROUP FOR PUBLISHING OPERATION

Bucks signs deal with grime label

PUBLISHING

■ BY TINA HART

Bucks Music Group has entered into a new publishing venture with grime music label No Hats No Hoods Records.

No Hats No Hoods Publishing will offer music users a catalogue of grime and urban music as well as specialist music supervision and original composition services. Recent achievements for the label include three tracks being used in E4's Youngers television series, as well as placements in Sky/Endemol comedy *A Touch Of Cloth*, and providing consultation for Lynx's *Axe Ballers* advert through Bartle Bogle Hegarty.

Artists signed to the No Hats roster include Merky ACE, Kid D, DJ Spooky, Chronik, Trim, Masro, Trilla, Warrior One, DJ Eastwood, and Crackatoo.

Commenting on the new deal, No Hats No Hoods director Peter Todd (*pictured left*) said: "[This new venture] represents a natural extension of our current activities. We have often been approached by music supervisors, marketing and advertising agencies for assistance, as they have found it difficult to source grime and urban music due to many writers being unsigned. This unique new



venture will provide a one-stop service to source credible underground music efficiently.

He added: "This [genre of] music is hugely popular but currently under-represented. Our music being used during the Olympic Basketball semi-final last year was a real eye-opener to the potential uses our catalogue has. Our specialist knowledge, combined with Bucks' 40 years of experience,

"This unique new venture will provide a one-stop service to source credible underground music efficiently. This [genre of] music is hugely popular but currently under-represented"

PETER TODD, NO HATS NO HOODS

offers writers a unique service combining the global networks and infrastructure of a large international publisher with the personalised service of a

small independent."

Bucks Music head of creative Jonathan Tester (*pictured right*) said: "We are delighted to be working with Peter and No Hats

No Hoods. When we first met I was bowled over with Peter's enthusiasm and passion for the artists and writers he works with.

"He is at the forefront of the urban underground scene and works tirelessly in developing and identifying new talent. We will be bringing both our administrative and creative experience to the partnership, ensuring that the writers' copyrights are looked after and focusing on the creative side, utilising our sync contacts and experience to compliment No Hats' already very impressive list of placements."

No Hats No Hoods has over 10 years experience of working with underground artists in promotions, management and recording areas. Its clients in the past have included Wiley, Tinchy Stryder, Chipmunk, Skepta, JME, Roll Deep, Rude Kid, Ghetts, Jammer, Ruff Squad, Tempa T, Newham Generals, Virgo, and Kozzie.

Independent publisher Bucks Music holds a back catalogue of music from the likes of David Bowie, T-Rex, Black Sabbath, The Move, Woody Guthrie and Procol Harum. Its current roster includes Professor Green, Sway, Blood Red Shoes, We Are The Ocean, Peter Doherty, Jose James, Wave Machines and Findlay.

Costello and Bacharach writing musical together

Elvis Costello is eyeing a 2014 launch date for a stage musical he is writing with veteran composer and musician Burt Bacharach.

The pair first collaborated on the song *God Give Me Strength* in 1996 and this led to the 1998 album *Painted From Memory* on which the forthcoming musical is being based.

"The book, as they call it in the musicals, is nearly complete," Costello told *Music Week*. "The first act has been written. We're working with that and the second is in draft. Burt and I are working on about six songs... I think that might be right.



Certainly I can identify five, but there's one piece of music which I've yet to finish the lyrics for so I wouldn't call it a song yet.

"It's wonderful to hear

[Bacharach's] melodies," he added. "We're once again each contributing some music to it but in the main I've been happy so far to be the lyricist.

We only did that on a few of the original *Painted From Memory* songs. Some of those will be adapted into the story and obviously, so it's not too contrived that we arrive at all of those songs – hey we're getting on a plane to where – Toledo – we have to find out what the voices of the characters are and hopefully it will see the stage next year."

As a huge fan of Bacharach himself, having covered several of his songs over the years, Costello is clearly blown away by working once again with one of his music heroes.

"It's extraordinary to get back

from doing a two-hour, 45 minute show in, say, the Blackpool Opera House, and then the phone rings and it will be 12.30 at night and it's Burt wanting to know where the lyrics are of the new songs. It's fantastic," he says.

The musical will be preceded by a new album from Costello, his first since 2010's *National Ransom*, pairing him with *The Roots*. *Wise Up Ghost* will be released on September 16 by Blue Note Records and is produced by Costello, *The Roots*' Ahmir 'Questlove' Thompson and the group's associate Steven Mandel.

GLOBAL NEWS

NO DOMINANT ALBUM AROUND THE WORLD AS GLOBE WAITS FOR NEW JAY-Z RELEASE

Mars finally hits No.1 in Canada

CHARTS ANALYSIS

■ BY ALAN JONES

There has been a succession of albums simultaneously debuting big globally in 2013, but there's no such consensus this week, with 23 different albums at number one in the 29 territories where credible record industry charts are compiled.

In North America, the summer slump is in full effect, with J. Cole's *Born Sinner* topping the chart with 58,000 sales - the sixth lowest tally for a number one in the last 20 years - while over the border in Canada, the vacuum is such that Bruno Mars' *Unorthodox Jukebox* gets sucked up to the top for the first time in its 30 week chart career, but with one of its lowest sales - 4,200. In Japan, the dearth of popular new product is such that seven of the Top 10 are artist compilations and the oddly-named *Bump Of Chicken* literally rule the roost, with their 1999-2004 retrospective debuting at number one with 172,000 sales, while their 2005-2010 set opens close behind at number two, with 168,000 sales.

Jay-Z's new album *Magna Carta...Holy Grail* will have blown away the cobwebs in many territories by next week, but the most widely-charted new release this week is Birmingham band The Editors' fourth album, *The Weight Of Your Love*. Two of their previous three albums topped the UK chart but none reached number one abroad. The *Weight Of Your Love* rings the changes, debuting at six in the



UK while turning in their worst opening week's sale, but opening higher than its predecessors almost everywhere else, poaching the number one slot from Tom Odell in The Netherlands, and also reaching number one in neighbouring Flanders. The album is number four in Germany, Switzerland and Wallonia and also debuts in Ireland (number nine), Italy (number nine), Austria (number 10), Portugal (number 10), Denmark (number 21), Poland (number 24), France (number 32), Finland (number 43) and Spain (also number 43).

Fellow Birmingham band Black Sabbath's *13* continues to hold up remarkably well. Hard rock albums are notoriously fast faders but *13* remains at number two in The Czech Republic, Germany and Hungary, while

dipping 1-2 in Switzerland. It is also Top 10 in Finland (2-3), Denmark (3-4), Poland (6-5), Canada (3-5), Estonia (3-5), Sweden (55-6), Greece (6-8) and New Zealand (6-8).

The aforementioned Tom Odell's debut album tumbles 1-9 on the Dutch chart - quite appropriate for an album called *Long Way Down*. It also slumps 2-15 in Switzerland but it was mostly a slower decline for it elsewhere, with a modest (38-35) climb in Wallonia, and debuts in Iceland (number 18), New Zealand (number 39) and Australia (number 66).

Finally, Passenger's *All The Little Lights* has mostly modest moves in both directions but reaches new peaks in three countries, rising 9-7 in Norway, 23-19 in Spain and 30-19 in France.

[PIAS] AND EDITORS ENJOY SUCCESSFUL RUN



Editors' latest album *The Weight Of Your Love* has improved significantly on its predecessor across continental Europe.

The album, released on [PIAS] Recordings, has topped the charts in Belgium and Holland. 2009's *In This Light And On This Evening* reached No.2 in and No.3 in the respective territories - selling twice the units of the No.2 record in Belgium.

TWOYL had also gone Top Five in Germany (4) and Switzerland (4), another significant improvement on its predecessor, which reached No.8 and No.12 respectively.

It's a similar story in Italy (No.9 vs. No.25 for *ITLAOTE*), Austria (10 vs. 50), Portugal (10 vs. 25), Greece (15 vs. 24), Denmark (21 vs. 37), Poland (24 vs. outside Top 50), France (32 vs. 41) and Spain (43 vs. 58).

The album charted at No.6 in the UK earlier this month and No.4 in Ireland.

"The secret of Editors' success in Europe has been the core basics of steady growth, heavy commitment from all parties and seizing the moments as they presented themselves," [PIAS] Recordings MD Peter Thompson told Music Week.

"This was particularly apparent in Belgium when an unreleased song was played at a festival, rapturously received and then available within 48 hours. This then went to No.1 in the Belgian charts.

"It's a lot easier to grow when you are appreciated by the media and therefore opportunities arise.

"It would appear the international market is more open to this approach and they are not scared of bands developing into stadium acts. With this attitude and the right teams success is considerably easier. Oh, and the music is fabulous as well..."

Norway: Streaming popularity explodes

The value of the recorded music market in Norway jumped 17% year-on-year in the first half of 2013, according to new IFPI figures - largely thanks to a huge increase in the use of streaming services.

The global recorded music body's stats show that streaming

revenues claimed a whopping 66% of the total market in value H1 2013. In the whole of 2012, streaming accounted for 45% of the Norway market. In 2011, it was just 32%. Total recorded music sales in Norway for the six months to end of June 2013 stood at around 287m Krone



(\$47.28m), up from 246m Krone (\$40.51m) a year prior. Of that 287m Krone, 40m Krone was spent on downloads (14%), 189m Krone on streams (66%) and just 58m (20%) on physical sales.

Overall downloads value dropped by 21% in the first half of this year, while physical sales

fell 29%. Digital accounting for 80% of all recorded music revenues in the period.

The overall market looks likely to grow for the second year in a row: in 2012, Norway's recorded music value rose 7% - the first time it had seen an increase since 2004.

MusicWeek The Playlist

10 tracks you need to hear...

DATA DIGEST

SALES STATISTICS

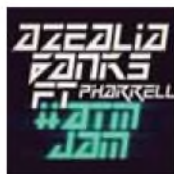


CHART WEEK 28 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,234,149	988,598	340,958	1,329,556
PREVIOUS WEEK	3,599,852	1,146,316	359,144	1,505,460
% CHANGE	-10.2%	-13.8%	-5.1%	-11.7%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	96,658,485	34,966,918	9,375,746	44,342,664
PREVIOUS YEAR	94,500,270	36,600,200	8,627,993	45,228,193
% CHANGE	+2.3%	-4.5%	+8.7%	-2.0%



LORDE
Tennis Court EP (Virgin)
(single, July 22)
Contact: Ruth Drake, Toast
ruth@toastpress.com



AZEALIA BANKS
ATMJam ft. Pharrell (Polydor)
(single, tbc)
Contact: Kate Head, Stoked PR
kate@stokedpr.com



THE AMAZING SNAKEHEADS
Testifying Time (Domino)
(single, August 5)
Contact: Colleen Maloney, Domino
Colleen@dominorecordco.com



CLARENCE CLARITY
The Gospel Truth
(37 Adventures)
(from ep, September 17)
Contact: Colin Shaverien, Prolifica
colin@prolifika.co.uk



PASSENGER
Holes (Nettwerk)
(single, September 16)
Contact: Meg Greenhorn, Nettwerk
mgreenhorn@nettwerk.com



FRYARS
Cool Like Me (679)
(single, August 19)
Contact: Ruth Drake, Toast
ruth@toastpress.com



CHVRCHES
Gun (Virgin)
(single, July 14)
Contact: Adrian Read, Inside Out
adrian@insideslashout.com



KING KRULE
Easy, Easy (True Panther / XL)
(from album, August 24)
Contact: Ruth Drake, Toast
ruth@toastpress.com



GOLDFRAPP
Drew (Mute)
(single, September 2)
Contact: Jemma Litchfield, Purple
jemma@purplepr.com



LULU JAMES
Step By Step (RCA)
(single, August 12)
Contact: Beth Drake, Toast Press
beth@toastpress.com

APPOINTMENT TO VIEW



DAVID STARKEY'S MUSIC AND MONARCHY

Saturday, July 20 - BBC2, 8.10pm - 9.10pm
The author and broadcaster explores how the monarchy has shaped British music, beginning by examining the stories of kings who were also composers - Henry V and Henry VIII.

THE TALENT SHOW STORY

Sunday, July 21 - ITV, 10.15pm - 11.14pm
Amanda Holden, Piers Morgan, Pete Waterman, Dannii Minogue, Gary Barlow, Tulisa and Louis Walsh talk about life on the judging panel. Plus, how Pop Idol made Simon Cowell a Saturday night superstar.

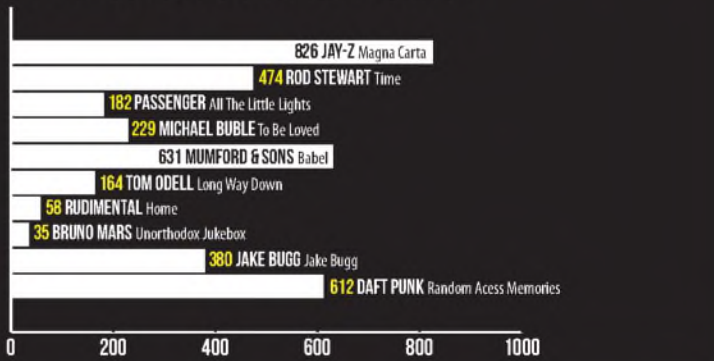
NOTES FROM THE INSIDE WITH JAMES RHODES

Wednesday, July 24 - C4, 10pm - 11.05pm
Classical pianist James Rhodes, who was sectioned five years ago, is convinced that music can change people for the better. In this documentary, he takes a Steinway grand piano inside one of Britain's largest psychiatric hospitals to perform specially chosen pieces he hopes will resonate with the patients and enrich their lives.

PIRATES' BAY



NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON JULY 14 2013



SHAZAM TAGGED

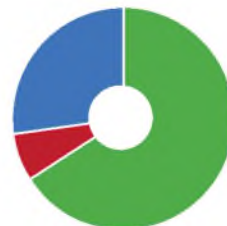


- The latest most popular Shazam new release chart:
- CALVIN HARRIS Thinking About You
 - WILL.I.AM Bang Bang
 - TINIE TEMPAH Trampoline
 - ARCTIC MONKEYS Do I Wanna Know?
 - MILEY CYRUS We Can't Stop

SOCIAL SCIENCE: T IN THE PARK

Impact Social analysed 30,748 mentions of T in the Park in the seven days to Monday (15/7) for Music Week across Twitter, forums and news websites.

The conversation around Scotland's biggest festival was overwhelmingly positive and popular acts included Calvin Harris and Rihanna, with headliners - The Killers, generating the greatest share of artists mentions. There was a high number of mentions (8%) alerting festival-goers to be cautious of fake ecstasy pills after significant media coverage of the issue. Other topics of conversation included the good weather and interesting fashion choices, while 5% of mentions were about media coverage on BBC Three.



OVERALL SENTIMENT OF COMMENTING

- Positive 66%
- Negative 7%
- Neutral 27%

CONVERSATION TOPICS ON SOCIAL MEDIA



- Calvin Harris - 4%
- Fashion & Weather - 4%
- Dislike of T in the Park - 4%
- Solo artists - 4%
- Media Coverage - 5%
- Rihanna - 7%
- Photo sharing - 7%
- Fake Ecstasy - 8%
- The Killers - 10%
- Bands - 12%
- Fan tweets - 37%



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GIGS OF THE WEEK

LONDON



Who: Lovebox
Where: Victoria Park, London
When: July 19-21
Why: Lil Kim, D'Angelo, Jurassic 5, Plan B, Goldfrapp and Azealia Banks are the headline acts for the three-day dance festival. Other names to play include Rudimental, Wiley and AlunaGeorge.

MANCHESTER



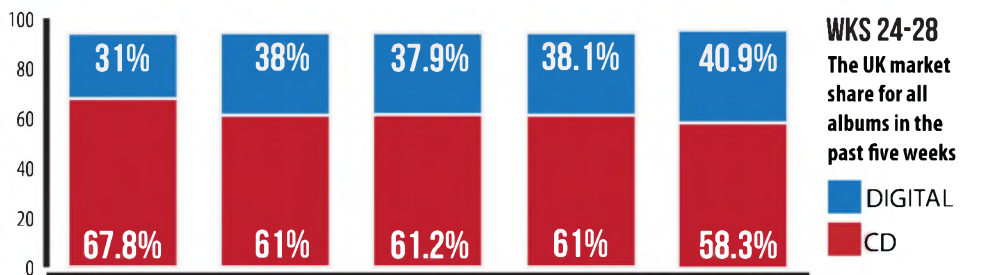
Who: Emily's Army
Where: Sound Control, Manchester
When: July 25
Why: The Oakland punk band play a number of UK dates after their stint on the Vans Warped Tour. The tour is in support of their latest album *Lost At Seventeen* - out on Rise Records now.

BRISTOL



Who: Wintersun
Where: O2 Academy, Bristol
When: July 22
Why: For their first UK tour since 2008, the Finnish folk-metalers will be joined by Savage Messiah and Bloodshot Dawn. Their second album *Time I* was released in October last year.

DIGITAL vs PHYSICAL



TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending July 15

- 01 Thom Yorke albums pulled from Spotify - artists paid 'f*ck all', says Godrich *Monday, July 15*
- 02 Radiohead manager backs Spotify in ongoing Thom Yorke debate *Monday, July 15*
- 03 Digital claims over 50% of all UK music sales value in Q2 2013 *Wednesday, July 10*
- 04 Google chairman: 'Deleting pirate sites from search is against our philosophy' *Monday, July 15*
- 05 Live Nation's \$100m investment in Ticketmaster tech to battle dodgy bots *Friday, July 12*

MUSIC WEEK POLL

This week we asked...

Could the UK's music market be revived with streaming as the dominant source of income?

Vote at www.musicweek.com



INK SPOTS

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

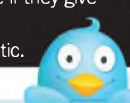
On the cover of this month's *Metal Hammer* magazine,



Lemmy confesses "Yeah, I'm a real bastard." Inside, the winner of this year's Golden Gods Award looks back on his career.

Elsewhere, Trent Reznor confirms that he's been working on a new *Nine Inch Nails* record with *Atticus Ross*. "I am happy to say it is finished and frankly fucking great," says the man himself. Metal's big names turn out to mourn *Slayer* guitarist *Jeff Hanneman* after he died in May from alcohol-related cirrhosis. "Jeff was *Slayer's* heart and soul, music," says producer *Rick Rubin*. Meanwhile, *Limp Bizkit's Fred Durst* and *Coal Chamber's Dez Fafara* guide us through the "decadent years" of nu metal, from *Korn* to *Linkin Park*.

In the reviews pages, Ben Myers describes *Philip H Anselmo* and *The Illegals' Walk Through Exits* as "about as subtle as a car bomb," and awards the album eight out of ten. Jason Hicks was less enamoured by *Isaak's* "mediocre" *The Longer The Beard, The Harder The Sound*. There are "glimpses of what the band can achieve if they give their songs time to breathe," says the critic.



THE MAGIC NUMBERS

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

1

In every five solo voices on radio is female - according to a recent *Sound Women On Air* report. That figure is one in eight during breakfast and drivetime and solo women are more likely to be on air at weekends

4

New members for the AIM Board include *Lesley Bleakley* (*Beggars Group*), *Sarah Bolshi* (*Sunday Best Recordings*), *Shirin Foroutan* (*Mute Group*) and *Michael McClatchey* (*Moshi Moshi Records*)

1st

Ever interview with Canadian R&B artist *Abel Tesfaye* aka. *The Weeknd* was given to *Complex* magazine this week. The singer will release his debut album *Kiss Land* later this year

20

Years old and voting for the 2013 Top 100 DJs poll is now open. Last year's winner was *Armin van Buuren*

52

New artists will be given a distribution platform via a partnership between *Coca-Cola* and music licensing agency *Music Dealers*. Their tracks will be showcased on global and digital channels - reaching an audience of more than 70m worldwide

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



@josh2theedwards When *Morrissey* once said he was "quite shaken" when he didn't have a cup of tea for one day. I truly understood his pain. (*Joshua Edward, PIAS Recordings*) *Wednesday, July 10*



@GeorgieRogers Thoughts on new *Pixies* without *Kim Deal*? They've filled the void with a pretty similar vibe... (*Georgie Rogers, Xfm*) *Thursday, July 11*



@Eve_Barlow Listening to *Frank Ocean*, cringing at the memory of the time I went up to him drunk, touched his arm and completely lost the power of speech (*Eve Barlow, NME*) *Saturday, July 13*



@iamSim Amazon just emailed me to say all the CDs I've ever bought from them are now available to stream/download in their *Cloud Player*. Impressed. (*Sim Rollison, Columbia UK*) *Wednesday, July 10*



@Dawn_Emery The Feeling just performed *Blur's Park Life* with *Beverley Knight* and *Dominic West*. Amazing. #CoronationFestival (*Dawn Emery, Hello magazine*) *Thursday, July 11*



@simon_price01 Received by DM from @ShakedownUK: "Would you be interested in sending 3-6 x tweets per week about *Shakedown* in exchange for 2 free tickets?" (*Simon Price, The Independent on Sunday*) *Monday, July 15*



@Bur01 Norway has posted a 17% year on year growth in overall recorded music revenues, based on growing use of streaming services. Amazing. (*Paul Bursche, Sony Music UK*) *Thursday, July 11*



TWEET OF THE WEEK
 @DavidEmery *Wireless* was probably the weirdest music festival I've ever been to, and not just because of the dancing midget dressed as a baby (*David Emery, Beggars Group*) *Saturday, July 13*



@jamieosman Last night *JT* and *JayZ* had two drummers who played perfectly in sync with each other. It was absolutely ludicrous. (*Jamie Osman, Redlight Management*) *Monday, July 15*

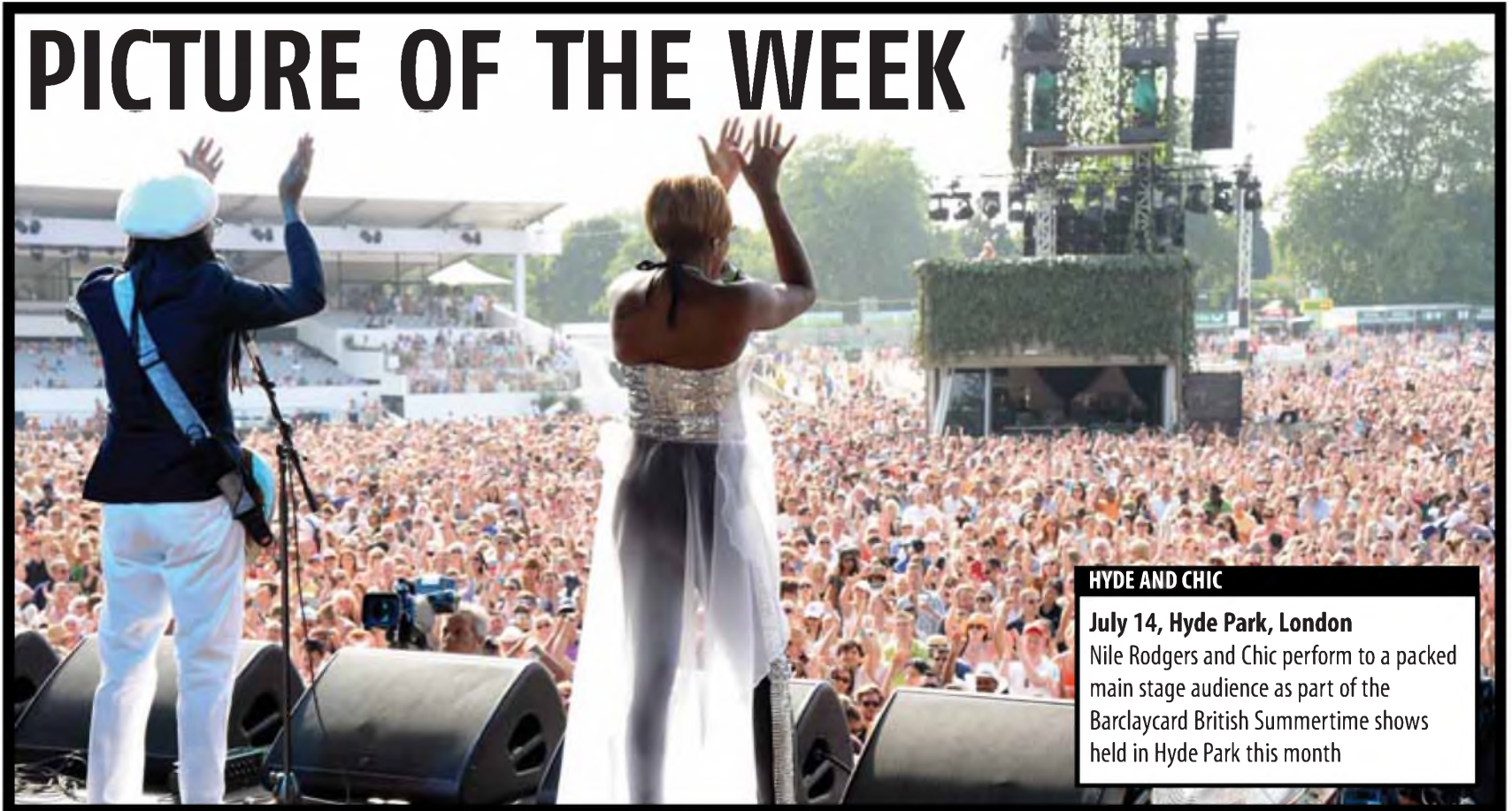


@CharliScott Daniel, did you leave the detailed drawing of a penis on my desk? @dancrollmusic (*Charli Scott, Turn First Artists*) *Thursday, July 11*



@RomillyTegan Really interesting program on *bbc iplayer* called *The Richest Songs in the World*. All about sync rights and royalties etc. (*Romilly Tegan, Universal Music*) *Saturday, July 13*

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HYDE AND CHIC

July 14, Hyde Park, London

Nile Rodgers and Chic perform to a packed main stage audience as part of the Barclaycard British Summertime shows held in Hyde Park this month

THE TASTEMAKERS

Today's opinion formers predict tomorrow's headline acts



CHARLES WARING MOJO

Ntjam Rosie • *At The Back Of Beyond* (Gentle Daze Records)

This is the third album by Holland-based singer/songwriter/guitarist Ntjam Rosie. Melding sultry neo-soul vibes with jazzy inflections as well as folk, pop and rock elements, the Cameroon-born chanteuse has created a mesmerising musical hybrid that defies categorisation. She has style certainly, but possesses substance too - and a voice to die for.



RUSSELL DEEKS SONGWRITINGMAGAZINE.CO.UK

Sultanov • *Break Free* (Sultanov Records)

After his feel-good, singalong debut *Keep On Running*, along comes *Break Free* to showcase Sultanov's more thoughtful side. Redolent of classic eighties pop - thanks perhaps to co-writer Andy Wright - this is Radio 2 A-list material without a doubt.



LEANNE BAYLEY COSMOPOLITAN

Times Red • *Not Listening* (Ingrooves/R and R music)

Granted, the Times Red boys are easy-on-the-eye but don't be fooled, these boys have way more going for them than their dashing good looks! With incredible harmonies and on-stage presence, I'm convinced Times Red are for life, not just The X Factor.



STEVE BONIFACE HEAR ME RAW

PseudoNympho • *Accident Of Birth* (Bunnysnot Records)

Personal experiences, political narrative and consumerism, what more could you want from a metal song? *Accident Of Birth* is PseudoNympho's newest single and I have to say it's a banger of a song. There are heavy riffs, thumping drums and face-melting solos all accompanied by deep lyrics and deeper vocals.



SIGNS O' THE TIMES



Universal Music/Decca has signed royal favourites, **The Tenors** - known as The Buckingham Palace House Band - to a global record contract. The Tenors are already popular in the US, with famous fans including President Obama, Paul McCartney, Elton John, Sting, Stevie Wonder and Andrea Bocelli. They sing and speak in five different languages and all play their own instruments. Their new album includes original material, co-written and arranged by The Tenors themselves and has

already shot to No.1 in both the US Classical and Crossover Charts. It will be released in the UK in August.

Imagem Music USA has signed a worldwide, multi-year co-publishing agreement with Los Angeles band **Hunter Hunted**. Since the HH's inception in January 2013, they've been included in MTV's Artists to Watch, Nylon Magazine's Bands to Look Out For, Teen Vogue's Jams of the Year, Billboard Magazine's Scouting Report, and KCRW's Bands We Love.

SYNC STORY

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



- Artist Rachel Zeffira
- Track The Deserters
- Composer Rachel Zeffira
- Publisher Universal Music Publishing
- Client 4Creative
- Campaign Skins Season 7 launch trailer
- Usage TV: Channel 4, E4, Film 4, More4, 4Seven and 4Music for June and July 2013. Online: e4.com/skins, youtube.com/e4
- Key execs Tom Foster (head of Film & TV - Licensing at Universal Music Publishing), Alice Godfrey (music manager at Channel 4)

In the final *Skins* series, the focus has changed and is on just three of the characters and their new lives. For the launch campaign, 4Creative shot a conceptual trailer where each character leaves their teenage bedrooms behind for a new adult life. The production company replaced the usual commercial music in the programme with commissioned music, but in promoting the programme 4Creative used *The Deserters* by Rachel Zeffira.

4Creative director Rob Blishen said: "The whole spot was designed as a gliding last dance between the characters and the camera, but what was vital was to connect with *Skins* fans on a raw emotional level. Zeffira's track pulled together all these elements."

Channel 4 music manager, Alice Godfrey added: "Over the years, it has been a lot of fun seeking out exciting new music for *Skins* trailers and here was no different for us. *The Deserters*' has a mature sensibility to fit the new more grown-up *Skins* but also the edge that we like our *Skins* music to have."



Tom Foster of Universal Music Publishing (pictured) commented: "So often with syncs, it's an instrumental track which sits in the background and simply complements the visual. In this case the E4 guys actually used Rachel's song to help tell the story, which has a much more meaningful impact."

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

ticketmaster®

ticketweb



TICKETMASTER UK

POS	EVENT	POS	EVENT
1	ARCTIC MONKEYS	11	BRUNO MARS
2	LOVEBOX	12	T IN THE PARK
3	MICHAEL BUBLE	13	MUMFORD AND SONS
4	FLEETWOOD MAC	14	BEADY EYE
5	ROD STEWART	15	ELTON JOHN
6	CARO EMERALD	16	MAANADA MAYILADA
7	ROLLING STONES	17	BASTILLE
8	MAGIC SUMMER LIVE	18	V FESTIVAL
9	ONE DIRECTION	19	READING FESTIVAL
10	ROBBIE WILLIAMS	20	BLACK SABBATH

TICKETWEB UK

POS	EVENT	POS	EVENT
1	LOVEBOX	11	SLAUGHTERHOUSE
2	ALICE IN CHAINS	12	BABYSHAMBLES
3	FRANK OCEAN	13	TRAVIS
4	WIRELESS	14	QUEEN EXTRAVAGANZA
5	VAMPIRE WEEKEND	15	BASTILLE
6	LATITUDE	16	GLASVEGAS
7	THE PRETTY RECKLESS	17	BEADY EYE
8	MANIC STREET PREACHERS	18	DISCLOSURE
9	B5	19	LAURA MARLING
10	ARCTIC MONKEYS	20	MKS

ON THE RADAR RDGLDGRN

A band whose first song is named after a line from Anchorman, RDGLDGRN (Red, Gold and Green) had record labels on the phone 100,000 views after the release of their I Love Lamp video.

"They were very interested in our sound and wanted to hear more music. We only had two or three songs," RDGLDGRN singer and guitarist Green, tells *Music Week*.

RDGLDGRN (Red Gold Green) is formed of three friends, who started making music in their basement, and go by Red, Gold and Green. "They're our identities," says Green, who wouldn't reveal his real name.

The Washington DC-based band signed with Kevin Augunas' Fairfax Records in 2011. They've since released a self-titled EP, and are releasing a full length album self-titled LP in late August.

Green describes the band's sound as: "DC go-go rhythms, very percussive, with a lot of guitars. There's hip pop, there's a punk sound. It's an amalgamation of all the things that we love, and things from our area."

Whilst the group were recording their EP at California's Sound City Studio, Dave Grohl was filming his documentary about the venue. "The label sent him a track and

asked if he'd drum on it," says Green. "He came in, drummed on that one track, and after he'd done that one track, he just asked for more, and we just kept giving him more, and he just kept drumming on more songs."

And Grohl is just one of RDGLDGRN's famous fans, they've also attracted the attention of Pharrell Williams, who co-wrote and produced Doing The Most, the second track from their EP.

In spite of their DC roots, RDGLDGRN have an affinity for the UK, reflected in the punk/hooligan



sound of the second single from their forthcoming album, Lootin' in London (which features Angel Haze). Green says: "We're reaching out to other things that we're interested in: football, the culture, and seeing the duality between the Georgetown punk DC scene and hooliganism and London's [scene]."

Of the group's forthcoming LP,

ESSENTIAL INFO

RELEASES

Out now EP: Red Gold Green
Out now Single: Million Fans
Aug 26 Single: Lootin In London
Sept Debut album: Red Gold Green

LABEL Universal Republic/Island
MANAGEMENT Matt Watts, Advanced Alternative Media
LIVE

Nov 17: Vans Warped Tour, London

Green told *Music Week*: "It's just a good album. It's exactly what we wanted."

RDGLDGRN are currently playing the Warped Tour in the US, but Green says: "We can't wait to get back to out to the UK and play some shows."

HE SAID / SHE SAID



“ We're 100% committed to making Spot.fy the most artist-friendly music service possible, and are constantly talking to artists and managers about how Spot.fy can help build their careers ”

A Spotify spokesperson responds to criticism from duo Thom Yorke and Nigel Godrich regarding artist royalty payments after they pulled their LPs from the service

TAKE A BOW TEAM LAURA MARLING



THE LOWDOWN

Album: Once I Was An Eagle
 Highest chart position: No.3

Manager:
 Adam Tudhope,
 Laura Taylor -
 Everybody's

Agent:
 Lucy Dickens - ITB

Marketing:
 Ian Carew - Virgin / EMI

National press:
 Jamie Woolgar

Regional press:
 Mike Gourlay - Infected

Online press:
 Jack Delaney -
 Parlophone

National radio:
 Kevin McCabe,
 Tina Skinner -
 Parlophone

Regional radio:
 Jason Bailey,
 Martin Finn - Parlophone

TV:
 Vic Sinderman -
 Parlophone

BUSINESS ANALYSIS GLASTONBURY FESTIVAL

EDITORIAL

BBC struck gold with musical "Olympics"



Steve Lamacq called it exactly right when he predicted to *Music Week* some weeks back that Glastonbury would have a greater impact on the market than the Brits.

With wall-to-wall coverage by the BBC, living up to its billing as a music Olympics, the festival was virtually unavoidable this year as it figured on four TV networks, all the corporation's national popular music radio stations and in all sorts of ways online and via the continually-evolving on demand services.

And, as Mumford & Sons' nine-month-old *Babel* headed back to No 1 the other week following their televised headline set, it was very clear just what an incredible difference exposing music to mass audiences can have on retail. Besides them, the chart that same week was packed full of other Glastonbury talent with 28 of the Top 75 made up of acts who had played the festival.

"The Glastonbury love was shared across many artists, some of whom will continue to see the benefits a long time into the future"

Unlike with the Brits, which has to serve a prime-time, mainstream ITV1 audience, Glastonbury, of course, covers just about every spectrum of popular music (and more besides). Thanks to the BBC's deeper coverage this year, it meant even more and ever diverse acts were reaching plenty of ears and eyes, perhaps for the first time.

While the more high-profile acts expectedly generated the biggest recorded music sales gains, the Glastonbury love was shared across many artists, some of whom will continue to see the benefits of their Worthy Farm efforts being broadcast a long time into the future.

But before we get too carried away it should also be noted that for all the good the coverage on TV and elsewhere did for the acts featured, the albums market overall hardly budged at all. It was up just 0.3% on the previous week and 2.1% lower than the corresponding week in 2013 when there wasn't a Glastonbury, which suggests consumers were not spending more money on recorded music because of the festival, but on different artists. It echoed a similar story at this year's Brits where a week after the O2 spectacle the top end of the chart was littered with acts who had performed or won, but week-on-week album sales still dropped a hefty 11.9%.

Both those results are disappointing, but we have to bear in mind media exposure like this has both a short-term and longer-term gain. How many, for example, of the 1.5 million people watching the Arctic Monkeys' headline set on BBC Two will now go on and buy their forthcoming new album? There will also be plenty of other acts who will end up selling more gig tickets, albums, singles and whatever else because of the coverage.

We should also be pleased that so many hours of TV were devoted to music when it is still such a rarity on network television. Hopefully, it will make the BBC think it could be doing a lot more on a regular basis besides Jools Holland's *Later*, the excellent BBC Four music strands and occasional grand gestures like Glastonbury.

Paul Williams,
Head of Business Analysis

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

MONKEYS CLEAN UP AFTER GLASTO



Acts who played at Glastonbury return to the charts as past albums generate impressive post-gig sales

SALES

BY PAUL WILLIAMS

Arctic Monkeys are likely to emerge as the biggest retail winners of this year's Glastonbury Festival as they prepare for the release of their fifth studio album.

Fellow headliners Mumford & Sons reaped the most immediate rewards from last month's event with their album *Babel* climbing back to No 1 in the UK and debut *Sigh No More* returning to the Top 20, but an analysis by *Music Week* of retail sales figures in the aftermath of the festival suggests it may be Alex Turner's band who are ultimately lifted higher.

Domino-signed Arctic Monkeys (pictured, above) did not have a new album in the market when they played their headline set so instead the focus fell on their four existing studio efforts, three of which returned to the Official Charts Company's weekly Top 75 the week after the festival.

As the band played on the Friday night, their performance's retail impact was spread across two chart weeks, the first affecting sales late that Friday and across the following day and the second over the entire week. As such, we have examined the uplift in sales of their albums over a fortnightly period comparing what was sold in the two chart weeks before Glastonbury and the two chart weeks afterwards. It results in a near tenfold sales rise of 950.7% across all four albums or around an additional 20,000 unit sales with 2006 debut

EXECUTIVE SUMMARY

- Arctic Monkeys and First Aid Kit generated 1,000% sales increase of albums catalogues post Glastonbury
- Other big sales gainers included Mumford & Sons, Alabama Shakes and Kenny Rogers
- Twenty-eight albums by Glastonbury acts made Top 75 chart in week after festival
- Week-on-week album sales up only 0.3%, despite big Glastonbury impact
- Tyler, The Creator generated most Twitter mentions during event

Whatever People Think I Am That's What I'm Not by far the most popular draw. It shifted 11,285 copies in the two chart weeks around Glastonbury, compared to only around 1,000 during the fortnight before.

However, it is expected that the full market impact of their set, which was televised live on BBC Two and attracted an audience of around 1.5 million, according to Barb, will be fully realised with the release of the group's fifth album *AM* on September 5.

Stealing the Arctic Monkeys' thunder, at least initially, have been Mumford & Sons whose own Sunday night headline set resulted in sales of their two *Gentlemen Of The Road/Island* albums rising 202.4% week-on-week with demand for *Babel* alone up 195.5%. With *Sigh No More* factored in, the group's weekly album sales rose by around 24,000 units in the week after they played, while

GLASTONBURY TWITTER COVERAGE: TYLER, THE CREATOR IS TOP OF THE TWEETS AT FESTIVAL

Controversial rapper Tyler, The Creator was the most tweeted act during Glastonbury amid calls to ban him from the festival.

The Californian was mentioned in 78,680 tweets over the course of the event, according to data analysis from Musicmetric. This was more than the next three most tweeted acts combined.

However, Musicmetric suggests his Twitter activity had little to do with his actual performance as he managed to provoke only 73 tweets per minute (tpm) when he played on the John Peel Stage on the Sunday night with Earl Sweatshirt. This compared to 227 tpm generated by his twitter commentary about the BET Awards in the US. Instead, Glastonbury Twitter mentions were largely concerned with demands to pull him from the Worthy Farm line-up over the explicit nature of some of his lyrics.

His heavy Twitter presence and subsequent Glastonbury performance had little or no impact on boosting his recorded music sales in the UK. In fact, weekly sales of his current Columbia album *Wolf* actually fell from their already fairly low base in the week after the festival, according to Official Charts Company data, although interest rose in his 2011 XL debut *Goblin*, although again starting from a very

modest level. Among the three headline acts Arctic Monkeys by far sparked the most Twitter traffic with 32,360 mentions across the entire festival, while this was nearly 200tpms during their Friday night performance.

These tallies compare to 17,900 mentions in total for Saturday night headliners The Rolling Stones, 82 during every minute of their set, 7,180 overall for Mumford & Sons and 53tpm as they closed Glastonbury on the Sunday.

Although The Stones' first ever Glastonbury appearance more than half a century after forming made main TV news bulletins, in Twitterland both Rita Ora and Example were greater fixtures. Example also had one of the biggest Twitter lifts while performing with 164tpm, second only to Arctic Monkeys' 198tpm tally. Ora also had one of the best Twitter buzzes while on stage, as did Bastille, Jake Bugg and Professor Green.

Across the whole of Glastonbury there were notable Twitter mentions for Azealia Banks (16,250) and Iggy Azalea (13,020), who were just below Wiley who generated a significant amount of Twitter traffic after he pulled out of the event at the last minute after complaining about the weather and the appearance fee.

He himself tweeted on the official Glastonbury Twitter

page: "Please cancel me | do not want to play for you ever again."

There were 11,000 mentions collectively for Nile Rodgers individually and for his band Chic who played the West Holts stage on the Friday night.

TOP ARTISTS ON TWITTER DURING GLASTONBURY 2013

POS	ARTIST/TWITTER MENTIONS
1	TYLER, THE CREATOR 78,680
2	ARCTIC MONKEYS 32,360
3	RITA ORA 18,290
4	EXAMPLE 18,020
5	THE ROLLING STONES 17,900
6	AZEALIA BANKS 16,250
7	IGGY AZALEA 13,020
8	WILEY 8,800
9	PROFESSOR GREEN 8,080
10	BASTILLE 7,340

The above shows the acts with the most Twitter mentions during Glastonbury 2013
source: Musicmetric

BIGGEST-SELLING SINGLES BY GLASTONBURY ACTS

POS	ARTIST/TITLE LABEL (POS IN WEEKLY CHART)
1	CHASE & STATUS FEAT. LOUIS MTRRS <i>Lost & Found</i> Mercury (9)
2	ARCTIC MONKEYS <i>Do I Wanna Know</i> Domino (19)
3	DIZZEE RASCAL FEAT. ROBBIE WILLIAMS <i>Goin' Crazy</i> Dreezy/Skank (20)
4	RUDIMENTAL FEAT. ELLA EYRE <i>Waiting All Night</i> Asylum (23)
5	THE LUMINEERS <i>Ho Hey</i> Decca (25)
6	BASTILLE <i>Pompeii</i> Virgin (26)
7	MUMFORD & SONS <i>I Will Wait</i> Gentlemen Of The Road/Island (31)
8	RUDIMENTAL FEAT. JOHN NEWMAN <i>Feel The Love</i> Asylum/Black Butter (38)
9	BASTILLE <i>Laura Palmer</i> Virgin (42)
10	JAKE BUGG <i>Broken</i> Mercury (44)

The above shows the highest-ranked releases by Glastonbury 2013 acts on the singles chart for chart week 27
source: Official Charts Company

purchases of their singles increased two-and-a-half times, led by 11,088 copies sold of *I Will Wait*.

Based on sheer media coverage, The Rolling Stones were Glastonbury's biggest headliners, but their set had a lesser impact at retail compared to Arctic Monkeys & Mumford & Sons'. In the seven days after their Saturday night slot sales of their entire albums back catalogue increased 112.5% with their 2012 best of *GRRR!* by far the biggest beneficiary. It shifted 6,688 copies, a 167.3% week-on-week rise, to move it 49-20 in the weekly chart, but just one other of their albums – 1993 retrospective *Jump Back – The Best Of* – had more than 1,000 takers.

Only around half of the group's performance was broadcast on BBC Two, attracting a peak audience of 2.6 million viewers, with the songs generating the most downloads as a result including *Sympathy For The Devil*, *(I Can't Get No) Satisfaction* and *Paint It, Black*.

The Stones set was part of what was by far the BBC's most comprehensive coverage yet of Glastonbury on TV, radio and online and this has resulted in many acts below the three Pyramid Stage headliners enjoying albums and singles sales

BIGGEST-SELLING ALBUMS BY GLASTONBURY ACTS

POS	ARTIST/TITLE LABEL (POS IN WEEKLY CHART)
1	MUMFORD & SONS <i>Babel</i> Gentlemen Of The Road/Island (1)
2	JAKE BUGG <i>Jake Bugg</i> Mercury (4)
3	THE EDITORS <i>The Weight Of Your Love</i> Play It Again Sam (6)
4	RUDIMENTAL <i>Home</i> Asylum (9)
5	BASTILLE <i>Bad Blood</i> Virgin (11)
6	MUMFORD & SONS <i>Sigh No More</i> Gentlemen Of The Road/Island (12)
7	KODALINE <i>In A Perfect World</i> B-Unique/RCA (14)
8	ARCTIC MONKEYS <i>Whatever People Say I Am That's What I'm Not</i> Domino (15)
9	THE LUMINEERS <i>The Lumineers</i> Decca (16)
10	BEN HOWARD <i>Every Kingdom</i> Island (18)

The above shows the highest-ranked releases by Glastonbury 2013 acts on the artist albums chart for chart week 27
source: Official Charts Company

rises. Not surprisingly, it is the artists who featured in the TV broadcasts across BBCs Two, Three and Four who benefitted the most with the main retail gainers as diverse as dance act Chase & Status and country music legend Kenny Rogers.

For some artists, achieving a big weekly percentage sales increase in the albums market was not that difficult as they were starting from very low bases so we have largely focused on artists who sold at least 1,000 albums in the week after Glastonbury. As we did with Arctic Monkeys, for acts who performed on the Friday we have compared album sales in the fortnight before Glastonbury with the fortnight afterwards as their exposure would have impacted on two chart weeks, while for those playing on the Saturday and Sunday have compared sales between chart weeks 26 and 27.

In pure percentage terms Swedish folk duo First Aid Kit, who played on the Pyramid Stage on the Sunday, enjoyed the greatest retail impact with sales of all their album catalogue rising nearly 1,000%, while demand for their most recent release, the 2012 Wichita album *The Lion's Roar*, was up 998.5% in the week after Glastonbury. It shifted 2,175 copies, its highest weekly tally since last

BIGGEST CURRENT ALBUM SALES INCREASES

% INCREASE	ARTIST/TITLE LABEL
+998.5%	FIRST AID KIT <i>The Lion's Roar</i> Wichita
+485.3%	LIANNE LA HAVAS <i>Is Your Love Big Enough</i> Warner Bros
+510.4%	ALABAMA SHAKES <i>Boys & Girls</i> Rough Trade
+195.5%	MUMFORD & SONS <i>Babel</i> Gentlemen Of The Road/Island
+167.3%	THE ROLLING STONES <i>GRRR!</i> Polydor
+163.6%	THE VACCINES <i>Come Of Age*</i> Columbia
+158.7%	OF MONSTERS AND MEN <i>My Head Is An Animal</i> Republic
+145.6%	THE XX <i>Coexist</i> Young Turks
+137.6%	LAURA MVULA <i>Sing To The Moon</i> RCA
+128.8%	FOALS <i>Holy Fire*</i> Warner Bros
+114.2%	JAKE BUGG <i>Jake Bugg*</i> Mercury
+103.0%	TAME IMPALA <i>Lonerism</i> Modular
+96.0%	JESSIE WARE <i>Devotion</i> Island/PMR
+88.5%	ALT-J <i>An Awesome Wave*</i> Infectious
+76.1%	TWO DOOR CINEMA CLUB <i>Beacon</i> Kitsune
+71.6%	BEN HOWARD <i>Every Kingdom</i> Island
+70.8%	THE LUMINEERS <i>The Lumineers*</i> Decca
+66.3%	VAMPIRE WEEKEND <i>Modern Vampires Of The City</i> XL

The above shows post-Glastonbury percentage sales increases for selected artists' current albums. For acts playing on the Friday* we have compared the combined sales for chart weeks 24 and 25 with the combined sales for chart weeks 26 and 27, while for acts playing on the Saturday or Sunday compared sales for chart weeks 26 and 27. The list excludes albums two or more years old.
source: Official Charts Company data/Music Week research

December to move it back into the Top 75 at No 63. It debuted and peaked at 35 last January and to date has sold around 60,000 copies in the UK.

Looking at acts' entire album catalogues, only First Aid Kit and Arctic Monkeys enjoyed bigger percentage sales increases from the festival than Kenny Rogers who made his Glastonbury debut on the Sunday. Although starting from a fairly low sales base, retail interest in his albums increased five-fold following his set and was led by the 1999 Virgin EMI retrospective *All The Hits & All New Love Songs*. Headed by their 2012 Rough Trade release *Boys & Girls*, sales of Alabama Shakes' albums improved 470.6% after they played on the Other Stage on the Saturday, while interest in Chase & Status's albums catalogue almost tripled. Demand was led by the Mercury album *No More*

BUSINESS ANALYSIS GLASTONBURY FESTIVAL



Idols, which achieved its highest weekly sales in more than a year after they were the Other Stage's Saturday headliners.

Like Mumford & Sons, Jake Bugg figured in the top five in the weekend after Glastonbury with sales of his self-titled Mercury debut up 28.5% week-on-week. However, Bugg played the festival on the Friday, splitting retail activity across two chart weeks. If you look at that impact on a fortnightly basis, demand for his album actually went up a more impressive 114.2%, while other Friday performer gainers included Columbia's The Vaccines with sales of all their albums up 202.4% on a fortnightly basis, Warner Bros's Foals lifted 122.5% and Decca's The Lumineers up 70.8%.

Twenty eight of the Top 75 artist albums in the week after Glastonbury were directly impacted by performances from the festival, including Island signing Ben Howard's Every Kingdom (sales up 71.6% week-on-week), Vampire Weekend's Modern Vampires Of The City (up 66.3%), fellow XL act The xx with Co-exist (up 145.6%) and the Republic/Island-issued My Head Is An Animal by Of Monsters And Men (up 158.7%). Despite this boost from the festival, album sales rose only 0.3% on the week, while they were 2.1% below the corresponding week in 2012.

Outside the Top 75 but experiencing a real surge in demand were albums by acts including RCA singer Laura Mvula, Warner Bros's Lianne La Havas, Modula act Tame Impala, Rough Trade-signed Palma Violets and Because's Django Django.

ABOVE
Roaring into life: Sales of First Aid Kit's *The Lion's Roar* soar after Glastonbury

ABOVE LEFT AND RIGHT
Hitting the headlines: The Rolling Stones and Mumford & Sons both returned to the Top 20 after headlining the festival

GLASTONBURY BACK CATALOGUE SALES SURGE



Arctic Monkeys' televised Friday night headline slot at Glastonbury incited huge demand for the band's back catalogue downloads.

While there was a pick-up for 2013 tracks *Do I Wanna Know* and *R U Mine*, which will both feature on the forthcoming album *AM*, much of the digital buying post their Pyramid Stage set was about cherry-picking songs they played from their first four studio albums.

In the week after the festival, four of the Domino act's cuts were among the 10 biggest-selling catalogue tracks that featured at Glastonbury, led by their breakthrough hit *I Bet You Look Good On The Dancefloor*. Their second hit and second UK chart-topper *When The Sun Goes Down* also features, as does *Mardy Bum* from the band's debut album and 2007 top five single *Flourescent Adolescent*.

Sunday night headliners Mumford & Sons are represented twice with 2009 hit *Little Lion Man* topping the Glastonbury catalogue countdown after it was downloaded 5,663 times in the week after they played, according to the Official Charts Company. Interest in their catalogue grew at the same time as there was increased demand for individual tracks off the group's current album *Babel*.

The Rolling Stones only just crept into the Glastonbury catalogue Top 10 in 10th place with the 1968 *Beggars Banquet* recording *Sympathy For The Devil*, although (*I Can't get No*) *Satisfaction*, *Paint, It Black* and *Gimme Shelter* just missed out.

Kenny Rogers, who played the Pyramid Stage on the Sunday, ranked at No 7 with 1978 classic *The Gambler*, which in the week after Glastonbury achieved its highest weekly download sales since 2007 when it made the Top 40 after being adopted as an unofficial anthem by the England rugby union team. *Islands In The Stream*, which closed his set and which he originally recorded with Dolly Parton, was at No 9.



BIGGEST-SELLING CATALOGUE SINGLES BY GLASTONBURY ACTS

POS	ARTIST	TITLE	LABEL
1	MUMFORD & SONS	Little Lion Man	Gentlemen Of The Road/Island
2	ARCTIC MONKEYS	I Bet You Look Good On The Dancefloor	Domino
3	MUMFORD & SONS	The Cave	Gentlemen Of The Road/Island
4	CHASE & STATUS FEAT. LIAM BAILEY	Blind Faith	Mercury
5	ARCTIC MONKEYS	When The Sun Goes Down	Domino
6	ARCTIC MONKEYS	Mardy Bum	Domino
7	KENNY ROGERS	The Gambler	Liberty
8	ARCTIC MONKEYS	Flourescent Adolescent	Domino
9	DOLLY PARTON & KENNY ROGERS	Islands In The Stream	RCA
10	THE ROLLING STONES	Sympathy For The Devil	ABKCO

The above shows the biggest-selling catalogue downloads in chart week 27 of songs performed at Glastonbury 2013. Catalogue is deemed to be two or more years old.
source: Official Charts Company

BIGGEST CATALOGUE ALBUM SALES INCREASES

% INCREASE	ARTIST
+996.4%	FIRST AID KIT
+950.7%	ARCTIC MONKEYS*
+505.7%	KENNY ROGERS
+470.6%	ALABAMA SHAKES
+294.8%	CHASE & STATUS
+221.0%	THE VACCINES*
+202.4%	MUMFORD & SONS
+142.9%	THE XX
+122.5%	FOALS*
+112.5%	THE ROLLING STONES
+103.0%	TAME IMPALA
+90.7%	PHOENIX
+90.0%	EXAMPLE
+79.2%	VAMPIRE WEEKEND
+77.5%	TWO DOOR CINEMA CLUB

The above shows post-Glastonbury percentage sales increases for selected artists' native albums catalogue. For acts playing on the Friday* we have compared the combined sales for chart weeks 26 and 27 with the combined sales for chart weeks 25 and 27, while for acts playing on the Saturday or Sunday combined sales for chart weeks 25 and 27. Only artists with more than one album in their catalogues are included.
source: Official Charts Company data/Music Week research

NILE RODGERS & CHIC: ONE-TRACK DOWNLOAD SALES ALMOST TRIPLE POST-PERFORMANCE

Nile Rodgers & Chic were a Glastonbury highlight and their Friday night set on the West Holts stage prompted renewed interest in the disco legends' back catalogue.

Although the main buying focus was on the new Rhino double-album compilation *The Chic Organization - Up All Night*, the group's televised performance almost tripled sales of Chic's Warner-handled one-track downloads.

Most in demand was 1977 hit *Everybody Dance*, which the group opened with and this provoked sales to more than double immediately after the BBC TV broadcast, while during the following week they doubled again. There was

also significant increased take-up for their US chart-toppers *Le Freak* and *Good Times* as well as *I Want Your Love*.

Chic's Glastonbury set also included performances of songs Rodgers wrote with his late partner Bernard Edwards as well as others he had produced on his own. Several of the original versions of these achieved their highest weekly download sales to date in the UK, including *He's The Greatest Dancer* as recorded by Sister Sledge and released by Warner and the Universal-issued *I'm Coming Out*, which Rodgers and Edwards penned and produced for Diana Ross's 1980 album *Diana*.

By far outselling all of these was the *Chic Organization* album, which a week ago opened with 16,547 sales, the highest weekly tally for a Chic album in the Official Charts Company era dating back to 1994. It was registered for the compilations chart where it debuted at No 2, although as Rodgers was involved in all tracks could have qualified for the artist albums countdown where it would have ranked at No 4. This would have been Chic's highest-placed album on the main chart since *C'est Chic*, which housed *Le Freak* and *I Want Your Love*, rose to No 2 in 1978.

VIEWPOINT GEOFF HEATH

A TIME FOR CHANGE?

Which new business models should the music industry adopt - and how can they help it grow?

DIGITAL

■ BY GEOFF HEATH OBE. THE FOLLOWING FORMS PART OF A NEW WHITE PAPER, THE FRONTIER OF SOCIAL ENTERTAINMENT, FROM WE R INTERACTIVE.

A COMPLEX NEW MUSIC MARKET

From one perspective, 2012 was a year of good and bad news for the music industry, with the Entertainment Retailers Association (ETA) reporting a welcome 6% rise in single sales set against a disappointing 11.2% dip in the market for albums.

But there was more going on. Behind the headlines, the annual crop of industry figures underlined the complexity of the new music market. For those buying collections of songs, CDs remained the dominant medium but in the singles market 99.6% were attributable to downloads. No surprises there perhaps, but these figures were dwarfed by the numbers for streamed music from sites such as Spotify and Last FM.

According to the BPI, UK consumers listened to 3.7 billion streamed tracks in 2012. More proof that the music industry business model cannot be considered static. Technology continues to fundamentally change the way music fans consume music.

THE TURNING POINT

The launch of Napster was the turning point. Until then, the industry had a business model that had remained largely unchanged for decades. Then along came Shawn Fanning with an irresistible, multi-faceted, offer to music fans. Through peer-to-peer file sharing, Napster gave each of its users access to everyone else's record MP3 collections, thus creating both a great discovery mechanism and a hugely convenient means to acquire thousands of songs. And it was all free.

Initially at least, the music industry failed to take Napster and its peers seriously. The threat to revenues was certainly recognised but there was little understanding of the extent to which Napster was bringing about a sea change in consumer behaviour. By the time the industry had woken up to this transformation, significant numbers of consumers were busily downloading and paying nothing for the privilege.

Since then the industry has had to run to catch up. The market is still challenging. CDs still sell in large if declining numbers – but the travails of HMV raise a question mark over distribution. Meanwhile, free music is still widely available, both legally and illegally. As traditional revenue streams contract, the lesson of Napster is that new business models are required.

DISCOVERING NEW MUSIC

This represents a huge opportunity for the industry. Streaming services such as Spotify are more than simply sources of cheap or free music for consumers taking advantage of either moderate subscription rates or ad-funded content, they are also places where fans are discovering new music, some of

RIGHT

Geoff Heath:

Exec's early career was spent in music publishing working with the likes of John Lennon and Paul McCartney. He later guided ATV into music publishing. Heath moved into video gaming as founder of Activision Europe. In 1988 he established Mindscape International, and was later head of NCsoft Europ.



which they will go on to purchase. Streaming sites are generating incremental revenue for record companies and artists so the importance of these services can't be underestimated.

Spotify currently has 20 million users, US-based internet radio company Pandora claims 200 million and Last FM account holders number 50 million, according to figures released by the sites themselves. In the US streaming sites generated royalties of \$462m in 2012. There are still too many opportunities for illegal downloads, but the success of iTunes has long since demonstrated that consumers will pay if the offer is attractive. Arguably the lower distribution costs associated with downloads, meaning songs and albums are readily available for longer periods of time, maximises revenue opportunities.

EMOTIONAL CONNECTIONS

Meanwhile, social media channels - Facebook, Twitter and the rest – enable artists to talk directly to fans, creating a bridge to establish that vital emotional connection that some say is being lost through the decline of physical disc sales.

Once every artist had a fan club. Today they have a Facebook page and Twitter account. The reach can be enormous. Lady Gaga has some 36.2 million Twitter followers, while her own Little Monsters social network passed the quarter million mark by July 2012. Perhaps more importantly, social media has become the conduit for content to be distributed and shared.

There are also some largely untapped opportunities. The convergence of video gaming and music is a case in point. The massive success of the Guitar Hero series of games has demonstrated that digitised music and gameplay can sit comfortably, and profitably, together, but we can go further.

In the era of social networking and multi-player platforms, games enable players to interact with each other socially as well as competitively. In this environment, music themed, multi-media games can allow fans to discover, share and engage with artists, and thus create a powerful point of contact between consumers, their peers, the record company and sponsors.

Over the next few years, I expect to see social entertainment – a combination of gameplay, music and social media - playing a central role in the way we consume media online. In my view, it is a hugely exciting way to connect and engage fans in this emerging universe of interactive content.

The key is revenue generation and protection. Record companies have embraced streaming sites because they generate incremental revenues without cannibalising traditional sales channels.

With the lessons of Napster still fresh in the mind, I believe the industry will be open to putting music at the heart of new forms of social entertainment, provided the rights of artists and record companies are protected with a mutually agreed business model. If that can be achieved there are some really exciting times ahead.

THE BIG INTERVIEW TICKETMASTER'S MARK YOVICH

SHOW AND TELL

The days of Ticketmaster being opaque and uncommunicative are over, says the company's international president. Aussie exec Mark Yovich addresses the resale market, price rises, trade relationships and why his company is no longer happy to 'play the villain'

LIVE

■ BY TIM INGHAM

Mark Yovich is ultimately responsible for 450 million concert tickets across 14 territories every year. No pressure, then.

As international president of Ticketmaster, the affable Aussie's naturally laid back demeanour gives one clue as to how he keeps his cool with quite such hefty culpability on his shoulders.

But there's another reason for Yovich's unflappability: Ticketmaster's owner, Live Nation, has committed \$100m over the next three years to upgrade TM's systems and infrastructure to boost its mobile-friendliness, its cost-effectiveness and, ultimately, its global market share.

That will mean new, industry-leading platforms for Ticketmaster, says Yovich, as well as its two affiliates - indie ticket hub TicketWeb and the company's own entity in the controversial secondary ticketing market, GetMeIn.

Yovich can't help but fail to hide a grin when *Music Week* mentions Live Nation's recent legal result in an arbitration case against CTS-Eventim dating back to 2010. LN was last month cleared of any liability related to cancelling its ticketing software licence with CTS, after it acquired and switched to Ticketmaster. The company avoided what could have been a very damaging payout.

Since then Live Nation has already launched Ticketmaster in Austria - signalling a new-found freedom to stretch east across Europe.

The 39-year-old Yovich is left slightly more exasperated when discussing the problem of ticket-snaffling 'bots' - the automated programmes used by professional ticket 'scalpers' to beat legitimate customers to thousands of tickets during an on-sale period, only to flog them on the secondary market afterwarred for huge mark-ups.

However committed Ticketmaster is to outmaneuvering these dodgy dealers, though, Yovich says the company is committed to the resale market - where he says his company can add value back into the music industry, unlike its independent secondary ticketing rivals.

The ability for customers to buy, share and use tickets on their mobiles is becoming increasingly prevalent, and Yovich says Ticketmaster's new technology will accommodate the trend wherever consumers and promoters demand it. The same goes for 'dynamic pricing'; the system of ticket pricing that 'smartly' makes the best seats expensive and the cheap seats extra-cheap.

Ultimately, however, Yovich says that Ticketmaster's biggest recent evolution has had little to do with tech and everything to do with making itself more transparent and, frankly, useful to both fans and all corners of the music industry...



ABOVE
Mark Yovich: Ticketmaster global boss started his career at Live Nation in 2006

"During Rihanna's UK tour last year, 20,000 albums were sold through Ticketmaster. That was 20% of her opening week's sales, which was an amazing result for us and the label"

MARK YOVICH, TICKETMASTER

You've been at Ticketmaster for two years now, after hopping over from Live Nation. What are the headline changes you've seen at the company?

Transparency to fans is the No.1 thing, including fees associated with Ticketmaster, trying to be open about why they're there. Maybe fans haven't always seen the value we provide to them, so we're trying to do a better job of showing that. Also, we're being more open within the industry - talking to promoters and agents, managers, artists and labels a lot more than we ever did before. Perhaps we were a

little too corporate. We're the market leader - we want to have a lot more say in industry discussions.

Have you noticed the trend of labels moving more into live - but also live promoters like AEG or Live Nation taking on an artist A&R or marketing role? Yes. We've made a real effort to reach out to labels and managers, certainly in the last two years. We've got an artist services team here and they do amazing things: their job is to go out and speak to the agent/manager/label sectors and ask them, rather than just being a service provider, how we can partner with them and understand what the artist is trying to achieve. A good example is our working with management on the Robbie Williams shows [the star's recent tour used Ticketmaster paperless tickets and collected data for ie: Music]. We have signed deals with Universal, Warners and now Sony too, where we're helping them all shift product. We can do a pretty good job on that - and we can help



them gather data, or directly for artists and managers. During the Rihanna tour last year we sold 20,000 albums through Ticketmaster - that was 20% of that album's opening week's sales, which was amazing. This year so far we're about 25% up year-on-year in shifting music products.

How can you help turn a ticket-buying fan into an album-buying fan?

It's a difficult process because most people just want the ticket, especially for a really hot artist. But we have lots of data, so there's lots of marketing activity we can do after the on-sale. We work with the artists and labels on that. The reach that we've got makes it pretty easy for us to get to a lot of people. It's a balance between getting the ticket into their hand, as well as selling them merchandise or albums.

There's long been criticism around the lack of co-operative marketing between labels with a record to sell and promoters with a tour to sell. Is that changing from your perspective?

That was certainly true back in the day. It seems to be changing, perhaps there's a little bit more respect for each other than there was in the past. Everyone just wants to be seen as a partner to the artist and help them achieve their goals.

How much autonomy do you have at Ticketmaster away from Live Nation and its agendas, considering you're owned by them?

Complete independence. We're two different businesses: they book the bands, we sell the tickets. We talk regularly. On the top of that at the Live Nation Entertainment level, [Live Nation CEO] Michael Rapino and those guys, they really set a great vision for us as a company. That's what led both businesses to innovate, and be more transparent and open. The really good thing that came out of the merger for Ticketmaster was the leadership at the highest level.

"[With the CTS-Eventim case out of the way] we're looking across Europe. Wherever it makes sense, whether organic or acquisition, we'll be there"

MARK YOVICH, TICKETMASTER

Winning a No Liability judgment in the CTS case must have been a great result for everyone...

Yeah, but it was what we expected. We didn't think there would be any other correct outcome. It's just good to get it out of the way - let's just move on so we can continue to focus on growing the business.

There could have been hundreds of millions paid out in the worst-case scenario, though. It's quite a bump in the road to get over.

Yeah, that's fair to say. Despite us expecting this result, it was an unknown and there was an element of speculation. Now we can absolutely move on and grow the business, as you've seen with us recently launching in Austria. It's in CTS's region, so it gives them another new competitor out there. We're very keen to expand and grow the business. We're always looking at new opportunities, especially where we have an existing Live Nation business and we have access to tickets. There's other countries in Europe we're looking at. Wherever it makes sense, whether it's an acquisition or organic, we'll be there.

Is there still a reputational problem for ticketing companies, especially those of your size - and especially when it comes to fees?

Michael Rapino said it: we became used to playing the villain. He is very keen to position us as fan-first and fan-friendly and promote more of the good stuff that we do. Look, I'm a customer: I know it sucks having these fees that all-of-a-sudden appear at the end of a transaction from an e-commerce point of view. At least showing them earlier in the

ABOVE
Robbie Williams at The O2: Ticketmaster worked with management to provide paperless ticketing at the star's recent tour of the UK

process is a step in the right direction, and we've done that in all of our countries now.

What about the printing at home fees?

It sucks. We know customers hate it, I hate it. I've told my guys to get rid of it, to find a way to remove it. In the US, Nathan Hubbard [Ticketmaster CEO] has successfully eradicated it from a bunch of their events over there. But it is complicated. It's not as easy as just turning it off because there's a whole bunch of clients involved - we have to negotiate it on a per-client basis. This summer all of the shows at the Olympic Park, the Live Nation shows, TicketFast [Ticketmaster's print-at-home service] is free, and it's the same for the shows we've just done are free. For me, it's a mandate to try and find a way to remove this to 100%. But it's not as easy as just turning it off.

How realistic is it that the print-at-home fee will go and not just be folded in somewhere else?

It is realistic. The way it works in the UK now we have an order processing fee and a delivery charge. A per-order fee pays for some of the services - the access control, contact centres and all of the infrastructure we put in place. Many years ago we wrapped that into a delivery charge and called it a per-order fee. If you split it out again, you present it differently to the customer. They can see there's an order fee, but it pays for some of the services they get. It's going to be difficult but we can find a way.

What are your biggest bugbears about your relationships with agents, managers etc. and what aspects of those relationships can you improve? Communication. Talk to us if you've got artists in town. I admit, we've got to be more proactive in talking to agents and managers ourselves. Also, don't just think of us as the check-out at the end of the value chain. We can partner with you and try and achieve your objectives, whether you're the label,

THE BIG INTERVIEW TICKETMASTER'S MARK YOVICH

promoter, agent or manager. Historically we've always had close relationships with promoters, that's our daily business, but we haven't always had relationships with the other three sectors I mention. The feedback we've had from [companies] after we've communicated with them is: 'God, we've never heard from you guys in 10 years - it's great you've come into the building and let's keep the dialogue happening.' We achieved the Robbie Williams deal with management and label relationships that have led to things like the Rihanna [album] up-sells.

Do you encounter cynicism from independent promoters who are wary of your setup?

Of course. That goes with the territory of being the market leader. Some people want to be independent or anti-establishment. Again, we want to pierce that perception that we're a corporate beast or an inflexible entity, who only deals with the biggest in the market.

Does Live Nation make deals with agents on your behalf - and tell them they can get the best terms with their ticketing partner? Can you reassure other promoters who are in competition with Live Nation that you'd give them fair treatment? Absolutely. God! Live Nation gets no special treatment. I have 10,000 clients to look after. Live Nation is one of those and a big and important one. Because we're part of the same company there are things we do together, not on pricing but on the fan experience all the way through the process. But on price it's a level playing field - almost to the point that we over-compensate. It varies by country, there's perhaps some more speculation in some territories than others about that particular issue. But we don't see it as an issue at all [in the UK].

Are concert prices still increasing? The widely held view is that they're continuing to creep up. It's interesting because of the economic climate. Maybe there was a trajectory earlier that was in that direction, but what we're seeing across the board generally on tickets is that there's more resistance to price in the market - our clients are more aware of it. Generally prices are trending down a little bit across the board. In music, production costs have gotten much more expensive than they were before for the big blockbuster gigs. As an industry, pricing is probably something we don't do a very good job of - hence the resale market existing. Pricing things [in line] with supply and demand is not necessarily a promoter's - or any client's - greatest skill, but they're trying to be better at it and we at Ticketmaster are giving them a bunch of tools to get better at it, using the data we've got and some self-service tools to dynamically price. In the US, we've had some of those products in place for about a year now. We're trying to roll some out over here as well. When it comes to dynamically pricing things, sports teams have been doing it well for a lot longer than music guys. We need to do better at it, otherwise there's just going to be a bigger resale market and the players in the industry aren't necessarily going to participate in that revenue.

What could the music industry learn from the sports market's ticketing setup in your view? It's changing over here, with some [secondary



ABOVE
New offices:
Yovich at
Ticketmaster's
new offices in
N1, London

ticketing companies] doing deals with Premiership clubs. In the US, the resale market is primarily sports - 75% are sports tickets. If anything, they've developed the [secondary] market, understood it and embraced that it's good for fans. It helps them dynamically price using market forces. So long as they participate in it and control it, that's key.

"We spend millions fighting bots. The on-sale for any big event is an arms race, because of inefficient pricing"

MARK YOVICH, TICKETMASTER

What about anti-resale legislation in sports? There's legislation for the Olympics and some of the crown jewel events and a little bit for football in relation to security. But apart from that, the secondary marketplaces are doing good business. The genie seems to be out of the bottle and that business is growing. For us the most important thing is getting tickets into the hands of fans first. We spend a lot of money fighting unfair access to tickets; bots, anything giving unfair access to tickets whereby fans are forced out. We spend millions of dollars fighting bots. The on-sale for a large-scale event is amazing. It's a constant arms race and it's because of inefficient pricing. The people wouldn't be so desperate to get their hands on these tickets if pricing was better. Look, if [the industry] wants to stop it, stop it - paperless ticketing is one of those tools that can do that. We push that as well, with clients that want to do that. We absolutely love doing it if someone like Radiohead wants to get tickets in the hands of fans in the front row for £50 - we can help them do that with paperless. If they want to restrict tickets going onto sites where the people in the [industry] supply chain aren't going to participate in the revenue uplift, we can use paperless in conjunction with Platinum, which is our internal market-driven dynamic pricing done manually - people looking at the 'net and changing the price on an hourly basis. Those two work really well together. It's about whatever the artist wants to achieve. That's why getting in front of agents and managers early on is really important.

That's a less cynical way of looking at it than we're used to: do you think it's sometimes genuinely just a lack of planning from artists and managers that's to blame for secondary ticketing's dominance? Yes, absolutely. That's what we're trying to do by being open and being a thought leader in this industry; trying to tackle this problem - if indeed that's what it is. Perhaps it's just part of doing business in live entertainment these days. We're trying to understand the goals of each artist, which could be about data capture, locking [resale] down with paperless or catching the lift [in pricing] using Platinum. On the other hand, some artists are fine to let it be open.

You've got your own secondary ticketing service, GetMeIn, which I'm sure you'll say is legitimised. Is it a frustration to you that there are perhaps less 'legitimate' resale operators doing well, that don't actually hand value back to the industry? Whether it's us or other people running those marketplaces where tickets are traded, there's no way to offer value back to the artist unless the artist's team is going to speak to them. Googling concert tickets is a shitty experience for customers. It's broken. For example, the Pink tour has done amazingly well in Australia - but when you Google Pink tickets, hundreds of sites will say they have them. My mum, for instance, wouldn't know not to click on fraudulent, illegitimate ticket sites, and that makes it a shitty customer experience right now. Having legitimate [secondary] marketplaces is a way to clean that up. The primary sites - us included - don't provide much value after the on-sale because there are no good seats left. If you ask a fan, they don't know what a primary and a secondary ticket is, they just want to go to the show, and they want safe options to allow them to do so. That's what we're trying to do; give everyone all their safe options in one place.

Dumb question: can't you just throw a load of money at Google Ads, get to the top of the search rankings and bury the dodgy sites?

Google loves secondary ticketing for that very reason - it's a battlefield of ad words. No-one's going to win by fighting, you have to try and



LEFT

Beyonce: Yovich says that the singer's recent Mrs Carter UK tour saw Ticketmaster block 120,000 bots during its on-sale period

embrace it, work with artists directly and try and understand their goals. We provide a safe marketplace for people that do want to get tickets without queuing up at 9am on a Friday morning. There is an audience of people that want good seats and those marketplaces provide a service. It's not going to go away.

You must be on a mission to dominate Google as much as anybody else?

No, we're not. We can use our Ticketmaster site and reach to drive traffic to [GetMeIn]. Like I said, when people come to our site and can't get a ticket, we want to be able to provide them with a place that they can get one. We've just got to make sure people are educated.

How far along the road are we in the UK to eliminating fraudulent ticket sites?

We have a long way to go. It really sucks, it drives us crazy when people turn up to venues thinking they're going to have a life-changing experience watching their favourite band and they can't get into the show. It goes back to Googling concert tickets with all of these fraudulent sites all over the place. We need to do a better job of talking to fans and explaining 'only buy from safe places'. And working with law enforcement agencies to bust the bad guys. We've launched a lawsuit in America where we're taking 21 parties to court because we [believe we] have evidence that they were accessing tickets in an unfair way. We also got Wiseguys a slap on the wrist in 2010. [Wiseguys illegally used computer scripts to bypass Ticketmaster's Captcha gate, accessing thousands of tickets ahead of genuine consumers and then reselling them to a big profit.]

These were legitimate tickets, but they were cheating to get them. We're spending a lot of money fighting these guys. If someone gets a ticket and wants to resell it, fine - so long as it's legitimate and they got it in a legitimate way. We're not going to give up this fight, and that's maybe something we don't talk enough about.

“Googling tickets is a bad experience for customers. It's broken. Legitimate ticket resale sites help clean that up”

MARK YOVICH, TICKETMASTER

What proportion of tickets to your average stadium or arena show are snapped up by bots?

It varies a lot, but it's a growing percentage. Year-on-year, it's growing dramatically.

What are we talking? 20%? 30%?

It's impossible to look at an average percentage across all events. The amount of bot traffic varies wildly by show, and we deflect a large proportion of it. We have teams of people working across our four primary technical defences which include Captcha, Cookie Q, proxy blocking and IP management. Then our fraud teams investigate and blocks erroneous or suspicious transactions, which often results in the cancelling of those orders and the tickets placed back onto our system for fans to buy. Rather than looking at percentages we can say that in some cases - for example the recent UK Beyonce on-sales, we were blocking in the region of 120,000 bot visits during the on-sale. Again it is worth mentioning that this is symptomatic of any ecommerce business, and having sophisticated and

proven safeguards against illegitimate traffic is key to providing a safe environment for transactions by real customers. It costs us a lot to fight bots and they're not going to go away. That's why we have that Captcha word, which everybody hates and I hate too. It sucks because it hurts our conversion, but when you look at some of our competitors, they don't even have that basic security gate. We're working on some technologies to replace Captcha, doing different things on mobile, especially with some of the push notification technology that helps us identify when it's a real person, not software.

When dynamic pricing was first trialled in the US there was a bit of public aversion - scary media headlines. Is there a fear amongst managers and agents? Do they need to reconsider their view of it? They're all different. Some will forever have an aversion to it and want to get all their tickets out there for £50, no matter where they sit. Our main [UK platform] for dynamic pricing is this Platinum tool that we have. We've seen a massive take-up in the past 18 months. We're pushing it a little bit more as a way to combat resale and we've had all kinds of artists sign up. In the US, we've also developed a software tool called Pricemaster and they can do it themselves. That's seen amazing take-up, especially in sports. You can have 30 or 40 price-points across the house, and it allows you to offer a bunch of much cheaper seats compared to what came before. There's sensitivity from a press point of view and some of our markets are a lot more nervous about it, especially where there's economic headwinds. But I haven't really seen any negative coverage. As far as I'm concerned, all that revenue goes back to the industry and the artist.

Are there plans to bring Pricemaster to the UK?

Absolutely. I'm desperately on their case to send it to us. It's still in beta phase - they have hundreds of clients using it in North America.

Because you've got GetMeIn, some people might assume you're not a paperless ticketing fan. If all of the music managers and agents in the UK told you tomorrow they wanted to go paperless, would you have a problem with it?

No. Not at all. It's about what the managers' objectives are. If they want to stop touts, paperless is the best way to do it with the technology we have now - and we're continuing to develop that technology. We're trying to get paperless into many more countries now. It's a great tool, and the response from fans is that they love it. There's a lot of propaganda about paperless being bad for fans - especially in the US - and I don't understand that at all. We've got to get out there and tell people why it's a good thing. Some fans say, 'If I can't go, I'll be stuck with my ticket.' We work with those people. We find a way. Mobile and digital ticketing will help a lot with that. Fans want to do three things with a ticket: buy it, sell it or pass it to their friends.

Where does music sit in terms of importance versus sport or theatre etc. within Ticketmaster?

I'm not going to get pulled into that conversation! It's hugely important. It's the biggest sector for us as a business in ticketing. Plus we're part of Live Nation Entertainment, and we're music fans - but we're sports and theatre fans too.

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PROFILE TOUCH TONES

THE MAGIC TOUCH

Fresh from signing Carly Simon to their growing roster, the founder of UK indie publisher Touch Tones discusses the secrets of sync and how to get the most money from lucrative tracks

PUBLISHING

BY RHIAN JONES

Indie publisher Touch Tones Music has grown significantly since being founded in 2004.

Thanks to a loyal roster and success in the sync market, founder Matt Smith is understandably proud that almost ten years later, the company has never had to borrow any cash to stay afloat - not bad going, especially since he started the company with just a quid.

Writers on the company's books today include Josh Ritter, Katrina and the Waves, Steve Arrington and the newly-signed Carly Simon.

Touch Tones is one third of Tummy Touch Music Group, which Smith launched as a record company seventeen years ago with business partner Tim Lee. Running alongside Touch Tones Records is the library music publishing company Touch It. All divisions are run across two offices: one in St Johns Wood, London and one in Brooklyn, New York.

Music Week caught up with Matt Smith and sync manager Alex Sheridan to talk about the everyday challenges of life as a small indie publisher - and its victories along the way.

After launching as a record company, what inspired you to set up Touch Tones as a publishing arm?

Matt Smith: I was in the office in Tummy Touch running the label and got a fax through for a brilliant sync. It was the first one we had ever had - an Organic Audio song for an American Express advert. So I phoned up the publisher - a major publisher who will remain nameless - and I said "I've got a sync, let's do this." They said to me "our publishing is worth more than your master, we want 70% of the money and you can have 30%." I was like, "hold on a minute, surely we should split it down the middle. I got the gig, I put the band on the road, I recorded the record, spent all the money marketing and you've just answered the phone and told me you want more money than us?" But we needed that sync because I needed to pay the manufacturer bill so we had to do it.

At that point we decided to set up the publishing company so that no-one will do that to us again. Secondly, it kind of had to be done in order to make the record company worth doing. Releasing records is a tough game, it's such a huge amount of outlay and resources used. It's all to chance. Publishing's the same, but it's a more manageable bet.

How does Touch Tones stay afloat? What makes you stand out amongst other music publishers?

MS: We've come from a place where Tummy Touch as a label released obscure, interesting, weird and wonderful music, which historically, sometimes, doesn't sell very well. So what we've learned is that we have to be clever. Yes, we need to sell records, but we also need to get higher income types from elsewhere. We've got something which is like the



ABOVE
Big deal: Carly Simon has recently signed a UK publishing and a worldwide catalogue management deal with Touch Tones Music

label services model that we do for a number of key acts. With this model, you register all of your songs correctly everywhere and collect all the money, but the valuable bit is you actually look at what you are collecting, and understand how those rights affect one another.



MATT SMITH, TOUCH TONES MUSIC

"The music industry is in a fantastic place. There are more places to hear and see music being played than ever before"

So for instance, with the Katrina and the Waves Walking on Sunshine track, for quite some time I was looking at the download sales, the radio play globally, and comparing it to what it was doing in the UK where obviously in the summer the track goes on the radio. I saw that in Australia we were getting a massive spike around Christmas time - because it's the summer over there. So every September now, prior to the big Christmas rush in Australia, we service new recordings of Walking On Sunshine and have a big focus on the southern hemisphere as we come into September, so we're ready for Christmas. That has increased plays considerably and that then folds into the download sales due to all the extra media.

We've really had to invest in sync and licensing too. Sync is a key source of income for us - it was worth 40% of our turnover in the first six months of 2013. We've just had one of our artists, Swimming, generate in excess of £17.5k for a sync.

What's the secret to landing those kinds of lucrative sync deals?

Alex Sheridan: We have a relatively small catalogue in comparison to the sync team and that means we can have a laser focus on each writer and each project that we work with in terms of marketing for

sync. We align with the record label on each schedule, we find out what the plans are with the record and we'll go to the different clients and media we work with on synchronisation, and tell them the plot so they know what's coming. There are records that we're working on at the moment with release dates in the third quarter of this year, and we are already speaking to video games guys in the United States who are aiming all of their releases for the same time. They're getting stuff super up front, probably before it's even completely finished. We've already got three or four lined up. In an ideal world we build it like you would with a record campaign almost. As the record comes along, you get a nice big juicy placement.

All of your writer's catalogues are on streaming services - was that a hard decision to make?

MS: It's marketing. The music industry is in a fantastic place, people need to realise that. There are more people listening to music than there were yesterday. There are more opportunities, there are more places to hear and see music being played. The fact that there are more laptops and iPhones being produced - all these products mean music. You've got to embrace it and find your place.

Lastly, what are your future ambitions?

MS: For the company, the ambitions are to carry on building. We are in a very strong position and we're looking at new types of income. We're very involved in the overhead world, which is music in retail and various different places to have music broadcast, like hotel chains, shops, bars and cafes.

AS: We don't ever want to get too big. When I read people speaking in the music press about having millions of copyrights, I'm thinking, 'Why you would mention it?' If I'm a writer, I don't want to see that, I want to see that there's a manageable number of copyrights, and that you can focus on each writer and each project they bring out. For us, it's about managing the growth of our catalogue.

PEOPLE

PERSONNEL OFFICIAL CHARTS COMPANY PROMOTES EXECs

■ **OFFICIAL CHARTS**

A series of promotions have been awarded among the senior management team of The Official Charts Company.

In a statement to staff, company

chairman Korda Marshall said the moves were made to "recognise the outstanding achievements and service of **MARTIN TALBOT**, **OMAR MASKATIYA** and **JONATHAN WOODS**."

Talbot, formerly managing director, will assume the position of chief executive officer with Maskatiya becoming chief operating officer (formerly charts director) and financial director Woods taking on the role of chief financial officer. In addition to his existing responsibilities overseeing the company's operations function, Maskatiya will also act as deputy to Talbot. In turn, Woods will add greater responsibility for the company's commercial function to his existing

L-R: Maskatiya, Talbot and Woods



financial responsibilities.

Talbot joined the Official Charts Company in 2007 following a sustained period as editor of trade magazines *Music Week* and *Fono*.

The exec has overseen the rebranding of the business since his arrival, including the launch of a new company identity and the successful introduction of a consumer-facing website that now boasts more than a million unique users each month. He managed special events such as last year's 60 Years Of The Official Singles Chart and struck key branding deals, including a partnership with ITV that led to a prime time television show covering the history of the singles chart.

■ **AIM**

AIM's AGM took place in London Bridge last week, and was followed by the indie music trade body's annual 'beer & chips' party.

In accordance with the organisation's rules, one fifth of the AIM Board retired at the event, and members elected four new board members: **LESLEY BLEAKLEY** (Beggars Group); **SARAH BOLSHI** (Sunday Best Recordings); **SHIRIN FOROUTAN** (Mute Group) and **MICHAEL MCCLATCHLEY** (Moshi Moshi Records). They replace the retiring Board Members: **KERRY HARVEY-PIPER** (Red-Grape Records); **NATALIE JUDGE** (Matador Records); **SIMON RAYMONDE** (Bella Union Records) and **BEN WATT** (Buzzin' Fly Records). Chairman of AIM, **ALISON WENHAM** commented: "AIM's board now truly reflects the broad range of entrepreneurs, male and female, in the music industry."

■ **SONY MUSIC**

The major label has promoted **PHIL SAVILL** to vice president of

marketing and **SIMON BARNABAS** to marketing director of the Commercial Group (CG). The promotions are in recognition of an increase in sales and market share 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, The Essential 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 also has successful partnerships with Ministry Of Sound and, following the recent 50% acquisition, Now! That's What I Call Music.

■ **TWENTY FIRST ARTISTS**

London-based management company Twenty First Artists has promoted **ALEX FISHER** from senior artist manager to general manager.



Fisher (above, left) joined the company in 2010, when it merged with CLM Entertainment, but has worked with CEO **COLIN LESTER** (above, right) since doing work experience for him in 2007. In his new role he will report to directly to Lester.

In his time as senior artist manager, he oversaw the successful campaigns of Tich, Charlie Brown and Angel, and worked with Craig David on his sell out world tour.

"In this business when you find someone with great potential you need to nurture and guide them. Alex has been with me since the beginning of his career and has been incredibly loyal and a fantastic asset to our company," said Lester.

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

#82 **STEVE BOOKER**, Producer/Songwriter

Steve Booker co-wrote and co-produced last week's No.1 single Love Me Again by John Newman, which has sold little under 200,000 copies in just two weeks, according to the Official Charts Company.

Signed to Universal Music Publishing, Booker won an Ivor Novello award for the Most Performed Work for Duffy's Mercy in 2009, which he co-wrote with the singer and produced. He also picked up the Writers Award at the 2009 ASCAP Awards for the song. In addition, he won a Grammy related to the Welsh singer's album, Rockferry.

Booker has worked with a long line of other successful stars including The Noisettes, Dionne Bromfield, Lisa Marie Presley, Stevie Nicks, Rebecca Ferguson, Alexandra Burke, Jack Savoretti, Jamie Cullum and Sugababes.

He operates from his studio Cakesounds in London. Prior to becoming a producer



Booker was a singer-songwriter who released two solo albums - 1990's Dreamworld and the 1996 mini-album A Far Cry From Here.

It was while Booker was in Nashville recording his second solo album that he "fell in love with co-writing" and decided to make a living from professional songwriting.

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

MIKE WALSH, Deputy Programme Director / Head of Music, Xfm

"My first paid job in music was helping Scottish music industry legend Bruce Findlay produce his 'very eclectic' evening show on Scot FM (which later became Real Radio) in the early Nineties. I would try and balance out his Incredible String Band obsession with the latest Blur single. Bruce had just stopped managing Simple Minds from their inception through to their Eighties heights and I learnt more during our post show drinks than I did in years at Uni.

"The next big step came via me stalking Parlophone's head of Regional Promotions, a fresh-faced young man called Kevin McCabe who bravely took me on as Northern regional radio rep for my dream record label. It was certainly learning on the job but I loved it - it was literally, 'There's a car, a phone card (the mobile came later) and a box of Radiohead CDs, now get on with it.'"



TOP TIP

Always remember that it is a total honour and privilege to work in this fantastic industry - work hard and never take yourself too seriously.

26 SINGLES/ALBUMS/COMPS

Robin Thicke's Blurred Lines featuring T.I. & Pharrell Williams remains at the Official Singles Chart summit



NOW INCLUDES
OFFICIAL WEEKLY
iTUNES CHARTS FROM
AROUND THE WORLD

CHARTS FOCUS



28 UK AIRPLAY & STREAMING

John Newman's Love Me Again is a big climber on the UK streaming chart, landing at No.8

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Daft Punk's Get Lucky leads the charge as it sits atop seven of the ten featured charts

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Indie Netzwerk is still performing well via Passenger releases whilst Letlive top album breakers



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Mutya Keisha Siobhan reunite and return with a Track Of The Week via Polydor

CHARTS UK SINGLES WEEK 28



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

THE OFFICIAL UK SINGLES CHART

Key
 ★ Platinum (300,000)
 ● Gold (100,000)
 ● Silver (60,000)
 ★ 1m 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	2	7	ROBIN THICKE FEAT. T.I. & PHARRELL Blurred Lines <i>Interscope USUM71302150 (ARV)</i> (Pharrell)/Universal/EMI (Williams/Thicke)	39	36	33	IMAGINE DRAGONS Radioactive <i>Interscope USUM71201074 (ARV)</i> (Imagine Dragons)/Universal/CC (Reynolds/Sermon/McKee/Grant/Wassler)
2	1	2	JOHN NEWMAN Love Me Again <i>Island GRUM71302815 (ARV)</i> (Booker/Newman/Spencer) B Unique/Universal (Newman/Booker/tbc)	40	30	10	CHRIS MALINCHAK So Good To Me <i>Ms GBCE1330053 (SDU)</i> (Malinchak) Sony ATV/EMI (Gaye/Malinchak)
3	New		SEBASTIAN INGROSSO & TOMMY TRASH FEAT. JOHN MARTIN Reload <i>Positiva/Virgin GB481200097 (ARV)</i> (Ingrosso/Tommy Trash) Universal/Kobalt/Lateral Management (Ingrosso/Olsen/Lindstrom/Zitron/Baptiste/Pontare)	41	31	28	MUMFORD & SONS I Will Wait <i>Gentlemen Of The Road/Island GBUM71204769 (ARV)</i> (Dravs) Universal (Mumford & Sons)
4	3	3	ICONA POP FEAT. CHARLI XCX I Love It <i>Atlantic USAT21202802 (ARV)</i> (Berger/Style CF Eye/tbc) Universal/EMI/Stellar/Kobalt/Indiscipline (Eklow/Aitchison/Berger)	42	39	18	CALVIN HARRIS FEAT. ELLIE GOULDING I Need Your Love <i>Columbia GBAR1201390 (ARV)</i> (Harris) EMI/Global Talent (Harris/Goulding)
5	4	4	WILL.I.AM Bang Bang <i>Interscope USUM71302533 (ARV)</i> (will.i.am) Redwood Music/will.i.am music llc/Cherry River (Adams/Johnson/Mack/Bono)	43	45	50	COLDPLAY Viva La Vida <i>Parlophone GBAYE000265 (EMI) 1★</i> (Coldplay/Eno/Dravs) Universal (Berryman/Burkland/Champion/Martin)
6	New		LAWSON FEAT. B.O.B. Brokenhearted <i>Global Talent/Polydor GBUM71303047 (ARV)</i> (Sommerdahl) Sony ATV/Universal/Global Talent/BMG Chrysalis (Brown/Fitzgerald/Caton/Blackwell/Simmons Jr)	44	32	5	WILEY FEAT. ANGEL & TINCHY STRYDER Lights On <i>Warner/One More Tune GBAA11300067 (ARV)</i> (Angel Charles) Universal/Warner/One More Tune (Cowie/Charles/Alexander/Danquah)
7	5	8	NAUGHTY BOY FEAT. SAM SMITH La La La <i>Virgin GBAAA1300148 (ARV)</i> (Naughty Boy/Kom/Mojam) Kobalt/Sony ATV/Naughty Words/Salli Isaak/Universal/EMI/Stellar (Khan/Smith/El Kaubasy/Napier/Murray/Omeri/Coffer/Mbazi)	45	33	9	2 CHAINZ FEAT. WIZ KHALIFA We Own It (Fast & Furious) <i>Def Jam/Virgin USUM71305173 (ARV)</i> (The Firm/2 Chainz) Jesso/vo: Me First/We First/Arrested Artist 101/5/Inweez/Beats/PP/Arrested Artist/Attack/PS West/UP5/110/insz/Swartz/Mojam/Arrested Artist
8	7	13	PASSENGER Let Her Go <i>Netwerk GBMON1200012 (Essential/GEM) 1★</i> (Valjejo/Rosenberg) Sony ATV (Rosenberg)	46	37	23	PINK FEAT. NATE RUSS Just Give Me A Reason <i>RA USRC1120795 (ARV)</i> (Blaeser) Sony ATV/EMI Blackwood/Phonics/De Jay/Kobe (Pink/Russ)
9	10	13	DAFT PUNK FEAT. PHARRELL & NILE RODGERS Get Lucky <i>Columbia USQX91300809 (ARV)</i> (Daft Punk) Imagem/Sony ATV/EMI (Bangalter/Homem Christo/Williams/Rodgers)	47	38	44	RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love <i>Asylum GBAAH1207177 (ARV)</i> (Rudimental/Aggett/Akz/Jen/Spence) Sony ATV/Kobalt/B Unique/CC (Rudimental/Aggett/Akz/Jen/Spence)
10	8	4	JASON DERULO The Other Side <i>Warner Brothers USWB11301109 (ARV)</i> (Amico/Johnson) EMI/Kobalt/Irving/Each Note Counts/Prescription (Desouleaux/Johnson/Coleman)	48	43	25	MACKLEMORE FEAT. RYAN LEWIS & WANZ Thrift Shop <i>Macklemore GMMB81200003 (ADA/ARV) 1★</i> (Lewis) Kobalt/Macklemore/Inside Passage (Haggerty/Lewis)
11	9	3	CHASE & STATUS FT LOUIS MATTRE Lost And Not Found <i>Mercury GBUM71303058 (ARV)</i> (Chase & Status) Universal/CC (Kennard/Milton/Collard-Watson)	49	New		CALVIN HARRIS FEAT. AYAH MARAR Thinking About You <i>Columbia GBAR1201395 (ARV)</i> (Harris) EMI/Notting Hill (Harris/Marar)
12	15	7	TAYLOR SWIFT FEAT. ED SHEERAN Everything Has Changed <i>Mercury USC11231044 (ARV)</i> (Walker) Sony ATV (Swift/Sheeran)	50	56	22	DJ FRESH FEAT. RITA ORA Hot Right Now <i>Ms GBCE1102204 (SDU)</i> (Stein) Sony ATV/Bucks/Universal (Evans/Stein/The Invisible Men)
13	New		IGGY AZALEA Bounce <i>Mercury GBUM71302975 (ARV)</i> (Reeva & Black) Sony ATV/CC (Reeva & Black/Speedy Jay/Riley/Datunji/Sims/Kelly)	51	62	2	SUM 41 In Too Deep <i>Mercury USR20110114 (ARV)</i> (Finn) EMI/BMG Chrysalis/Rectum Renovator/3 Junk Rock/Netwerk One (Whibley/Nori)
14	17	8	BRUNO MARS Treasure <i>Atlantic USAT21206710 (ARV)</i> (The Smeezingtons)/Universal/BMG Rights/Lake Grove/Warner Chappell/Mars Fattre/Rot/Nation/Music Famination (Brown/evine/awesome/Mark)	52	49	2	STEVE ANELLO & LAIDBACK LUKE FEAT. ROBIN S Show Me Love <i>Data GBCE10900098 (Fuga)</i> (Laidback Luke/Angello) EMI/Champion (George/McFarlane)
15	13	7	JESSIE J FEAT. BIG SEAN & D RASCAL Wild <i>Java/Republic/Island USUM71306454 (ARV)</i> (Arnold) Universal/Sony ATV/Notting Hill/Warner Chappell/Kobalt/Each Note Counts/Prescription (Anderson/Carish/Coleman/Kelly/Mills)	53	52	39	RIZZLE KICKS Mama Do The Hump <i>Island GBUM71106438 (ARV) 1●</i> (Cook) Stage Three/Chrysalis/BMG Rights/XXX/Asongs (Alexander/Sule/Stephens/Cook)
16	12	9	OLLY MURS Dear Darlin' <i>Epic/Syco GBAR1201982 (ARV)</i> (Elliot) Sony ATV/Universal/Salli Isaak/Warner Chappell (Murs/Elliot/Drewett)	54	New		CIARA FEAT. NICKI MINAJ I'm Out <i>Epic USMM1131970 (ARV)</i> (Rauk City/The Co-Captains) Universal/Rauk City/Mars/Harris
17	11	3	THE WANTED Walks Like Rihanna <i>Global Talent/Island GBUM71302670 (ARV)</i> (Dr. Luke, Cirkut/tbc) Kobalt/Kas/Money/Prescription/San Remo/Oneology/Dream Machine/Netwerk/tbc (Gottwald/Walter/Erfjord/Michelsen/Hill)	55	61	10	JACK JOHNSON Better Together <i>Island/Brushfire USMC63400027 (ARV)</i> (Caldara) Universal (Johnson)
18	18	17	DAVID GUETTA FEAT. NE-YO & AKON Play Hard <i>Parlophone GB2K1200052 (EMI)</i> (Guetta/tbc) Sony ATV/Universal/Rister/Shapiro Benstein/What A Publishing/Volent/Plano/Bucks/Idpa (Guetta/Lunford/Restener/Thiam/Smith/Kalberg/Malyu)	56	41	14	PSY Gentleman <i>Republic/Island USUM71304188 (ARV)</i> (Psy/Yoo Gun Hyung) Sony ATV/Universal/Elit/Sing Park/Yoo Gun Hyung
19	6	2	GABZ Lighters (The One) <i>Sony RCA GBHMU13000101 (ARV)</i> (Stack/Furnidge) CC (Gardiner)	57	55	22	JUSTIN TIMBERLAKE Mirrors <i>RCA USRC11300359 (ARV)</i> (Timbaland/Timberlake/Harmon/Universal/Warner Chappell/Leann/Ron/Z-Luna/J Hamza/J Hampton/Almo/Timberlake/Mosley/Harmon/Svavros)
20	19	4	ARCTIC MONKEYS Do I Wanna Know <i>Capitol GBCE11300332 (PIAS/ARV)</i> (Drum/Orron) EMI (Lumer/Arctic Monkeys)	58	Re-entry		DAVID GUETTA FEAT. SIA Titanium <i>Parlophone GB2K1200036 (EMI) 1★</i> (Guetta/Lunford/Afrojack) EMI/BMG Rights/Afrojack/Talpa/Plano/ong host Brother/What A Publishing/Siarle/Guetta/Lunford/Vain De Wall)
21	New		KATY B What Love Is Made Of <i>Columbia/Rimse GBAR1300670 (ARV)</i> (tbc) EMI (Brien/Warren)	59	48	23	BRUNO MARS When I Was Your Man <i>Atlantic USAT21206598 (ARV)</i> (The Smeezingtons) Sony ATV/Universal/BMG Rights/Warner Chappell/Donovan/Rot/Nation/Music Famination (Brown/evine/awesome/Nystr)
22	21	6	FUSE ODG Antenna 3 <i>Beats/AATW GBXS1300044 (ARV)</i> (Kilbeat) Universal/Peermusic (Abona/Addison/Selvarajah)	60	51	3	NEW MUSIC MASTERS I Don't Care I Love It <i>New Music Masters CAB0713138 (tunecore)</i> (tbc) Universal/EMI/Stellar/Kobalt/Indiscipline (Eklow/Aitchison/Berger)
23	16	6	TOM ODELL Another Love <i>Columbia GBAR1201887 (ARV)</i> (Odell/Grech-Marguerat) Warner Chappell (Odell)	61	58	29	FERGIE Big Girls Don't Cry <i>A&M USUM70734754 (ARV)</i> (will.i.am) Heaphone/Muskie/GAD/Cherry Lane/Catapult/Sony ATV (Ferguson/SNO)
24	New		JAY-Z FT JUSTIN TIMBERLAKE Holy Grail <i>Roc Nation/Virgin QJMM11300025 (ARV)</i> (The Dream/Timbaland/Joc/No-ID) Universal/EMI/Primary Wave Tunes/The End of Music/Mi Twelve/Warner Lane/one/Wurky Slough/2082/VB/ming (Carter/Timberlake/various)	62	42	8	BASTILLE Laura Palmer <i>Virgin GBAAA1203575 (ARV)</i> (Crew/Smith) Universal (Smith)
25	22	17	MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON Can't Hold Us <i>Macklemore GMMB81200002 (ADA/ARV)</i> (Lewis) Kobalt/Macklemore/Inside Passage (Haggerty/Lewis)	63	50	44	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame <i>Epic/Phonogenic GB112120733 (ARV)</i> (D'Addario/Sheehan/Bang) Imagem/iam.sony.com/sony/BMG Silver/CC (D'Addario/Sheehan/Bang)
26	35	2	SPARK PRODUCTIONS Wake Me Up <i>Spinn Music Prod GBM371300282 (Hcrus)</i> (tbc) EMI/Sony ATV/Universal (Berling/Lmizer/Bla/Pourinon)	64	New		JUSTIN TIMBERLAKE Tunnel Vision <i>RCA USRC11300053 (ARV)</i> (Timbaland/Timberlake/Joc) Sony ATV/Universal/Warner Chappell/Almo (Timberlake/T. Mosley/Harmon/Lunford/W. Mosley/Godbey)
27	New		SNEAKBO Ring A Ling <i>Ply Had GB231200047 (SRD)</i> (tbc) Sony ATV/EMI/Bucks/BMG Rights/CC/tbc (Johnson/Brown/Ellington/Grant/Odusina/R. Gordon/G. Gordon/tbc)	65	New		EDWARD SHARPE & THE MAGNETIC ZEROS Home <i>Rough Trade USYR90954205 (PIAS/ARV)</i> (Aglett/Older/Sharpe) BMG Chrysalis (Lade/Sharpe)
28	23	13	RUDIMENTAL FEAT. ELLA EYRE Waiting All Night <i>Asylum GBAAH1300115 (ARV)</i> (Rudimental) Sony ATV/Bucks/Meych/CC (Aggett/Amor/Dryden/Newman/Harris)	66	70	38	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child <i>Virgin GBAAA1220543 (ARV)</i> (Axwell/Angello/Ingrosso) Sony ATV/Universal/Kobalt/Lateral Management/Heffo/Singrosso/Angello/Martin)
29	27	5	KE\$HA FT WILL.I.AM Crazy Kids <i>Kemosabe/RCA USRC11201137 (ARV)</i> (Dr. Luke/R. Blanco/Cirkut) BMG Rights/Kobalt/Oneology/Prescription (Sebert/Adams/Gottwald/Evin/Walter)	67	57	45	PSY Gangnam Style <i>Republic/Island USUM71210283 (ARV)</i> (Psy) Sony ATV/Universal/Elit/Sing Park/Yoo Gun Hyung
30	24	9	DEMI LOVATO Heart Attack <i>Hollywood/PC/Idol USHR11334249 (ARV)</i> (Allan/Evigan/tbc) EMI/BMG Rights/Disney/Hornall Brothers/Philmore/Words&Music/Sweet Grass County (Douglas/Evigan/Mitch/Lovato/Phillips/Williams)	68	Re-entry		NELLY FEAT. CITY SPUD Ride Wit Me <i>Republic/Island USUR10110019 (ARV)</i> (City Spud/Epperson) Universal/BMG Rights/Jobete/Epperson/Haynes/Webb/DeBarge/DeBarge/Jordan)
31	20	4	DIZEE RASCAL FEAT. ROBBIE WILLIAMS Goin Crazy <i>Island/Ditce Stank GBUM71302515 (ARV)</i> (Anderson/J-MAN) EMI/Hot Mess/CC/tbc (Mills/Anderson/Wilcox)	69	54	15	DUKE DUMONT FEAT. A*M*E & MNEK Need U (100%) <i>Ms GBCE11300001 (SDU)</i> (Duke Dumont/Forest) EMI/Kobalt/San Remo Live/BMG Chrysalis (Byrne/McKabb/Creake)
32	28	10	MARIAH CAREY FEAT. MIGUEL Beautiful <i>Island Def Jam/Universal USUM71305567 (ARV)</i> (Miguel/Carey/Perez/D'Leau) Universal/JalilswB Goes Up (Pimentel/Carey/Perez/D'Leau)	70	71	22	AVICII V NICKY ROMERO I Could Be The One <i>Positiva/Virgin SEUM71211673 (ARV)</i> (Avicii/Romeo/Phonon) Sony ATV/EMI/Kobalt/Lateral Management/Bucks/Talpa/CC (Rodriguez/McKenzie/Phonon/Romeo/Phonon/Phonon/Phonon)
33	14	2	THE SATURDAYS Gentleman <i>Polydor GBUM71300543 (ARV)</i> (Ambience/Ghosttrack) BMG Rights/Imagen/Warner Chappell (Reeva/Natanson/Effman)	71	46	11	DISCLOSURE FEAT. ELIZA DOOLITTLE You + Me <i>Rhona/PNR GBUM71302729 (ARV)</i> (Disclosure) Universal/Salli Isaak (H. Lawrence/Gil Lawrence/Eliza Doolittle/Caird)
34	26	20	BASTILLE Pompeii <i>Virgin GB1201200092 (ARV)</i> (Smith/Crew) Universal (Smith)	72	Re-entry		GORILLAZ Feel Good Inc <i>Parlophone GBAYE7500447 (EMI)</i> (Gorillaz/Dunge-Monks/tbc) EMI/Bucks/Talpa/Chrysalis (Gorillaz/Drum/Orron/Hewlett/Jolliffe)
35	29	10	ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE This Is What It Feels Like <i>Positiva/Virgin NLF711304214 (ARV)</i> (van Buuren/Ce Goep) Sony ATV/BNO/EMI/Universal/Nimra/Cloud 9 Holland/Er Inr/Ultra Tunes (A. van Buuren/De Goep/Vaughan/Guthrie/Ewbank)	73	40	2	RUSS CHIMES Turn Me Out <i>Deconstruction/Columbia GB112130138 (ARV)</i> (tbc) EMI/DeJarmes/Beat Hit Music/Site/Chick Holmes (Chimes/Svavros/Bowling/Pollock)
36	59	2	PINK FT LIYY ALLEN True Love <i>RCA USRC11200787 (ARV)</i> (Kurstin) EMI/Universal (Moore/Kurstin/Cooper)	74	47	21	MUMFORD & SONS Little Lion Man <i>Gentlemen Of The Road/Island GBUM70979797 (ARV)</i> (Dravs) Universal (Mumford & Sons)
37	25	39	THE LUMINEERS Ho Hey <i>Decca USDMG1260805 (ARV)</i> (Hadlock) Kobalt (Schultz/Fraites)	75	44	3	JAKE BUGG Broken <i>Mercury GBUM7125125 (ARV)</i> (Hunt) Sony ATV/Soul Kitchen (Bragg/Hunt)
38	34	4	KANYE WEST Black Skinhead <i>Virgin USUM71307719 (ARV)</i> (West/Dr. Luke/Brendrick/Gesf/Justin/DeV/ssa/No/D/Donoghue/Goldstein) EMI/Universal/Imagen/Mo'Nasty/About/Thurn/tbc (West/DeV/vnos)				

Official Charts Company 2013.



CHARTS UK ALBUMS WEEK 28



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	New		JAY-Z Magna Carta Holy Grail <i>Rec Nation/Virgin 1800419 (ARV)</i> (The Dream/Timbaland/Harmonix/No-ID/Boi-1da/Vinylz/Fhame/Hir-Roy/Camper/DeanScott/Swiss Beatz/Mike Will Made-It/Warz/Timberlake/Joshua)	39	37	9	GABRIELLE APLIN English Rain <i>Parlophone P2397172 (EMI)</i> (Spencer/bbc)
2	5	9	ROD STEWART Time <i>Capitol/Decca 9347892 (ARV)</i> (Stewart/Savitar/Cregan/Kentis)	40	Re-entry		JAMIE CULLUM Momentum <i>Island 3729073 (ARV)</i> (Abbiss/Dan The Automator/Mills/Amid/Future/Cut)
3	7	13	PASSENGER All The Little Lights <i>Netwerk 00309652 (Essential/GEM)</i> (Valje/Rosenberg)	41	54	79	CHASE & STATUS No More Idols <i>Mercury 0502527451350 (ARV)</i> 1★ (Keenan/Milton/Nowels/Sub Focus/Plan B)
4	2	13	MICHAEL BUBLE To Be Loved <i>Reprise 9362494358 (ARV)</i> 1★ (Rock)	42	New		CIARA <i>Cara Epic 88591971032 (ARV)</i> (Cara/Rock City/The Co-Captains/SoundZ For Jeep 3ays/Mike Will Made-It/P-Nasty/Wallace/Jenkins/Cameron/The-Boxstays/Mike/Abraham/Ollgee)
5	1	42	MUMFORD & SONS Babel <i>Gentlemen Of The Road/Island 0892038002619 (ARV)</i> 2★ (Dravs)	43	57	19	STEREOPHONICS Graffiti On The Train <i>Stylus STYLUSCD3 (EMI)</i> (Jones/Lowe)
6	3	3	TOM ODELL Long Way Down <i>Columbia 88765439081 (ARV)</i> (Grech-Marguerat/EgWhite/Cedell/Whitton)	44	59	21	MACKLEMORE & RYAN LEWIS The Heist <i>Mo-k!-more 0754152229 (ADA/ARV)</i> (Lewis)
7	9	11	RUDIMENTAL Home <i>Asylum 2564654475 (ARV)</i> (Rudimental/Spencer)	45	48	35	ONE DIRECTION Take Me Home <i>Syco 88725439542 (ARV)</i> 2★ (Ram/Falk/Gosling/Bunetta/Ryan/Pogemark/Needler/Sellback/Drake/NoDak/KD/Kelcey/Rossini)
8	10	31	BRUNO MARS Unorthodox Jukebox <i>Atlantic 7567876171 (ARV)</i> (The Smeezingtons/Bhasker/Hayne/Ranson/B Blanco/Epworth/Chin-Quee/Diplo)	46	62	27	MOTION PICTURE CAST RECORDING Les Miserables <i>Polydor 3724585 (ARV)</i> (McCutcheon/Metcalfe)
9	4	39	JAKE BUGG Jake Bugg <i>Mercury 0602537128778 (ARV)</i> 1★ (Archer/Crossley/Prime/Hart/Hunt)	47	50	70	BON JOVI Greatest Hits <i>Mercury 2752339 (ARV)</i> 2★1★ (Falby/Burn/Bon Jovi/Blain/Sambora/Shanks/Rock/Collins/Bassani)
10	13	8	DAFT PUNK Random Access Memories <i>Columbia 89893715951 (ARV)</i> 1★ (Bangalter/de Homem-Christo)	48	Re-entry		BOB MARLEY & THE WAILERS Legend <i>Tuff Gong 0073145867142 (ARV)</i> (Marley/Variouss)
11	8	33	OLLY MURS Right Place Right Time <i>Epic/Syco 88725416352 (ARV)</i> 2★ (Future/Cut/Robson/Harmony/Kelly/Eliot/IMS/Fitzmaurice/Bunetta/Ryan/Secor/The Fearless/Frampton/Kipner/Argyle/Brammer/Prime)	49	61	24	BIFFY CLYRO Opposites <i>14th Floor 2564545247 (ARV)</i> (GGGarth/Biffy Clyro)
12	30	15	IMAGINE DRAGONS Night Visions <i>Interscope 3722421 (ARV)</i> (Imagine Dragons/Alex Da Kid/Darner)	50	69	40	DAVID BOWIE Best Of Bowie <i>EMI 5398212 (EMI)</i> 1★2★ (Various)
13	11	19	BASTILLE Bad Blood <i>Virgin DV3097 (ARV)</i> (Smith/Crew)	51	32	2	DUCKWORTH LEWIS METHOD Sticky Wickets <i>Divine Comedy DLM074CD (PIAS/ARV)</i> (Hannon/Walsh)
14	18	87	BEN HOWARD Every Kingdom <i>Island 0602527958255 (ARV)</i> 1★ (Band)	52	41	54	ALT-J An Awesome Wave <i>Island 0602527958255 (ARV)</i> (Hadrew)
15	12	179	MUMFORD & SONS Sigh No More <i>Gentlemen Of The Road/Island 2722538 (ARV)</i> 4★1★ (Dravs)	53	Re-entry		ROD STEWART Some Guys Have All The Luck <i>Rhino 9122798823 (ARV)</i> 2★ (Jordan/Tyrell/Kentis)
16	19	6	DISCLOSURE Settle <i>Island/PMR 3739488 (ARV)</i> (Disclosure)	54	45	155	MICHAEL BUBLE Crazy Love <i>Reprise 9352496277 (ARV)</i> 8★4★ (Foster/Rock/Garcia/Chang)
17	22	43	PINK The Truth About Love <i>RCA 88725452422 (ARV)</i> (Kurstin/Bhasker/Walker/Hilli/Hayne/Martin/Shellback/Mann/Schuler/Dj Khalil/Chin Injeti/Trackiacers/Wilson/bc)	55	Re-entry		FALL OUT BOY Save Rock And Roll <i>Def Jam/Virgin 3735211 (ARV)</i> (Walker/Fall Out Boy)
18	24	38	TAYLOR SWIFT Red <i>Mercury/Big Machine 3717314 (ARV)</i> 1★ (Chapman/Swift/Huff/Wilson/Martin/Shellback/Jacknife Lee/Bhasker)	56	46	5	BEADY EYE Be <i>Columbia 88883721371 (ARV)</i> (Streek/Beady Eye)
19	17	74	EMELI SANDE Our Version Of Events <i>Virgin 5099946376725 (ARV)</i> 6★ (Spencer/Hayne/Naughty Boy/Mojam/Herman/Millard/Harrison/Craze/Hoax/Keys/Sander/Slater/Adkins)	57	74	86	ONE DIRECTION Up All Night <i>Syco 88597943542 (ARV)</i> 2★ (Mac/Falk/Yacoub/Rawling/Meehan/Squire/Solomon/Medina/Stannad/Hovew/Gold/Rossini/RedDons/Bea/Geek/Jimmy Joke/Rawling/Gundino/Roaey)
20	16	39	THE LUMINEERS The Lumineers <i>Decca 3725289 (ARV)</i> (Hadlock)	58	53	16	FOALS Holy Fire <i>Warner Brothers 2564522224 (ARV)</i> (Flood/Moulde)
21	25	37	CALVIN HARRIS 18 Months <i>Columbia/Fly Eye 88697859231 (ARV)</i> 2★ (Harris/Romero/Reynolds/Knight/Francis)	59	55	5	BRUCE SPRINGSTEEN The Essential <i>Sony 5137022 (ARV)</i> (Nappell/Catecos/Springsteen/Landau/Van Zandt/Platkin/Bittman/Dineen)
22	21	4	KANYE WEST Yeezus <i>Def Jam/Virgin 3743213 (ARV)</i> (West/Daif Funk/Ceaff/Hstein/Brendonku/Dean/Frisco/Nal/D/Donoghue/Goldstein/Bronfman/Son/Joseph/ChePope/Ar/Ch/ist/Solo/Mohavik/Unre/Brady/88 Keys/Variouss)	60	Re-entry		PINK Greatest Hits So Far!!! <i>LaFace 88597807232 (ARV)</i> (Parcy/Bingys/Washin/Storch/Armstrong/Fields/Mann/Milopysy/D/Drake/Man/Kiss/Money/Pink/Dalry/Sellback)
23	14	4	KODALINE In A Perfect World <i>B Unique/RCA 88765442802 (ARV)</i> (Harris)	61	39	27	THE XX Coexist <i>Young Turks YTD0XCD (PIAS/ARV)</i> (Smith)
24	6	2	EDITORS The Weight Of Your Love <i>PIAS PIAS060CD (PIAS/ARV)</i> (Jacquire King)	62	New		LET LIVE The Blackest Beautiful <i>Epitaph 72111 (ACA/ARV)</i> (Waltosa/Letlive)
25	35	83	DAVID GUETTA Nothing But The Beat <i>Parlophone 0838951 (EMI)</i> 2★ (Guetta/Vee/Caren/Tunfort/Riesener/Black Raw/Afrojack/Luttrell/Avicii)	63	64	21	EAGLES The Complete Greatest Hits <i>Rhino 912273712 (ARV)</i> (Szymczyk/Johns/Eagles)
26	29	40	ELLIE GOULDING Halcyon <i>Polydor 3714241 (ARV)</i> (Eliot/Goulding/MCNSTA/Spencer/Billboard/Fortis/Parker/Starrsmith/Harris)	64	67	121	BRUNO MARS Doo-Wops & Hooligans <i>Elektra 7567883304 (ARV)</i> 5★2★ (The Smeezingtons/Needlz/The Supa Dups)
27	31	10	CARO EMERALD The Shocking Miss Emerald <i>Dramatica/Graed Mano DRAMCD0092 (ACA/ARV)</i> (Schreurs/Van Wieringen)	65	60	4	J COLE Born Sinner <i>RCA 0886143972910 (ARV)</i> (J Cole/Jake One/Eliot/Lewis/Syience)
28	42	17	JUSTIN TIMBERLAKE The 20/20 Experience <i>RCA 88765478561 (ARV)</i> (Timbaland/Timberlake/Harmon/Knox)	66	70	10	JOHNNY CASH The Rebel <i>Music Digital 260403 (Delta/Sony DADC)</i> (tbc)
29	20	28	THE ROLLING STONES Grrrl! <i>Polydor 3710816 (ARV)</i> (Various)	67	Re-entry		QUEEN Greatest Hits <i>Island 2751039 (ARV)</i> (Various)
30	26	9	VAMPIRE WEEKEND Modern Vampires Of The City <i>XL XLCD556 (PIAS/ARV)</i> (Batmangij/Rethread)	68	Re-entry		ADELE 21 <i>XL XLCD520 (PIAS/ARV)</i> 16★10★ (Flemming/Rubin/Epworth/Ross/Wilson/Adkins)
31	15	55	ARCTIC MONKEYS Whatever People Say I Am That's What I'm Not <i>Domino WIGCD162 (PIAS/ARV)</i> 4★ (Abbiss/Smith)	69	75	34	RIHANNA Unapologetic <i>Def Jam/Virgin 3722774 (ARV)</i> 1★ (Nasrjey/Boy/Guetta/Tran/Tran/Bash/Stra/Ge/Be/No/Dk/Ed/H/psa/123/Pop/W/Israel/Mike Will Made-It/J-Joe/Future/Chase & Status/Mike Ross/Tru/Tru/Le/Cassidy/Variouss)
32	28	34	OF MONSTERS AND MEN My Head Is An Animal <i>Republic/Island 2798018 (ARV)</i> (Of Monsters and Men/Armason/King)	70	Re-entry		LANA DEL REY Born To Die <i>Polydor/Stranger (ARV)</i> 1★ (Haynie/Parker/Berger/Robopal/Shasker/Daly/Sneddon/Sauer-Mein/Nowels/Straide/Shux/Skaibell/H/3we)
33	43	96	ED SHEERAN + <i>Asylum 5249864552 (ARV)</i> 6★1★ (Gosling/Hugall/Sheeran/No ID)	71	Re-entry		LAWSON Chameleon Square <i>Global Talent/Polydor 3716402 (ARV)</i> (Shanks/Fitzgerald/Wheatley/Blackwell/Dalton/Falk/Ram)
34	27	12	WILL.I.AM #willpower <i>Interscope 2793522 (ARV)</i> (will.i.am/Afrojack/Free School/Angelo/Ingsso/Lazy Jay/FRESHM3N III/Poet/Enoy/Dr. Luke/B Blanco/Cirkut/Maejor Ali/Audiobio)	72	New		EDWARD SHARPE & THE MAGNETIC ZEROS Up From Below <i>Rough Trade 088397055567 (PIAS/ARV)</i> (Aglietti/Older/Sharpe)
35	23	5	BLACK SABBATH 13 <i>Vergo 3734957 (ARV)</i> (Rubin)	73	47	40	MICHAEL JACKSON The Essential <i>Epic 5274222 (ARV)</i> 3★2★ (Jones/Jackson/Variouss)
36	34	44	THE SCRIPT 3 <i>Epic/Phonogenic 88725415472 (ARV)</i> (C'Donoghue/Sheehan/Frampton/Barry/Kipner)	74	Re-entry		PARAMORE Paramore <i>Fueled By Ramen/Atlantic 7557859012 (ARV)</i> (Meldal-Iohansson/Forx)
37	33	6	QUEENS OF THE STONE AGE Like Clockwork <i>Matador 01E10400 (PIAS/ARV)</i> (Hamme/Avallone/Queens of the Stone Age)	75	40	42	ARCTIC MONKEYS Favourite Worst Nightmare <i>Domino 5034272018858 (PIAS/ARV)</i> 2★ (Ford/Cassidy)
38	36	9	AGNETHA FALTSKOG A <i>Polydor 3732184 (ARV)</i> (Elofsson/Nordahl)				

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COMPILATION CHART TOP 20

THIS WK	LAST WK	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	0	VARIOUS ARTISTS Holiday Anthems / Sony Music CG/UMTV (Arvato)
2	1	VARIOUS Chilled R&B - The Platinum Edition / Sony Music CG (Arvato)
3	4	VARIOUS ARTISTS Superstar DJs / MoS (Sony Dadc UK)
4	5	VARIOUS Marbella Sessions 2013 / MoS (Sony Dadc UK)
5	3	VARIOUS Clubland 23 / A&P/UMTV (Arvato)
6	7	VARIOUS Now That's What I Call Music 84 / Sony Music CG/Ingin EMI (EMI)
7	6	VARIOUS Eddie Stobart - Trucking Songs / Sony Music CG (Arvato)
8	2	VARIOUS The Chic Organization - Up All Night / Rhino (Arvato)
9	8	VARIOUS Keep Calm And Be Happy / Sony Music CG (Arvato)
10	10	VARIOUS Voices - Simply The Best / Sony Music CG (Arvato)
11	11	VARIOUS Now That's What I Call Reggae / Sony Music CG/Ingin EMI (EMI)
12	9	VARIOUS Now That's What I Call 30 Years / Sony Music CG/Ingin EMI (EMI)
13	12	VARIOUS Dance Party 2013 / Sony/UMT (Arvato)
14	14	VARIOUS Euphoric Clubland / A&P/UMTV (Arvato)
15	18	VARIOUS The Sound Of Deep House / MoS (Sony Dadc UK)
16	16	VARIOUS Pop Party 11 / Sony Music CG/UMT (Arvato)
17	17	VARIOUS EDM - Electronic Dance Music / Sony Music CG/UMT (Arvato)
18	15	VARIOUS Dreamboats & Petticoats - At The Hop / UMT (Arvato)
19	13	VARIOUS ARTISTS Gatecrasher 20 - Past Present Forever / Rhino (Arvato)
20	21	VARIOUS ARTISTS Hits Of The 60s / Music Digital (Delta/Sony DADC)



CHARTS UK AIRPLAY WEEK 28

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	2	13	tbc		DAFT PUNK FEAT. PHARRELL & NILE RODGERS <i>Get Lucky</i> Columbia	4407	0.11358	69585	-5.6244
2	1	10	tbc		ROBIN THICKE FEAT. T.I. & PHARRELL <i>Blurred Lines</i> Interscope	4471	1.89152	69256	-16.054
3	4	9	tbc		BRUNO MARS <i>Treasure</i> Atlantic	3449	-2.2392	61050	6.61520
4	5	5	tbc		TAYLOR SWIFT FT ED SHEERAN <i>Everything Has Changed</i> Mercury/Big Machine	2965	2.52420	58032	2.86443
5	6	11	tbc		THE WANTED <i>Walks Like Rihanna</i> Global Talent/Island	3491	-2.6763	48486	-12.142
6	7	12	tbc		NAUGHTY BOY FT SAM SMITH <i>La La La</i> Virgin	3446	0.61313	48280	2.92487
7	8	8	tbc		JOHN NEWMAN <i>Love Me Again</i> Island	2701	20.3118	46855	4.83040
8	3	12	tbc		OLLY MURS <i>Dear Darlin'</i> Epic/Syco	3906	-2.2522	45326	-22.243
9	9	8	tbc		LAWSON <i>Brokenhearted</i> Global Talent/Polydor	2757	12.3471	45035	1.41419
10	7	tbc			ICONA POP FEAT. CHARLI XCX <i>I Love It</i> Atlantic	2512	28.0326	43923	10.8103
11	33	4	tbc		AVICII <i>Wake Me Up</i> Positiva/Virgin	1778	102.275	38663	95.1789
12	19	2	tbc		ELIZA DOOLITTLE <i>Big When I Was Little</i> Parlophone	1108	93.3682	37998	48.7958
13	12	21	tbc		JUSTIN TIMBERLAKE <i>Mirrors</i> RCA	2993	-5.9396	35680	-7.8155
14	11	9	tbc		TOM ODELL <i>Another Love</i> Columbia	1157	-13.398	33877	-13.446
15	15	7	tbc		JESSIE J FEAT. BIG SEAN & D RASCAL <i>Wild</i> Lava/Republic/Island	1757	-0.9024	32797	-6.9430
16	13	13	tbc		PASSENGER <i>Let Her Go</i> Netwerk	3246	-8.6148	31730	-14.793
17	14	8	tbc		JASON DERULO <i>The Other Side</i> Warner Brothers	2129	2.65188	31167	-13.877
18	16	18	tbc		CALVIN HARRIS FT ELLIE GOULDING <i>I Need Your Love</i> Columbia	1966	2.02387	30208	-0.9768
19	17	19	tbc		RUDIMENTAL FT ELLA EYRE <i>Waiting All Night</i> Asylum	1593	0.31486	30106	7.64060
20	18	14	tbc		ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE <i>This Is What It Feels Like</i> Positiva/Virgin	1924	-1.2827	29460	11.0022
21	24	6	tbc		SEBASTIAN INGROSSO & TOMMY TRASH FEAT. JOHN MARTIN <i>Reload</i> Positiva/Virgin	906	31.4949	26492	12.3780
22	32	3	tbc		PINK <i>True Love</i> RCA	1669	53.5418	25387	22.6839
23	63	4	tbc		BREACH <i>Jack</i> tbc	546	86.9863	25257	115.411
24	28	13	tbc		DEMI LOVATO <i>Heart Attack</i> Hollywood/Polydor	1336	3.32559	23615	6.01571
25	25	3	tbc		ZAC BROWN BAND <i>Jump Right In</i> Atlantic	104	48.5714	23499	-0.1953
26	20	6	tbc		JAMIE CULLUM <i>Edge Of Something</i> Island	520	19.2660	23436	-8.1625
27	54	2	tbc		SCOUTING FOR GIRLS <i>Millionaire</i> Epic/Phonogenic	961	42.5816	23157	76.1524
28	31	5	tbc		ROD STEWART <i>She Makes Me Happy</i> Capitol/Decca	438	26.5895	22704	7.38813
29	22	16	tbc		MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON <i>Can't Hold Us</i> Macklemore	1068	-1.2939	22648	-7.2297
30	61	3	tbc		ARCTIC MONKEYS <i>Do I Wanna Know?</i> tbc	370	25.4237	21866	82.1711
31	152	2	tbc		STATUS QUO <i>Looking Out For Caroline</i> tbc	30	200.000	21440	361.869
32	58	3	tbc		THEA GILMORE <i>Start As We Mean To Go On</i> tbc	28	75.0000	20985	64.8727
33	26	21	tbc		PINK FEAT. NATE RUESS <i>Just Give Me A Reason</i> RCA	1822	-17.668	20439	-12.601
34	23	41	tbc		BRUNO MARS <i>Locked Out Of Heaven</i> Elektra	1386	-4.6767	20221	-14.299
35	27	8	tbc		AGNETHA FALTSKOG <i>Dance Your Pain Away</i> Polydor	191	39.4160	19700	-13.051
36	30	24	tbc		DUKE DUMONT FT A*M*E & MNEK <i>Need U (100%)</i> MoS/Blaze Bcys Club	1328	-6.4788	19520	-9.1332
37	36	9	tbc		CHASE & STATUS <i>Lost & Not Found</i> Mercury	658	31.8637	19056	3.76259
38	41	5	tbc		THE SATURDAYS <i>Gentleman</i> Polydor	1180	9.66542	17822	11.8208
39	42	9	tbc		MARIAH CAREY FEAT. MIGUEL <i>#Beautiful</i> Island	1329	5.98086	17755	11.4703
40	46	6	tbc		IGGY AZALEA <i>Bounce</i> Mercury	400	14.6131	17329	19.9986
41	51	105	tbc		MAROON 5 FT CHRISTINA AGUILERA <i>Moves Like Jagger</i> A&M/Octone/Polydor	909	13.7672	16154	19.1913
42	64	10	tbc		FUSE ODG <i>Antenna 3</i> Beat/AATW	755	27.5337	16089	44.3736
43	39	20	tbc		MICHAEL BUBLE <i>It's A Beautiful Day</i> Reprise	1188	-6.6037	15993	-5.7683
44	59	40	tbc		OLLY MURS FEAT. FLO RIDA <i>Troublemaker</i> Epic/Syco	1071	7.85498	15531	27.4809
45	48	3	tbc		WILL I AM <i>Bang Bang</i> Interscope	785	19.8473	15120	8.94941
46	40	5	tbc		SNEAKBO <i>Ring A Ling</i> Play Hard	128	7.56302	14984	-9.0721
47	127	3	tbc		JOSH GROBAN <i>False Alarms</i> tbc	91	-9.0000	14417	164.435
48	55	33	tbc		THE LUMINEERS <i>Ho Hey</i> Decca	1120	-1.4084	14337	9.31757
49	50	4	tbc		HALF MOON RUN <i>Call Me In The Afternoon</i> Island	65	10.1694	14321	5.40998
50	49	46	tbc		SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN <i>Don't You Worry Child</i> Virgin	996	1.21951	14285	4.04982

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

UK TV AIRPLAY CHART TOP 40									
POS	LAST	ARTIST / ALBUM / LABEL	AUDIENCE ('000s)						
1	5	ICONA POP FEAT. CHARLI XCX <i>I Love It</i> / Atlantic	3035						
2	1	ROBIN THICKE FEAT. T.I. & PHARRELL <i>Blurred Lines</i> / Interscope	2911						
3	12	JOHN NEWMAN <i>Love Me Again</i> / Island	2645						
4	4	WILL I AM <i>Bang Bang</i> / Interscope	2503						
5	2	JASON DERULO <i>The Other Side</i> / Warner Brothers	2496						
6	8	TAYLOR SWIFT FT ED SHEERAN <i>Everything Has Changed</i> / Mercury/Big Machine	2439						
7	3	NAUGHTY BOY FT SAM SMITH <i>La La La</i> / Virgin	2329						
8	26	PINK <i>True Love</i> / RCA	2293						
9	6	BRUNO MARS <i>Treasure</i> / Atlantic	2246						
10	7	JESSIE J FEAT. BIG SEAN & D RASCAL <i>Wild</i> / Lava/Republic/Island	2190						
11	10	OLLY MURS <i>Dear Darlin'</i> / Epic/Syco	1816						
12	13	DAFT PUNK FEAT. PHARRELL & NILE RODGERS <i>Get Lucky</i> / Columbia	1669						
13	9	THE WANTED <i>Walks Like Rihanna</i> / Global Talent/Island	1661						
14	14	MILEY CYRUS <i>We Can't Stop</i> / RCA	1630						
15	63	AVICII <i>Wake Me Up</i> / Positiva/Virgin	1589						
16	11	DIZZEE RASCAL FEAT. ROBBIE WILLIAMS <i>Goin' Crazy</i> / Island/Dirtee Stank	1574						
17	18	THE SATURDAYS <i>Gentleman</i> / Polydor	1568						
18	27	CHASE & STATUS <i>Lost & Not Found</i> / Mercury	1467						
19	24	SEBASTIAN INGROSSO & TOMMY TRASH FEAT. JOHN MARTIN <i>Reload</i> / Positiva/Virgin	1457						
20	15	LAWSON <i>Brokenhearted</i> / Global Talent/Polydor	1272						
21	38	IGGY AZALEA <i>Bounce</i> / Mercury	1235						
22	51	GABZ <i>Lighters (The One)</i> / Sony Music	1118						
23	31	ELIZA DOOLITTLE <i>Big When I Was Little</i> / Parlophone	1116						
24	20	ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE <i>This Is What It Feels Like</i> / Positiva/Virgin	1106						
25	43	KATY B <i>What Love Is Made Of</i> / Rinse	1044						
26	16	RUDIMENTAL FT ELLA EYRE <i>Waiting All Night</i> / Asylum	1004						
27	21	CALVIN HARRIS FT ELLIE GOULDING <i>I Need Your Love</i> / Columbia	982						
28	22	PASSENGER <i>Let Her Go</i> / Netwerk	974						
29	23	KE\$HA FT WILL.I.AM <i>Crazy Kids</i> / Kemosabe/RCA	962						
30	25	MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON <i>Can't Hold Us</i> / Macklemore	950						
31	19	TOM ODELL <i>Another Love</i> / Columbia	912						
32	17	FUSE ODG <i>Antenna 3</i> / Beat/AATW	875						
33	33	JUSTIN TIMBERLAKE <i>Mirrors</i> / RCA	862						
34	28	MARIAH CAREY FEAT. MIGUEL <i>#Beautiful</i> / Island	730						
35	48	SELENA GOMEZ <i>Come & Get It</i> / Hollywood/Polydor	718						
36	29	DEMI LOVATO <i>Heart Attack</i> / Hollywood/Polydor	685						
37	60	BREACH <i>Jack</i> / tbc	635						
38	30	WILEY FT ANGEL & TINCHY STRYDER <i>Lights On</i> / One More Tune/Warner Brothers	627						
39	42	PROFESSOR GREEN FEAT. MILES KANE <i>Are You Getting Enough?</i> / Virgin	611						
40	36	JUSTIN TIMBERLAKE FEAT. JAY-Z <i>Suit & Tie</i> / RCA	561						

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

UK AIRPLAY ANALYSIS

BY ALAN JONES

After a fortnight at number two on the radio airplay chart, Daft Punk's ubiquitous *Get Lucky* takes advantage of a weakening *Blurred Lines* (Robin Thicke et al) to regain leadership of the chart.

Despite suffering a 5.63% dip in its audience, *Get Lucky* squeezed out a 0.08% advantage over *Blurred Lines* to secure its ninth week at number one.

It does so in a week when there are no new entries to the Top 10 - the top eight singles merely rearrange themselves, and numbers nine and 10 are unmoved - but that is likely to change next week, with Avicii's club smash *Wake Me Up!* securing

both the biggest increase in plays and biggest increase in audience as its soars 33-11. Odds-on favourite to debut atop the OCC sales chart next weekend, it adds 899 plays (a 102.27% rise) and 18.85m listeners (a 95.18% leap) week-on-week, with new tallies of 1,778 plays and 38.66m listeners. Even so, it is still in its infancy, with just 87 supporters out of 333 radio stations monitored last week by Nielsen Music Control for the chart.

Its lofty leap slightly takes the shine off Eliza Doolittle's *Big When I Was Little*, which exploded out of nowhere to debut at number 19 last week, but now slips behind Avicii. It still does pretty well,



however, with a 93.37% increase in plays and a 48.80% jump in audience as it climbs to number

12. Doolittle's song gets its biggest audience - 61.86% of its total - from 17 plays on Radio Two, where only Zac Brown Band's *Jump Right In* and Bruno Mars' *Treasure* (both 18 plays) are more favoured. Avicii's top supporter is Radio One, where 26 plays - one fewer than its top choice, Tom Odell's *Another Love* - generate 40.27% of its overall audience.

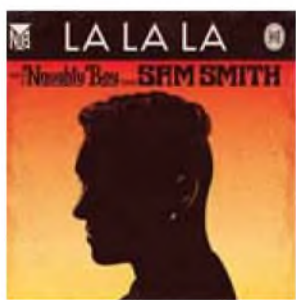
Three weeks after rock veterans Status Quo's *Bula Bula Quo* dashed 60-25 on the radio airplay chart, they speed 152-31 with *Looking Out For Caroline*. In both cases, Radio 2 provided almost all of the impetus. It provided a third - 14 out of 42 - of the plays that propelled *Bula Bula Quo* to its peak but a massive 99.16% of its audience. That track disappeared from the Top 200 the following

week as Radio Two deserted it - but the station's love affair with Quo was rekindled with it airing *Looking Out For Caroline* 13 times last week (out of a grand total of 30 plays) and providing it with a coincidentally identical 99.16% share of its audience.

Relieved of its duty atop the radio airplay chart after a fortnight, Robin Thicke's *Blurred Lines* also ends a four week stint atop the TV airplay chart, making way for Icona Pop's *I Love It*. The latter track was aired 759 times last week, just 18 times more than *Blurred Lines*. The track that is climbing fastest, and has the biggest increase in plays and audience is the same as on the radio airplay chart - Avicii's *Wake Me Up!*, which vaults 49-8 with 569 plays, a 309.35% hike on a week ago.

CHARTS STREAMING WEEK 28

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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> Netwerk
5	5	ICONA POP FT CHARLI XCX <i>I Love It</i> Atlantic
6	6	MACKLEMORE/RYAN LEWIS/DALTON <i>Can't Hold Us</i> Macklemore
7	14	WILL I AM <i>Bang Bang</i> Interscope
8	38	JOHN NEWMAN <i>Love Me Again</i> Island
9	8	RUDIMENTAL FT ELLA EYRE <i>Waiting All Night</i> Asylum
10	12	ARCTIC MONKEYS <i>Do I Wanna Know</i> Domino Recordings
11	16	JASON DERULO <i>The Other Side</i> Warner Bros
12	7	BASTILLE <i>Pompeii</i> Virgin
13	11	JESSIE J/BIG SEAN/D RASCAL <i>Wild Laysa</i> Republic Records
14	9	OLLY MURS <i>Dear Darlin'</i> Epic
15	13	TOM ODELL <i>Another Love</i> Columbia
16	10	IMAGINE DRAGONS <i>Radioactive</i> Interscope
17	17	BRUNO MARS <i>Treasure</i> Atlantic
18	19	TAYLOR SWIFT FT ED SHEERAN <i>Everything Has Changed</i> Mercury
19	21	DAVID GUETTA FT NE-YO & AKON <i>Play Hard</i> Parlophone
20	26	WANTED <i>Walks Like Rihanna</i> Global Talent
21	15	CALVIN HARRIS/ELLIE GOULDING <i>I Need Your Love</i> Columbia
22	20	FUSE ODG <i>Antenna 3</i> Beat/AATW
23	18	DEMI LOVATO <i>Heart Attack</i> Hollywood
24	23	LUMINEERS <i>Ho Hey</i> Decca
25	25	KANYE WEST <i>Black Skinhead</i> Def Jam
26	40	CHASE & STATUS FT LOUIS MTRRS <i>Lost & Not Found</i> Mercury
27	22	ARMIN VAN BUUREN FT T GUTHRIE <i>This Is What It Feels Like</i> Positiva/Virgin
28	30	RUDIMENTAL FT JOHN NEWMAN <i>Feel The Love</i> Asylum/Black Butter
29	24	MACKLEMORE/RYAN LEWIS/WANZ <i>Thrift Shop</i> Macklemore
30	NEW	JAY-Z FT JUSTIN TIMBERLAKE <i>Holy Grail</i> Roc Nation
31	27	PINK FT NATE RUESS <i>Just Give Me A Reason</i> RCA
32	34	DIZZEE RASCAL/ROBBIE WILLIAMS <i>Goin' Crazy</i> Dirtee Stank
33	28	DISCLOSURE FT ALUNAGEORGE <i>White Noise</i> PMR
34	36	MUMFORD & SONS <i>I Will Wait</i> Gentlemen Of The Road/Island
35	31	2 CHAINZ FT WIZ KHALIFA <i>We Own It (Fast & Furious)</i> Def Jam
36	29	DISCLOSURE FT ELIZA DOOLITTLE <i>You & Me</i> PMR
37	41	MARIAH CAREY FT MIGUEL <i>Beautiful</i> Def Jam
38	32	BRUNO MARS <i>When I Was Your Man</i> Atlantic
39	37	JUSTIN TIMBERLAKE <i>Mirrors</i> RCA
40	35	OF MONSTERS & MEN <i>Little Talks</i> Republic Records
41	NEW	GABZ <i>Lighters (The One)</i> Sony Music
42	42	SCRIPT FT WILL I AM <i>Hall Of Fame</i> Epic/Phonogenic
43	39	DISCLOSURE FT SAM SMITH <i>Latch</i> PMR
44	33	BASTILLE <i>Laura Palmer</i> Virgin
45	61	WILEY/ANGEL/TINCHY STRYDER <i>Lights On</i> One More Tune/Warner Bros
46	NEW	S INGROSSO/T TRASH/J MARTIN <i>Reload</i> Virgin
47	87	KESHA FT WILL I AM <i>Crazy Kids</i> Kemosabe/RCA
48	43	BRUNO MARS <i>Locked Out Of Heaven</i> Atlantic
49	NEW	JAY-Z <i>Tom Ford</i> Roc Nation
50	NEW	JAY-Z FT RICK ROSS <i>F**Kwithmeyouknowigotit</i> Roc Nation
51	NEW	JAY-Z <i>Picasso Baby</i> Roc Nation
52	49	PSY <i>Gentleman</i> Republic Records
53	52	MUMFORD & SONS <i>Babel</i> Gentlemen Of The Road/Island
54	47	RIHANNA <i>Diamonds</i> Def Jam
55	48	1975 <i>Chocolate</i> Dirty Hit
56	NEW	JAY Z FT FRANK OCEAN <i>Oceans</i> Roc Nation
57	51	AVICII VS NICKY ROMERO <i>I Could Be The One</i> Positiva/Virgin
58	55	RUDIMENTAL/NEWMAN/CLARE <i>Not Giving In</i> Asylum
59	58	SWEDISH HOUSE MAFIA/MARTIN <i>Don't You Worry Child</i> Virgin
60	57	WILL I AM FT BRITNEY SPEARS <i>Scream & Shout</i> Interscope
61	66	CALVIN HARRIS FT TINIE TEMPAH <i>Drinking From The Bottle</i> Columbia
62	NEW	SATURDAYS <i>Gentleman</i> Po'ydor
63	64	MUMFORD & SONS <i>Little Lion Man</i> Gentlemen Of The Road/Island
64	60	SATURDAYS FT SEAN PAUL <i>What About Us</i> Po'ydor
65	71	JAY-Z & KANYE WEST <i>N***S In Paris</i> Roc-A-Fella
66	67	IMAGINE DRAGONS <i>On Top Of The World</i> Interscope
67	59	TAYLOR SWIFT <i>22</i> Mercury
68	44	KODALINE <i>Love Like This</i> B Unique/RCA
69	63	BEN HOWARD <i>Only Love</i> Island
70	46	UNION J <i>Carry You</i> RCA
71	NEW	JAY-Z <i>Somewhereinamerica</i> Roc Nation
72	53	NELLY <i>Hey Porsche</i> Republic Records
73	76	IMAGINE DRAGONS <i>It's Time</i> Interscope
74	56	BASTILLE <i>Things We Lost In The Fire</i> Virgin
75	69	ALT-J <i>Breezeblocks</i> Infectious Music



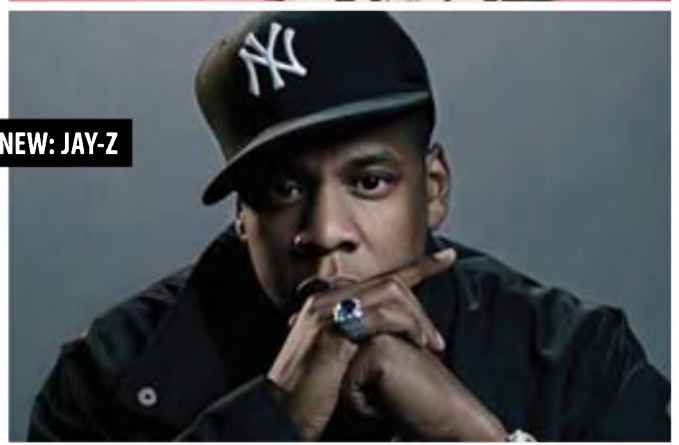
CLIMBER: JOHN NEWMAN



CLIMBER: CHASE & STATUS



NEW: GABZ




NEW: JAY-Z

NEW: SATURDAYS





CHARTS EU AIRPLAY WEEK 27




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

DENMARK 	
POS	ARTIST/ ALBUM / LABEL
1	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky <small>SME</small>
2	PINK FEAT. RUESS, NATE Just Give Me A Reason <small>SME</small>
3	MOUNTAINS, THE The Mountains <small>PAR</small>
4	IMAGINE DRAGONS It's Time <small>UNI</small>
5	PASSENGER Let Her Go <small>SME</small>
6	NIK & JAY FEAT. SOREN HUSS Ocean Of You <small>CPH</small>
7	NOAH Det' Okay <small>CPH</small>
8	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines <small>UNI</small>
9	BURHAN G Din For Evigt <small>CPH</small>
10	PANAMAH Boern Af Natten <small>UNI</small>

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

GERMANY 	
POS	ARTIST/ ALBUM / LABEL
1	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky <small>SME</small>
2	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines <small>UNI</small>
3	ONE REPUBLIC Counting Stars <small>UNI</small>
4	CAPITAL CITIES Safe And Sound <small>UNI</small>
5	LUMINEERS, THE Ho Hey <small>UNI</small>
6	NAIDOO, XAVIER Bei Meiner Seele <small>EOM</small>
7	PASSENGER Let Her Go <small>EOM</small>
8	PINK FEAT. RUESS, NATE Just Give Me A Reason <small>SME</small>
9	MARS, BRUNO Treasure <small>WMG</small>
10	GOULDING, ELLIE Lights <small>UNI</small>

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

Italy:
Robin Thicke



Norway:
Daft Punk





Sweden:
Pink





Spain:
Dani Martin




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

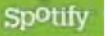
NETHERLANDS 	
POS	ARTIST/ ALBUM / LABEL
1	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky <small>SME</small>
2	THICKE, ROBIN FEAT. T.I. & PHARRELL Blurred Lines <small>UNI</small>
3	VAN BUUREN, ARMIN FEAT. TREVOR GUTHRIE This Is What It Feels Like <small>ARM</small>
4	BUBLE, MICHAEL It's A Beautiful Day <small>WEA</small>
5	SANDE, EMELI Read All About It (Pt Iii) <small>UNI</small>
6	NIELSON & MISS MONTREAL Hoe <small>PAC</small>
7	LUMINEERS, THE Ho Hey <small>UNI</small>
8	AVICII Wake Me Up <small>UNI</small>
9	KRYSTL Circles <small>UNI</small>
10	DEGRAW, GAVIN Best I Ever Had <small>SME</small>

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

SPAIN 	
POS	ARTIST/ ALBUM / LABEL
1	MARTIN, DANI Cero <small>SME</small>
2	ARTHUR, JAMES Impossible <small>SME</small>
3	MELENDI Tu Jardin Con Enanitos <small>WMG</small>
4	LUMINEERS, THE Ho Hey <small>UNI</small>
5	SANZ, ALEJANDRO Camino De Rosas <small>UNI</small>
6	PITBULL FEAT. AGUILERA, CHRISTINA Feel This Moment <small>SME</small>
7	RIHANNA FEAT. EKKO, MIKKY Stay <small>UNI</small>
8	DAFT PUNK FEAT. WILLIAMS, PHARRELL Get Lucky <small>SME</small>
9	PASSENGER Let Her Go <small>SME</small>
10	MACKLEMORE & RYAN LEWIS FEAT. WANZ Thrift Shop <small>WMG</small>

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

CHARTS SPOTIFY WEEK 28



GLOBAL

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

EUROPE

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

AUSTRIA

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



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	PASSENGER Let Her Go
7	MAJOR LAZER Watch Out For This [Bumaye] [feat. Busy Signal...]
8	MAITRE GIMS Bella
9	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz
10	AVICII Wake Me Up - Radio Edit



GERMANY

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



NETHERLANDS

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

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	INNA More than Friends [feat. Daddy Yankee]
7	JAMES ARTHUR Impossible
8	ROBIN THICKE Blurred Lines
9	PINK Just Give Me a Reason
10	DANI MARTIN Cero

SWEDEN

POS	ARTIST/ ALBUM
1	AVICII Wake Me Up - Radio Edit
2	MEDINA Miss Decibel
3	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
4	CALVIN HARRIS I Need Your Love
5	ROBIN THICKE Blurred Lines
6	BASTILLE Pompeii
7	KIM CESARION Undressed
8	SEBASTIAN INGROSSO Reload - Vocal Version / Radio Edit
9	NIELLO Legenden - feat. Phantomen
10	JOHN DE SOHN Under the Sun (Where We Belong) - Radio Edit

UNITED STATES

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

CHARTS INDIES WEEK 28



INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Passenger

- 1 1 PASSENGER Let Her Go / *Nettwerk (Essential/GEM)*
- 2 2 ARCTIC MONKEYS Do I Wanna Know / *Domino (PIAS/ARV)*
- 3 3 MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON Can't Hold Us / *Macklemore (ADA/ARV)*
- 4 5 SPARK PRODUCTIONS Wake Me Up / *Spark Music Prod. (Horus)*
- 5 NEW SNEAKBO Ring A Ling / *Play Hard (SRD)*
- 6 4 CHRIS MALINCHAK So Good To Me / *MoS (SDU)*
- 7 6 MACKLEMORE FEAT. RYAN LEWIS & WANZ Thrift Shop / *Macklemore (ADA/ARV)*
- 8 11 DJ FRESH FEAT. RITA ORA Hot Right Now / *MoS (SDU)*
- 9 7 STEVE ANGELLO & LAIDBACK LUKE Show Me Love / *Data/MoS (SDU)*
- 10 8 NEW MUSIC MASTERS I Don't Care I Love It / *New Music Masters (Tunecore)*
- 11 NEW EDWARD SHARPE & THE MAGNETIC ZEROS Home / *Rough Trade (PIAS/ARV)*
- 12 9 DUKE DUMONT FEAT. A*M*E & MNEK Need U (100%) / *MoS (SDU)*
- 13 14 GYPTIAN Hold You / *Levels/MoS (ARV)*
- 14 15 ERIC PRYDZ Call On Me / *Data (Fuga)*
- 15 10 ARCTIC MONKEYS R U Mine / *Domino (PIAS/ARV)*
- 16 18 ADELE Skyfall / *XL (PIAS/ARV)*
- 17 20 M83 Midnight City / *M83/Nave*
- 18 RE THE 1975 Chocolate / *Dirty Hit (ARV)*
- 19 12 ARCTIC MONKEYS I Bet You Look Good On The Dancefloor / *Domino (PIAS/ARV)*
- 20 RE BINGO PLAYERS FEAT. FAR EAST MOVEMENT Get Up (Rattle) / *MoS (SDU)*



Arctic Monkeys Indie Singles (2)



Edward Sharpe Indie Singles Breakers (2)



Ediots Indie Albums (2)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Edward Sharpe

- 1 1 NEW MUSIC MASTERS I Don't Care I Love It / *New Music Masters (New Music Masters)*
- 2 2 EDWARD SHARPE & THE MAGNETIC ZEROS Home / *Rough Trade (XI Beggars)*
- 3 8 J. DASH Wop / *Stereofame (Stereofame)*
- 4 NEW WILD CUB Thunder Clatter / *Big Light (Big Light)*
- 5 4 MACKLEMORE & RYAN LEWIS FEAT. MARY LAMBERT Same Love / *Macklemore (Macklemore)*
- 6 17 GOLD CUTS Wake Me Up / *Gold Cuts (Gold Cuts)*
- 7 6 AWOLNATION Sail / *Red Bull (Red Bull)*
- 8 9 GORGON CITY FEAT. YASMIN Real / *Black Butter (Black Butter)*
- 9 NEW CHART LEGENDS Blurred Lines / *Chart Legends (Chart Legends)*
- 10 12 BOOM MASTERS You're A Good Girl / *Boom Masters (Boom Masters)*
- 11 11 TANGERINE KITTY Dumb Ways To Die / *Tangerine Kitty (Tangerine Kitty)*
- 12 NEW 2NE1 Falling In Love / *KMP Holdings (Kmp Holdings)*
- 13 13 JULIO BASHMORE Au Seve / *Broadwalk (Broadwalk)*
- 14 NEW DIAMOND TRAX Wake Me Up / *Diamond Trax (Diamond Trax)*
- 15 NEW MUSIC MINISTRY Whatever's Comfortable / *VE Group (Ve Group)*
- 16 RE MIGUEL CAMPBELL Something Special / *Hot Creations (Hot Creations)*
- 17 RE MAJOR LAZER FEAT. BUSY SIGNAL Watch Out For This (Bumaye) / *Because (Because)*
- 18 RE MAYA JANE COLES What They Say / *Real Tone (Real Tone)*
- 19 NEW FUNNY SONG FACTORY Number 1 Banana Song / *Funny Song Factory (Funny Song Factory)*
- 20 5 CRYSTAL FIGHTERS You & I / *Zirkulo (Zirkulo)*



Emily Barker Indie Albums Breakers (3)



Hillsong Live Indie Albums Breakers (4)



Fat Freddy's Drop Indie Albums Breakers (5)

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Passenger

- 1 2 PASSENGER All The Little Lights / *Nettwerk (Essential/GEM)*
- 2 1 EDITORS The Weight Of Your Love / *PIAS (PIAS/ARV)*
- 3 5 CARO EMERALD The Shocking Miss Emerald / *Dramatica/Grand Mono (ADA/ARV)*
- 4 4 VAMPIRE WEEKEND Modern Vampires Of The City / *XL (PIAS/ARV)*
- 5 3 ARCTIC MONKEYS Whatever People Say I Am That's What I'm Not / *Domino (PIAS/ARV)*
- 6 7 QUEENS OF THE STONE AGE Like Clockwork / *Matador (PIAS/ARV)*
- 7 14 STEREOPHONICS Graffiti On The Train / *Stylus (EMI)*
- 8 15 MACKLEMORE & RYAN LEWIS The Heist / *Macklemore (ADA/ARV)*
- 9 6 DUCKWORTH LEWIS METHOD Sticky Wickets / *Divine Comedy (PIAS/ARV)*
- 10 10 ALT-J An Awesome Wave / *Infectious (PIAS/ARV)*
- 11 8 THE XX Coexist / *Young Turks (PIAS/ARV)*
- 12 NEW LETLIVE The Blackest Beautiful / *Epitaph (ACA/ARV)*
- 13 19 JOHNNY CASH The Rebel / *Music Digital (Delta/SonyDADC)*
- 14 RE ADELE 21 / *XL (PIAS/ARV)*
- 15 NEW EDWARD SHARPE & THE MAGNETIC ZEROS Up From Below / *Rough Trade (PIAS/ARV)*
- 16 9 ARCTIC MONKEYS Favourite Worst Nightmare / *Domino (PIAS/ARV)*
- 17 12 DAUGHTER If You Leave / *4AD (PIAS/ARV)*
- 18 11 ARCTIC MONKEYS Suck It And See / *Domino (PIAS/ARV)*
- 19 13 TWO DOOR CINEMA CLUB Beacon / *Kitsune/Cooperative (ROM/ARV)*
- 20 RE THE NATIONAL Trouble Will Find Me / *4AD (PIAS/ARV)*

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Letlive

- 1 NEW LETLIVE The Blackest Beautiful / *Epitaph (Epitaph)*
- 2 20 EDWARD SHARPE & THE MAGNETIC ZEROS Up From Below / *Rough Trade (XI Beggars)*
- 3 11 EMILY BARKER & THE RED CLAY HALO Dear River / *Linn (Linn)*
- 4 1 HILLSONG LIVE Glorious Ruins / *Hillsong (Hillsong)*
- 5 2 FAT FREDDY'S DROP Blackbird / *The Drop (The Drop)*
- 6 3 JAGWAR MA Howlin' / *Marathon Artists (Marathon Artists)*
- 7 NEW AYNLEY LISTER Home / *Straight Talkin' (Straight Talkin')*
- 8 NEW PARTY DJ ROCKERZ Top 40 Party Anthems 2013 / *Highroller Music (The Hit Music Company)*
- 9 NEW DAUGHN GIBSON Me Moan / *Sub Pop (Sub Pop)*
- 10 NEW DIANA JONES Museum Of Appalachia Recording / *Proper (Proper Music)*
- 11 RE EDWARD SHARPE & THE MAGNETIC ZEROS Here / *Rough Trade (XI Beggars)*
- 12 8 AMON AMARTH Deceiver Of The Gods / *Metal Blade (Metal Blade)*
- 13 6 CONGO NATTY Jungle Revolution / *Big DaDa (Nin ja Tune)*
- 14 12 FALLING IN REVERSE Fashionably Late / *Epitaph (Epitaph)*
- 15 4 MAYA JANE COLES Comfort / *I Am Me (I Am Me)*
- 16 RE MATT BERRY Kill The Wolf / *Acid Jazz (Acid Jazz)*
- 17 19 JON HOPKINS Immunity / *Domino (Domino)*
- 18 5 WAXAHATCHEE Cerulean Salt / *Wichita (Wichita Recordings)*
- 19 NEW HEITOR PEREIRA Despicable Me 2 - Ost / *Black Lot (Black Lot)*
- 20 16 HEAVEN'S BASEMENT Filthy Empire / *Red Bull (Red Bull)*

CHARTS CLUB WEEK 28

Club charts are available on **MusicWeek.com** every Friday

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	5	ICONA POP FEAT. CHARLI XCX I Love It / Atlantic
2	10	4	KLANGKARUSSELL FEAT. WILL HEARD Sonnentanz (The Sun Don't Shine) / Island
3	9	5	KRAAK & SMAAK The Future Is Yours / Jalapeno
4	6	3	TIESTO FEAT. KYLER ENGLAND Take Me / Musical Freedom/Pm:Am Recordings
5	39	2	MAUSI Move / Relentless
6	14	2	ARMAND VAN HELDEN FEAT. DUANE HARDEN You Don't Know Me / 3 Beat
7	12	3	CALVIN HARRIS FEAT. AYAH MARAR Thinking About You / Columbia
8	13	3	SHOW N PROVE FEAT. TAKURA Zimma Frame / AATW
9	17	4	KRYSTAL KLEAR FEAT. JENNA G Addiction / Rinse/Columbia
10	16	4	MARKUS SCHULZ FEAT. SERI Love Rain Down / Armada/Coldharbour
11	28	2	AVICII Wake Me Up! / Prmd/Virgin
12	2	5	JOHN NEWMAN Love Me Again / Island
13	20	2	LIAM BAILEY When Will They Learn / Ministry Of Sound
14	23	2	DUCK SAUCE It's You / 3 Beat
15	1	5	AXWELL Center Of The Universe / Deconstruction/Columbia
16	0	1	RUDIMENTAL FEAT. FOXES Right Here / Black Butter/Asylum
17	35	2	KYLIE MINOGUE Skirt / Parlophone
18	27	4	CHASE & STATUS Lost & Not Found / MIA/Mercury
19	7	6	BREACH Jack / Dirtybird/Atlantic
20	36	2	RAY FOXX FEAT. RACHEL K. COLLIER Boom Boom (Heartbeat) / Strictly Rhythm
21	34	2	RIVAZ Colors / Division/Strictly Rhythm
22	33	2	THE RELOD Daft Revolution / Circle Rainbow
23	38	3	FABIO WHITE You Are Mine / Sorry Shoes
24	0	1	VIKTORIA STATION Music Is Love / Jm13
25	0	1	NORIN & RAD Bird Is The Word / Arjunabeats
26	22	4	LONDON GRAMMAR Wasting My Younger Years / Metal & Dust
27	18	6	RIHANNA FEAT. DAVID GUETTA Right Now / Def Jam
28	37	3	MIKE MAGO The Show / Ministry Of Sound
29	31	2	MORGAN PAGE & NADIA ALI Carry Me / Netwerk
30	26	9	SEBASTIAN INGROSSO, TOMMY TRASH, JOHN MARTIN Reload / Postiva/Virgin
31	40	2	STAYGOLD FEAT. STYLE OF EYE Wallpaper / Virgin/Emi
32	25	7	KATY B What Love Is Made Of / Rinse/Columbia
33	0	1	DJ MARK BRICKMAN Raise Your Hands / Rambunktious
34	0	1	DJ FRESH VS. DIPLO FEAT. DOMINIQUE YOUNG UNIQUE Earthquake / Ministry Of Sound
35	0	1	FREEMASONS FEAT. KATHERINE ELLIS Tears / Freemason
36	29	8	MARTIN SOLVEIG & THE CATARACS FEAT. KYLE Hey Now / Relentless
37	0	1	DRUMS OF DEATH FEAT. YASMIN True / Black Butter
38	5	4	HAVANA FEAT. TYGA Just Like Magic (Part One) / SA
39	0	1	WILL.I.AM Bang Bang / Interscope
40	15	6	MILK & SUGAR Tell Me Why / Milk & Sugar Recordings

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	11	2	WILL.I.AM Bang Bang / Interscope
2	7	3	JESSIE J FEAT. DIZZEE RASCAL & BIG SEAN Wild / Island
3	13	3	SHOW N PROVE FEAT. TAKURA Zimma Frame / AATW
4	8	3	TIESTO FEAT. KYLER ENGLAND Take Me / Musical Freedom/Pm:Am Recordings
5	1	4	ICONA POP FEAT. CHARLI XCX I Love It / Atlantic
6	0	1	AVICII Wake Me Up! / Prmd/Virgin
7	14	6	ADAM KATZ Stars / Central Station
8	28	2	RUDIMENTAL FEAT. FOXES Right Here / Asylum
9	19	2	CALVIN HARRIS FEAT. AYAH MARAR Thinking About You / Columbia
10	20	2	DUCK SAUCE It's You / 3 Beat
11	16	3	BENNY BENASSI FEAT. JOHN LEGEND Dance The Pain Away / Ultra
12	23	2	SLEEKA No Going Back / Cygen Music
13	17	4	BRIDGIT MENDLER Hurricane / Hollywood
14	26	2	SNEAKBO Ring A Ling / Play Hard
15	24	2	BOWIE JANE Miss U Hate U / Bme
16	0	1	BRITNEY SPEARS Ooh La La / Sony
17	5	3	JOHN NEWMAN Love Me Again / Island
18	2	4	SELENA GOMEZ Come & Get It / Hollywood
19	22	2	JUSTIN TIMBERLAKE Tunnel Vision / RCA
20	29	2	MAJOR Love Me Boy / Major Tom
21	0	1	MAUSI Move / Relentless
22	4	5	KE\$HA FEAT. WILL.I.AM Crazy Kidz / Kemosabe/RCA
23	3	3	AXWELL Center Of The Universe / Deconstruction/Columbia
24	21	6	RIHANNA FEAT. DAVID GUETTA Right Now / Virgin/Emi
25	0	1	RAY FOXX FEAT. RACHEL K. COLLIER Boom Boom (Heartbeat) / Strictly Rhythm
26	27	2	MIKE MAGO The Show / Ministry Of Sound
27	0	1	RIVAZ Colors / Division/Strictly Rhythm
28	15	5	JENNIFER LOPEZ FEAT. PITBULL Live It Up / Capital
29	0	1	FAWNI Chasing Cars / Major Label Ent.
30	0	5	KATY B What Love Is Made Of / Rinse/Columbia



UPFRONT

Icona Pop



COMMERCIAL POP



URBAN

Icona Pop return to Upfront No.1, Timberlake rules Urban

ANALYSIS

BY ALAN JONES

After topping the OCC singles chart and a week after topping the Commercial Pop chart, Icona Pop's I Like It (feat. Charli XCX) ascends to the summit of the Upfront club chart, with mixes by Fix8, Style Of Eye, Tiesto, Jakwob & Bobby Champs holding it in good stead, and earning it a very comfortable 18% victory margin over

Klangkarussell's Sonnentanz (The Sun Don't Shine), which jumps 10-2 having had a vocal added to it by Will Heard.

The Voice UK is over for 2013 - but two of the coaches slugged it out for chart honours on the Commercial Pop chart this week, with Jessie J's Wild (feat. Dizzee Rascal & Big Sean) finishing just 0.8% behind Bang Bang by will.i.am.

It's Will's second number one of the year, following Justin Bieber collaboration #thatPower,

which led the list in April.

Meanwhile, Justin Timberlake has his THIRD number one hit of 2013 on the Urban chart, where Tunnel Vision scampers 5-1, leaving Robin Thicke's Blurred Lines in second place for the fourth straight week.

Tunnel Vision follows JT's previous number one Mirrors, which spent three weeks at the chart peak in March/April. The singer's Suit & Tie (feat. Jay-Z), which was top for two weeks in February.

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	5	3	JUSTIN TIMBERLAKE Tunnel Vision / RCA
2	2	8	ROBIN THICKE FEAT. T.I. & PHARRELL Blurred Lines / Interscope
3	8	4	BABY BLUE Bump / 3 Beat
4	4	5	JESSIE J FEAT. DIZZEE RASCAL & BIG SEAN Wild / Island
5	9	4	CHARLIE BROWN Floodgates / AATW
6	1	8	RIHANNA FEAT. DAVID GUETTA Right Now / Def Jam
7	3	7	JENNIFER LOPEZ FEAT. PITBULL Live It Up / Capital
8	10	5	HAVANA FEAT. TYGA Just Like Magic (Part One) / SA
9	6	5	AMBER GREEN Kissed You (Flowers Part 2) / White Label
10	27	2	PREETESH FEAT. MARK HARRISON Through The Night / Preetesh
11	11	3	SEAN PAUL Other Side Of Love / Atlantic
12	7	8	IGGY AZALEA Bounce / Mercury
13	15	8	MARIAH CAREY FEAT. MIGUEL #Beautiful / Island Def Jam MG/universal
14	20	2	AMPLIFY DOT FEAT. BUSTA RHYMES I'm Good / Virgin
15	12	5	DREAM MC... Weatherman... / MIA/Mercury
16	16	4	ALICIA KEYS New Day / RCA
17	13	4	KATY B What Love Is Made Of / Rinse/Columbia
18	0	1	WILL.I.AM Bang Bang / Interscope
19	26	10	SNEAKBO Ring A Ling / Play Hard
20	21	14	CHRIS BROWN Fine China / RCA
21	0	1	TINIE TEMPAH FEAT. 2 CHAINS Trampoline / Parlophone
22	28	2	NYANDA Slippery When Wet / Black Lion
23	17	12	LL COOL J FEAT. SNOOP DOGG & FATMAN SCOOP We Came To Party / 429/Universal
24	0	1	JOHN LEGEND Made To Love / RCA/Sony
25	22	17	NELLY Hey Porsche / Republic
26	0	1	SHOW N PROVE FEAT. TAKURA Zimma Frame / AATW
27	25	3	P SQUARE Personally / Square
28	14	7	MARK KNIGHT FEAT. SWAY Alright / 3 Beat
29	18	14	FUSE ODG FEAT. WYCLEF JEAN Antenna / 3 Beat
30	19	7	J-SOL FEAT. DURRY GOODZ Treat Her Like A Lady / Up-Tempo

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	FREEMASONS FT KATHERINE ELLIS Tears
2	DUCK SAUCE It's You
3	BROOKES BROTHERS FT CHROM3 Carry Me On
4	RUDIMENTAL Right Here
5	DISCLOSURE F For You
6	MIKE MAGO The Show
7	SANDER VAN DOORN Neon
8	WILKINSON Heartbeat
9	TENNAKE FT FIORA See Right Through
10	CYRIL HAHN Perfect Form
11	THE YOUNG PUNK Girls Like Disco Boys Like Bass
12	LAURA WELSH Cold Front
13	HURTS Exile
14	GEFAFFELSTEIN Pursuit
15	DEPECHE MODE Soothe My Soul
16	TIM CULLEN & RICHARD DINSDALE Skank Marvin
17	MARCUS SCHOSSOW Reverie
18	JOE GODDARD Taking Over Ep
19	PHOENIX Trying To Be Cool
20	FULL INTENTION Icon / Madness



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

CHARTS iTUNESSINGLES WEEK 28

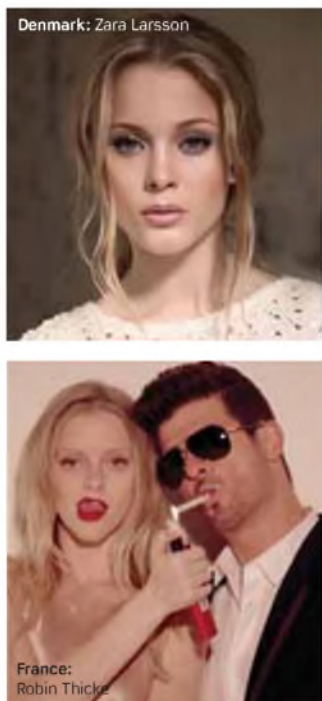
BELGIUM	
POS	ARTIST/ ALBUM
08/07/2013 - 14/07/2013	
1	AVICII Wake Me Up
2	STROMAE Formidable
3	STROMAE Papaoutai
4	ROBIN THICKE Blurred Lines
5	MACKLEMORE & RYAN Can't Hold Us
6	BAKERMAT Vandaag
7	BASTILLE Pompeii
8	DAFT PUNK Get Lucky (Radio Edit)
9	MAÎTRE GIMS J'me tire
10	CALVIN HARRIS I Need Your Love

DENMARK	
POS	ARTIST/ ALBUM
01/07/2013 - 07/07/2013	
1	AVICII Wake Me Up
2	ZARA LARSSON Uncover
3	ROBIN THICKE Blurred Lines
4	DAFT PUNK Get Lucky
5	NAUGHTY BOY La La La
6	PINK Just Give Me a Reason
7	MACKLEMORE & RYAN Can't Hold Us
8	LIGA Skylder Dig Ik' Noget
9	NIK & JAY Ocean of You
10	PHARFAR La' Mig Rulle Dig

FRANCE	
POS	ARTIST/ ALBUM
08/07/2013 - 14/07/2013	
1	ROBIN THICKE Blurred Lines
2	STROMAE Papaoutai
3	DAFT PUNK Get Lucky
4	MAÎTRE GIMS Bella
5	AVICII Wake Me Up
6	MAJOR LAZER Watch Out For This...
7	BRUNO MARS Treasure
8	JAMES ARTHUR Impossible
9	PASSENGER Let Her Go
10	STROMAE Formidable

GERMANY	
POS	ARTIST/ ALBUM
05/07/2013 - 11/07/2013	
1	AVICII Wake Me Up
2	ROBIN THICKE Blurred Lines
3	CRO Whatever
4	DAFT PUNK Get Lucky
5	NAUGHTY BOY La La La
6	ONEREPUBLIC Counting Stars
7	BASTILLE Pompeii
8	DAVID GUETTA Play Hard
9	Q-TIP,GOONROCK,FERGIE A Little Party..
10	JESSIE J Wild

ITALY	
POS	ARTIST/ ALBUM
04/07/2013 - 10/07/2013	
1	NAUGHTY BOY La La La
2	DAFT PUNK Get Lucky
3	ROBIN THICKE Blurred Lines (
4	CLAUDIA & ASU Zalele 2013 New...
5	IMANY You Will Never Know
6	ICONA POP I Love It (feat. Charli XCX)
7	DAVID GUETTA Play Hard
8	AVICII Wake Me Up
9	MAX PEZZALI L'universo tranne noi
10	OLA I'm in Love



NETHERLANDS	
POS	ARTIST/ ALBUM
05/07/2013 - 11/07/2013	
1	AVICII Wake Me Up
2	ROBIN THICKE Blurred Lines
3	BAKERMAT Vandaag
4	NAUGHTY BOY La La La (feat. Sam Smith)
5	DAFT PUNK Get Lucky
6	HARIS Playing With Fire
7	MAAIKE OUBOTER Dat Ik Je Mis
8	MR. PROBZ Waves
9	NIELSON,MISS MONTREAL Hoe
10	STROMAE Papaoutai

SPAIN	
POS	ARTIST/ ALBUM
08/07/2013 - 14/07/2013	
1	ROBIN THICKE Blurred Lines
2	PASSENGER Let Her Go
3	DAFT PUNK Get Lucky
4	DANI MARTÍN Cero
5	MIKA Live Your Life
6	DAVID GUETTA Play Hard
7	INNA More Than Friends
8	MACKLEMORE & RYAN Thrift Shop
9	ICONA POP I Love It (feat. Charli XCX)
10	AVICII Wake Me Up

SWEDEN	
POS	ARTIST/ ALBUM
03/07/2013 - 09/07/2013	
1	AVICII Wake Me Up
2	DAFT PUNK Get Lucky
3	OSKAR LINNROS Hur Dom än
4	PINK Just Give Me a Reason
5	KIM CESARION Undressed
6	ROBIN THICKE Blurred Lines
7	MEDINA Miss Decibel
8	STIFTELSEN En annan värld
9	ENVY Am I Wrong
10	MACKLEMORE & RYAN Can't Hold Us

SWITZERLAND	
POS	ARTIST/ ALBUM
05/07/2013 - 11/07/2013	
1	AVICII Wake Me Up
2	ROBIN THICKE Blurred Lines
3	DAFT PUNK Get Lucky
4	REMADY,MANU-L Holidays
5	MACKLEMORE & RYAN Can't Hold Us
6	BASTILLE Pompeii
7	CALVIN HARRIS I Need Your Love
8	DAVID GUETTA Play Hard
9	IMAGINE DRAGONS Radioactive
10	NAUGHTY BOY La La La

UNITED KINGDOM	
POS	ARTIST/ ALBUM
07/07/2013 - 13/07/2013	
1	ROBIN THICKE Blurred Lines
2	JOHN NEWMAN Love Me Again
3	ICONA POP I Love It (feat. Charli XCX)
4	TOMMY TRASH,SEBASTIAN... Reload...
5	WILL.I.AM Bang Bang
6	LAWSON Brokenhearted (feat. B.o.B)
7	NAUGHTY BOY La La La (feat. Sam Smith)
8	JASON DERULO The Other Side
9	PASSENGER Let Her Go
10	CHASE & STATUS Lost & Not Found

CHARTS iTUNES ALBUMS WEEK 28



BELGIUM	
POS	ARTIST/ALBUM
08/07/2013 - 14/07/2013	
1	VARIOUS ARTISTS MNM Big Hits 2013/2
2	VARIOUS De Maxx Long Player 27
3	EDITORS The Weight of Your Love
4	JAY Z Magna Carta... Holy Grail
5	VARIOUS Maximum Hit Music 2013-2
6	DAVID GUETTA Cathy & David Guetta...
7	DAFT PUNK Random Access Memories
8	MILK INC. Undercover
9	MAJOR LAZER Free the Universe
10	JAKE BUGG Jake Bugg

DENMARK	
POS	ARTIST/ALBUM
01/07/2013 - 07/07/2013	
1	VARIOUS ARTISTS More Summer 2013
2	MARIE KEY De Her Dage
3	JAY Z Magna Carta... Holy Grail
4	QUADRON Avalanche
5	DAFT PUNK Random Access Memories
6	VARIOUS ARTISTS Dance Chart 36
7	ONE DIRECTION Best Song Ever EP
8	KANYE WEST Yeezus
9	VOLBEAT Outlaw Gentlemen & Shady...
10	VARIOUS ARTISTS Running Hits 3

FRANCE	
POS	ARTIST/ALBUM
08/07/2013 - 14/07/2013	
1	JAY-Z Magna Carta... Holy Grail
2	SÉBASTIEN PATOCHE J'e***** les...
3	DAFT PUNK Random Access Memories
4	VARIOUS Les chroniques du wati boss
5	VARIOUS NRJ Summer Hits Only 2013
6	C2C Tetra
7	MAÎTRE GIMS Subliminal
8	BRUNO MARS Unorthodox Jukebox
9	VARIOUS ARTISTS Tropical Family
10	RIHANNA Unapologetic

GERMANY	
POS	ARTIST/ALBUM
05/07/2013 - 11/07/2013	
1	JAY Z Magna Carta... Holy Grail
2	VARIOUS Kontor Top of the Clubs...
3	VARIOUS Best of 2013 - Sommerhits
4	CRO Raop
5	DAFT PUNK Random Access Memories
6	MC FITTI #Geilon
7	RAF 3.0 Hoch 2
8	VARIOUS Booom - Summer 2013
9	VARIOUS We Love Summer 2013
10	GENETIKK D.N.A.

ITALY	
POS	ARTIST/ALBUM
04/07/2013 - 10/07/2013	
1	VARIOUS Papeete Beach Compilation...
2	JOVANNOTI Backup 1987-2012
3	MAX PEZZALI Max 20
4	JAY Z Magna Carta... Holy Grail
5	DAFT PUNK Random Access Memories
6	MUSE The 2nd Law
7	VARIOUS Radio Italia Summer Hits
8	VARIOUS Hot Party Summer 2013
9	MARCO MENGONI #PRONTOACORRERE...
10	EMMA Schiena



NETHERLANDS	
POS	ARTIST/ALBUM
05/07/2013 - 11/07/2013	
1	VARIOUS ARTISTS 538 Hitzone 66
2	VARIOUS ARTISTS Bloomingdale 2013
3	JAY Z Magna Carta... Holy Grail
4	VARIOUS 538 Dance Smash 2013-02
5	VARIOUS Zomerhit Top 101...
6	EDITORS The Weight of Your Love
7	EMELI SANDÉ Our Version of Events
8	ARMIN VAN BUUREN Intense
9	VARIOUS ARTISTS 538 Ibiza Top 50 2013
10	VARIOUS Het Beste Uit De Top 500 Van...

SPAIN	
POS	ARTIST/ALBUM
08/07/2013 - 14/07/2013	
1	DANI MARTÍN Dani Martín
2	VARIOUS ARTISTS Blanco y Negro Hits 013
3	DAVID GUETTA Cathy & David Guetta...
4	VARIOUS Running Hits (Summer Edition)
5	VARIOUS Las 100 Mejores Canciones...
6	VARIOUS ARTISTS Flaix Summer 2013
7	VARIOUS Mujeres y Hombres y Viceversa...
8	PASSENGER All the Little Lights
9	PABLO ALBORÁN Tanto
10	RODRIGUEZ Searching for Sugar Man

SWEDEN	
POS	ARTIST/ALBUM
03/07/2013 - 09/07/2013	
1	VARIOUS Absolute Summer Hits 2013
2	JAY Z Magna Carta... Holy Grail
3	ZARA LARSSON Allow Me To...
4	VARIOUS Mix Megapol Sommar...
5	HÅKAN HELLSTRÖM Det kommer al...
6	ONE DIRECTION Best Song Ever EP
7	OSKAR LINNROS Klappar och slag
8	GYLLENE TIDER Soldans på din...
9	DAFT PUNK Random Access Memories
10	VARIOUS ARTISTS Absolute House 2013

SWITZERLAND	
POS	ARTIST/ALBUM
05/07/2013 - 11/07/2013	
1	JAY Z Magna Carta... Holy Grail
2	VARIOUS Kontor Top of the Clubs...
3	DAFT PUNK Random Access Memories
4	VARIOUS We Love Summer 2013
5	RAF 3.0 Hoch 2
6	CRO Raop
7	VARIOUS Summer Party 2013 - The Hit...
8	DAVID GUETTA Nothing But the Beat...
9	MACKLEMORE & RYAN LEWIS The Heist
10	VARIOUS Booom - Summer 2013

UNITED KINGDOM	
POS	ARTIST/ALBUM
07/07/2013 - 13/07/2013	
1	JAY Z Magna Carta... Holy Grail
2	VARIOUS ARTISTS #HolidayAnthems
3	PASSENGER All the Little Lights
4	VARIOUS ARTISTS Chilled R&B...
5	VARIOUS Superstar DJs - Mo S
6	MUMFORD & SONS Babel
7	VARIOUS Marbella Sessions 2013 - MoS
8	BEN HOWARD Every Kingdom
9	TOM ODELL Long Way Down
10	VARIOUS Now That's What I Call...! 84

CHARTS ANALYSIS WEEK 28



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



- AVICII *Wake Me Up* Positiva/PRMD
- SELENA GOMEZ *Come & Get It* Hollywood
- BREACH *Jack Atlantic*/Dirtybird
- AVRIL LAVIGNE *Here's To Never Growing Up* Epic
- LUCY SPRAGGAN *Lighthouse* Columbia
- K KOKE FEAT. BRIDGET KELLY *My Time* RCA
- JUSTIN TIMBERLAKE *Take Back The Night* RCA
- CHVRCHES *Gun* Virgin
- SHOW N PROVE *Zimma Frame* UMTV
- AVICII *Levels* Island
- AVENGED SEVENFOLD *Hail To The King* Warner Bros
- THE KILLERS *Mr Brightside* Vertigo

UK ARTIST ALBUMS CHART



- PET SHOP BOYS *Electric X2*
- ROBIN THICKE *Blurred Lines* Interscope
- STYLE COUNCIL *Classic Album Selection* Polydor
- CODY SIMPSON *Surfers Paradise* Atlantic
- PAOLO NUTINI *Sunny Side Up* Atlantic
- DAVID LYNCH *The Big Dream* Sunday Best
- CAROLE KING *Tapestry* Epic
- MILES KANE *Don't Forget Who You Are* Columbia
- FLEETWOOD MAC *The Very Best Of WSM*
- THE KILLERS *Battle Born* Vertigo
- THE VACCINES *What Did You Expect From The Vaccines* Columbia

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

Source: Official Charts Company

SINGLES

■ BY ALAN JONES

Smashing the record for the fastest-selling single of 2013, Avicii's *Wake Me Up!* dashed to the top of the first of the midweek sales flashes on Tuesday, with a massive sale of nearly 124,000. That's over 100,000 more than any other track, and ensures that the Swedish DJ will secure his second number one single this weekend.

It relegates back to number two, *Blurred Lines* which returned to number one for Robin Thicke (feat T.I. & Pharrell) last Sunday. It did so on sales of 82,593 copies, the lowest of its seven-week chart run and became the first single to spend five weeks at number one since Gotye's *Somebody That I Used To Know* (feat. Kimbra). *Blurred Lines* ended the week just 1,381 sales away from becoming the second single to sell a million copies this year. The first, of course, Daft Punk's *Get Lucky*, which climbed 10-9 on Sunday, its 13th week in the Top 10, with sales of 31,702 increasing its overall tally to 1,092,992.

John Newman's *Love Me Again* dipped to number two (72,313 sales), a week after debuting at the summit.



Swedes John Martin and Sebastian Ingrosso (the latter a third of Swedish House Mafia) had Sunday's highest debut with their latest collaboration, *Reload*, which enters at number three (57,049 sales). It also features Australian DJ Tommy Trash.

Lawson recaptured their Top 10 form with fifth single *Brokenhearted* (feat. B.o.B.) debuting at number six (45,948 sales). The track is taken from the band's debut album, *Chapman Square*, which will be reissued shortly with bonus tracks, including *Brokenhearted*.

Elsewhere in the Top 10, Icona Pop's *I Love It* (feat. Charli XCX) dipped 3-4

(55,251 sales), will.i.am's *Bang Bang* fell 4-5 (47,290 sales), Naughty Boy's *La La La* (feat. Sam Smith) declined 5-7 (43,253 sales), Passenger's *Let Her Go* descended 7-8 (34,521 sales) and Jason Derulo's *The Other Side* slipped 8-10 (31,563 sales).

Australian hip hop artist Iggy Azalea's debut hit *Work* reached number 17 and follow-up *Bounce* instantly eclipsed that peak, debuting at number 13 (22,401 sales).

Two years after her fifth Top 40 hit, *Easy Please Me*, Katy B returned with *What Love Is Made Of* debuting at number 21 (17,193 sales).

While *Magna Carta... Holy Grail* debuts atop the album chart, single *Holy Grail*, featuring Justin Timberlake, debuted at number 24 (15,961 sales) for Jay-Z. The pair got to number three in January with *Suit & Tie*, the first single from Timberlake's album *The 20/20 Experience*. By coincidence, that album delivered its third Top 75 hit on Sunday (the second was the chart-topping *Mirrors*) as *Tunnel Vision* leaps 133-64 (4,187 sales). Its climb fuelled by the furore surrounding its explicit video, *Tunnel Vision*'s success rubbed off on *The 20/20 Experience*, which revived 42-28 (3,884 sales). *Holy Grail* is Jay-Z's 43rd Top 75 single, nine more than Timberlake.

Sneakbo's third Top 40 entry, *Ring A Ling* debuted at number 27 (12,779 sales).

Advancing 59-36 (9,442 sales), *True Love* is the fourth hit from Pink's current album, *The Truth About Love*. A collaboration with Lily Allen, it is Pink's 28th Top 75 hit, all but one of which has made the Top 40, and Allen's 13th.

Overall singles sales were down 9.15% week-on-week at 3,234,149. That's a 13-week low, and 5.45% below same week 2012 sales of 3,420,657.

ALBUMS

■ BY ALAN JONES

The Pet Shop Boys and Robin Thicke are slugging it out in the battle to secure the week's highest debut on the album chart - and either act could also end up at number one. With sales hitting the skids as punters concentrate on topping up their tans, The Pet Shop Boys' *Electric* ambled to the top of Tuesday's midweek sales flashes with sales of just over 9,000 copies. That's nearly 1,000 more than Thicke's *Blurred Lines*, which follows the storming success of the single of the same name. Both acts will need to maintain their less-than-blistering pace to see off Jay-Z, whose *Magna Carta... Holy Grail* sold over 6,000 copies to take third place on the sales flashes, having debuted at number one last weekend.

Jay-Z racked up his 14th Top 75 album but his first number one, debuting atop the chart with *MCHG* on Sunday. The 43-



year-old rapper sold 39,386 copies of the album last week - a personal best, just beating the 38,681 copies that *The Blueprint 3* sold when it debuted at number four in 2009. Jay-Z's highest-charting album hitherto was Kanye West collaboration *Watch The Throne*, which sold 30,856 copies while debuting and peaking at number three in 2011. Although MGHC is Jay-Z's first UK number one, it became his 13th US number one this week, a total exceeded only by

The Beatles.

Alan Yentob's BBC One examination of the career of Rod Stewart on *Can't Stop Me Now*, an edition of arts show *Imagine*, last week had a positive effect on Stewart's latest album, *Time*, which climbed 5-2 (15,272 sales) on Sunday, its ninth straight week in the Top 10.

Passenger's *All The Little Lights* was the most obvious beneficiary of iTunes' *Sounds Of Summer* initiative (which saw the retailer slash the price of

downloads of 63 albums to as little as £3.99). The album was reduced to £4.99, and benefited by climbing 7-3 (14,732 sales) to return to its peak position as previously achieved a fortnight earlier.

Imagine Dragons' debut album *Night Visions* leapt 30-12 (6,885 sales), following the band's *T In The Park* appearance.

Current hit singles by will.i.am feat. Justin Bieber and Mariah Carey feat. Miguel are the first Top 75 entries to have titles prefaced by hashtags (tho' as long ago as 1987, *Midnight Star* charted *Engine #9*) but the symbol made its presence felt at the top of the compilation chart. Containing 60 dance hits spread across three CDs, *#Holiday Anthems* sold 22,611 copies last week to debut at number one.

With good weather encouraging outdoor pursuits, overall album sales were down 11.68% week-on-week at 1,329,556. That is a nine-week low, and 13.38% below same week 2012 sales of 1,534,934.

Hosted by Chalk ink
& Bournemouth live

2013

BURNOUT FESTIVAL

SATURDAY 27TH JULY

SUNDAY 28TH JULY

FRONT MAGAZINE STAGE

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G L A S S E S
H O U S E S

MALLORY
KNOX

SONIC BOOM SIX / EVAROSE / MAX RAPTOR
ATTENTION THIEVES / JODY HAS A HITLIST
SCHOLARS / EMILY WILSON / NIGHTLIFE

WE ARE THE OCEAN

THE SKINTS

ARCANE ROOTS / NATIVES / STRAIGHT LINES
GNARWOLVES / RAT ATTACK / YEARBOOK
WALTZ / MIKE FOSTER / SHOCKMASTER

SECOND STAGE

GLAMOUR OF THE KILL
devil sold
inossiy

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

BLEED FROM WITHIN
FEED THE RHINO

TRC / WITH ONE LAST BREATH / HILDAMAY
THE SMOKING HEARTS / IDIOM
THE CATHARSIS / FURYBORN

ATTICUS STAGE

TEK ONE
MARMOZETS

POLAR / MALEFICE
NAPOLEON / CARCER CITY
PALM READER / GRIEVER / EARTH EATER

YASHIN
BLITZKIDS

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SJC

Blackstar

ATTICUS
LAGER

Small Victory

BLACKMAIL

BLACKMAIL

NECK DEEP

NECK DEEP



INDUSTRY EVENTS DATES FOR YOUR DIARY

July 19

Lovebox,
Victoria Park, London



July

18
Latitude Festival
Henham Park,
Suffolk
latitudefestival.com

19
Lovebox
Victoria Park, London
mamacolive.com/lovebox

25
Secret Garden Party
Abbots Ripton,
Cambridgeshire
secretgardenparty.com

August
1
Camp Bestival
Lulworth Castle,
Dorset
campbestival.net

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

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

23
Reading & Leeds Festival
Little John's Farm/
Bramham Park,
Reading/Leeds
readingandleedsfestival.com

23
Creamfields Festival
Daresbury,
Cheshire
creamfields.com



Quarterly publishing special

Music Week will be celebrating the best work of the UK music publishing world with an in-depth look at some of the sector's biggest successes in a special feature on August 2. Expect a comprehensive overview of the sync sector, chat with some of the top publishing independents and plenty more besides.

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



▶ SELENA GOMEZ Stars Dance 22.07



▶ SCOUTING FOR GIRLS Greatest Hits 29.07

JULY 22

SINGLES

- AFI I Hope You Suffer (Interscope)
- ALUNAGEORGE You Know You Like It (Island/Tri Angle)
- LAUREN AQUILINA Sinners Ep (Lauren Aquilina)
- ARTHUR BEATRICE Carter Ep (Vertigo/Capitol)
- BABYSHAMBLES Nothing Comes To Nothing (Parlophone)
- BIG DEAL Dream Machines (Mute)
- MIKKY EKKO Kids (Columbia)
- EXTRA CURRICULAR Notify (Under Wraps Music)
- GENTLEMAN'S DUB CLUB Give It Away (Ranking)
- HONEY RYDER Live At Cornbury Ep (Oceanic Music)
- HURTS Somebody To Die For (Epic)
- IMAGINE DRAGONS It's Time (Interscope)
- JAHMENE DOUGLAS Titanium (Rca)
- JOHNNY BORRELL Pan European Supermodel Song (Oh! Gina) (Virgin/Em)
- 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 (Relentless/Rca)
- SAN CISCO Awkward (Columbia)
- SCOUTING FOR GIRLS Millionaire (Epic)
- EDWARD SHARPE & THE MAGNETIC ZEROS Better Days (Rough Trade)
- MARTIN SOLVEIG & THE CATARACS FT KYLE Hey Now (Relentless)
- STAYGOLD FT STYLE OF EYE AND POW Wallpaper (Virgin/Em)
- TONIGHT ALIVE The Ocean (Sony Rca)
- 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)
- GRANT HART The Argument (Domino)
- JAHMENE DOUGLAS Love Never Fails (Rca)
- KARNIVOOL Asymmetry (Columbia)
- RICH GANG Rich Gang (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 (Umtv)
- JAKE BUGG Broken (Virgin/Em)
- C2C Down The Road (Virgin/Em)
- 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 (Ffri/Hot Creations/Warner)
- GEORGI KAY In My Mind Ep (Regal)
- KIDS IN GLASS HOUSES Drive (Transmission)
- KIM CESARION Undressed (Rca)
- MAUSI Move (Rca/Relentless)
- FRANK OCEAN Sweet Life (Def Jam)
- BRITNEY SPEARS Ooh La La (Rca)
- STOOESHE My Man Music (Future Cu/Qwork/Warner Brothers)
- DAVID SYLVIAN Do You Know Me Now? (Samadhi Souna)
- TENSNAKE See Right Through (Mira)
- THOMAS DYBDAHL But We Did (Virgin/Em)
- Tiesto Take Me (Feat. Kyler England) (Musical Freedom)
- KANYE WEST Black Skinhead (Virgin)

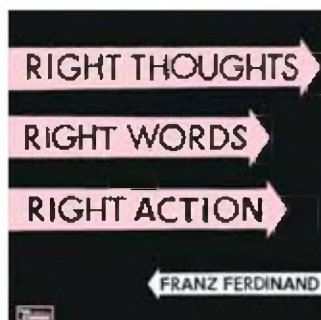
ALBUMS

- FIVE FINGER DEATH PUNCH The Wrong Side Of Heaven And The Righteous Side Of Hell (Eleven Seven)
- FLUME Flume (Transgressive)
- LETHAL BIZZLE This Is Dench (New State)
- SCOUTING FOR GIRLS Greatest Hits (Epic)
- JAY SEAN Neon (Island)
- SOLID STATE DRIVE Su's Symphony (Dusted Breaks)
- SWISS LIPS Swiss Lips (Epic)
- TIMO ANDRES, METROPOLIS ENSEMBLE Home Stretch (Noneseuch)

AUGUST 5

SINGLES

- ARCANE ROOTS Belief (Play It Again Sam)
- 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. AVAH MARAR Thinking About You (Columbia)
- NOAH & THE WHALE Lifetime (Virgin/Em)
- ONE DIRECTION Best Song Ever (Syco)
- PRIMAL SCREAM Invisible City (1St International)
- RAINY MILO Deal Me Briefly (Virgin/Em)

► **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► **PORTUGAL THE MAN** Evil Friends 09.09

- **RUDIMENTAL** Right Here Ft. Foxes (*Asylum*)
- **TINIE TEMPAH** 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 Hobby*)
- **RANK/XEROX** Rank/Xerox (*Blastfirstpetite*)
- **FRANK SINATRA** Lovin' & Swingin' All Night Long (*Metra*)
- **SWIM DEEP** Where The Heaven Are We (*Rca*)
- **CHRIS THILE** Bach: Sonatas And Partitas, Vol 1 (*Warner*)
- **YOUNGBLOOD HAWKE** Wake Up (*Island*)

AUGUST 12

SINGLES

- **ALICE IN CHAINS** Voices (*Virgin*)
- **ARCHES** Broken Clocks Ep (*Transmission*)
- **AVICII** Wake Me Up (*Postiva/Virgin*)
- **BLOC PARTY** The Nextwave Sessions (*French Kiss/Cooperative*)
- **C2C** Happy (*Emi*)
- **DALE EARNHARDT JR JR** Dark Water (*Warner Brothers*)
- **LULU JAMES** Step By Step (*Rca*)
- **JOSH RECORD** War (*National Anthem*)
- **LEON T. PEARL** Take You To Market (*Methoa*)
- **MAX MARSHALL** Don't Trip (*Virgin Emi*)
- **MIA** Bring The Noize (*Virgin/Emi*)
- **NAUGHTY BOY** Lifted (*Virgin*)
- **RAY FOXX FT RACHEL K COLLIER** Boom Boom (Heartbeat) (*Strictly Rhythm/Island*)
- **RUDIMENTAL FEAT. FOXES** Right Here (*Asylum*)
- **KT TUNSTALL** Invisible Empire (*Virgin*)

ALBUMS

- **BOOKER T** Sound The Alarm (*Decca*)
- **WHITE LIES** Big TV (*Polydor*)
- **THE WILD FEATHERS** The Wild Feathers (*Warner*)
- **WILKINSON** Lazars Not Included (*Ram*)
- **YELLOWCARD** Ocean Avenue Acoustic (*Hopeless*)

AUGUST 19

SINGLES

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

- **F.U.R.S** Just Kids (*Loose Lips*)
- **FALL OUT BOY** Alone Together (*Del Jam*)
- **GOLDHEART ASSEMBLY** Into Desperate Arms (*New Music Club*)
- **MR HUDSON** Fred Astaire (*Black Jag Records*)
- **JOEL COMPASS** Astronaut (*Polydor*)
- **JUTTY RANX** I See You (*Warner*)
- **MILES KANE** Taking Over (*Columbia*)
- **KLANKARUSSELL** Sonnentanz (Sun Don't Shine Ft. Will Heard) (*Island*)
- **KODALINE** Brand New Day (*B-Unique/Rca*)
- **LITTLE GREEN CARS** Absolute Zero (*Island/Glassnote*)
- **MIGUEL** Adorn (*Rca*)
- **OLLY MURS** Hey You Beautiful (*Epic/Syco*)
- **SEAN PAUL** Other Side Of Love (*Atlantic*)

ALBUMS

- **AŞAP FERG** Trap Lord (*Columbia*)
- **DAWES** Stories Don't End (*Emi*)
- **DRENGE** Drenge (*Infectious*)
- **THE FISHERMAN'S FRIEND** One And All (*Island*)
- **JOHN MAYER** Paradise Valley (*Columbia*)

AUGUST 26

SINGLES

- **A3** Feel The Light (*A3 Music Works*)
- **BASTILLE** Things We Lost In The Fire (*Virgin*)
- **BIG SEAN FEAT LIL WAYNE & JHENE AIKO** Beware (*Virgin Emi*)
- **BO BRUCE** The Hands I Hold (*Mercury*)
- **JOHN LEGEND** Made To Love (*Sony Rca*)
- **LITTLE NIKKI** Little Nikki Says (*Columbia/Deconstruction*)
- **JANELLE MONAE** Dance Apocalyptic (*Atlantic*)
- **OLLY MURS** Right Place Right Time (*Epic/Syco*)
- **NAUGHTY BOY** Think About It (*Virgin*)
- **T WILLIAMS** Feelings With Pain (*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*)
- **FLORIDA GEORGIA LINE** Here's To The Good Times (*Island*)
- **FRANZ FERDINAND** Right Thoughts, Right Words, Right Action (*Domino*)
- **NAUGHTY BOY** Hotel Cabana (*Virgin*)
- **RIZZLE KICKS** Lost Generation (*Island*)
- **EDWARD SHARPE & THE MAGNETIC ZEROS** Edward Sharpe & The Magnetic Zeros

(Rough Trade)

SEPTEMBER 2

SINGLES

- **AUSTIN MAHONE** What About Love (*Austin Mahone*)
- **PITBULL** Outta Nowhere Feat. Danny Mercer (*J/Mr 305/Polo Grounds*)
- **PLACEBO** Too Many Friends (*Virgin*)
- **THE STRYPPES** What A Shame (*Mercury*)
- **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*)
- **GOODIE MOB** Age Against The Machine (*Warner*)
- **GOODIE MOB** Special Education (*Warner*)
- **HOT NATURED** Different Sides Of The Sun (*Fttr/Hot Creations/Warner*)
- **JOHN LEGEND** Love In The Future (*Sony Rca*)
- **NO CEREMONY** No Ceremony (*Nac*)
- **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*)

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*)
- **GOLDFRAPP** Tales Of Us (*Mute*)
- **JACKSON SCOTT** Melbourne (*Fat Possum/Turnstile*)
- **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*)
- **BOOMTOWN RATS** Back To Boomtown (*Mercury/Umtv*)
- **SUMMER CAMP** Summer Camp (*Apricot/Moshi Moshi*)

SEPTEMBER 16

SINGLES

- **JASON DERULO** Talk Dirty (*Warner Brothers*)
- **IGGY AZALEA** Change Your Life (*Emi*)
- **ELTON JOHN** Home Again (*Mercury*)
- **ELTON JOHN** The Diving Board (*Mercury*)
- **KATIE MELUA** Ketevan (*Drama'tica*)
- **NONONO** Pumpin Blood (*Warner*)

ALBUMS

- **AVICII** True (*Postiva/Virgin*)
- **DRAKE** Nothing Was The Same (*Island*)
- **JACK JOHNSON** From Here To Now To You (*Island/Brushfire*)
- **KINGS OF LEON** Mechanical Bull (*Hand Me Down*)
- **MANIC STREET PREACHERS** Rewind The Film (*Columbia*)
- **PLACEBO** Loud Like Love (*Virgin*)
- **THOMAS DYBDAHL** What's Left Is Forever (*Virgin/Emi*)

SEPTEMBER 23

► **IGGY AZALEA** New Classic 23.09

SINGLES

- **CHASE & STATUS** Count On You (*Mercury*)
- **NELLY** Get Like Me (*Republic/Island*)

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

SINGLES

- **MICHAEL BUBLE** After All (Featuring Bryan Adams) (*Reprise*)
- **SHERYL CROW** Easy (*A&M*)
- **HUGH LAURIE** Junco Partner (*Warner Brothers*)

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

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

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

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



KATIE MELUA Ketevan

(Dramatico)



September 16

Katie Melua releases *Ketevan*, her sixth studio album, ten years after her chart-topping debut LP *Call Off The Search*.

The album title is Melua's birth name. Born in Georgia and raised in Belfast and Surrey, she studied at the Brit School before signing to British independent record label Dramatico. After 2003 single *The Closest Thing To Crazy*, Melua went on to become one of Britain's most successful recording artists of the millennium selling more than 11 million albums, 1 million concert tickets and receiving 56 platinum awards.

The new album's lead single *I Will Be There*, written by Mike Batt, was premiered at the Coronation Gala at Buckingham Palace in July.

On the record as a whole, Melua has returned to songwriting - working alongside Batt and two new collaborators, Batt's son Luke (who has co-produced the album) and Toby Jepson.

Following a summer of outdoor shows and festivals on the continent, Melua will be performing a special 10th anniversary concert at The Roundhouse in London on October 2.

INCOMING ALBUMS

ÁSGEIR *In The Silence* (One Little Indian)



Icelandic artist Ásgeir is a big priority for One Little Indian in the coming year.

He played his first

UK shows as support to John Grant in May and has been on the road with fellow countrymen Of Monsters & Men, including a London date at Somerset House.

His latest album *In The Silence* (the original Icelandic lyrics translated for worldwide release) is due out this autumn, and will be one of Rough Trade's Albums Of The Month in November.

His debut UK single *King And Cross* will be released on August 12.

In his home country, Ásgeir became an overnight sensation with the release of *Dyrd í dauðathögn* (*In The Silence*) last September, breaking all records to become Iceland's fastest and biggest-selling debut album.

OCTOBER 28

TIRED PONY *The Ghost Of The Mountain* (Fiction)



The Ghost Of The Mountain is the second album from Tired Pony - consisting of Gary

Lightbody, Peter Buck, Iain Archer, Richard Colburn, Scott McCaughey, Troy Stewart and producer Garret 'Jackknife' Lee.

The group were originally put together by Lightbody to realise his long-standing ambition of making an Americana album.

Woven into the songs is the story of two characters that Lightbody wrote about on the group's 2010 debut, *The Place We Ran From*.

The record also features guest vocalists, Bronagh Gallagher, Kim Topper and Minnie Driver.

The lead single will be *All Things All At Once* - impacting August 26 - and will be released in the US on October 1.

AUGUST 19

MANIC STREET PREACHERS *Rewind The Film* (Columbia Records)



Manic Street Preachers return this autumn with their first studio album since 2010 (their eleventh

in total) *Rewind The Film* - preceded with a single *Show Me The Wonder*.

A taster for the album has been released with the title track featuring Richard Hawley being made available for instant download with an album pre-order on iTunes.

The album is released almost three years to the day since *Postcards From A Young Man*.

The 12-track collection was recorded in their own studio *Faster* in Cardiff, Rockfield in Monmouthshire and *Hansa* in Berlin. The band described it by saying "[If] this record has a relation in the Manics back catalogue, it's probably the sedate coming of age that was *This Is My Truth Tell Me Yours*."

SEPTEMBER 16

TRACK OF THE WEEK



MUTYA KEISHA SIOBHAN

Flatline

(Polydor)



September 1

Mutya Keisha Siobhan, the 'original Sugababes' will release their new single *Flatline* - produced by Dev Hynes - in September.

Following online previews of the single, *The Guardian* has said that Mutya Keisha Siobhan's "vocal ad-libs are so on point everyone else might as well just give up".

The trio filmed the music video for *Flatline*, directed by KT Auleta, in Los Angeles.

The reformed group will perform together for the first time in 12 years at London's Scala on July 1, Brighton & Hove Pride on August 3 and G-A-Y on August 31.

Mutya Keisha and Siobhan released their debut album *One Touch* in 2000 via London Records in the UK. It went on to be certified Gold by the BPI and spawned Top 20 singles *Overload*, *New Year* and *Run For Cover*.

STAFF PICK: ALEX CALVIN, WORK EXPERIENCE



LONDON GRAMMAR Metal & Dust EP (Metal & Dust Recordings)

They're probably sick of the comparisons to The xx by now, but London Grammar are very much cut from the same cloth as that group. Minimalist, chilled out music might well be the sound of the moment and this London-based trio is doing it just as well as the best.

The *Metal & Dust EP* is, quite frankly, enchanting. Hannah Reid's vocals will charm and haunt your dreams for some time to come, and at times call to mind Florence Welch. The band is completed by the minimal backing of guitarist Dan Rothman with beats and other instrumentation provided by multi-instrumental DJ Dot

Major, resulting in a wonderful mix of top notch vocals, subtle, muted guitars and general electronic weirdness.

The songs are sparse, and the sense of space created makes this music something to sit back and relax with. Yet, in spite of the xx

comparisons, there is something more obviously upbeat about the LG's sound. Whether it's the driving disco-y choruses of title track *Metal & Dust* and *Darling Are You Gonna Leave Me?*, or the frantically echoing guitar on

Hey Now, the songs are soothing and calm, but also feel like they have pace.

Sadly at the moment, this EP and two subsequent singles, *Strong* and *Wasting My Young Years*, are all we have from the band for the time being, although I will welcome their full-length album with open arms.

OUT NOW

NEW REISSUES / CATALOGUE ALBUMS

NILSSON • The RCA Albums Collection (8697915502)

Quite possibly the catalogue release of the year, this 17CD box set includes all 14 albums that Harry Nilsson recorded for RCA between 1967 and 1977 in expanded form, and adds three newly-compiled CDs of bonus material. In total, there are 123 bonus tracks, 55 of them previously unissued. A very talented composer in his own right, Nilsson was also a superb interpreter of the songs of others, and the material here shows both to great effect. His debut hit, 'Everybody's Talkin'', was the definitive version of Fred Neil's folk/rock classic and a memorable ingredient of the movie *Midnight Cowboy*, while his transatlantic number one hit *Without You* was a stunning remake of a Badfinger album track. He was an early believer in Randy Newman, and cut Nilsson Sings Newman. He predated the recent vogue for re-interpreting 20th century classics with *A Little Touch Of Schmilsson In The Night*, which includes inch-perfect, heart-warming versions of

All I Think About Is You, What'll I Do and Always and other classics of similar vintage. For the most part, however, he was his own man, writing and recording at a prodigious rate, with a great deal of multi-tracking. He hit the ground running with debut set *Pandemonium Shadow Ballet*, while 1971 saw him release *The Point* (a charming concept album about Oblio, a round-headed boy in a pointed town) and *Nilsson Schmilsson* - arguably his best album, and home to *Gotta Get Up*, *The Moonbeam Song*, *Coconut* and *Without You*.

THE PEPPERMINT RAINBOW • Will You Be Staying After Sunday (Rev-Ola CRRV 263)

Inhabiting the same musical milieu as *The Mamas & The Papas* and *Spanky & Our Gang*, *The Peppermint Rainbow* should have had a great deal of success with their slick pop songs but are largely remembered (if at all) for the title track of this album - a sweet, sublime slab of sunshine pop that sold over a million copies

in America. They didn't bother the compilers of the Top 40 again but their excellent debut (and only) album, produced by Paul Leka, has been rescued from obscurity and reissued by Rev-Ola. It has expanded from 11 to 21 tracks, with the addition of non-album singles and alternate mixes. Leka was responsible for writing and producing *Green Tambourine* for *The Lemon Pipers*, and gave his new charges the identical backing track over which they perform their version. Among the best are the uptempo *You're The Sound Of Love*, which was later adapted as a successful jingle, the slightly trippy *Pink Lemonade* and the intricate *Good Morning Means Goodbye*, where the vocal interplay between sisters Pat and Bonnie Lamdin and their fellow (male) band members is excellent.

DUSTY SPRINGFIELD • Live At The Royal Albert Hall (Salvo SALVOSX 016)

(Salvo SALVOSX 016)

More than 14 years after her death, the appeal of the legendary Dusty Springfield is undiminished. Something of a perfectionist, she was rarely happy with her live

performances, which might be why so few of them are available. So the return to availability of this recording of a 1979 one-off charity gig at The Royal Albert Hall is welcome indeed. With 10 tracks, including a couple of long medleys, it captures the essence of a Springfield gig and includes several songs she never recorded in the studio. However, a dance-slanted amalgam of *We Are Family*, *You Can Do It* and *On Your Knees* serves only to prove that she should have left the *Sister Sledge*, *Al Hudson* and *Grace Jones* songs alone. A hits medley strikes a better balance, though it seems a little rushed. This is a two-disc CD/DVD set, featuring a film of the concert - when this set was previously issued on Eagle, the CD had three more songs (*Hollywood Movie Girls*, *Baby Blue* and *Brand New Me*) which weren't filmed. It seems that they have now been removed to standardise the CD and DVD content, a decision which will only annoy fans.

VARIOUS • Greatest Hits From Outer Space (Ace CDCHD 1371)

Greatest Hits From Outer Space rounds-up 24 stellar recordings that are out of this world. In its efforts to go

where no compilation has gone before, the moon - as it does in our own sky - looms large, with no fewer than six tracks having lunar leanings. Among them are Bobby Womack's cover of Jonathan King's *Everyone Gone To The Moon*, *Thelma Houston's* sumptuous *Everybody Gets To Go To The Moon* and *Dick Hyman's* *Maid On The Moon*. There are so many novelty tracks with wacky sound effects and loopy lyrics abounding. One of the earliest and best space-themed hits, *The Tornados* chart-topper *Telstar*, naturally puts in an appearance, as does *Visa To The Stars*. TV and film themes are also present in numbers, with *The Berlin Philharmonic's* *Also Sprach Zarathustra*, *The BBC Radiophonic Workshop's* *Doctor Who* theme, *The Ventures'* take on *Twilight Zone* and the *Star Trek* Theme.



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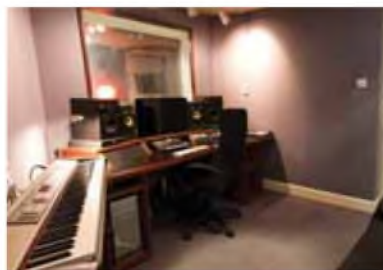
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Based in London, **Mystic Sons** is a music publicity company that specialises in National and Regional Radio, Print and Online PR, with a focus on student and social media.

The team has a collective background in public relations, management, promotional strategies, festival planning, event organising and journalism.

In addition to the PR services, **Mystic Sons** also host intimate live music nights for their clients and other artists at venues such as: The Lexington, The Slaughtered Lamb, Mother Bar and Proud Galleries to name a few.

The team has got many years of promotional experience in the music industry, having worked with **Gary Numan, Squarepusher, Digitalism, Vitalic, Pendulum, James Lavelle (UNKLE), Kavinsky, The Bloody Beetroots, Leftfield, XXYYXX, Salva, Tokimonsta, Derrick May, Juan Atkins, Mt Wolf, Kap Bambino, Auditorius / BMG Chrysalis, Mike Crossey (Arctic Monkeys, The Kooks, Razorlight, Dave Eringa (Manic Street Preachers, Idlewild, Alex Beitzke (Florence and The Machine, Jamiroquai), "franski", Great Mountain Fire, Charlie Straight, Caviare Days and Abbe May** to name a few.

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ACADEMIC ACHIEVEMENT

UK Music and Creative & Cultural Skills formally launched the UK Music Skills Academy at Westminster last Tuesday. It marks the first time all corners of the industry have pledged to come together to improve access to jobs in the business and ensure the next generation is given the necessary tools to become the breed the top music execs of the future. Pictured right are UK Music chairman Andy Heath, Beggars Group CEO Paul Redding, David Lammy MP and Baroness Hussein-Ece, while UK Music CEO Jo Dipple and UK Music Skills Academy Patron Paul Latham say a few words below. Pictured far right, above, is Ed Vaizey MP and, below, Sandie Shaw, Steve Rotherham MP, Vanessa Murray (UK Music Rehearsal Space user, and Rock The House category winner, from Knotty Ash) and John Bligh (teacher at the Knotty Ash space).



KEY SONGS IN THE LIFE OF TOM KIEHL



Director of Government & Public Affairs, UK Music

What's the first record you remember buying?
The KLF's 3AM Eternal. A slightly above average first single in terms of credibility.

Which song was (or would be) the 'first dance' at your wedding?
My girlfriend and I came together over a duet of Atomic by Blondie at a karaoke contest. It has to be that!

Which track would you like played at your funeral?
Yarborough and Peoples' Don't Stop The Music has marked the end of certain chapters in my life before so it would be apt.

What's your karaoke speciality?
See wedding first dance.

What was the best artist meeting of your life?
Chuck D (pictured below), HMV Forum September 2011. A legend who took time to talk to PE fans afterwards.



ARCHIVE

MUSIC WEEK July 16 2005

The music industry in London is this week looking to regain a sense of normality following the terrorist attacks that struck the capital last Thursday. Record stores were forced to shut early and a number of gigs have been postponed, including Queen's Hyde Park date and Blue's Wembley Pavilion show...Demands for a hard-hitting response to intellectual property (IP) theft were answered last week, when the first IP crime congress unveiled the Government's action plan on tackling internet pirates. Lord Sainsbury, minister for science and innovation, said that IP crime costs companies and taxpayers around £4.5bn every year...The copyright tribunal is giving the MCPS-PRS 28 days for its lawyers to respond to the recent legal move made by record companies and online services to challenge the 12% - discounted to 8% - licensing scheme introduced in 2002. MPA chairman Paul Curran said: "This is a battle between record companies and songwriters, who will receive the lion's share of income saved."



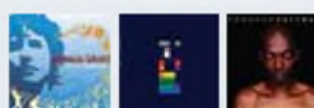
SINGLES TOP 5 16.07.05

POS	ARTIST	SINGLE
1	2PAC FEAT. ELTON JOHN	Ghetto Gospel
2	MARIAH CAREY	We Belong Together
3	JAMES BLUNT	You're Beautiful
4	CHARLOTTE CHURCH	Crazy Chick
5	KELLY CLARKSON	Since U Been Gone



ALBUMS TOP 5 16.07.05

POS	ARTIST	ALBUM
1	JAMES BLUNT	Back To Bedlam
2	COLDPLAY	X&Y
3	FAITHLESS	Forever Faithless - The Greatest Hits
4	KAISER CHIEFS	Employment
5	KEANE	Hopes And Fears



NEW RELEASES RECOMMENDED 16.07.05



MARTIN SOLVEIG Everybody
CLOR Clor
Everybody by Martin Solveig is Single of the Week. With a "catchy, soulful vocal," the track "looks destined to be the soundtrack to the summer." Album of the Week is the self-titled debut from Brixton five-piece Clor. Their "blend of angular guitars and quirky synths" and "off-kilter take on pop," sounds like "nothing out there at the moment." The record is "something special," says Music Week.



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

I am a fan of the BBC Radiophonic Workshop so the score to the Dr Who episode The Caves of Androzani by Roger Limb.

What's your favourite single/track of all time?
It changes almost daily but I would say The Passions' I'm In Love With A German Film Star.

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◀ **A NEW ERA**

Exciting times for Parlophone. The label group announced its first signing since taking official residence under the Warner Music Group roof. Australian artist Georgi Kay extended her one-off EP agreement with PLG to a full artist album deal, joining the likes of Blur, Kylie Minogue, Tinie Tempah, David Guetta and Coldplay to name just a few artist roster buddies. Not bad company at all. Among the Parlophone army on the left is Georgi Kay herself (seated centre) flanked by Parlophone president Miles Leonard on the left and her manager Jamie Davis on the right.

▶ **CHEERS CHARLI**

Charli XCX and her management team raise a glass with new friends to commemorate a Sony/ATV publishing deal inked at the beginning of this week. The deal comes via the publisher's JV deal Stellar Songs, with the Stargate production team. [L-R] Guy Moot (Sony/ATV), Dave Bianchi (Various Artists Management), Daniel Lloyd Jones (Sony/ATV), Charlie XCX, Tim Blacksmith (Stargate co-manager), Nick Ember (Various Artists Management).



FABLED LABELS

Embassy Records

Key Artists: Ray Pilgrim, Mike Redway, Maureen Evans

In 1954, Woolworths was looking to release music in its stores, having seen the popularity of new fad 'pop stars'. After various labels bid for the opportunity, the retailer chose the name behind the Oriole label, Levy Recording Studios, run by Morris Levy.

The label was named Embassy Records, and existed as a subsidiary of Oriole Records. It produced cover versions of hit, or predicted hit, pop songs exclusively for Woolworths, sold at half the price of a typical major label, 22½p instead of 45p. The label's specialty was double A-side singles, often featuring different pop artists and musical styles on each side.

Artists were required to record four different songs at the New Bond Street studios in a three-hour session. These sessions were conducted on the Thursday in order to have the records pressed and ready to be released on Monday.

The studio was located around the corner from Woolworths' Mayfair headquarters, meaning records could quickly be transported, and Levy could meet with buyers to see what songs should be recorded next.

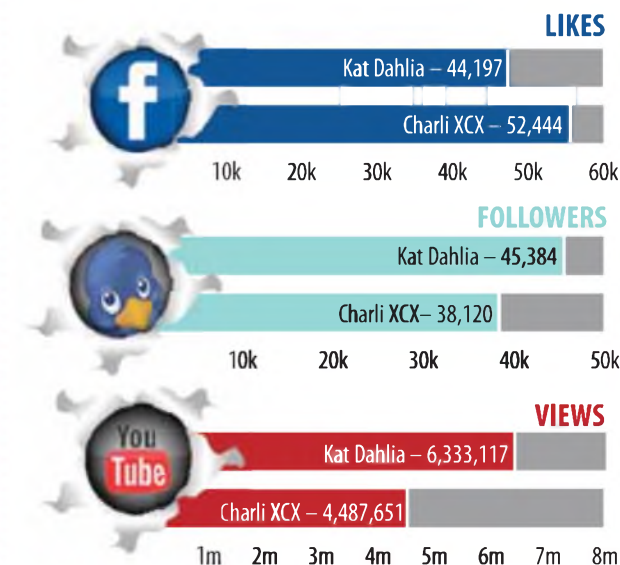
It was not unheard of for covers to outsell the original: Embassy's cover of Stupid Cupid by Maureen Evans (pictured, below) outsold the original release by Connie Francis.

Embassy lasted until 1965, when Oriole was bought by CBS Records. It was briefly revived between 1970 and 1980 in order to re-release budget albums from Columbia Records in the UK and Europe.

Did You Know? There were many urban myths about Embassy, including one that said that it had turned down The Beatles.



SOCIAL STANDING Official fan pages go head-to-head



KAT DAHLIA VS CHARLI XCX

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"Wake me up when it's all over / When I'm wiser and I'm older"

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