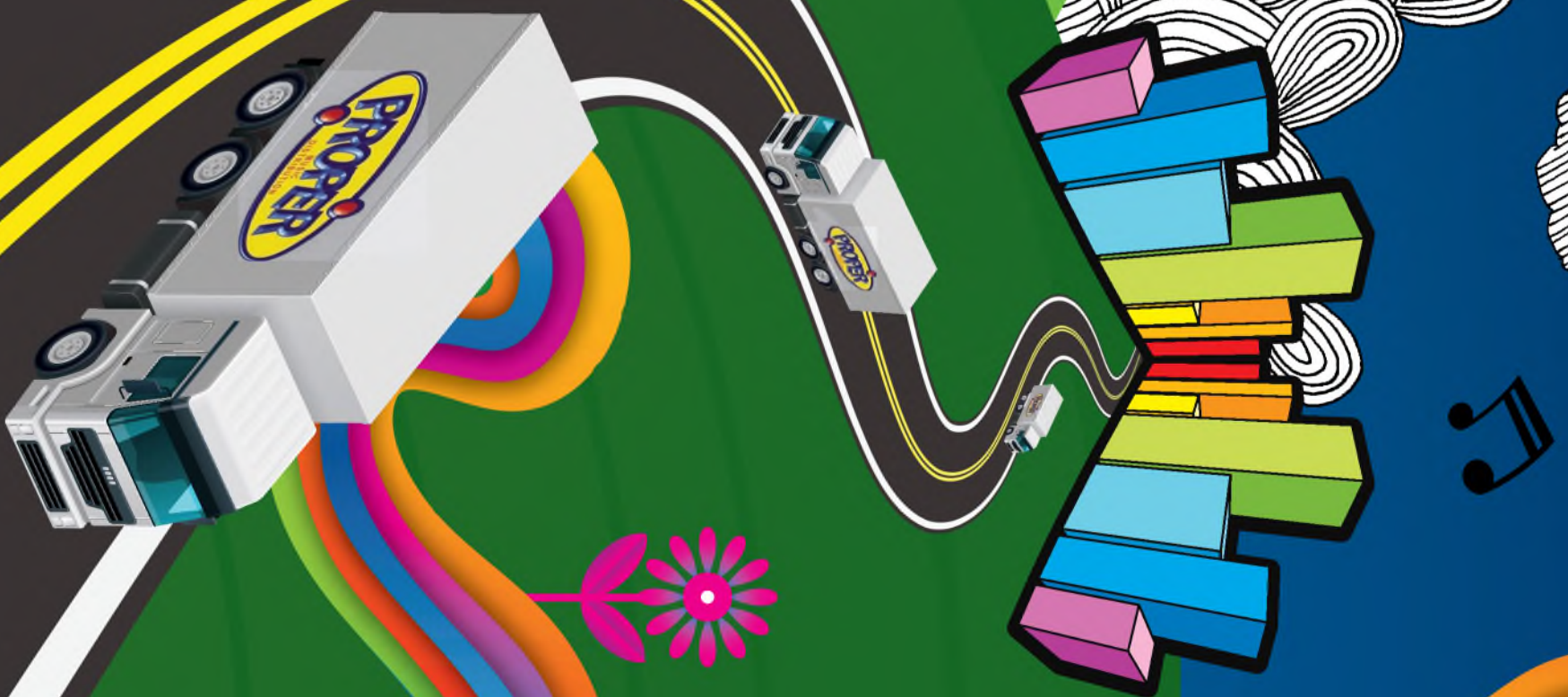


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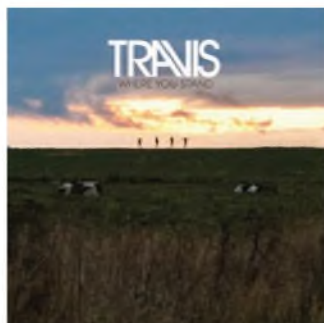
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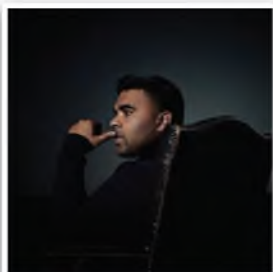
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ANALYSIS

12 Sync in H1

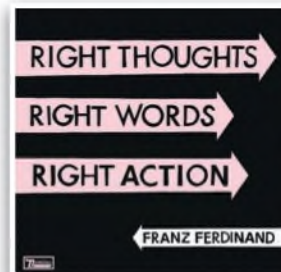
"Take My Breath Away has soundtracked no less than three big ads in 2013 so far"



BIG INTERVIEW

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"The music business should be about time and development in A&R - that's lacking right now"



PROFILE

18 Franz Ferdinand

"Guitar music has gone full circle in terms of mainstream acceptance"

Universal YouTube label 'just the start'

GRAINGE AND SIMMONS PITCH ALL DEF MUSIC AS A BIG PART OF INDUSTRY'S FUTURE

LABELS

BY TOM PAKINKIS

Universal Music boss Lucian Grainge believes the major's partnership with Def Jam co-founder Russell Simmons to create the first big record label dedicated to signing, developing and promoting artists on YouTube is a sign of things to come for the industry.

Announced at the end of last month as a "next-generation music label", All Def Music brings together Universal Music Group and Simmons along with music entrepreneur Steve Rifkind and director Brian Robbins.

The label will leverage new YouTube channel All Def Digital - founded by Simmons and Robbins with funding from the video platform itself - to produce programming for a diverse range of talent. It's billed by Universal as the start of what will be a Multi-Channel Network.

Talking to *Music Week*, both Simmons and Grainge (pictured left and right respectively) were



confident that All Def Music represented a future model for the music business, with Universal looking to launch more 'YouTube labels' - provided it can put the right people at the helm.

"Finding the right partner is critical," said Grainge. "There are few people that have been able to leverage the power of YouTube as well as Brian Robbins and there are few entrepreneurs like Russell.



"But, under the right circumstances, certainly [you will see more 'YouTube labels' launched by or in partnership with Universal], as the intersection of Multi-Channel Networks and the music industry will become increasingly significant as both a source of talent and a platform to develop talent."

Simmons described the model of Def Jam Music as "a big part

of the future of the music industry at least" adding: "[Other major labels] are not going to breathe without doing what we're doing. They're thinking about how to do what we're doing if they have any foresight."

While All Def Music artists might build their foundations on YouTube through the All Def Digital (ADD) platform, it's Grainge and Simmons' ambition

to see the label's biggest stars make a play for the charts in the traditional sense as well.

"We're looking for great artists. Period," said Grainge. "We're interested in finding them on every conceivable platform. There's no telling where the next big act will come from.

"In fact, Universal has been the leader in taking talent that first broke on the internet and transforming them into superstars by leveraging our global marketing expertise - Carly Rae Jepsen, Psy, Justin Bieber to name just a few.

"So, it's not a matter of 'if' - it's already happening and ADD is another means by which we can identify exciting new talent and break them worldwide."

Rifkind has been appointed president and CEO of All Def Music and ADD Management.

The first signings to ADD Management include John A. Baker, Jr. - professionally known as Spoken Reasons, a poet and musician, who has more than 1.3 million YouTube subscribers.

Boy George signs with Kobalt Label Services

Boy George will release his first studio album in 18 years via Kobalt Label Services (KLS) on October 28.

The multiple Brit and Grammy winner will issue *This Is What I Do* on his own Very Me Records, and support its release with live dates across the UK.

The album features guest musicians including DJ Yoda, Kitty Durham (Kitty, Daisy & Lewis), Ally McErline (Texas /

Red Sky July), MC Spee (Dreadzone) and Nizar Al Issa, many of whom will perform as George's band on his live dates.

This Is What I Do was written by George and longtime writing partners John Themis, Kevan Frost and Richie Stevens (Soul II Soul, Tina Turner, Simply Red, Culture Club).

Stevens also produced the record at London's Cowshed Studios. The album features

writing collaborations with legendary producer Youth, and a version of Yoko Ono's *Death Of Samantha*. It was mixed by Dave Bascombe (Tears For Fears, Depeche Mode, Pendulum, Doves).

The KLS deal comes as George signs to Big Life Management under Jazz Summers and Tim Parry, who have previously worked with Scissor Sisters, Snow

Patrol and The Verve.

Boy George said: "This is the first record I have ever made and owned myself. It's very exciting to be more in control of my work and to be doing this independently feels very liberating.

"Working with Kobalt adds to the excitement. I feel that I'm going to get more personal involvement from them, and have been impressed with their work with Pet Shop Boys recently."



NEWS

EDITORIAL

Compilations tap into curation's mass appeal



THERE IS A PATTERN EMERGING amongst the album-buying public that indicates where the entire future of this business may now be headed. For the past few weeks, compilations have comfortably swallowed up a market (by units) more than a third of the size of the UK artist albums business.

Last week, according to Official Charts Company data, 364,843 comps were sold in the UK - a not-too-distant 578,297 unit sales behind the entire artist album sector. Across 2013 to date, the ratio is reduced to around 1:4 (roughly 40m artist albums vs 12m compilations albums) - but the annual trends are in much starker contrast. Comps are up 8.7% year-on-year, with artist albums slipping behind on last year's Olympics-hit Q1-Q3 by 4.8%.

There is an argument that this trend, driven by smash hits like Now! That's What I Call Music 85 - which was released in July and has already raced to 692,134 sales - has been unrepresentatively catalysed thanks to gigantic singles releases such as Robin Thicke's Blurred Lines and Daft Punk's Get Lucky.

“The continued growth of the likes of Now! could well be driven by the perplexing enormity of music releases arriving online each week”

But casting an eye over the singles market in 2013 would appear to argue otherwise: after years of breathtaking growth thanks to the proliferation of downloads, singles in the past eight months are up a measly 1.9% on 2012, which rather suggests their audience is close to saturation point.

The bigger problem with this argument is that it is dismissive of compilations' own allure - something the latest Official Chart rundowns would appear to suggest is a mistake. The compilation Teenage Dirtbags from UMTV, which has sold more than 24,000 units in just two weeks, actually had a reasonably significant knock-on effect on the Official Singles Chart itself this month - propelling the likes of Fountain's Of Wayne's near-forgotten Stacey's Mom back towards the mandatory Radio 1 Sunday Night playlist.

So what can we garner from this growing trend - and how best to respond? Although it's true that the physical comp album is far more resilient to format erosion than the artist album CD's worrying tumble into irrelevance - meaning that any digital gains offer a more holistic sales benefit - the fact is, consumers appear to be turning to branded curation in a big way.

The continued growth of the likes of Now! could well be driven by the perplexing enormity of music releases presently hitting streaming sites and digital stores. PPL recently reported that it is now taking on more than 6,000 new songs in its database each week. Can you name another industry that releases that many unchecked lines of product each and every Monday?

Maybe this is why the top five artist albums of 2013 have sold the same amount (2.1m) so far this year as the top five comps.

There is much discussion on these pages about how streaming services can deliver more guidance to less hardcore music fans, but perhaps this is a premature conversation.

Maybe we should instead be asking how to super-charge compilations brands, previously looked upon as empty receptacles for hits, but now the strongest sellers the industry can muster.

Tim Ingham,
Editor

Beatles albums reap sales award windfall

NEW RULES GIFT FAB FOUR GOLD AND PLATINUM DISCS

CHARTS

BY PAUL WILLIAMS

More than a dozen Beatles albums have attained platinum or gold status for the first time following changes to the way the BPI allocates sales awards.

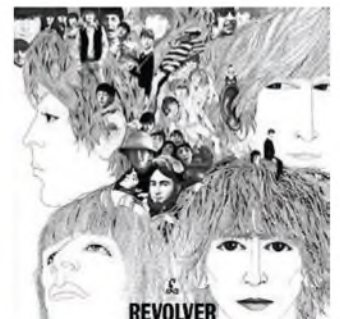
The titles affected include landmark recordings such as Sgt Pepper's Lonely Hearts Club Band, Abbey Road and Revolver, which all previously had received no sales certifications having been originally released prior to 1973 when the BPI introduced platinum, gold and silver awards.

Although these albums and others by the Fab Four had sold enough copies in the UK to be officially recognised, under previous rules it was down to the record company to contact the BPI and request a sales award. However, this changed last month when the trade body decided to automatically recognise the sales of a release as soon as it went past a relevant threshold, according to Official Charts Company data.

The result of the change has meant a number of albums have either had their previous awards status upgraded or, as in the case of 13 Beatles albums, been recognised for the first time.

The automatic allocation of awards is only in accordance with sales going back as far as 1994, the year the Official Charts Company started. This means that these Beatles albums - and those by other acts released before that year - are now only being acknowledged for how many copies they have sold since 1994 rather than in total.

In the case of Sgt Pepper that has resulted in it now becoming a triple-platinum album in the UK, having sold more than 900,000 copies since 1994. In total it is estimated to have shifted 5.1 million units in the UK since its release in 1967, making it the all-time third biggest seller behind Queen's Greatest Hits and Abba's Gold - Greatest Hits.



Similarly, the group's 1969 album Abbey Road has been bestowed a two-times platinum award for its UK sales since 1994, while there are new platinum awards for Help, Rubber Soul, Revolver, Magical Mystery Tour and The Beatles ("The White Album"), recognising more than 300,000 copies sold over this period.

Gold awards for 100,000-plus sales have gone to Please Please Me, With The Beatles, A Hard Day's Night, Beatles For Sale, Yellow Submarine and Let It Be with all the group's catalogue now handled by Universal following the major's 2012 purchase of EMI.

A number of other vintage albums are also newly recognised for their sales since 1994, resulting in new platinum awards for classics such as Bob Dylan's Blonde On Blonde and Blood On The Tracks (both Sony), The Beach Boys' Pet Sounds

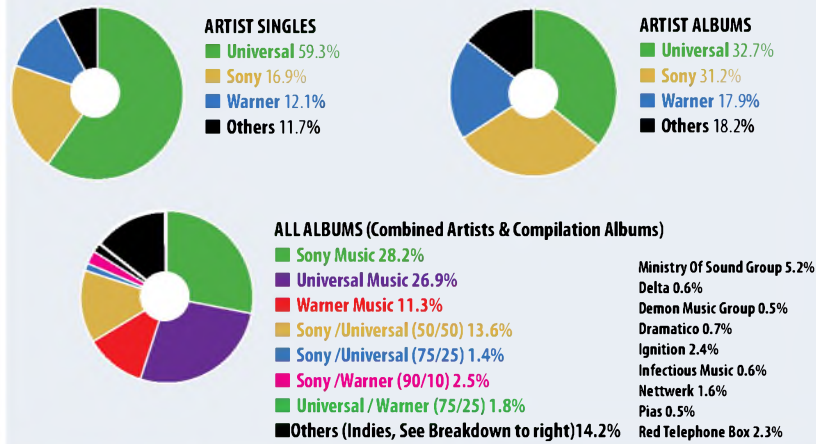
(Universal) and Marvin Gaye's What's Going On (Universal), while new gold awards have gone to oldies including Van Morrison's Astral Weeks on Warner, a handful of Doors albums from the same major and Sixties Rolling Stones albums on Universal like Between The Buttons and Beggars Banquet.

NEW BPI RANKINGS FOR THE BEATLES' ORIGINAL ALBUMS
 PLEASE PLEASE ME (1963) **GOLD**
 WITH THE BEATLES (1963) **GOLD**
 A HARD DAY'S NIGHT (1964) **GOLD**
 BEATLES FOR SALE (1964) **GOLD**
 HELP! (1965) **PLATINUM**
 RUBBER SOUL (1965) **PLATINUM**
 REVOLVER (1966) **PLATINUM**
 SGT PEPPER'S LONELY HEARTS CLUB BAND (1967) **3X PLATINUM**
 MAGICAL MYSTERY TOUR (1967) **PLATINUM**
 THE BEATLES ("THE WHITE ALBUM") (1968) **PLATINUM**
 YELLOW SUBMARINE (1969) **GOLD**
 ABBEY ROAD (1969) **2X PLATINUM**
 LET IT BE (1970) **GOLD**

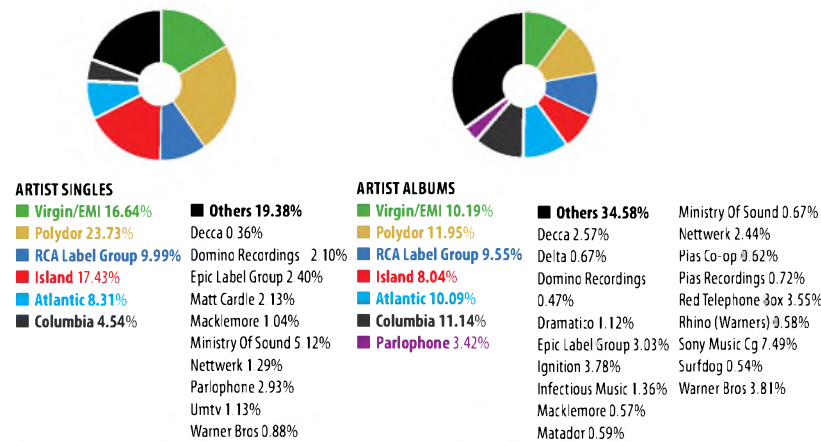
The above shows BPI awards given to The Beatles' original studio albums in recognition of UK sales since 1994. Source: BPI/Official Charts Company

MARKET SHARES

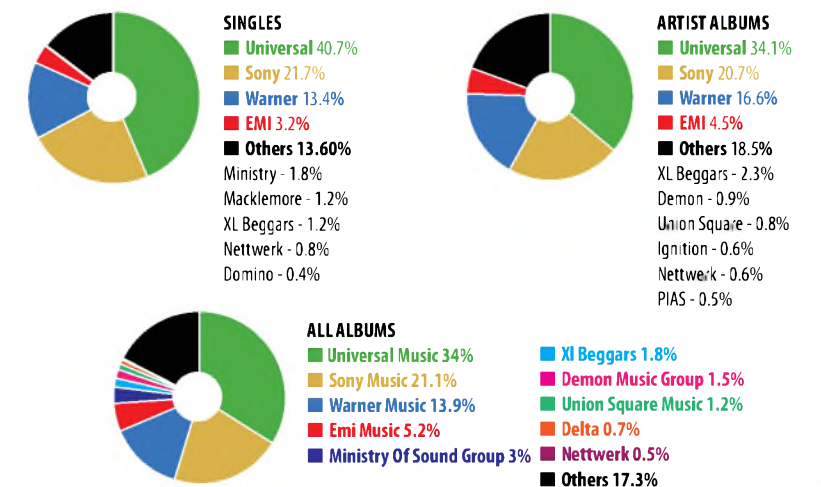
WEEK 34: TOP 75 SHARE BY CORPORATE GROUP



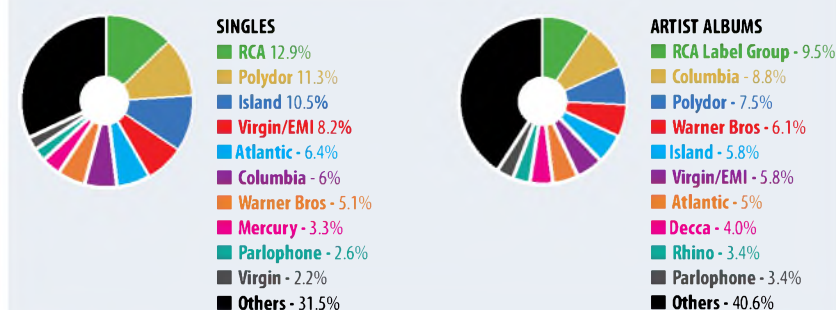
WEEK 34: TOP 75 SHARE BY RECORD COMPANY



YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



DEEZER NAMED MOMENTUM DIGI PARTNER

10 acts grab share of £500k Arts Council cash

FUNDING

BY TOM PAKINKIS

PRS for Music Foundation has announced the first ten artists to be awarded grants from the £500k Momentum Music Fund, launched with public funding from National Lottery through Arts Council England in May this year.

The awards of up to £15,000 will be used to fund a range of commercial music activities - including recordings, physical and digital releases, marketing campaigns, collaborations with leading producers and UK tours. The awarded acts include Brolin (pictured), Dutch Uncles, Esco Williams, Floating Points, Hacktivist, Hannah Peel, Kindness, Telemán, Thumpers and The Wytches.

Deezer has also been announced as Momentum's exclusive digital music partner. The streaming music service will contribute additional funds as well as offering promotional opportunities via a bespoke Momentum Deezer app, playlists, editorial features and more to be revealed soon.

Alan Davey, chief executive of Arts



Council England, said: "This is a brilliant milestone for Momentum and, after many months of hard work behind the scenes both at the Arts Council and PRS for Music Foundation, it's marvelous to see artists starting to benefit from this fund.

"Momentum is all about helping real talent to find its place and I look forward to seeing all ten artists - and those who follow them - grow and flourish with its help."

Investable: the 10 'winning' artists

BROLIN

MANAGER: DAVID MOGENDORFF & GARETH DOBSON (WICHITA MANAGEMENT)
RECORD/PUBLISHING: N/A
LIVE: DOUG SMITH (CODA)
FUNDING: RELEASE OF AN EP, PLUS PRESS/MARKETING AND INVESTMENT IN LIVE SHOW

DUTCH UNCLES

MANAGER: DANIEL PARROT (LOVE & DISASTER)
RECORD/PUBLISHING: PUBLISHED BY EAGLE-I MUSIC
LIVE: JASON EDWARDS (13 ARTISTS)
FUNDING: FINANCE AN AMBITIOUS FOURTH ALBUM

HACKTIVIST

MANAGER: IAN JOHNSEN (MYTHOPHONIC MUSIC MANAGEMENT)
RECORD/PUBLISHING: N/A
LIVE: XRAY TOURING
FUNDING: FINANCE FOR DEBUT ALBUM PLUS UK TOUR

FLOATING POINTS

MANAGER: N/A
RECORD/PUBLISHING: OWN LABEL (EGLO RECORDS). PUBLISHED BY JUST ISN'T MUSIC
LIVE: ELASTIC ARTISTS
FUNDING: FINANCE AND MARKETING FOR DEBUT ALBUM, INCORPORATING BRASS AND STRINGS

KINDNESS

MANAGER: JIM MARTIN (KILLER ARTISTS LTD)
RECORD/PUBLISHING: N/A
LIVE: DAVID EXLEY & PAUL BUCK (CODA)
FUNDING: FINANCING OF SECOND ALBUM

HANNAH PEEL

MANAGER: IAN RAMAGE (THE MITCHAM SUBMARINE)
RECORD/PUBLISHING: BEGGARS MUSIC PUBLISHING
LIVE: CODA & NOMANIS
FUNDING: FINANCE AND MARKETING OF EP AND SECOND ALBUM, PLUS INVESTMENT IN LIVE SHOW

TELEMAN

MANAGER: MICHAEL MCCLATCHLEY & STEPHEN BASS (MOSHI MOSHI MANAGEMENT)
RECORD/PUBLISHING: N/A
LIVE: MATT BATES & NICK HOLROYD (PRIMARY)
FUNDING: FINANCING OF DEBUT ALBUM

THUMPERS

MANAGER: STEVE ROBERTS & JAKE SHEPPARD (ATC MANAGEMENT)
RECORD/PUBLISHING: PUBLISHED BY TRANSGRESSIVE
LIVE: ED THOMPSON (THE AGENCY GROUP)
FUNDING: FINANCE A SINGLE AND UK TOUR

ESCO WILLIAMS

MANAGER: ALISTAIR GOLDSMITH (ALLEGRO ENTERTAINMENT MANAGEMENT)
RECORD/PUBLISHING: N/A
LIVE: N/A
FUNDING: FINANCE FOR DEMOS, RECORDING AND MARKETING

THE WYTTCHES

MANAGER: JULIAN DEANE (RAYGUN MUSIC)
RECORD/PUBLISHING: N/A
LIVE: JASON EDWARDS (13 ARTISTS)
FUNDING: FINANCE RECORDING AND MARKETING OF DEBUT ALBUM

NEWS

NEWS IN BRIEF

■ **Make your company stand out in Music Week Directory 2014:** The Music Week Directory remains the music industry's essential contact book. It will be sent to all *Music Week* subscribers in January, and become a year-long fixture on the desks of the most powerful players. To ensure your company stands out from the crowd, make sure you get a feature entry. For details on low cost packages and a special Early Bird Discount offer, email mark@fellowsmedia.com

■ **GTA V soundtrack leaks:** Rihanna, Britney Spears and Elton John are among a slew of big name acts on the soundtrack for *GTA V*, if a leaked list of tracks is anything to go by. Grand Theft Auto V is the latest edition in one of gaming's biggest franchises and a consistently significant sync opportunity for the music industry.

■ **Universal Music Publishing renews worldwide deal with Warner Bros.**

Entertainment: The deal covers music from Warner Bros. Pictures, New Line Production and Warner Bros. Television production, new releases and the Warner Bros. catalogue.

■ **HMV pension fund to lose £26m as a result of administration:** The High Street retailer's pension fund is one of a number of creditors unlikely to receive money owed, according to reports, but staff members are unlikely to feel the impact thanks to entering the Pension Protection Fund.

■ **iTunes Radio to launch next month in US with blue-chip sponsors:**

Reports suggest that companies including McDonald's, Pepsi, Nissan and Procter & Gamble are on board. The platform's ad model is said to display an ad to users once every 15 minutes including one video ad an hour. Packages will be offered to advertisers at a minimum of \$1 million, according to insiders.

■ **Now! launches iTunes exclusive compilation for emerging artists in US:** The comp brand is highlighting emerging artists with a new album series called *Now That's What I Call What's Next*, launched as an iTunes exclusive in the US. It features 10 songs from Universal and Sony artists including Haim and Tom Odell.

■ **Rdio rolls out free in Australia:** The streaming music platform will offer users six months of unlimited listening before imposing a 10 hour monthly cap.

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NEED U (100%) AND SKYFALL ONLY TOP 10 TRACKS FROM UK ARTISTS

Dumont leads Brits on Q2 indie EU airplay chart



Duke Dumont celebrates his UK Official Chart No.1 in April with Radio 1's Jameela Jamil

RADIO

■ BY TOM PAKINKIS

Duke Dumont was one of only two Brits in the European independent airplay charts Top 10 in Q2 2013 alongside Adele.

The latest charts, released by Nielsen Music and IMPALA show the most successful independent artists on European radio in the second quarter of this year. While Cornwall-born Charlie Winston finds his name at the top of the airplay chart, it's only as a feature credit on Saule's *Dusty Men*.

The track is followed by *This Is What It Feels Like* by Armin Van Buuren featuring Trevor Guthrie, with *Need U (100%)* by Duke Dumont (pictured) featuring A*M*E in third place.

On Se Connait from Youssoupha featuring Anya and

Skalpovitch is in at No.4 with Adele's theme for the latest James Bond film *Skyfall* completing the Top 5.

British acts have more of a presence from 10 – 20 with Texas (No.14), *Wretch 32* (No.18) and *Stereophonics* (No.19) all claiming places.

Adele features a total of three times in the Top 20 airplay chart overall with both *Rolling In The Deep* (No.15) and *Set Fire To The Rain* (No.20) alongside *Skyfall*.

Texas, *Wretch 32* and *Stereophonics* also feature in the Top 10 New Entries chart, alongside Scotland's *Primal Scream* (No.28).

Duke Dumont's *Need U (100%)* also features in the Top 10 airplay climbers list having jumped 11-3.

"We would like to thank Nielsen for helping us with the launch of these very first pan-European independent radio

charts, which enable us not only to highlight the most successful indie artists but also the new entries and best climbers each quarter," said IMPALA executive chair Helen Smith.

Top 10 Climbers (airplay)

POS	ARTIST / TITLE / LABEL
13(97)	ZAZ On Ira Play On
9(65)	DJ ANTOINE Bella Vita 541 / N.E.W.S. / Global Productions
43(95)	MANIAN FEAT. CARLPRIT Don't Stop The Dancing 541 / N.E.W.S. / Zooland
32(79)	MATZO & PORTER ROBINSON Easy Spinnin' Records
71(91)	MASTIKSOUL FEAT. DAVID ANTHONY... Hurricane Fanol
6(25)	CARO EMERALD Tangled Up Grandmono Records
82(99)	SIDNEY SAMSON FEAT. WILL.I.AM Better Than Yesterday Spinnin' Records
3(11)	DUKE DUMONT FEAT. A*M*E Need U (100%) L.M.F.L.F. / N.E.W.S. / Adam Dymont
1(8)	SAULE FEAT. CHARLIE WINSTON Dusty Men 30 Fevrier / 62tv
47(54)	NICKY ROMERO & NERVO Like Home Spinnin' Records

Nielsen Music/IMPALA – Official pan-European Independent Charts

Top 20 Overall (Airplay)

POS	ARTIST / TITLE / LABEL
1	SAULE FEAT. CHARLIE WINSTON Dusty Men 30 Fevrier / 62tv
2	ARMIN VAN BUUREN... This Is What It Feels Like Armada Music
3	DUKE DUMONT FEAT. A*M*E Need U (100%) L.M.F.L.F. / N.E.W.S. / Adam Dymont
4	YOUSOUPHA FEAT. AYNA... On Se Connait Bomaye Musik
5	ADELE Skyfall XI Recordings
6	CARO EMERALD Tangled Up Grandmono Records
7	VAMPIRE WEEKEND Diane Young XI Recordings
8	SHOWTEK & JUSTIN PRIME Cannonball Scorpio Music
9	DJ ANTOINE Bella Vita 541 / N.E.W.S. / Global Productions
10	ITALOBROTHERS This Is Nightlife Zoo Digital
11	BINGO PLAYERS FEAT. FAR EAST... Get Up (Rattle) Hysteria / Spinnin' Records
12	CRO Einmal Um Die Welt Chimperator
13	ZAZ On Ira Play On
14	TEXAS The Conversation [Pias] Recordings
15	ADELE Rolling In The Deep XI Recordings
16	DIE TOTEN HOSEN Altes Fieber Jochens Kleine Plattenfirma
17	LYLLOO & MATT HOUSTON Tu Y Yo Lyprod
18	WRETCH 32 FEAT. SHAKKA Blackout Ministry Of Sound / Levels Entertainment
19	STEREOPHONICS Graffiti On The Train Ignition Records
20	ADELE Set Fire To The Rain XI Recordings

Top 10 New Entries on Overall Chart (Airplay)

POS	ARTIST / TITLE / LABEL
2	ARMIN VAN BUUREN... This Is What It Feels Like Armada Music
7	VAMPIRE WEEKEND Diane Young XI Recordings
10	ITALOBROTHERS This Is Nightlife Zoo Digital
14	TEXAS The Conversation [Pias] Recordings
18	WRETCH 32 FEAT. SHAKKA Blackout Ministry Of Sound / Levels Entertainment
19	STEREOPHONICS Graffiti On The Train Ignition Records
22	BONNIE TYLER Believe In Me Zyx Music
25	XAVIER NAIDOO Bei Meiner Seele Naidoo Records
28	PRIMAL SCREAM It's Alright, It's Ok Ignition Records
29	QUEENS OF THE STONE AGE My God Is The Sun Matador Records



Consolidated Independent
congratulates the nominees for the
2013 AIM Indie Champion Award



Gilles Peterson BBC 6 Music
Joe Sparrow A New Band A Day
John Kennedy XFM
Lauren Laverne BBC 6 Music
Lawrence Montgomery Rise Music



CI provides digital delivery services for

70% **80%** **83%** **60%**

of Independent Album
of the Year nominees

of Best "Difficult" Second
Album nominees

of Independent Track of
the Year nominees

of Independent Label
of the Year nominees

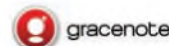
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BIG-SELLING COUNTRY SINGER SHIFTS OVER 500K, BUT CAN'T BREAK OUT OF HOME MARKET

Bryan flies high in North America

CHARTS

■ BY ALAN JONES

Country singer **Luke Bryan's** fourth album, *Crash The Party*, sold 528,000 copies in the US, and a further 29,000 in Canada last week, and duly debuts at number one in both countries - but while a few country singers like **Taylor Swift** enjoy international recognition, most fail to make much of an impression outside of North America, Bryan among them.

It's not out everywhere, in mitigation, but *Crash The Party* fails to chart anywhere else. Bryan (pictured) also topped the US and Canadian charts earlier this year with compilation *Spring Break... Here To Party* but that too failed to chart internationally and found the going tough selling for example, fewer than 1,000 copies in the UK.

With Bryan's album failing to make a big splash internationally, the act who did secure most debuts globally last week was London indie band **White Lies**. Their third album, *Big TV*, debuted at number four domestically, a position it surpassed in Switzerland, where it enters at number three.



The album also debuts in Denmark (number 10), The Netherlands (number 12), Germany (number 19), Austria (number 23), Flanders (number 24), Poland (number 26), Ireland (number 41), France (number 87) and Wallonia.

Meanwhile, after making the Top 10 in The USA and Canada a week ago, Yorkshire metallurgists **Asking Alexandria's** third album *From Death To Destiny's* staggered release

schedule see it pop up in Australia (number 11), Austria (number 14), Germany (number 24) and Flanders (number 113). It dips 5-32 in The US, and fall from number 14 to a position outside the chart in Canada.

Passenger's *All The Little Lies* reaches new peaks in Canada (21-17) and The USA (127-124) while remaining in the Top 20 in Australia (3-5), Spain (13-13), New Zealand (15-15), Ireland (17-16) and

Norway (16-17). It also climbs the chart in France (28-25) and Wallonia (76-59).

Bastille (pictured inset) haven't exactly stormed the world with their debut album *Bad Blood* but it has been quietly colonising charts since March. A UK number one whose sales are now approaching 300,000 domestically, it debuts at number 28 in New Zealand this week, and also jumps 41-18 to reach a new peak on its third week in the



Australian chart. It also makes improvements, without reaching new peaks, in Flanders (14-11), Ireland (29-14), Italy (42-40) and Austria (47-44).

Although it has now departed the Top 75 in the UK, **Black Sabbath's** *13* is still the most-widely charted album by a British act internationally nearly three months after its release.

Trending generally downwards, it nevertheless remains in the Top 20 in Estonia (4-5), The Czech Republic (6-9), Canada (18-11), Sweden (13-12), Finland (9-12), Norway (24-16), Switzerland (16-16), Germany (15-16), Denmark (14-16) and Poland (15-18). It is also still charting in Hungary (11-28), Austria (33-37), New Zealand (35-38), Flanders (45-44), Greece (24-47), Wallonia (51-63), The USA (51-64), Italy (89-66), The Netherlands (62-81) and France (122-134).

PRS licenses YouTube across Europe and Middle East

PRS for Music and YouTube have signed a new multi-year licensing agreement spanning over 130 territories.

The licence covers the use of the significant repertoire represented by PRS for Music in videos streamed on the platform including official music videos and content, live footage,

soundtracks and user generated content (UGC).

It also includes the rights to a growing range of independent repertoire available through PRS for Music's IMPEL initiative such as David Bowie (RZO Music), Justin Timberlake (Imagem), Lou Reed (Spirit) and Goldie (Westbury).

PRS for Music was one of the first societies outside of the US to license YouTube, in 2007 - but that agreement was for the UK only. The new licensing agreement is one of the most extensive yet covering more than 130 territories in Europe, Middle East and North Africa.

"Streaming is a key growth

area for PRS for Music, helping drive our online revenues to over £50M in 2012," said PRS for Music CEO Robert Ashcroft. "YouTube's vast reach around the world offers our publishers and songwriters a unique stage and music lovers access to millions of songs. I am delighted we have reached this important

multi-territory agreement.

"The issue of remuneration from streaming services remains a key one for our members and the further evolution of our licensing relationship with YouTube will help ensure continued growth in royalties for our members from one of the world's leading video platforms."

13 WOMEX
THE WORLD MUSIC EXPO

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MusicWeek The Playlist

10 tracks you need to hear...



KATY PERRY
Roar (Capitol)
(single, September 8)
Contact: Janet Choudhury, Universal
janet.choudhury@umusic.com



NAUGHTY BOY
Think About It (Virgin)
(single, out now)
Contact: Janet Choudhury, Universal
janet.choudhury@umusic.com



BIFFY CLYRO
Victory Over The Sun
(14th Floor)
(single, September 9)
Contact: Andy Prevezer, Warner
andy.prevezer@warnermusic.com



ANGEL HAZE
Echelon (It's My Way) (Island)
(single, September 2)
Contact: Sinead Mills,
Bleached Communications
sinead@bleachedcommunications.com



HAIM
The Wire (Polydor)
(single, September 23)
Contact: Jon Lawrence, Stoked PR
jon@stokedpr.com



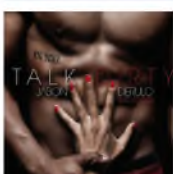
FTSE
St Tropez feat. ForteBowie
(Lucky Numbers)
(single, September 30)
Contact: Sinead Mills,
Bleached Communications
sinead@bleachedcommunications.com



EDITORS
Formaldehyde (PIAS)
(single, September 2)
Contact: Lewis Jamieson,
Loudhailer Press
lewis@loudhailerpress.com



THE JAR FAMILY
Machine (Jar Records)
(single, out now)
Contact: Rosalia Ferrara, Impressive PR
rosalia@impressivepr.com



JASON DERULO
Talk Dirty (Warner)
(single, September 16)
Contact: Katherine Bawden,
Warner Bros. Records
katherine.bawden@warnermusic.com



MICK JONES AND DREADZONE
Too Late (Dubwiser Records)
(single, September 8)
Contact: Rosalia Ferrara, Impressive PR
rosalia@impressivepr.com

DATA DIGEST

SALES STATISTICS



CHART WEEK 34 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,085,201	943,140	364,843	1,307,983
PREVIOUS WEEK	3,125,803	916,922	374,429	1,291,351
% CHANGE	-1.3%	+2.9%	-2.6%	+1.3
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	116,069,217	40,838,121	11,980,207	52,818,328
PREVIOUS YEAR	113,908,347	42,901,620	11,023,603	53,925,223
% CHANGE	+1.9%	-4.8%	+8.7%	-2.1%

APPOINTMENT TO VIEW



THE X FACTOR

Saturday, August 31 - ITV, 8pm - 9.20pm
The talent show returns with a new look for its 10th series and welcomes Sharon Osbourne back to the judges' panel. Replacing Tulisa, she joins Gary Barlow, Nicole Scherzinger and Louis Walsh. The second episode screens on Sunday at 8pm.

THE CULTURE SHOW

Wednesday, September 4 - BBC2, 10pm - 10.30pm
Journalist Jacques Peretti examines how YouTube is revolutionising people's viewing habits, giving a voice to the masses, breaking worldwide news and launching celebrities. Peretti meets video bloggers making a living from the site and visits the company's headquarters.

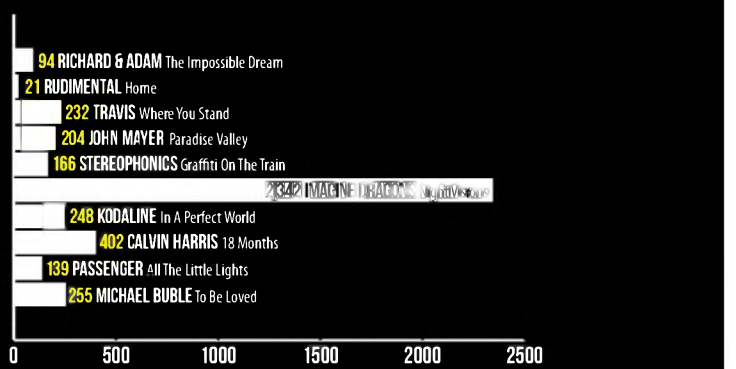
ITUNES FESTIVAL 2013

Wednesday, September 4 - C4, 11.30pm - 12.05am
Lauren Laverne presents performance highlights, previews and interviews from the first week of this year's music event, which sees a host of acts taking to the stage over 30 nights at the Roundhouse in London.

PIRATES' BAY



NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON AUGUST 26 2013



shazam TAGGED



- The latest most popular Shazam new release chart:
- 1 JASON DERULO
Talk Dirty
 - 2 DRAKE
Hold On,
We're Going Home
 - 3 LADY GAGA
Applause
 - 4 STORM QUEEN
Look Right Through
 - 5 JESSIE J
Sexy Lady

SOCIAL SCIENCE: DRENGE

ImpactSocial analysed 846 mentions of Drenge in the seven days to Tuesday (27/8) for Music Week across Twitter, news websites, blogs and forums. The main topic of conversation was various gigs across the UK (19%). Performances at Reading & Leeds (14%), Beacons Festival (2%) and the Electric Circus in Edinburgh (3%) were well received with only 3% of mentions undecided about the duo. 18% of the conversation was made up of encouraging tweets from fans, and 14% of people praising their new self-titled album.



OVERALL SENTIMENT OF COMMENTING

- Positive 85%
- Negative 0%
- Neutral 15%

CONVERSATION TOPICS ON SOCIAL MEDIA



- Beacons Festival 2%
- Edinburgh 3%
- Fan Tweets 18%
- Media/Interviews/Reviews 12%
- New Album 14%
- Other Singles 4%
- Reading & Leeds Festival 14%
- Single - Face Like a Skull 3%
- Streaming 9%
- Undecided 3%
- Various Gigs 19%

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GIGS OF THE WEEK

BLACKPOOL



Who: The Script
Where: The Tower Festival Headland, Blackpool
When: August 30

Why: Marking the 101st year since the Blackpool Illuminations first started, a host of acts will play over the course of the weekend. Madness play on Saturday, August 31.

LONDON



Who: Ana Maria Martinez
Where: Kenwood House, London
When: August 31

Why: The opera singer is joined by the English National Opera Orchestra as part of a series of outdoor summer concerts at the Hampstead former stately home.

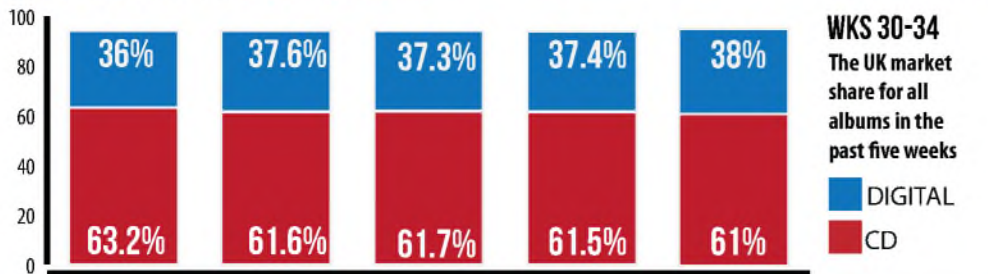
GLASGOW



Who: Babyshambles
Where: Barrowland, Glasgow
When: September 4
Why: Fronted by Pete

Doherty, the band kick off a run of gigs. The tour will visit Newcastle, Leeds, Manchester, Liverpool, Lincoln, Bristol, Oxford, Cardiff, Norwich and London.

DIGITAL vs PHYSICAL



TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending August 27

- 01** Trevor Horn on his extensive career and music production in 2013 *Tuesday, August 20*
- 02** UK record labels launch intern scheme *Friday, August 23*
- 03** X Factor acts domestically sold 30 million singles and 18 million albums *Friday, August 23*
- 04** Suede sign publishing deal with BMG Chrysalis *Friday, August 23*
- 05** Gaye family rejected six-figure Robin Thicke copyright settlement offer - report *Tuesday, August 27*

MUSIC WEEK POLL

This week we asked...
 Could Tesco's rumoured own-brand tablet compete with the likes of Apple, Amazon and Google?
Vote at www.musicweek.com



INK SPOTS

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

September's *Classic Rock* magazine pays tribute to the "sh*t-kickin'" sound of the US rock'n'roll golden age. After The

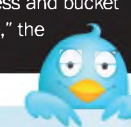


Beatles' British invasion, "rock music spread through the country like wildfire," writes Jim Esposito.

Inside, **The Rolling Stones** discuss Gimme Shelter - the opening track to 1969 album *Let It Bleed*. Although written at a "testing time", it's described as the "greatest song" **Keith Richards** ever wrote. "It was a shitty day. I had nothing better to do," the guitarist adds.

Elsewhere, Queen's **Roger Taylor** chats about the band's future. "I'm still in that band, but there's only two of us left and only one of us can walk". He also opens up about life over two decades since **Freddie Mercury's** death and the hounding he received from the tabloid press in the last year of his life. "When the News Of The World went down I danced a f*cking jig," he says.

In the reviews pages, **Avenged Sevenfold's** sixth studio album *Hail To The King* gets an impressive 8/10 rating from Stephen Dalton as the band "embrace a multiplicity of genres with confidence and swagger." It has "power, darkness and bucket loads of testosterone," the critic adds.



THE MAGIC NUMBERS

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

3

Genres of music in which DJ Fresh has had a Top 5 hit. He's the first act to achieve such a feat

13

Appearances of Miley Cyrus' tongue in the footage of her performance at MTV's annual Video Music Awards on Sunday, August 25

130

New territories covered by a multi-year licensing agreement signed by PRS For Music and YouTube including Europe, Middle East and North Africa. The licence covers the use of significant PRS repertoire in videos streamed on the platform

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



@lynnemcd82 Finding song words in the CD sleeve of @TiredPony's new record has just transported me back to my TV Hits days in the 90s. Happy times. (Lynne McDowell, BPI) *Wednesday, August 21*



@laurenloverme Long night of strange dreams. One involved @Hot_Chip releasing a new album, which they titled using the emoji for "Bucket". Great listen. (Lauren Laverne, BBC 6Music) *Friday, August 23*



@natasha_parker I'm in Partridge hell. "@alistairant: Cracking use of the Iron and Corby trouser press. I am looking smart this morning Leeds Festival!" (Natasha Parker, Domino Records) *Saturday, August 24*



@Boring_Craig Awkwardness follows me everywhere and not in a Hollywood kind of way. Bigger off you cruel bastard. (Craig Thomas, Murray Chalmers PR) *Wednesday, August 21*



@noelcornford Nice quiet trip to Edinburgh on train, bit of book reading and music... *sit down next to fosters fuelled stag do, FORGETS EAR-PHONES!* #fail (Noel Cornford, Inside Out Talent) *Friday, August 23*



@Darcus Thank you @TheTweetOfGod for making the sunshine in Ibiza myself and @StevePiron were getting worried. One Love. (Darcus Beese, Island Records) *Monday, August 26*



@katiesol Goldfrapp have released a photo app for some reason. Yes, GoldfrApp. Yes, they've used that in the press release. Well done everyone. (Kate Soloman, TechRadar) *Wednesday, August 21*



TWEET OF THE WEEK
@maindepowr Anyone notice that people have nearly stopped buying music in the UK? We have. Thought that would be the last place to go. (Peter Mensch, Q Prime) *Thursday, August 22*



@Em_Kerr Has anyone ever told you you look like Lance Bass @bendunc? (Emily Kerr, Bauer Media) *Monday, August 26*



@KarenPiper Pulled my calf (again) trying to find my way out of a never ending crescent in Kentish Town last night. #everyday I'm #shuffling (Karen Piper, Columbia UK) *Friday, August 23*



@samkitchen I went to Whisky Mist last night. I feel like I've achieved everything I wanted to when moved to London (Sam Kitchen, EMI) *Friday, August 23*



@iamfabish Sorry if I don't get back to your email/calls this afternoon. I'll be busy recreating Miley's performance pic.twitter.com/zACKkMBsa3 (Mark Fabish, Sony Music) *Tuesday, August 27*

£64m

Lawsuit filed against rap artists including T-Pain, Rick Ross, Pitbull and DJ Khalid for allegedly illegally sampling music from New Orleans jazz outfit the Batiste Brothers Band. Court papers also name every major hip-hop label and publishing company

557,000

Copies sold of Katy Perry's single *Roar* in the opening week of release in the US - more than double the amount of those sold by Lady Gaga's rival track *Applause*, according to Nielsen SoundScan

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

DATA DIGEST

PHOTO CREDIT: ANDY WILSHER



PICTURE OF THE WEEK

LEED(S) THE WAY

August 23, Bramham Park

Biffy Clyro's Simon Neil enjoys headlining the opening night of the Leeds/Reading Festival. Biffy had played the fest seven times before on their way to the top of the bill.

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



JOHN LONGBOTTOM KERRANG!

Drones • Free Marked Kid EP (*Lockjaw*)

From the short, sharp, shock of Bloodline Kings, to the angst-ridden and relentless Empty Words, the band channel the fist-in-the-air punk rock energy of the likes of Rise Against and Strike Anywhere to devastating effect. Young, pissed off and volatile – punk rock done right.



IAN FORTNUM CLASSIC ROCK

Exit Calm • When They Rise (*Club AC30*)

Boasting a triumphal sound that swaggers from the speakers with irresistible confidence, Exit Calm combine the captivating sonic scintillation of shoegaze with the broad dynamic vistas of psych to devastating effect. Sixties ingenuity, seventies sneer, eighties scope, nineties mettle, all casually updated into the aural equivalent of a cocaine snowstorm.



STEVE BONIFACE MY DAD ROCKS

TJ Bilham • One More Kiss (*JM Songs*)

Talented, good-looking and ambitious, that's right, I'm talking about TJ Bilham. His new single 'One Last Kiss' only illuminates his oceans of talent, a catchy chorus-on the right side of cheesy, an infectious beat and angelic vocals, this is truly a song made for the masses.



PAUL NICHOLS M MAGAZINE

Koreless • Yugen (*Young Turks*)

Stunning six-track EP Yugen showcases a brooding and mature electronic talent. Standout track Sun is a majestic beast that's just shy of seven minutes long. This young Welsh chap also has some great remixes under his belt and is definitely one I am desperate to hear more from.



SIGNS O' THE TIMES



Peemusic has signed worldwide and exclusive co-publishing agreement with the crossover producer, Sony/RCA artist and songwriter Geoffrey Royce Rojas aka **Prince Royce**, who won Latin Songwriter of the Year at the 2013 BMI Awards. He will release his third full-length album in October 2013 on Sony Discos.

Sid Batham has signed a publishing deal with **Touch Tones** and a record deal with **AEI Media**. His debut single All Lies will be released in October via his own imprint within AEI Media - Bite Records.

Hopeless Records has

signed three acts: **Taking Back Sunday**, **Bayside** and **Neck Deep**. TBS will be releasing their next LP in early 2014 and will embark on a 23-date tour of the US in October, following a handful of one-offs that include supporting Blink-182. Bayside will perform at the KOI Music Festival (Canada) and Riot Fest (Chicago) in September and embark on a tour with Motion City Soundtrack in October. Wrexham natives Neck Deep formed in 2012 are said to be 'one of the UK's most exciting and fastest-rising names in pop punk'.

SYNC STORY

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



- **Artist** Nina Nesbitt
- **Track** Don't Stop
- **Publisher** BMG Chrysalis
- **Client** John Lewis
- **Campaign** John Lewis Home Insurance 2013 – Things Matter
- **Usage** One 90-second, 60-second and 30-second national TV ad, plus national press and online over seven weeks (starting August 16), then again in early 2014.
- **Key execs** Tom Stingemore (Universal Sync/GLOBE), Guillermo Ramos (senior product manager, Island Records), Louis Bloom & Annie Christensen (A&R Island Records) and Hugo Turquet (BMG Chrysalis)



Retailer John Lewis' TV ad promotes its home insurance products in what is reported to be a £5 million campaign. The stop-animation TV advert shows the abundance of belongings an 'average' family has in their homes as it all 'walks' out into the front garden of their house for a photoshoot. Island-signed Scottish singer/songwriter Nina

Nesbitt provides the soundtrack for the ad with Fleetwood Mac cover Don't Stop. She follows previous high-profile John Lewis ad sync artists Gabrielle Aplin and Ellie Goulding who both achieved Official Singles Chart hits with their songs for the retailer's Christmas adverts in 2010 and 2012. Nesbitt is releasing a full version of her song as a single.

Guillermo Ramos, senior product manager at Island Records said: "We were so pleased that John Lewis picked Nina's version of Don't Stop for their advert as soon as they heard it."

"Her growth as an artist over the last 12 months has been remarkable and the John Lewis advert will no doubt help introduce her name and unique voice to a brand new audience."

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

ticketmaster®

ticketweb



TICKETMASTER UK

POS	EVENT	POS	EVENT
1	ONE DIRECTION	11	SW4
2	FLEETWOOD MAC	12	IMAGINE DRAGONS
3	AVICII	13	BASTILLE
4	EMINEM	14	SONU NIGAM
5	ROD STEWART	15	LISA STANSFIELD
6	CALVIN HARRIS	16	ARCTIC MONKEYS
7	BRUNO MARS	17	KINGS OF LEON
8	V FESTIVAL	18	GREEN DAY
9	RAHAT FATEH ALI KHAN	19	RUDIMENTAL
10	CARO EMERALD	20	LEONARD COHEN

TICKETWEB UK

POS	EVENT	POS	EVENT
1	RUDIMENTAL	11	NEWTON FAULKNER
2	DISCLOSURE	12	BONOBO
3	PLAN B	13	JAKE BUGG
4	JAY Z	14	HAWKWIND
5	GREEN DAY	15	IMAGINE DRAGONS
6	ALESSO	16	WILEY
7	PASSENGER	17	JIMMY EAT WORLD
8	BASEMENT JAXX	18	BABYSHAMBLES
9	THE SCRIPT	19	MAJOR LAZER
10	NORMAN JAY	20	KODALINE

ON THE RADAR THE OTHER TRIBE

AFTER RAPIDLY progressing through the live scene that spawned Julio Bashmore and Eats Everything, this Bristolian five-piece have certainly been in demand.

They are just coming off the back of a frantic summer playing Festivals up and down the country.

"I think we've played nearly thirty festivals," frontman James Hill explains. He describes the band's sound as: "Live tribal dance music but the vocal lines are very catchy. But the music itself is sort of techno-house, deep-house."

They are also one of the rarer dance acts who are still regarded as a 'live band', which James says

is their very intention: "It's exactly what we want. It's the idea of being able to play DJ style music but with a live band it means you've got more to look at.

"When I used to go to gigs I'd always want to connect with the band, so if I could see that they're having fun doing that I had fun at the same time, because I know that they're making a real effort to do what they're supposed to be doing and that's what we try and do as well."

When talking about they became signed to Sony's Relentless, he says: "We didn't do it the conventional way.

"Our key-boardist Max, one of his friends knew someone who worked for a lawyer firm called Clintons.

And the lawyer got us a manager!

"Our first single Skirts was originally signed to [indie label] Black Butter and then in the process we were introduced to Relentless."

In between shows the band are also busy recording material that will become their debut album.



"It will probably be released at the beginning of 2014. We're in the studio with Mark Ralph who has done a lot of Hot Natured stuff, plus Hot Chip and Franz Ferdinand."

Their next single My Girl will be released on September 28 "and there should be another single coming out after that as well."

ESSENTIAL INFO

RELEASES

2012
 Sept: Skirts EP
 Dec: Sing With Your Feet EP
2013 Sept 29 Single: My Girl
2014 March Album: TBC

LABEL Relentless/Sony Music
MANAGEMENT Paul Harris, Hatchit Management

LIVE

October
 Tues 1 – Boilerroom, Guildford
 Wed 2 – Birthdays, London
 Thu 3 – Audio, Brighton
 Wed 9 – Pavilions, Falmouth
 Fri 11 – Deaf Institute, Manchester
 Thu 26 – Motion, Bristol (DJ Set)
November
 Sat 16 – The Big Reunion, Skegness
 Sat 23 – The Big Reunion, Skegness

HE SAID / SHE SAID



“The intent in producing *Blurred Lines* was to evoke an era. The reality is that the songs themselves are starkly different”

The wording of a US lawsuit filed on behalf of hitmakers Robin Thicke, Pharrell Williams and Clifford Harris Jr, requesting a ruling that their hit *Blurred Lines* does not infringe on Marvin Gaye's *Got To Give It Up*.

TAKE A BOW TEAM WHITE LIES



THE LOWDOWN

Album: BIG TV
 Highest chart position: No.4

Label: Fiction Records

Publisher: Chrysalis Music Ltd, a BMG Chrysalis Company

General manager: James Sandom at Red Light Management and Nathan McGough

A&R: Jim Chancellor

Legal: Ben Mawson for SSB

Agent: Paul Bolton, X Ray Touring

Marketing: Steve Warby

National print press: Steve Phillips, Big Mouth Publicity

Online press: Carl Delahunty, Big Mouth Publicity

National radio: Rob Lynch and Nick Aisey, Airplayer

Regional radio: Gavin Hughes and Tony Myers, Polydor

TV: Ruth Thompson, Yes Please! TV

BUSINESS ANALYSIS SYNC IN H1 2013

EDITORIAL

Fleetwood Mac go their own way after sync boost



POP QUIZ TIME: Who are the biggest-selling catalogue album artists of the last 20 months?

The chances are names floating around your head right now will include The Beatles, Pink Floyd, Queen, The Rolling Stones and David Bowie. All big hitters still when it comes to selling decades old recordings, but one group that may have not come to mind are Fleetwood Mac.

However, since the beginning of 2012 the transatlantic act have sold more albums in the UK than any of those giants mentioned above and that is not simply down to the deluxe re-issue of *Rumours* that came out in January. While they are not automatically mentioned in any talk of the all-time greats, the group have shifted around 650,000 albums in the UK since the start of last year with *Rumours* just one of five titles that have

"Everywhere was far from the only track to win attention after turning up in a TV campaign. E.On's use of The Lumineers' Ho Hey was vital in getting the Denver band noticed"

attracted more than 60,000 takers.

And the continuing worth of the band's recordings was further proven during the opening six months of this year when the track *Everywhere* returned to the Top 20 a quarter of a century since its original release after soundtracking a Three.co.uk ad.

As a result the Christine McVie-penned cut sold another 60,000 copies by the end of June, topping a newly-compiled *Music Week* chart of the most successful catalogue syncs in terms of download sales.

Everywhere, though, was far from being the only track old or current to win new attention after turning up in a big TV campaign during the six months. Without too much initial radio support E.on's use of The Lumineers' *Ho Hey* was vital in first getting the Denver band noticed and it has now resulted in that track having sold more than 700,000 copies in the UK, while the self-titled parent album is above 300,000 sales. Over the same period a Trion ad played a key part in helping to break Imagine Dragons in the UK after utilising *Radioactive*.

Turning to the sync world to push high-priority releases was particularly prevalent during this period. Robin Thicke's *Blurred Lines* owed much of its initial exposure to that video, but it turning up in a Beats By Dre ad immediately after it first reached No.1 hardly did it any harm. And TV viewers had three weeks to become familiar with Icona Pop featuring Charli XCX's *I Love It* before Warner finally made it commercially available and it became an instant chart-topper.

Mention should also be made of the part ITV is now directly playing in some campaigns. Besides the adverts it runs, its own trailers are shifting a healthy number of downloads, as demonstrated by Ellie Goulding and Birdy. Goulding's *Explosions* became a hit after it featured in the broadcaster's *Where Drama Lives* promo and since then the singer has gone on to have a first No.1, while the station's use of Birdy's *People Help The People* to push *Broadchurch* got the two-year-old track back in the chart and offered a nice reminder of the teenager ahead of the release of her second album.

**Paul Williams,
Head of Business Analysis**

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

TOP GUNS FROM THE PAST GET IN SYNC WITH TV



Around a third of TV ad syncs used 'deep' catalogue music in H1 2013 - with a special run for the Oscar-winning theme to the iconic Eighties movie *Top Gun*

SYNC

BY PAUL WILLIAMS

Twenty-seven years after it was a transatlantic No.1, Berlin's *Take My Breath Away* soundtracked no less than three big TV ad campaigns during the first half of 2013.

The Oscar-winning love theme to the iconic Eighties movie *Top Gun* was used by Coors Light, Money Supermarket and Procter & Gamble, the only track between January and June to be licensed for more than brand, according to research by sync data resource www.adbreakanthems.com.

The syncs yet again demonstrated the worth of an evergreen copyright and came in a period in which the song's co-writer Giorgio Moroder also featured on Daft Punk's chart-topping album *Random Access Memories*.

Although *Take My Breath Away*, co-penned by Tom Whitlock, published by Sony/ATV and Warner/Chappell and released by Sony, was unique in cropping up in so many campaigns it reflected a period in which deep catalogue was responsible for more than a quarter of the biggest new syncs.

Research by Adbreakanthems on leading syncs over the six months found 27.1% of the campaigns it looked at utilised a deep catalogue recording, classified as something more than 25 years old, compared to contemporary making up 29.3%,

EXECUTIVE SUMMARY

- Food companies and retailers most prevalent sync users with 16.4% of campaigns surveyed
- Contemporary tracks made up 29.3% of cuts chosen, just behind recordings 25 years or more old (27.1%)
- Pop was the leading genre, making up a total of 26.8% of syncs covered
- Robin Thicke's *Blurred Lines* was biggest-selling current track that was synced in first six months of 2013
- Fleetwood Mac's *Everywhere* was most popular synced oldie with extra 60,000 sales

newer catalogue 13.6%, commissioned music 15.4% and re-recordings 1.8%. Syncs featured do not include campaigns that first went on air before January 1 and may have continued running into the New Year, such as the Lumineers' *E.On* synced *Ho Hey*, which debuted last October.

The use of the Berlin classic in the Procter & Gamble campaign for *Talking Bottles* helped to make *Platinum Rye* the most prolific music supervisor among the ads surveyed, while Money Supermarket deployed it for its *Astronauts* campaign and Coors Light for its *Wolf* TV ad.

As demonstrated by Money Supermarket with the *Top Gun* hit, deep catalogue proved to be particularly popular with financial companies, making up 41.7% of the sector's syncs surveyed over

TOP-SELLING CURRENT SYNCED TRACKS JAN TO JUN 2013

POS / ARTIST / TITLE / LABEL (PUBLISHER)	BRAND / PRODUCT	AIR DATE
1 ROBIN THICKE FEAT. TI & PHARRELL WILLIAMS Blurred Lines Interscope (Sony/ATV, Universal)	Beats By Dre	3/6/13
2 BASTILLE Pompeii Virgin (Universal)	Sky Sports HD	19/6/13
3 THE LUMINEERS Ho Hey Decca (Kobalt)	E.On	13/10/12
4 IMAGINE DRAGONS Radioactive Interscope (Universal)	Trion	2/4/13
4 DAVID GUETTA FEAT. NE-YO & AKON Play Hard Parlophone (Bucks, Shapiro Bernstein, Universal, What A)	Beats By Dre	19/5/13
5 ONE DIRECTION Kiss You Syco (BMG Chrysalis, Kobalt, Sony/ATV)	Talk Talk	23/11/12
6 ELLIE GOULDING Explosions Polydor (Global Talent/Reverb)	ITV1	13/01/13
7 RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love Asylum (Kobalt, Sony/ATV)	Sky Sports HD	20/05/13
8 ICONA POP FEAT. CHARLI XCX I Love It Atlantic (Kobalt, Sony/ATV, Universal)	Samsung Galaxy	3/6/13
9 TOM ODELL Another Love Columbia (Warner/Chappell)	BBC1	28/12/12
10 GABRIELLE APLIN The Power Of Love Parlophone (Perfect Songs)	John Lewis	9/11/12

The above ranks current tracks that were used as soundbeds in advertising campaigns according to how many downloads they sold in the UK between chart weeks 1 and 26 2013
source Music Week research/Official Charts Company data/Adbreakantheme.com

TOP-SELLING CATALOGUE SYNCED TRACKS JAN TO JUN 2013

POS / ARTIST / TITLE / LABEL (PUBLISHER) / YEAR	BRAND / PRODUCT	AIR DATE
1 FLEETWOOD MAC Everywhere Warner Bros (Universal) 1988	Three.co.uk	28/2/13
2 BIRDY People Help The People 14th Floor/Atlantic (Sony/ATV) 2011	ITV1	1/3/13
3 SURVIVOR Eye Of The Tiger Arista (Sony/ATV, Warner/Chappell) 1982	118 118	9/6/12
4 PUBLIC ENEMY Harder than You Think Slamjamz (Reach) 2007	Channel 4	17/7/12
5 M83 Midnight City M83 Recording Naive (Kobalt, Reach, Sony/ATV) 2011	Gucci Premiere	30/7/12
6 THE TEMPER TRAP Sweet Disposition Infectious (Imagem) 2009	Center Parcs	1/12/12
7 QUEEN Bohemian Rhapsody Island (Sony/ATV) 1975	Sonos Play Bar	5/4/13
8 QUEEN Don't Stop Me Now Island (Sony/ATV) 1979	Visa	1/6/13
9 PLACEBO Running Up That Hill Virgin (Sony/ATV) 2006	ITV1	2/4/13
10 CHASE & STATUS FEAT. LIAM BAILEY Blind Faith Mercury 2010 (Sony/ATV, Universal, CC)	BBC	31/5/13

The above ranks catalogue tracks that were used as soundbeds in advertising campaigns according to how many downloads they sold in the UK between chart weeks 1 and 26 2013
source Music Week research/Official Charts Company data/Adbreakantheme.com

RECORD COMPANY/MASTER RIGHTS HOLDERS

COMPANY	SYNCS	%SHARE
UNIVERSAL	43	15.4%
SONY	33	11.8%
WARNER	25	8.9%
PLG	7	2.5%
XL BEGGARS	3	1.1%
DEMON	3	1.1%
WARP	3	1.1%
ACE	2	0.7%
BECAUSE	2	0.7%
FAT POSSUM	2	0.7%
FULL TIME HOBBY	2	0.7%
KITSUNE	2	0.7%
NINJA TUNE	2	0.7%

the six months. These also included Visa deploying the Sony/ATV-published Queen hit Don't Stop Me Now for its Feel Faster Flow Faster campaign, the Kassner-handled Kinks smash Tired Of Waiting For You being used by NatWest and insurance company Churchill turning to Gary Numan's Universal-published Cars.

Queen (pictured, cf. *posite page*) were among a select band of artists to have tracks featured on more than one leading ad campaign up to the end of June. Besides Visa's use of Don't Stop Me Now, Sonos Play Bar opted for Bohemian Rhapsody, while there were double sync appearances from Canned Heat, Bobby Darin, Django Django, Ellie Goulding, Emeli Sandé, Frank Sinatra and Two Door Cinema Club.

Food and food retailers cropped up the most among the ads studied with a 16.4% share of 280

MUSIC PUBLISHERS

COMPANY	SYNCS PART OR 100% CONTROLLED	SYNCS 100% CONTROLLED
SONY/ATV*	74 (S/ATV 20/EMI 60)	52 (S/ATV 13/EMI 39)
UNIVERSAL	54	28
WARNER/CHAPPELL	43	23
BMG CHRYSALIS	13	7
KOBALT	8	2
IMAGEM	7	11
MUSIC SALES	6	6
CARLIN	6	4
BUCKS	5	3
KASSNER	5	3
WESTBURY	5	3
HORNALL BROS	5	2

*combined Sony/ATV and EMI catalogues

campaigns coming under the spotlight with re-recorded tracks the most prolific in this sector. They included a re-make by Paul McCartney of the MPL-published Heart Of The Country, originally on the 1971 album Ram, for Linda McCartney Foods' New Chilled Range. Sainsbury's opted for a series of remakes of the Kylie Minogue modern classic Can't Get You Out Of My Head, published by Sony/ATV and Universal, to advertise its Sainsbury's Range.

Motoring companies provided 26 of the 280 syncs studied (9.3%) with contemporary tracks accounting for nine of them (34.6%). They included Universal act Kristina Train's cover of the late Fifties Jackie Wilson track I'm Wanderin' published by Hornall Bros being used by Lexus and Lana Del Ray's Sony/ATV-published Your Turn helping to promote the Jaguar F Type.

LEADING SECTORS FOR SYNCS

POS SECTOR	SYNCS	%SHARE
1 FOOD/FOOD RETAIL	46	16.4%
2 MOTERING	26	9.3%
3= FINANCIAL	24	8.6%
3= TELECOMS	24	8.6%
5 TV TRAILERS	23	8.2%
6 HOLIDAYS/TRAVEL	21	7.5%
7 ALCOHOL	18	6.4%
8= HEALTH AND BEAUTY	12	4.3%
8= FASHION/FASHION RETAIL	12	4.3%
10= ELECTRICAL	8	2.9%
10= HOME FURNISHING	8	2.9%

LEADING GENRES FOR SYNCS

POS GENRE	SYNCS	%SHARE
1 POP	75	26.8%
2 ALTERNATIVE	29	10.4%
3 EASY LISTENING/MOR	26	9.3%
4 ORCHESTRAL	20	7.1%
5= ROCK	15	5.4%
5= SOLO PIANO	15	5.4%
7 FOLK	14	5.0%
8 R&B/SOUL	13	4.6%
9 BLUES/JAZZ	9	3.2%
10= CLASSICAL	8	2.9%
10= ELECTRONIC	8	2.9%

MUSIC SUPERVISORS

COMPANY	SYNCS	%SHARE
PLATINUM RYE	26	9.3%
LELAND MUSIC	21	7.5%
TIN DRUM	13	4.6%
SOUNDTREE	11	3.9%
SOHO MUSIC	7	2.5%
THE SYNC AGENCY	7	2.5%

ADVERTISING AGENCIES

COMPANY	SYNCS	%SHARE
AMV BBDO	32	11.4%
WIEDEN + KENNEDY	19	6.8%
LEO BURNETT	14	5.0%
MOTHER	12	4.3%
RKCR Y&R	10	3.6%

FILM COMPANIES

COMPANY	SYNCS	%SHARE
BLINK	14	5.0%
GORGEOUS ENT	10	3.6%
OUTSIDER	8	2.9%
RATTLING STICK	8	2.9%
ANOTHER FILM CO	7	2.5%
STINK	7	2.5%

The above charts cover 280 syncs studied for the period January to June 2013
Source www.adbreakantheme.com

Telecoms and financial companies each supplied 24 of the syncs surveyed (8.6% share) with telecoms brands sharing a desire to use deep catalogue tracks. Most notably these included Fleetwood Mac's 1988 Universal-published hit Everywhere for Three.co.uk's Pony campaign, sending the Warner Bros track back into the Top 40 (see separate piece). This oldie was balanced by contemporary tracks being picked by Blackberry (BMG-published Tame Impala's Elephant), BT Broadband (the Because Music-published WOR by Django Django) and

BUSINESS ANALYSIS SYNC IN H1 2013



Samsung Galaxy S4 (I Love It by Icona Pop featuring Charli XCX, published by Kobalt, Sony/ATV, Universal).

Around 8.2% of the syncs scrutinised were TV trailers with both ITV and Sky picking tracks by Ellie Goulding. Sky went for Home published by Global Talent and Warner/Chappell for its HD Home campaign, while the Reverb, Global Talent-published Explosions was used to soundbed ITV's Where Drama Lives.

Among the other leading sectors in the sync world was holidays/travel, making up 7.5% of the campaigns Adbreakantheme.com looked at. Deep catalogue was the favoured period, providing a third of the sector's syncs and ranging from crooner Dean Martin's hit Volare, published by Sony/ATV and used by Virgin Rail, to Martha & The Muffins' 1980 smash Echo Beach from the same publisher advertising Haven Holidays.

Pop was comfortably the most popular sync genre overall, accounting for 75 of the 280 syncs or a 26.8% share, while the other leading genres were alternative (10.4%), easy listening/MOR (9.3%), orchestra (7.1%), rock (5.4%) and solo piano (5.4%).

Some genres punched above their weight among certain types of advertisers with folk doing particularly well with food companies and retailers. Nearly 11% of the sector's syncs between January and June were folk recordings, including the reinterpretation for Sainsbury's of Can't Get You Out Of My Head by Megan Wyler and James Riley. It was one of three versions of the song for the campaign created by music supervisor Soundtree for ad agency AMV BBDO.

Easy listening was particularly popular among motoring companies, accounting for nearly one in five (19.2%) of its syncs surveyed, compared to the genre making up 9.3% of syncs overall. Examples included the Sony/ATV-published recording Matt Monro hit On Days Like These to advertise Land Rover's Next Generation Range Rover.

Alternative tracks were a big draw for telecoms, making up exactly a quarter of its syncs, including Tame Impala's Elephant.

■ Adbreakantheme.com is a data resource designed to help sync sector professionals source and license music tracks more effectively and efficiently. It has been researching music use in TV ads since 2009 and now has a database of tracks used in more than 1,500 spots. More details: c.dewhalley@adbreakantheme.com.

ABOVE
Top Guns | Berlin's Take My Breath Away was used in three TV campaigns

EMELI SANDÉ: STAR ENJOYS DOUBLE HELPING OF TOP SYNCs

Emeli Sandé turned ad star as two key syncs helped Our Version Of Events become the top artist album seller during 2013's first six months.

Wonder, pairing her again with Naughty Boy and part of the extended version of the Virgin-issued album, was used to promote Littlewoods' Myleene Klass Swimwear, while in the case of Next To Me soundtracking an O2 Tracks campaign Sandé herself made a cameo appearance in the ad.

The two syncs were among an unrivalled 52 surveyed by www.adbreakantheme.com between January and June that were exclusively published by Sony/ATV. The leading publisher also had 100% control of two songs by vintage US blues-rock band Canned Heat - On The Road Again, used to push Sainsbury's Bank, and Up The Country, utilised by Burger King. Its other sync highlights included the Freddie Mercury-penned Queen hits Bohemian Rhapsody and Don't Stop Me Now in ads respectively for Sonos and Visa, while its writers Lana Del Rey and Justin Parker's Your Turn was used to advertise the Jaguar F Type.

The Sony/ATV score includes both Sony/ATV and EMI Publishing catalogues as the two are now administered under the same roof, but separately EMI repertoire was by far more dominant. Thirty-nine of the company's 100% controlled syncs surveyed came from the EMI side of the business, compared to 13 from Sony/ATV repertoire.

Universal Music Publishing exclusively handled 28 of the syncs surveyed, among them the 1962 Mel Torme cut Comin' Home Baby, penned by Bob Dorough and Ben Tucker and used by Auto Seller, while the Christine McVie-penned Everywhere on Fleetwood Mac's 1988 album Tango In The Night gave the company one of the period's sync highlights when it was utilised by Three.co.uk. Warner/Chappell-signed Two Door Cinema Club were subject to two

notable syncs during the year's opening half with Debenhams using Life Made Fabulous and Next Do You Want It All. They were among 23 synced tracks surveyed exclusively published by the company, while it shared control with Sony/ATV of the Berlin hit Take My Breath Away, used in campaigns by Coors Light, Money Supermarket and Procter & Gamble.

BMG Chrysalis's sync highlights included Blackberry using the Tame Impala cut Elephant, while Mercury-nominated Django Django kept Because Music busy with songs showing up in campaigns for Magners and BT Broadband. Kobalt shared the publishing spoils with Sony/ATV and Universal of the Icona Pop/Charli XCX hit I Love It in a Samsung Galaxy S4 ad and Imagem cashed in on the Kaiser Chiefs tune Never Miss A Beat in a Barclaycard ad.

Universal was unsurprisingly the leading record company with 43 or 15.4% of the tracks surveyed. Eighteen of these cuts were recordings it acquired as part of its EMI buyout, among them the Spice Girls hit Mama, which was used for a Tesco Mother's Day promotion and Placebo's cover of Kate Bush's

Running Up That Hill for ITV's Life Of Crime trailer. Sony made up 33 or 11.8% of the syncs covered, including Take My Breath Away, while Warner's 25 syncs (8.9%) included Fleetwood Mac's Everywhere with Three.co.uk. Seven tracks coming under Parlophone Label Group up to the end of June but now under Warner control also figured, among them David Bowie's Sound And Vision being used to advertise the Sony Xperia Z.

Platinum Rye was the leading music supervisor thanks to projects including Naughty Boy and Emeli Sandé's Wonder showing up in a Littlewoods advert, while AMV BBDO topped the ad agency table with an involvement in 32 syncs, including Frank Sinatra's Young At Heart cropping up in a Cancer Research ad.



FLEETWOOD: RETURN OF THE MAC DRIVES DOWNLOADS

Fleetwood Mac's Everywhere sparked the biggest retail reaction of any synced catalogue track in 2013's opening half after soundtracking an ad for Three.co.uk.

The 1988 Warner Bros release tops a newly-compiled Music Week chart of the top-selling catalogue tracks used in campaigns after selling around 64,000 downloads between January and June, according to Official Charts Company data.

Everywhere returned to the weekly Top 20 in March, reaching No.15, while there was also a Top 40 return for 14th Floor/Atlantic act Birdy's People Help The People after ITV used it to promote the drama Broadchurch. It shifted another 50,000 copies over the six months.

Other oldies given new leases of life after being synced included the Arista-issued UK and US chart-topper Eye Of The Tiger by Survivor from 1982,

subject to a 118 118 campaign, and Naive act M83's Midnight City, deployed by Gucci Premiere.

Interscope/Polydor act Robin Thicke's Blurred Lines with TI and Pharrell Williams heads a chart of current synced tracks after debuting in a Beats By Dre ad the day after debuting at No.1 on the Official singles chart. Beats also used Parlophone act David Guetta's Play Hard featuring Ne-Yo and Akon, at No.4 on our chart, while a Samsung Galaxy ad using the Atlantic-issued I Love It by Icona Pop featuring Charli XCX went on air more than three weeks before the track reached No.1.

Obvious big sync highlights included Decca act The Lumineers' Ho Hey being used by E.on - this helped to drive around 380,000 download sales during the period in question, while Polydor act Ellie Goulding's Explosions became a Top 20 hit after being used for ITV's Where Drama Lives trailer.



THE BIG INTERVIEW NAUGHTY BOY

NAUGHTY BY NATURE

British super-producer Naughty Boy has risen to prominence with a little bit of luck and a whole lot of graft



TALENT

BY TINA HART

In a lived-in recording studio, tucked away in West London, we find ourselves surrounded by limited-edition trainers, a piranha tank, a bunch of *Music Week* magazines and a very special plaque.

That plaque has the face of one Emeli Sande on it, as well as a magic seven-figure number: 1,000,000.

Sande's million-selling debut LP, *Our Version Of Events*, was created here. And the gentleman, friend and production and writing partner largely instrumental in the signature sound of her mainstream solo career, Shahid Khan - known more commonly as Naughty Boy - is sitting opposite, awaiting our questions.

Sande and Khan formed their formidable musical partnership after a chance meeting at a showcase in 2008, and were subsequently both snapped up by major labels a year later following the success of their work on Chipmunk single *Diamond Rings*.

Today, together they have created the biggest-selling artist album of both 2012 and 2013 (so far). More importantly, they're still mates - Sande pops her head in and joins us for a wee while in what she clearly feels is something of a home from home.

Now that Sande has survived the main rigmarole of her album campaign, Khan is stepping forward as a headline act with the release of his own album, *Hotel Cabana*. But that's not all the boy they call Naughty has going on.

"I'd never won anything before I won £44k on a TV show. That opened a door of winning... then I got a Prince's Trust grant and then I met Emeli. Everything happened in a succession of events"

NAUGHTY BOY

Khan, a down-to-earth twenty-something from Watford, dropped out of uni early before being dealt a hand of good luck in kick-starting his music career.

"I'd never won anything before I appeared on *Deal Or No Deal*," he tells *Music Week*. "I won 44k. That opened a door of winning because then I got a Prince's Trust grant [£5,000] and then I met Emeli. Everything happened in a succession of events. It's weird when I look back."

The aspiring producer invested in his own modest studio set-up, initially in his parents' shed in Watford. Later, a publishing deal advance from Sony/ATV would help him upgrade.

Khan also diligently forged his own related business network behind the scenes, determined to help bring through the next generation of UK musical talent - some of the fruits of which are evident in the choice of featuring vocalists on his *Hotel Cabana* LP. The roll call of those who lend their pipes to the album is undeniably impressive with a UK mix (in the main) of established modern artists and up-and-comers: as well as Sande, you'll

find George the Poet, Sam Smith, Bastille, Tinie Tempah, Wiz Khalifa, Ella Eyre, Gabrielle ("she just throws something else into the mix"), Wretch 32, Mic Righteous, Mavado, Chasing Grace, Ed Sheeran and Tanika.

"When I got my publishing deal [in 2009], I'd worked with a few people [on the featured list]. Then I did a big part of Emeli's album. After that I think people had a bit of faith in what I was doing and the artists that I worked with. I felt there was a mutual respect when we were making *Hotel Cabana*, like people would listen to my idea about this hotel probably thinking 'he's fucking crazy' but at the same time thinking 'this could be good for me' or 'he's taking me out my comfort zone'.

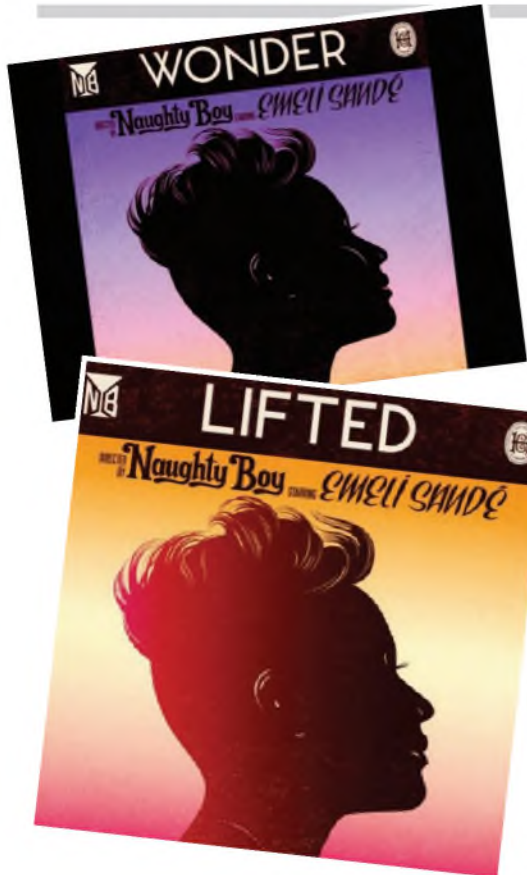
"If what you're doing is exciting, it's easy to get people involved. I honestly didn't approach anyone that said no, so I was lucky in that sense. Apart from Wiz Khalifa, because he was in LA, all the featuring artists on HC came here [to the studio] and it was a real collaboration.

"I wrote the songs with them. I didn't want to make one of those albums where the label hooked it up, I did everything myself."

But Naughty Boy's success doesn't end on the recording side. In tandem with Sony/ATV, he and Sande have created a publishing venture, also called *Hotel Cabana*, to help nurture young talent.

"We both make the decisions on who we sign to it," he explains. "Before that, I set up another publishing company called *Naughty Words* where I've got some writers - Craze & Hoax, MoJam,

THE BIG INTERVIEW NAUGHTY BOY



RIGHT

Naughty but nice: Naughty Boy is living the dream as a music artist and businessman

LEFT

En route to Hotel Cabana: Singles Wonder and Lifted, featuring Emeli Sande, have been released in the run-up to the album



PUBLISHING DEAL: 'THE MERGER HAS MADE THINGS STRONGER FOR ME AND EMELI'

Naughty Boy was rather caught in the middle when regulators gave the green light to Sony/ATV's £1.4bn purchase of EMI Music Publishing in 2012 - but he says it's all worked out well for him so far.

"My relationship with Sony/ATV has been good from the start and it's only become stronger with the guys and Janice Brock who's their massive part of everything," he says. "She's shown a weird faith from the start, even when Emeli's album hadn't come out. She's always been there and been into it and passionate. You can't buy that.

"Now Sony/ATV and [EMI Publishing] has merged it's just made things stronger because Emeli was [previously] on EMI and I was Sony. It was never a problem but now it's just one. I swear, it's like it was meant to be. To be in business with them, it feels long-term, like I'm building something."

Khan signed writers Craze and Hoax [???to naughty boy recordings???] in the early stages and then they wrote hit single Next to Me with Sande before her album came out.

"That, for me, was a really good signing and early on I showed faith. They've had a lot of success with that song around the world. That is what makes it exciting - changing peoples lives and being part of that process.

"With Chasing Grace and Prose, seeing them at that stage and the journey of seeing them grow through these emotions, when they get signed, then they get money, what they're going to write about. Music people. It's just that's what's important, so if you choose the right people you are doing good things because they deserve it."

Sam Smith [vocalist on Naughty's Boy's No.1 single La La La] and a couple of others [including Mic Righteous who appears on the Hotel Cabana LP].

"Then, when Emeli and I set up the Hotel Cabana company, [male/female duo] Chasing Grace were our first signings - they're really special. They're going to be featuring on [X Factor winner] James Arthur's album and also my album. Their first single out next year. They're kind of folk, a bit urban - it's just different."

Khan's mission is working for his acts: Chasing Grace have recently signed a record deal with Island, whilst fellow recent Hotel Cabana signing, Mancunian singer/rapper/guitarist three-piece Prose that have just reached a deal with Virgin/EMI.

"Prose are like The Streets, and Oasis and that whole kind of thing; for me they represent that middle England," says Khan. "I'm really excited about people hearing them and those are the kind of acts we want to sign early on: you've shown belief and you're a part of the journey and you've got the confidence to see things."

Although he's becoming a big draw behind-the-scenes in the UK music industry, one area where Khan remains more of an unknown is his music videos - where up until now he's remained absent.

"I am going to appear in video for the next single with Wiz Khalifa in LA," he confirms. "I'm ready. I'm going to do my big grand entrance because that's in the hotel [stage of the Hotel Cabana album story concept]. If you watch the

"When working with big artists I think, 'How can I fuck with this?' What excites me is that you can change something, and you can't do that by being safe. You've got to lose the fear"

NAUGHTY BOY

video for [current single] Lifted [featuring Sande], that's the only way you can paint the picture because this brings you into the world."

Khan is clearly delighted to have scored his collaboration with the US rapper - the only non-British artist that he invited to feature on his record.

"My manager played him the song in America and he just loved it," he explains. "I just thought where this sits in the Hotel [concept] is that it's the fun part: he sums that perfectly because he's the sort of guy that would go there and just spend loads of money and smoke weed and not fear anything. He was perfect. I'm not sure he even knows how perfect he was for it!"

Eighteen months in the making, the concept of Hotel Cabana goes beyond an album - it's a film in Khan's head, with unexpected twists and turns through multiple layers of classical instruments, beats and trip hop.

"I love the fact that the label aren't afraid to buy into it, the idea of Hotel Cabana," he says about Virgin/EMI's investment in his idea. "Not just the video, they're willing to take the chances and I'm



A MUSIC WEEK READER - WITH A HEALTHY INDUSTRY CYNICISM

Pointing out Khan's *Music Week* magazine stack under his studio coffee table - half fishing for an endorsement and half intrigued - we ask who purchases the mags. Of course, it's the business-savvy musician himself.

"*Music Week* is like... I love knowing shit about shit. And you lot are finding shit out. I was reading *Music Week* even before I properly had success. It's good even just to know names of people. There's nothing else like it in that sense and the website really just tells you about the business. You learn to know the certain MDs of a company or A&Rs like what's exciting and the business of music. It's even better when you see your name in it."

He'll see his name in this week's issue quite a bit. On the subject of learning about 'the biz' Khan says the most valuable lessons he's learnt on his journey so far is "don't believe the hype."

"I mean don't go for the things that seem exciting - create the excitement. If you find something, other people might not see it, but trust your instincts. Sometimes labels go into bidding wars and they don't know why they're signing it - they turn it into a pissing contest. Really it should be about believing in things and development A&R - all the things business is lacking.

"People get dropped like flies, then [we] ask questions why the business hasn't got time or patience for it now. At the same time [the industry] wants to have big albums like Emeli, Adele, Ed but these are real people. The industry wants its cake and wants to eat it but it's not that simple!"

not having to compromise with the visuals and how it needs to feel.

"When I first started it I didn't want people to think the idea of it was weird. I didn't want to just put a bunch of songs together, I wanted them to see the artist in me. I didn't want them to just think 'He makes beats.' Having a concept makes that easier but at the same time I don't want people to think there's just another bunch of La La La's on there or Wonder's - everything is different.

"I wanted to make it feel like a British album, I think the most exciting things musically - a lot of them - are on this album. Everyone on this, they write their songs. That's important to me - collaborating with real people that have got something to do that can only add to my music.

"I've used live instruments, choirs, live strings. I'm not a digital electronic guy. People shouldn't be afraid of just making real music using real sounds. You can still manipulate it, make it cool, add an edge. It doesn't have to be boring, you can still do that with real instruments."

"What's missing in the music business a bit of mystery," he continues. "Let the audience use their own imagination for a change, instead of giving it to them exactly as we think [they want it]."

"That's what I want to do with *Hotel Cabana* - there's no behind-the-scenes videos or photos, all you're getting is the photo and the inlay card and if you download it you just get the music, the rest is up to you."

So what about post-*Hotel Cabana* life for Khan?

He's got a four-album record deal in the bank - but even he's not sure what's next. It looks like holing himself up in the studio may be high on the agenda.

"I'm not sure if I'm going to make another album. I'm only going to it if I think I have a sick idea. If this one, hopefully, does well that would be nice to have that, then I can go back to producing."

Khan's talents have been noticed across the Pond too. He's been providing beats and rhymes for many other international music A-listers - the forthcoming album from Britney is likely to be one of those credits added to his CV.

"Basically, William Orbit approached me about working on some tracks with him for her," he says. "I think he's co-producing the Britney album with will.i.am over the coming weeks in LA - I've still got to make sure I can be there! I'm not sure I can because I'm promoting my album so everything's a bit mad. The last time [he was invited to work with a US star] it was with Mariah Carey, but I couldn't go because my Visa hasn't been sorted out.

"The only reason I'm excited working with big pop stars is because that's an opportunity, and I love pop music. I want to appeal to popular culture, I'm not trying to be 'too cool' or 'left' or anything.

"With big artists you shouldn't be afraid to have that challenge of, 'How can I...?'"

"I look at it as 'How can I fuck with radio or fuck with other shit?' You can change something - that's what excites me. You can't do that by just being safe, or just working with cool people. You've got to lose the fear."

RIGHT
Welcome to my world: *Hotel Cabana*, the debut headline album from Naughty Boy, was released this week

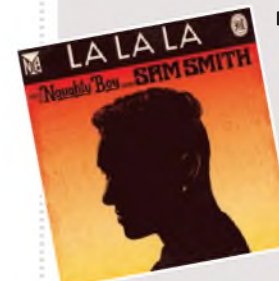


NAUGHTY BOY ON THE MAKING OF HOTEL CABANA

"After Emeli and I got signed we did *Our Version Of Events* and I wasn't really working on my album until a year and a half ago. I'd do it here and there, I didn't want to put pressure on myself to make it... sometimes I got a bit disheartened thinking maybe I'm not finishing it because I'm so busy producing for other people but then when I got into it, I was in it.

"I'd achieved a certain level of success with Emeli and that puts the pressure on a bit. I was in demand a bit more but then you don't want to... you want to finish your album as well but you want to take up certain opportunities as well, so that's the only thing."

LA LA LA: 'I NEVER THOUGHT IT WOULD GO TO NO.1'



In May this year, Khan hit the No.1 spot on the Official UK Singles Chart with the fastest-selling homegrown single of the year, *La La La* - which just happened to be sandwiched between two of 2013's biggest global-selling tracks.

"I never thought *La La La* would go to No.1 - you don't ever think that," says Khan. "I knew it was No.1 on Shazam but Daft Punk [*Get Lucky*] was out and that was massive. It was an intense week - then *Blurred Lines* came out a week after and knocked us off! It was nice to have that little moment but it just totally got overshadowed by *Blurred Lines* because it's such a massive tune, I love both tunes that it got sandwiched between."

"Number ones don't feel like you expect to feel, though. I felt like something in me would change, a sense of achievement - but really it does for that moment, when you're listening to Radio 1, but then you're back on it and you're just thinking, 'Next!' For me, number ones are just not as powerful as they once were."

We ask if he's going to be glued to Radio 1 on Sunday to find out the LP's final chart positioning.

"I don't even listen to radio much. You're always thinking 'Will it, will it?' you never think it will - you know what I mean? That's what keeps it interesting."

PROFILE FRANZ FERDINAND



RIGHT THOUGHTS, RIGHT

Franz Ferdinand are back after more than four years - ready to reclaim their indie pop crown

TALENT

■ BY TIM INGHAM

Franz Ferdinand's slick'n'sleazy, disco-aware indie crashed into the charts with bags of buoyant melodies back in 2004.

Musically tight-as-a-tick, their songs were imbued with their native oddness - giving a pleasingly peculiar edge to their pop sensibilities.

Franz's cocksure self-titled debut album, signed to Domino, snatched the Mercury Prize that year, selling more than a million copies in the US.

The radiant vim and bounce of that debut flowed into their comeback 2005 single, *Do You Want To*, when they coquettishly yet forcefully told us "you're so lucky, lucky, lucky". But somewhere along the way, the band's magic became a little obscured - partly due to what frontman Alex Kapranos now admits was a deliberate "smearing the view" of his lyrical insights.

The band's pop nous on second album *You Could Have It So Much Better* (2006) and follow-up, the loosely conceptual LP *Tonight: Franz Ferdinand* (2009), was never in doubt, but perhaps they were trying a spot too hard in places. Kapranos says that the commercial expectations of the band's US label, Sony's Epic, was a factor in this over-thinking - alongside his inner turmoil at becoming a recognisable celebrity.

Four-and-a-half years on, Franz are back with new album, *Right Thoughts, Right Words, Right Action*. And Kapranos reckons it's the most carefree the band have felt in ages.

ABOVE

Franz Ferdinand 2013: Nick McCarthy, Alex Kapranos, Bob Hardy and Paul Thomson

"A marker as to how [mainstream music tastes] are changing came with *Get Lucky*. Daft Punk picking live musicians to work with feels significant to me"

ALEX KAPRANOS, FRANZ FERDINAND

Franz have now parted ways from their licence deal with Epic in the US, but remain on Domino, as they have for a decade; a pleasing fidelity to a label it's near-impossible not to wish well. The indie firm's senior project manager Bart McDonough - who has worked with the band since day dot - has certainly been left excited by the new material.

"This is a band untroubled by weight of expectation - totally excited by being in a band together and the music they're making," he tells *Music Week*. "This album has Alex's strongest lyrics yet, and the tunes are pretty incredible too. They've drawn upon their collective sonic expertise whilst retaining their trademark sound. This could only be a Franz record; it's accessible and uplifting, intelligent and immediate - and you can dance to it."

Kapranos says his confidence in his own abilities has been lent a boost by a host of new collaborators including Joe Goddard and Alexis Taylor of *Hot Chip*, Bjorn Yttling (of Peter Bjorn and John) and Norwegian disco king Todd Terje.

Music Week caught up with Kapranos to find out more about the new record, as well as Franz's ambitions - and their proudly close relationship with their independent record label...

We're hearing about an eccentricity returning to your sound, compared to more of a commercially-aware element in the past. Is that fair to say?

Yeah, pretty much. Everything's great within the band. We feel completely in control of our own agenda. We've done this on our own terms and in our own way. Once you start approaching music like that, you can't help but let the quirkiness come out. That's probably our strength - rather than just going out to make a formulaically commercial record, we want to make something more interesting. Key to that was just having a laugh; enjoying ourselves when we were making it. That seems pretty obvious. But for bands that have been playing together for a while, it's sometimes all-too-easy to forget.

You've switched back to Domino as your US record label for the first time on *Right Thoughts*... What was your experience of being on a major?

Our American experience was very different from our experience in the UK. When we first went over to the US, everything was still on Domino - an indie label with a very similar mentality to us. When we did the deal with Epic, I thought it would operate more of a licensing agreement. Nominally, that's what it was - we were still with Domino. But those guys liked to have a bit more of a presence once they start working with a band. They weren't bad people or anything, there was nothing evil - they just have a very different mentality and approach to making music from us. They have different commercial expectations to us



homespun, but it's definitely more about personalities and individuals.

Do you think you'd get the same amount of creative freedom if you were signed directly to a major?

I'm not sure, through all our time we've had our direct relationship with Domino [when making music]. I don't know what it's like to be truly, exclusive on a major label. I have heard stories from other bands and there's definitely a difference. I remember when we were kicking about in Glasgow before we were signed. We'd seen Laurence and other labels were interested - A&R guys were coming up.

The major difference was that Laurence and Bart said: 'We really love what you guys are doing,' while some of the other A&R guys we spoke to said: 'You've really got the potential to be good.' It's a very subtle difference, but it's quite a significant one. It gave me a glimpse into how the relationship would develop. I'm sure that kind of relationship with a major is right for some kinds of artists; some people need a certain amount of guidance or to be shown a direction that will work for them. We're quite strong-minded; we have a pretty good idea how we want to sound and what we want to be. That's why Domino is right for us.

"Before we signed to Domino, they told us: 'We really love your music.' Some A&R guys from major labels told us: 'You've got the potential to be really good.' We realised there was a subtle difference, but a very important one"

ALEX KAPRANOS, FRANZ FERDINAND

It appears that you might have put a bit more thought into your lyrics this time...

Yeah, I think that's probably more to do with the approach I've taken, which is to do with how I've felt personally. On the second and third record I felt under scrutiny, in the public eye - and as a result I felt very self-conscious. I wanted to write about very personal issues, but I would deliberately smear the view so you couldn't make out the details. That meant my lyric writing wasn't as direct as it had been earlier, and how it probably is again now.

It's a clumsy phrase, but how has the cultural acceptance of 'guitar bands' changed through your time as a recording artist?

I feel like it's gone absolutely full circle. When we were starting out, there was a little bit of impact from guitar bands coming over from America like the White Stripes and The Strokes.

But in terms of the mainstream, there'd been a long period after Britpop when guitar bands weren't really making an impact. Britpop had dissolved and [chart music] all seemed to be Ibiza-led, certainly up to two or three years ago. For me, a significant marker as to how things have changed came this year with Daft Punk's record [Get Lucky].

LEFT
Right Thoughts...
Franz Ferdinand's first album for four years is released this week (August 26) via Domino. They tour the US in October.

These two figures at the forefront of dance music made a record with one of my favourite guitarists of all time [Nile Rodgers]. Those guys can sense the way things are going, and for them to choose to work with live musicians seemed to be quite significant. We'll see.

If the band are in a good place, are you shaping up well for a long-term future? Are there projects outside of Franz you'd want to take on?

I'd never want to make too many predictions, but we're certainly feeling good in the present. It's not really 'us' to look to far ahead. I really loved producing the records with RM Hubbert [Thirteen Lost & Found] and Citizens! [Here We Are]. I'd never want that to get in the way with what happens in the band, but I'd like to do a bit more of it in the future. One thing I've really enjoyed with this record are the collaborations. I can imagine more of that in the future. It skews your perspective a little bit, you learn from people like Bjorn [Ytting], Todd [Terje] and Alexis and Joe from Hot Chip. Also, let me give a big shout out to Mark Ralph who engineered the new record. What an amazing guy. We'd still be working out how to plug the desk in if it wasn't for him.

Do you allow yourselves ambitions for this record in terms of impact and sales?

With this record, we didn't. In the same way we didn't when we started off as a band. We definitely have ambitions, but we try to restrict them to creative ambitions. Things usually go better for a band that way, rather than setting yourself commercial goals. The commercial success will sort itself out if you concentrate on those other ambitions first and foremost.

The consumption of music throughout your career has changed dramatically. What do you make of the streaming era with YouTube, Spotify, Rdio etc.?

Are you optimistic for the future?

Yes, I am. Things have changed and things have stayed exactly the same: the container in which you bring your music to people has changed, but the desire to create and listen to music is exactly the same as it always has been, and always will be so long as there are human beings.

The one thing that has struck me recently is a change that's happened in the last decade or so: the nature of touring. Because the world has become smaller, it's easier for a band to have an international impact more quickly. And because a band won't make any money from selling records any more - particularly for young bands starting out - they tend to tour relentlessly, 10 times as much as they would have done 20 years ago. I think this has a detrimental impact on the creative arc.

A band 20 years ago would have gone on tour for six weeks, come back and started on their next record. Now a band will go on tour for a year-and-a-half, spend six months recovering from that tour then start working on their record. I love playing gigs, it's an amazing sensation, but it's having a detrimental effect on the creative output of musicians. In retrospect, I think that had an impact on us as a band - it's taken us a while to make this record because of all the touring we did before. We had to sort of stop, and clear our heads before we could even start writing another record.

or Domino. For the most part we got on well, but occasionally they'd do something like using our music for an online McDonald's campaign without asking permission - just on the presumption that 'of course a band is going to want this'. That would never, ever happen with Domino.

When we went into meetings, we used to take a guy from Domino called Chris Gillespie with us, essentially as our translator; translating from indie into corporate major label speak. There were some good people at [Epic] who were very supportive at times - I'm not on a complete downer on them. It's just it was an odd world for us to find ourselves in.

Why have you stayed with Domino for 10 years?

The same reason that drew us to them in the first place: the relationship. Not so much on a business level - although that all works well - but on a personal level and a musical level. When we started out, we met Laurence [Bell, Domino founder] and Bart and we got on with them. They could sit in the pub and talk about music and get excited about music in the same way as us.

The enthusiasm towards what they were doing and why they were doing it felt very similar to our own. That's another big difference between a label like Epic and a label like Domino: we're still working with the same people [at the latter]. I go down to Wandsworth and I see Bart and Laurence, or Jodie [Banaszkiewicz, press] who was there right at the beginning. At Epic, you'd meet everybody and then six months later there'd be completely different people. You wouldn't recognise a single face. That's the nature of companies at those levels. One's a big corporation and one's... not exactly

REPORT EMBASSY OF MUSIC

'GERMANY CAN BE A GREAT LAUNCHPAD FOR BRITISH ACTS'

Berlin-based Embassy of Music is on the lookout for new UK acts after breaking Passenger across Europe. It owns a radio station and nightclub and has a unique in-road into German TV. Should the majors be worried?

LABELS

■ BY TIM INGHAM

A stern doctor demands her pregnant patient push her baby harder, and a blood-curdling scream ensues. A desperate colleague pumps electricity into the limp body of an unconscious teenager. A delighted wife flings her arms open to embrace her husband - and suddenly collapses.

ProSieben, Germany's second largest privately owned TV network, doesn't do drama by halves. These heart-racing moments in its monthly teaser trailer all rattle your nerves, leaving you susceptible to a very unBritish cross-promotional trick.

'MUSIK: Passenger mit der hit single LET HER GO', reads a timely interruptive information bar, reminding you of the commercial availability of the ad's mellow soundtrack. 'Aus dem album ALL THE LITTLE LIGHTS'.

At the preview's close, it is not the harrowing mini-scenes from Grey's Anatomy that stick in the brain so much as a beardy singer/songwriter from Brighton. Neat trick.

Embassy is part-owned by ProSieben and is in turn given for a very competitive rate what regularly equates to seven-figure media exposure for its artists - whether via these smart programme syncs or more traditional advertising. And this year, Passenger (pictured left) benefitted big time.

"This only really happens in Germany," explains Embassy founder and MD Konrad von Löhneysen. "It's basically a sync to advertise a TV show, but the artist and record specifically gets promoted too."

"The Crazy Frog was No.1 in basically every country around the world. Yes, it was a bit stupid, but it taught us a lot about making an impact"

UWE DEESE, EMBASSY OF MUSIC

"Any manager or publisher outside of Germany would probably say, 'Great, how much do I get paid?' But here it works the other way around - labels pay the TV stations for the promotion."

Television is hugely important in Germany because the market's radio network is very fragmented: ever since Hitler's downfall, it has been illegal to have a single station broadcasting country-wide. This is why labels pay big to claim the sort of TV promotion enjoyed by Passenger - shelling out for mass exposure.

But Embassy, which has effectively been operating in Germany for 12 years, doesn't have to pay a fortune for the privilege - either for cross-promotion or more traditional TV advertising.

"Our deal has totally changed the parameters," explains Embassy COO Uwe Deese. "If we had to pay full-price for 40 seconds [of prime time promotion on a leading TV station], it would cost us up to 50,000 Euros."

"We placed 50 Passenger ads in a single month. We were really betting on him - we knew the song was fantastic and that the word of mouth and heavy radio play was helping."

Embassy Of Music's relationship with ProSieben is just one of the reasons the company puts forward for why UK managers and rights-holders should consider working with the label in mainland Europe. ("What I don't have in cash advance upfront, I can deliver to the repertoire



owner in terms of marketing money," explains von Löhneysen. "It's a strong argument for us when signing repertoire."

If the label sounds familiar, it may be because it was born out of Ministry Of Sound in Berlin, which von Löhneysen set up in the early Noughties in tandem with the UK company. A former Universal and Jive/Zomba exec, he soon bought a big share in the company himself.

As other labels crashed during the post-Napster German industry dip, Embassy (which was officially renamed in 2010) found its niche: signing promising records from other countries that the majors missed out on.

They snapped up titles from non-German artists and sold them across Europe, including Carla Bruni's debut album (2003), which shifted more than 200,000 copies in Germany, and Mick Hucknall's self-released Simply Red album, Home (2002), which went Top 5 - selling more than half a million in Germany and 300,000 in Italy. The likes of Moby and German R&B sensation Xavier Nadoo have also enjoyed major success with the label's support.

The explosion in the digital singles market in the early-to-mid Noughties period suited Embassy/Ministry's dance connections well. Huge tracks from the likes of Eric Prydz, Mousse T and, oh yes, the Crazy Frog came out of their ranks.

"Crazy Frog was number one in basically every country worldwide," explains Deese. "Yes, it was a bit stupid, but it taught us a lot about making an impact with a record right across the world."

More recent pan-European hits from the company have included Duck Sauce's Barbra Streisand, which reached platinum sales status in Germany, Switzerland and Austria (GSA), plus the Official Song of UEFA football tournament, Euro 2012 - Oceana's Endless Summer.

Ministry's part-ownership of the company may have long disappeared, but its legacy can perhaps still be seen in von Löhneysen's mini-empire - which branches out not only into management and publishing, but also into the ability to promote his acts in-house.

Embassy runs both its own nightclub and has a stake in its own Berlin radio station - the Echo



"Passenger's management didn't give up when things didn't quite work out for him in England. He built in Holland and Germany and then became a hit all over the world - including the UK"

KONRAD VON LOHNEYSSEN, EMBASSY OF MUSIC

award-winning FluxFM. Its operationally in-house digital distribution company, ZebraLution, was sold to Warner in 2007, but works very closely with its former owner.

This year's Passenger success has filled Embassy with renewed confidence to break non-German, emerging stars across Europe. And the label has recently drafted in two acts to which it is planning to apply the same TV-assisted model: UK singer/songwriter Josephine and US male/female rock duo In The Valley Below.

"We signed Passenger for Europe, ex-UK. It didn't quite work for him in England before, but his manager didn't give up. He built in Holland and Germany and then became a hit everywhere - including the UK, where he's signed to Nettwerk.

ABOVE
Embassy's team:
[Clockwise from top left] A&R Flea von Löhneysen, who signed Passenger; TV dealmaker Holger Strecker; COO Uwe Deese; MD Konrad von Löhneysen; [Top right] the ProSieben TV trailer that promoted Passenger



"I'm pretty sure it will be the same with Josephine, who is on [Irish label] Ruby Works at home."

In GSA alone, Embassy has sold 620,000 of Passenger single Let Her Go and around 175,000 of album All The Little Lights - just the start in a market where "the charts are very slow - when something's a hit, it stays a hit".

"There's a chance for UK-based artists to use Germany and Europe as great stepping stone or launchpad to the world," says von Löhneysen.

"There are companies who are strong in certain parts of Europe, but not Germany like we are. We speak to allies all over Europe [like Sony, who licensed the Passenger record outside of GSA] who can help us deliver a proper European campaign to managers and labels in the UK."

GERMANY: GLUED TO THE TV

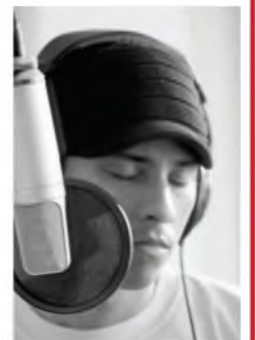
Labels often hand over a stake in specific records in exchange for more traditional TV advertising in Germany - due to the medium being one of the only ways to reach the entire nation at once.

Konrad von Löhneysen estimates that the

Top 50 of the German album charts contains 20% - 50% of albums in which TV stations own a share of the revenue. "The record companies do not have huge budgets to advertise a record on TV the same as Honda would, or a Telco would," he says.

"So the TV station gives X amount of advertising space for a [stake] in the record. The amount of advertising depends on the override. Television is probably more important in Germany than in any other market in the world. It's the only real way you can reach the whole population with music in one go.

He adds: "Xavier Nadoo (pictured) released his latest album at end of May. We didn't do much in terms of marketing because his albums always enter No.1 in Germany. In the last couple of weeks it went down to No.5 or No.6, and we were 30% behind the No.1 record in the midweeks. We put the TV campaign on, eight or nine commercials in a week, and we knew it would go back to No.1."



FIFA AND UEFA: HOW EMBASSY SOUNDTRACKED WORLD FOOTBALL

In 2006, FIFA had a problem with their mascot for the World Cup in Germany. Until Embassy of Music stepped in.

"Everyone in Germany was taking the piss: 'Why a Lion? It's got nothing to do with Germany'," explains COO Uwe Deese. "We went to Fifa and said 'Look, the only way you can do something with your mascot is if you either animate it, or if he has a hit record - just like we did with the Crazy Frog. So they gave us the deal."

Embassy had a song ready in their back pocket and it was a smash-in-waiting: Love Generation by Bob Sinclair. In the 2006 charts, Last Generation was the best-selling single in Germany on 1.3 million.

Embassy MD Konrad von Löhneysen adds: "We



released it in December 2005 because we knew it had to be a slow-burn campaign - if you make music for a sports event, no-one's interested by the final, which was in July. It went to No.1 in February and stayed there for six weeks. Then it went down, and rose back to No.1 when the tournament started."

Embassy part-repeated the trick in 2012 for UEFA's Euro Football Championship in Poland and Ukraine, releasing Oceana's Endless Summer as the official anthem.

"They couldn't use a Polish artist's song because it would annoy the Ukrainians and they couldn't use a Ukrainian song for the same reason. Oceana was from Germany. It was another huge record across Europe for us, hitting No.1 in Italy for seven weeks."

PROFILE AGNES OBEL

BREAKING BORDERS

She's received heaps of accolades in Europe, but Danish singer/songwriter Agnes Obel remains comparatively less well known in the UK - her second album could change all of that



TALENT

■ BY RHIAN JONES

While not currently a UK household name, Agnes Obel is a pretty big deal in Europe. After the release of her debut album *Philharmonics* via [PIAS] in 2010, the Danish singer/songwriter picked up five awards at the 2011 Danish Music Awards: Best Album Of The Year, Best Pop Release Of The Year, Best Debut Artist Of The Year, Best Female Artist Of The Year and Best Songwriter Of The Year.

That album has since sold almost half a million copies to date worldwide and – despite minimal UK promo - 15,000 in the UK alone. *Philharmonics* has received a gold award in Holland, platinum awards in Belgium and France, and went quintuple platinum in Denmark. Obel was also named European Border Breakers prize-winner in 2012. But now it's time to try and conquer the UK.

Second album *Aventine* – out on September 30 – is inspired by the story-telling of folk songs and the classical sounds of Bartok and Chopin.

Obel writes, records and arranges everything herself as well as singing and playing the piano and cello. The album features violin and viola by Mika Posen from Canadian band *Timber Timbre*, guitar by Robert Kondorossi and the Scottish harp played by Gillian Fleetwood. The result is twelve tracks of beautifully arranged, enchanting and intimate sounds.

She will play a show at St Pancras Church on September 4 and support Italian pianist Ludovico Einaudi at the iTunes Festival at Camden's Roundhouse on September 17.

Three UK tour dates will follow in October – starting at Union Chapel on the 21st, then Colston Hall 2 in Bristol on the 22nd before ending at CCA in Glasgow on the 24th.

How would you describe your sound to someone who may not have heard of you before? What are you inspired by when songwriting?

I get very inspired by songs and music with what I consider a very strong narrative. I like classical but also film soundtracks and I love folk music. My favourite artists change all the time, but at the moment I'm listening to Elizabeth Fraser and old stuff like Roy Orbison and The Everly Brothers.

Have you had any comparisons to other acts?

Yes, I have and it's so strange because it's really different from country to country. When I play in France they say, "Oh it sounds so Scandinavian" and in Scandinavia they say, "Oh it sounds so French". I played in North America and they said I sound like a mixture between Indian and Polish. The artist comparisons I get have been people like Elliott Smith, Joni Mitchell, Portishead, Feist and Jose Gonzales.

How has *Aventine* evolved from your first album?

From my perspective - which is obviously way too subjective - I'm still trying to make narratives in the songs, like you would find in old folk songs. Also, with this album I really tried to work with the cello as an instrument to drive the song and take the piano a little bit back.

You've been signed to [PIAS] from the beginning - what's your experience of working with them?



“I’ve had comparisons to Elliott Smith, Joni Mitchell, Portishead, Feist and Jose Gonzales but that differs from country to country. I’m inspired by songs and music with a very strong narrative”

AGNES OBEL

I’ve been traveling from country to country in order to release *Philharmonics* so it’s different from office to office but in general I would say that they are really into music. It’s important for me to have the feeling that the people I work with are interested in music. I feel I’m in a good place with [PIAS].

Have you ever been offered a deal to sign with a major label?

Yes, but they got cold feet. It was back in 2009 when I had a song in a commercial in Germany. Now I know a little bit more about [the business], I’m really happy that I didn’t end up there.

Would you sign with a major label in future?

I don’t know, I don’t think so. I think the way I work musically wouldn’t work in such a big context – it might make me feel a little bit estranged.

You write and record all of your music yourself, how important is it to have complete creative control?

I feel that’s really important because I’m not very good at working on things that don’t interest me – I’m actually completely useless. I create with my own interest and curiosity and that’s what’s making

BELOW

Aventine: Agnes Obel’s second album is out in the UK via [PIAS] on September 30



me work. I’m curious about finding out what I’m going to do next and I don’t think I would be able to really make music [any other way].

Why is it important to you to break the UK?

I don’t really think of it in terms of that; I wasn’t even expecting to release my first album in the UK. Everything that has happened has just been way above anything I could imagine in my wildest dreams. I would be happy being able to play some shows at some good venues.

What other ambitions do you have?

I would love to be able to carry on making my music – that’s a privilege. I would also like to try to work with film scores as well.

BELIEF FROM [PIAS]: ‘AGNES HAS THE POTENTIAL TO BE A GLOBAL ARTIST’



[PIAS] Recordings UK managing director Peter Thompson reveals the strategy behind the UK campaign and his worldwide ambitions for Obel:

Is there a strategy behind the campaign for *Aventine*?

The scale of Agnes’ popularity in France, Belgium, Denmark and Germany means positioning her in the UK is quite an interesting balancing act. We do tend to let the key territories have the lead.

But there’s nothing clever to be done about Agnes – she’s just a quality artist. I don’t think she’s going to comfortably sit on any of the key radio stations we have around at the moment. I think we’ll get airplay on 6 [Music] and Xfm, possibly on even on Radio 2 and maybe even Radio 1. So we’ll drive this campaign along a more online, press and live route. We’ve got a lot of fans within the more left-field media for Agnes and that’s where we’ll be targeting first.

This is potentially a global artist, so this campaign can last 18 months to two years if everything goes to plan. We’ve got to look at getting into America early next year as well where there seems to be some interest.

What have you done so far?

Online we’ve released a number of 15-20 second snippets which are very visually specific – this old atmospheric black and white footage. It’s not rocket science but it’s just giving people hints at what there is to come and actually utilising music in a way that we felt was sympathetic to both the bigger markets and the developing markets. She’s not a singles artist really; it’s a quality package and that’s what we need to be getting across at all times – she needs to be listened to carefully and intellectually.

At the same time, should the album connect correctly, she has the potential to broaden out. There’s two or three tracks that we can use as singles. Further down the line we could hit a more mainstream market who will appreciate the beauty of Agnes vocals and music. We’re going to wheel it out gradually and find the champions along the way.

Why is now the time to launch Agnes in the UK?

On the first album it was quite tough in the UK as we were starting from scratch – it was a Danish artist [based] within Germany and we let it develop organically. She kept playing and picking up fans at radio and in the press as well as fans in other artists. Over that last campaign I think we sold around 15,000 albums which is pretty respectable for an artist who never had a big push.

Towards the end of that campaign, Agnes had been working very hard in Europe and then we started to get bites in the UK. We had certain people saying, “Oh can I play Agnes, can I have an interview, can we do sessions?” At that point, because she was so tired and we were 18 months into the album, we said no. We left the last album in a really good place here where there was interest and, most importantly, we feel like we’ve got an amazing record [with *Aventine*]. So it would be wrong not to launch in the UK.

***Philharmonics* sold around 15,000 copies – what are your sales expectations for *Aventine*?**

We just want to make Agnes as big and as popular as she possibly can be. I don’t want to quote figures because an artist’s career is now based on so much more than how many records you sell. All I want to do is establish Agnes as an important and relevant artist both in the UK and across as much of the world as possible.

VIEWPOINT REED SMITH**THE DIGITAL MUSIC INDUSTRY:
FLYING CARS OR ALL AT SEA?**

Have labels and publishers let Google and Apple walk all over them - or set up a bright future?

DIGITAL

■ BY GREGOR PRYOR AND SACHIN PREMNATH,
LAWYERS AT ENTERTAINMENT SPECIALIST REED SMITH

Peter Thiel, the venture capitalist whose foresight for digital media trends led him to co-found PayPal and become the first outside investor in Facebook, once said “We wanted flying cars – instead we got 140 characters”.

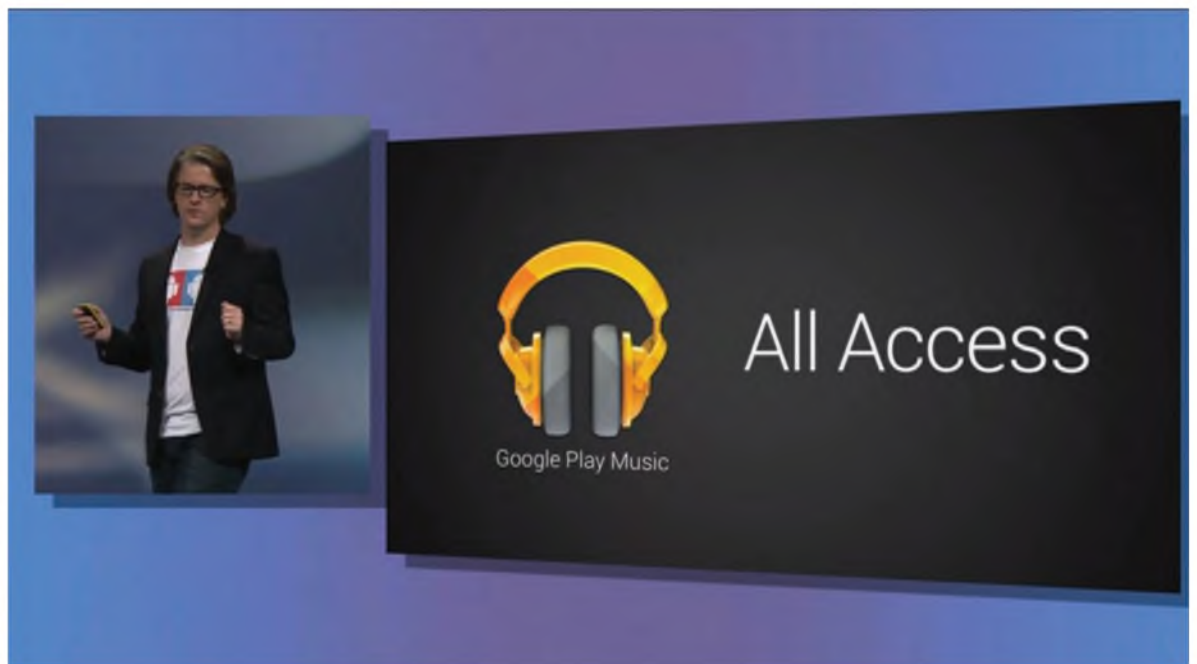
The philosophical point he makes is a good one when applied to the music industry. Although it might seem churlish to complain that consumers are not benefitting enough from the incredible technological developments of the last five to ten years, it is indisputable that digital content owners have been slow to react to consumers’ needs. Record labels and movie studios have chosen to spend vast sums waging war against internet piracy and lobbying governments to tighten regulation and copyright enforcement, while failing to support the growth of innovative digital content services.

Where does the balance of power lie in the fight against piracy, and what can content owners do in the market, rather than in the courts, to win that fight? The answer is that power lies with the consumer and that content owners should apply a commercial dynamic which encourages competition and provides a legitimate, affordable alternative to free, illegal content.

Some argue that movie studios have proved themselves a little more flexible than music companies. Perhaps because long-form content is more difficult to consume illegally (due to size), or because they genuinely believe that competition is, in the long-run, better for them, there are now many legal distribution channels available for the consumption of film and TV content. So, what can the music industry do differently?

The news that Google is launching a subscription music streaming service with Apple countering with iTunes Radio, throws into sharp relief the industry’s dichotomy. On the down side, the announcements highlight a dangerous tendency amongst music companies to gravitate towards supporting digital distribution services under the control of media conglomerates which can pay a large sum of upfront money to make music available, and are capable of launching massive marketing campaigns (indirectly benefitting artists).

Seeing a start-up with a new, perhaps less immediately profitable model and limited finances be trumpeted by the major labels would be a shot in the arm compared to yet another \$9.99 all-you-can-eat service, or a limited on-demand radio model. On a more positive note, the fact that Google, a company with a chequered copyright history in the eyes of the music companies, is able to launch a licensed music service at all is a huge step forward. This must be partly because YouTube is the world’s largest music service. But perhaps it is also because the content owners are beginning to innovate.



“The theory goes that if something free is bad, people will be willing to pay for a better alternative. It doesn’t work. Music labels and publishers need to be more creative and take a risk - and stop constraining functionality”

GREG PRYOR AND SACHIN PREMNATH, REED SMITH

There is no doubt that the legal digital music landscape has come a long way since the launch of iTunes in 2001, which itself was fast-tracked by the industry to blow the then-illegal Napster out of the water. The advent of smartphones has taken music out of the living room and into our pockets (and much of the credit for this belongs to Apple). Slowly, the music industry has embraced new services with emerging business models (such as Spotify, Beatport, Rdio and Pandora).

However, there are still two fundamental problems. First, due in no small part to the financial challenges facing music companies, the tendency has been to prioritise taking the money on offer, and worrying about the effect on the market later. Nascent, exciting and local digital music services simply cannot match the bank accounts of multi-national corporations.

Smaller and arguably more innovative services tend to struggle to afford advance royalty payments and have less resource to navigate the complex world of music copyright. If they are forced to pay the same licensing costs, they are unlikely to be able to strike a deal at all. Far be it from lawyers to lecture music companies (the music industry has too many lawyers already), but it may be time for the labels and publishers to take a less myopic, more strategic view and focus on creative solutions to encourage consumers to pay for music.

ABOVE
Google Play Music All Access: Google’s engineering director for Android, Chris Yerga (pictured), announced the service in May

Second, music companies need to encourage innovation and stop constraining functionality. Licensing relationships contain a multitude of dictatorial user prohibitions and restrictions which render the user experience frustrating.

This approach is borne out of an obsession with upselling users to the most expensive premium, on-demand element as soon as possible. Music companies are unwilling to allow their licensees to design their own service, and improve it through usage analytics.

The theory goes that if something free is bad, people will be willing to pay for a better alternative. It doesn’t work. Labels and publishers need to be more creative and take a risk. New services are cool. They need to create a compelling user experience so that people want to pay for premium as opposed to being forced to it due to a lack of options.

There are forces for good and forces for intransigence at work in the digital music industry. Artists are now a force for good. The last few years have seen talent become the new powerhouse in the industry, campaigning together for better terms, making their own money outside the label bubble, and refusing to participate in services they don’t like. The major force for intransigence is undoubtedly the music publisher.

While record labels are slowly innovating and adapting, some (but by no means all) publishers are becoming more entrenched, greedy and inefficient. They argue that the labels must take the risks while pushing for equal benefits along the way. This has to stop, because the barriers to entry for smart distributors are too high already.

Peter Thiel, by the way, invested over \$1m last year to fund research into Seasteading. He thinks in the near future we’re all going to live in autonomous man-made ocean communities in the middle of the sea. Maybe he’s right.

PEOPLE

PERSONNEL STEVE PITRON STEPS UP AT ISLAND RECORDS

■ ISLAND RECORDS



STEVE PITRON has been promoted to the role of senior director of Radio Promotions at Island Records.

In this new role, he will oversee all aspects of Island's radio promotions, national and regional departments, and in addition will oversee the independent radio promotion teams that work Island repertoire.

Pitron joined Island in 1999, working initially in club promotions before gravitating to the world of radio promotions soon after.

He's also a highly-respected DJ and remixer in the dance music world.

Jon Turner, Island MD said: "Steve has played a massive role in the department's ability to

consistently deliver hit records and the promotions team have proved to be one of the most successful and popular teams in the industry."

■ BAUER

Kerrang!, *Mojo* and *Q* magazine's publishing director **RIMI**

ATWAL has left Bauer Media with David Bostock taking on publishing duties for the company's music titles.

Bauer confirmed Atwal's departure, citing "a strategic review of the London Lifestyle publishing structure" as the reason behind the decision.

ABC figures for the first half of 2013, released earlier this month, showed declines in the net circulation of all of Bauer Media's music titles, with *Kerrang!* faring the best, dipping just 2.5%.

Talking about the company's magazine offering in general, Bauer Media's chief executive



Paul Keenan said: "ABC figures are one important part of a wider picture that makes up a brand's reach and influence. Our focus is all about building valuable audience reach through delivering content wherever, whenever and however consumers want it."

■ RWD MAGAZINE

NARDENE SCOTT has been appointed to the role of editor at the UK's biggest youth lifestyle title, *RWD Magazine*, replacing **DANNY WALKER** in the role.

Her first issue as editor was the August 23 edition featuring Tinie Tempah on the cover.

Walker worked at RWD, which has a large focus on urban music, for nine years and is leaving to pursue other interests.

Manchester-born Scott, 27, first joined RWD as an intern in Autumn 2010 and rose through the ranks of editorial assistant and staff writer to become deputy editor in July 2012.

RWD is currently ABC'd at 98,303 copies per month, with an

online readership of 220,000 unique users and 1.2m views.

■ 7DIGITAL

The online retailer has appointed **GUNNAR LARSÉN** as vice president of product.

Based in London, Larsén will be responsible for defining and driving 7digital's expanding portfolio of music products across the B2B and B2C market.

With 15 years of experience in the music, games and mobile industries, Larsén joins from Dolby Laboratories, where he was its content services director in EMEA.

Prior to Dolby, he held key positions at companies such as Aspiro Music/WiMP and RealNetworks/Rhapsody.

Commenting on the appointment, Ben Drury, CEO of 7digital said: "Gunnar is an excellent addition to our growing 7digital team.

"He brings the right talents and

experience to the role as we continue to strengthen and grow our digital platform. It's a privilege to welcome Gunnar to 7digital."

Larsén added: "I'm excited to join the 7digital team and appreciate this unique opportunity to help advance its product line.

"7digital is a well-established name in the digital music space and I'm looking forward to working with its extraordinary talent to further establish it as a leading, global digital music company."

■ ATOM FACTORY

Atom Factory Entertainment is teaming with Capitol Music Group to launch new label Atom Factory Music, headed up by **TROY CARTER**. Carter founded artist management company Atom Factory in 2010. He has a long career in the music industry working with names such as Lady Gaga, Sean "Diddy" Combs and Eve.

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

#84 **EMILY SMEATON**, Head Curator, hypergallery.com

Emily Smeaton's twin passions are great music and fine art. And she indulges both by representing artistes and artists alike in the sale of limited edition fine art prints of album covers.

She joined Hypergallery seven years ago, attracted by the stunning work of Hippgnosis and a strong association with Pink Floyd, Led Zeppelin, Peter Gabriel, and many other rock legends.

Under Smeaton's stewardship the business has attracted more than 2000 Twitter followers: an audience that's growing fast as fans turn on to the idea of owning their own piece of music history.

Recent projects include the sale of album art for The Graceland Estate; a sole UK agency agreement with David Stone Martin, creator of covers for Billy



Holiday, Charlie Parker and Count Basie; plus artwork for Elton John, The Who, De La Soul, Steve Miller Band and Debbie Harry.

Smeaton is now working with Sony Music on uncovering a rich archive of fifties and sixties art commissioned by Columbia.

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

JAMIE LOGAN, Music Consultant, Head of Marketing and Promotions, de Wolfe Music

"Three years spent studying Music Business at ACM was a great starting point for me and head of Business tutor Mike McNally was an excellent mentor whose advise I still apply to everyday life and pass on to others. At ACM I found that synchronisation was the area I was most passionate about, as a film-lover I'd always been interested in how strongly music can influence and enhance a scene and move its audience. So when I saw a job advertised for de Wolfe as a junior music consultant I knew that was exactly where I wanted to be.

"I've now been with de Wolfe for just over two years and have learnt so much in such a short time. I love working with creatives and helping them source the perfect track for their project. Nothing gives me more pleasure than turning on the TV and hearing our music over a programme or commercial that one of my teammates or I have worked on.

"It can be really tough getting a foot in the door in the music industry as I found out when applying endlessly for unpaid internships and not getting anywhere, so perseverance does pay off!"



TOP TIPS:

Take the time to get to know people properly rather than just seeing everyone as a networking opportunity. Work is a lot more enjoyable and fulfilling when you're dealing with people you know and get along with, and who feel the same about you. Nobody likes a cold caller! Always go the extra mile to help people; they will hopefully remember you for it.

28 SINGLES & ALBUMS/COMPILATIONS

Ellie Goulding's *Burn* is still No.1 on the Official Singles Chart this week



NOW INCLUDES
OFFICIAL WEEKLY
iTUNES CHARTS FROM
AROUND THE WORLD

CHARTS FOCUS



30 UK AIRPLAY & STREAMING

Leading the radio airplay chart again, Avicii sits in pole position for the fifth straight week

31 EU AIRPLAY & GLOBAL SALES

Avicii continues his reign atop the EU airplay charts with *Wake Me Up*

35 INDIES

DJ Fresh claims the No.1 spot on the indie singles Top 20



38 ANALYSIS

Alan Jones crunches the crucial numbers from the Official UK Charts

39 CLUB

The Upfront club chart is ruled by Lana Del Rey and Cedric Gervais

40 KEY RELEASES & PRODUCT

Chase and Status claim Album Of The Week with *Brand New Machine*

CHARTS UK ALBUMS WEEK 34



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.

THE OFFICIAL UK ARTIST ALBUMS CHART

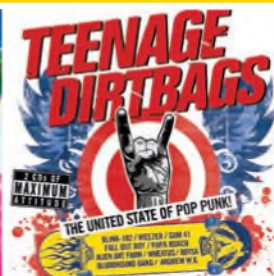
Key
★ Platinum (300,000)
● Gold (100,000)
● Silver (60,000)

THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL/CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)	SALES	WKS ON CHRT	PREVIOUS CHRT	ARTIST / TITLE LABEL/CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)	SALES	WKS ON CHRT	PREVIOUS CHRT
1	1	4	RICHARD & ADAM The Impossible Dream <i>Sony Music CG 88883760352 (Arvato)</i> ●				39 THE CIVIL WARS The Civil Wars <i>Columbia 88883738502 (Arvato)</i> (Pearck)		17	3
2	2	17	RUDIMENTAL Home <i>Asylum 2564654475 (Arvato)</i> ●	SALES INCREASE			40 WHITE LIES Big TV <i>Fiction 3747906 (Arvato)</i> (Buller)		4	2
3	New		TRAVIS Where You Stand <i>Red Telephone Box PHONE010DEL (Kobalt/Prase)</i> (Ilbert)	HIGHEST NEW ENTRY			41 FALL OUT BOY Save Rock And Roll <i>Dsl/Jam/Virgin 3735211 (Arvato)</i> ● (Walker/Fall Out Boy)	SALES INCREASE	47	19
4	New		JOHN MAYER Paradise Valley <i>Columbia 88883756482 (Arvato)</i> (Mayer/Was)				42 DRENCE Drence <i>Intelectus INFECT57CD (PIAS/Arvato)</i> (Orton)		New	
5	21	25	STEREOPHONICS Graffiti On The Train <i>Stylus STYLUSCD3 (Ignition)</i> ● (Jones/Lowe)	+50% SALES INCREASE			43 TAYLOR SWIFT Red <i>Mercury 3717453 (Arvato)</i> ★ (Chapman/Swift/Huff/Wilson/Martin/Shellback/Larkyn/Le/Beck)		37	44
6	3	21	IMAGINE DRAGONS Night Visions <i>Interscope 3722421 (Arvato)</i> ● (Imagine Dragons/Alex Da Kid/Darner)				44 EMINEM Curtain Call - The Hits <i>Interscope 9887893 (Arvato)</i> ★5 (Eminem/Dr Dre/Resto/The 45 King & Louie/DJ Head/Mel-Man/Ekzondo/tbc)		Re-entry	
7	10	10	KODALINE In A Perfect World <i>B Unique/RCA 88765442802 (Arvato)</i> ● (Harris)	SALES INCREASE			45 THE LUMINEERS The Lumineers <i>Decca 3712589 (Arvato)</i> ★ (Hadlock)	SALES INCREASE	45	45
8	8	43	CALVIN HARRIS 18 Months <i>Columbia/Fly Eye 88697859232 (Arvato)</i> ★★ (Harris/Romero/Reynolds/Knight/Francis)	SALES INCREASE			46 JUSTIN CURRIE Lower Reaches <i>Endless Shipwreck IGNCD45 (PIAS/Sony DADC UK)</i> (McCarthy)		New	
9	5	26	PASSENGER All The Little Lights <i>Netwerk 309652 (Essential GEM)</i> ● (Vallejo/Rosenberg)				47 MOTION PICTURE CAST RECORDING Les Miserables <i>Pol/Dor 3724585 (Arvato)</i> ★ (McCartoon/Merz)		42	33
10	6	19	MICHAEL BUBLE To Be Loved <i>Reprise 936249497 (Arvato)</i> ★ (Rock)				48 PARAMORE Paramore <i>Athletic/Juste 633333 (Arvato)</i> ● (Meldal-Johnsen/York)		41	20
11	7	99	DAVID GUETTA Nothing But The Beat <i>Parlophone P7352312 (Arvato)</i> ★★ (Guetta/Vee/Caren/Tunfiori/Westere/Black Raw/Arajack/Luttrell/Avicii)				49 TEXAS The Conversation <i>PIAS PIAS3350CD (PIAS/Arvato)</i> ● (Mr Elhone)		46	14
12	14	12	DISCLOSURE Settle <i>PMR/Island 3739492 (Arvato)</i> ● (Disclosure)	SALES INCREASE			50 MUMFORD & SONS Sign No More <i>Gentlemen Of The Road/Island 372538 (Arvato)</i> ★5 (Dravs)		40	203
13	15	25	BASTILLE Bad Blood <i>Virgin CDV3097 (Arvato)</i> ● (Smith/Crew)	SALES INCREASE			51 BRUNO MARS Doo-Wops & Hoedjans <i>Elektra 756783325 (Arvato)</i> ★5 (The Smeezingtons/Needlz/The Run-DMCs)		44	137
14	New		TIRED PONY The Ghost Of The Mountain <i>Fiction 3744422 (Arvato)</i> (Jacknife Lee)				52 TEDESCHI TRUCKS BAND Made Up Mind <i>Masterworks 8888371822 (Arvato)</i> (Scott/Trucks/Bramhall II)		New	
15	20	9	TOM ODELL Long Way Down <i>Columbia 88765439082 (Arvato)</i> ● (Grech/Marguerat/EgWhite/Odell/Whitton)	SALES INCREASE			53 SCOUTING FOR GIRLS Greatest Hits <i>Epic 8888373082 (Arvato)</i> (Teefel/Green/Robson)		43	4
16	9	15	ROD STEWART Time <i>Capitol/Decca 9347892 (Arvato)</i> ★ (Stewart/Savigni/Cregan/Kentis)				54 EXAMPLE Hits <i>MoS MO5A2T11 (Sony Dadc UK)</i> (Woods/Hadstar/Sub Focus/Harris/ephemera/Day/The Fearless/Clake/Favesham/Dry/Souhaidark/Luke/2amaal/Feed Me/Chase & Slaus)		30	3
17	18	39	OLLY MURS Right Place Right Time <i>Epic/Syco 88725416352 (Arvato)</i> ★★ (Future Cut/Robson/Harmony/Kelly/Eliot/TMS/Hitmaurice/Bunetta/Ryan/Secor/The Fearless/Frampton/Kipner/Argyle/Brammer/Prime)	SALES INCREASE			55 JOHNNY CASH The Rebel <i>Music Digital 267403/Deliv/Sony DADC</i> (tbr)	SALES INCREASE	49	18
18	13	37	BRUNO MARS Unorthodox Jukebox <i>Atlantic 75678285 (Arvato)</i> ★★ (The Smeezingtons/Bhasker/Haynes/Ranson/B Blanco/Epworth/Chin-Quee/Diplo)				56 FRANK TURNER Tape Deck Heart <i>Xtra Mile/Pol/Dor 3729604 (Arvato)</i> (Costey)		Re-entry	
19	11	48	MUMFORD & SONS Babel <i>Gentlemen Of The Road/Island 3712787 (Arvato)</i> ★★ (Dravs)				57 THE SCRIPT #3 <i>Epic/Phonogenic 88725415422 (Arvato)</i> ★ (O'Donoghue/Sheehan/Frampton/Barry/Kipner)	SALES INCREASE	57	50
20	27	41	ONE DIRECTION Take Me Home <i>Syco 88725439722 (Arvato)</i> ★★ (Rami/Falk/Gosling/Bunetta/Ryan/Rogelmark/Needer/Shellback/Dr Luke/KoOol kOAK/Cirkut/Robson)	SALES INCREASE			58 CHASE & STATUS No More Idols <i>Mercury 2745135 (Arvato)</i> ★★ (Kennard/Wilton/Novels/Sub Focus/Plan B)	SALES INCREASE	66	129
21	12	7	JAY-Z Magna Carta Holy Grail <i>Rec.Nation 1800419 (Arvato)</i> ● (The Cream/Timbaland/Harmon/No ID/Boi 1 da/Vynilz/Pharell/Hit-Boy/Camper/Dean/Scott/Swiss Beatz/Mike WILL Made In Marz/Timberlake/Joshua)				59 LAURA VEIRS Warp & Weft <i>Bella Union BELLACD412 (PIAS/Arvato)</i> (Martine)		New	
22	23	82	LANA DEL REY Born To Die <i>Par/Dor 3717091 (Arvato)</i> ★★ (Haynie/Parker/Berger/Robopop/Bhasker/Daly/Sneddon/Bauer-Mein/Novels/Braide/Shur/Skarbek/Howe)	SALES INCREASE			60 QUEENS OF THE STONE AGE Like Clockwork <i>Matador 3717402 (PIAS/Arvato)</i> ● (Queens Of The Stone Age)		48	12
23	New		EARL SWEATSHIRT Doris <i>Columbia/Tan Cressida 88883751702 (Arvato)</i> (Uzoaru/The Neptunes/Samiyam/randomlackdeed/Ocean/Martians/Rich/Hugo/Tyler, The Creator/RZA/Badbadnotgood)				61 ADELE 21 <i>XLCD520 (PIAS/Arvato)</i> ★16 (A&M/Abbey Road/Abbey/Abbey/Abbey/Abbey)		51	135
24	29	80	EMELI SANDE Our Version Of Events <i>Virgin CDV3094 (Arvato)</i> ★6 (Spencer/Haynie/Naughty Boy/Mojam/Herman/Millard/Harrison/Craze/Hoax/Keys/Sande/Slater/Atkins)	SALES INCREASE			62 EAGLES The Complete Greatest Hits <i>Rhino 9122/99337 (Arvato)</i> ★ (Szymczyk/Joins/Eagles)		36	124
25	24	49	PINK The Truth About Love <i>RCA 88725452422 (Arvato)</i> ★★ (Kurstin/Bhasker/Walker/Hill/Haynie/Martin/Shellback/Mann/Schuler/DJ Khalil/Chin Injeti/Trackmasters/Wilson/tbc)				63 BOB MARLEY & THE WAILERS Legend <i>Tuff Gang 5489042 (Arvato)</i> ★6 (Marley/Warriors)		52	818
26	19	46	ELLIE GOULDING Halcyon <i>Par/Dor 3714241 (Arvato)</i> ★ (Eliot/Goulding/MONSTA/Spencer/Billboard/Fortis/Parker/Starrsmith/Harris)				64 MACKLEMORE & RYAN LEWIS The Heist <i>Macklemore 75415229 (Ada Arvato)</i> ● (Lewes)	SALES INCREASE	56	32
27	26	45	JAKE BUGG Jake Bugg <i>Mercury 3707053 (Arvato)</i> ★ (Archer/Crossey/Prime/Hart/Hunt)				65 QUEEN Greatest Hits <i>Virgin 2761739 (Arvato)</i> ★11 (Vannoy)		53	556
28	16	5	JAHMENE DOUGLAS Love Never Fails <i>RCA 88765480132 (Arvato)</i> (Stack/Furmidge)				66 GLEN CAMPBELL See You There <i>Surdag 233761 (Carga)</i> (Drilling/Kalman)		35	2
29	25	15	GABRIELLE APLIN English Rain <i>Parlophone P7397182 (Arvato)</i> ● (Spencer)				67 BON JOVI Greatest Hits <i>Mercury 2752881 (Arvato)</i> ★★ (Fairburn/Son Jovi/Edvin/Sambora/Shank/Rock/Callias/Brisson)		54	141
30	22	6	ROBIN THICKE Blurred Lines <i>Interscope 3745689 (Arvato)</i> (Pharrell/Timbaland/Thicke/Pro-Jay/Dr. Luke/Will.i.am)				68 FOALS Holy Fire <i>Warner Brothers 256453582 (Arvato)</i> ● (Hood/Mouldar)		61	28
31	38	92	ONE DIRECTION Up All Night <i>Syco 8872543642 (Arvato)</i> ★★ (Max/Falik/Yacub/Rawling/Meel and Square/Solomon/Meredith/Stannard/Hoves/Gad/Robson/RieOne/Beat/Geeck/Jimmy Joker/Rawling/Gaudino/Booney)	SALES INCREASE			69 JESSIE J Who You Are <i>Lava/Republic/Island 2758627 (Arvato)</i> ★★ (Dr. Luke/Brissett/Cornish/Martin K/DakThe Invisible Men/Parker & James/Thomas/Gad/Gordon)		Re-entry	
32	33	16	CARO EMERALD The Shocking Miss Emerald <i>Crampton/Grand Maro LRAMCL0092 (Ada Arvato)</i> ● (Schuurs/van Wieringen)	SALES INCREASE			70 BLACK SABBATH 13 <i>Vertigo 3735425 (Arvato)</i> ● (Rubin)		55	11
33	28	14	DAFT PUNK Random Access Memories <i>Columbia 88883715852 (Arvato)</i> ★ (Bangalter/de Homem-Christo)				71 ALT-J An Awesome Wave <i>Infectious INFECT134CD (PIAS/Arvato)</i> ★ (Andrew)		60	65
34	32	23	JUSTIN TIMBERLAKE The 20/20 Experience <i>RCA 88765478502 (Arvato)</i> ★ (Timbaland/Timberlake/Harmon/Knox)				72 ARCTIC MONKEYS Whatever People Say I Am That's What I'm Not <i>Domino WIGCD162 (PIAS/Arvato)</i> ★★ (Abbiss/Smyth)		62	213
35	31	99	BEN HOWARD Every Kingdom <i>Island 2782327 (Arvato)</i> ★ (Brodie)				73 VAMPIRE WEEKEND Modern Vampires Of The City <i>XLCD556 (PIAS/Arvato)</i> ● (Batmangli/Rechtshaid)		59	15
36	58	30	BIFFY CLYRO Opposites <i>14th Floor 2564655039 (Arvato)</i> ● (GGGarth/Buffy Cyre)	HIGHEST CLIMBER			74 ALUNAGEORGE Body Music <i>Island/Tri Angl: 3727375 (Arvato)</i> (Reid)		69	4
37	34	102	ED SHEERAN + <i>Asylum 5249864652 (Arvato)</i> ★6 (Gosling/Huggal/Sheeran/Neil U)				75 MICHAEL JACKSON The Essential <i>Sony RCA 88697832712 (Arvato)</i> ★★ (Jones/Jackson/Maiou)		63	99
38	39	52	OF MONSTERS & MEN My Head Is An Animal <i>Republic/Island 3701055 (Arvato)</i> ● (Of Monsters and Men/Arnsdottir/Mog)	SALES INCREASE						

© Official Charts Company 2013. Chart based on Official Top 200 listing

COMPILATION CHART TOP 20

THIS WK	LAST WK	ARTIST / ALBUM / LABEL (DISTRIBUTOR)
1	1	VARIOUS Now That's What I Call... 85 / <i>Sony Music CG/Virgin EMI (Arvato)</i>
2	0	VARIOUS Teenage Dirtbags / <i>UMTV (Arvato)</i>
3	2	VARIOUS The 80s / <i>Sony Music CG (Arvato)</i>
4	3	VARIOUS Chilled R&B - The Platinum Edition / <i>Sony Music CG (Arvato)</i>
5	0	VARIOUS Drum & Bass Classics / <i>Rhino/Sony Music CG (Arvato)</i>
6	4	VARIOUS Chilled House Classics / <i>MoS (Sony Dadc UK)</i>
7	5	VARIOUS Summer Beats 2013 / <i>Rhino/UMTV (Arvato)</i>
8	7	VARIOUS Eddie Stobart - Trucking Songs / <i>Sony Music CG (Arvato)</i>
9	6	VARIOUS Holiday Anthems / <i>Sony Music CG/UMTV (Arvato)</i>
10	9	VARIOUS Marbella Sessions 2013 / <i>MoS (Sony Dadc UK)</i>
11	11	VARIOUS Now That's What I Call 30 Years / <i>Sony Music CG/Virgin EMI (Arvato)</i>
12	8	VARIOUS Mash Up Mix - Ibiza / <i>MoS (Sony Dadc UK)</i>
13	13	ORIGINAL TV SOUNDTRACK Teen Beach Movie / <i>Walt Disney/Universal (Arvato)</i>
14	15	VARIOUS Superstar DJs / <i>MoS (Sony Dadc UK)</i>
15	10	VARIOUS Floorfillers Warehouse Party / <i>AATW/UMTV (Arvato)</i>
16	14	VARIOUS Heart - 80s Club Classics / <i>UMTV (Arvato)</i>
17	18	VARIOUS Now That's What I Call Reggae / <i>Sony Music CG/Virgin EMI (Arvato)</i>
18	12	VARIOUS R&B Anthems / <i>Sony Music CG (Arvato)</i>
19	21	VARIOUS Hits Of The 60s / <i>Music Digital (Delta/Sony DADC)</i>
20	17	VARIOUS Now That's What I Call Music 84 / <i>Sony Music CG/Virgin EMI (Arvato)</i>



CHARTS UK AIRPLAY WEEK 34

Radio playlists are online at www.musicweek.com

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

UK RADIO AIRPLAY CHART TOP 50

POS	LAST	WKS	SALES	CHT	ARTIST / ALBUM / LABEL	TOTAL PLAYS	PLAYS +/-	TOTAL AUD (m)	AUD % +/-
1	1	10	2		AVICII Wake Me Up <i>Positiva/PRMD</i>	3697	-4.6181	70626	-8.9847
2	2	16	10		ROBIN THICKE FT T.I. & PHARRELL Blurred Lines <i>Interscope</i>	3931	-6.4493	56012	-1.4896
3	7	5	1		ELLIE GOULDING Burn <i>Polydor</i>	2415	22.3404	46910	24.6744
4	13	6	29		JUSTIN TIMBERLAKE Take Back The Night <i>RCA</i>	2067	-3.2303	42190	31.0614
5	4	19	28		DAFT PUNK FT PHARRELL & NILE RODGERS Get Lucky <i>Columbia</i>	3176	-13.152	39979	-6.4512
6	6	13	22		ICONA POP FT CHARLI XCX I Love It <i>Atlantic</i>	2492	-5.4986	37605	-7.3106
7	17	4	61		OLLY MURS Right Place Right Time <i>Epic/Syco</i>	1029	11.6052	34960	22.2463
8	9	2			KATY PERRY Roar <i>Virgin</i>	2016	56.5217	34893	-2.4244
9	3	7	6		MILEY CYRUS We Can't Stop <i>RCA</i>	2078	-2.6697	34724	-21.205
10	51	2	9		LADY GAGA Applause <i>Interscope</i>	1950	183.842	33791	113.650
11	5	14	15		JOHN NEWMAN Love Me Again <i>Island</i>	3089	-11.464	33385	-18.858
12	8	18	19		NAUGHTY BOY FT SAM SMITH La La La <i>Virgin</i>	2399	-16.527	32395	-12.851
13	15	6	12		ONE DIRECTION Best Song Ever <i>Syco</i>	1606	-9.6229	31869	5.51251
14	10	4	100		KODALINE Brand New Day B <i>Unique/RCA</i>	1106	30.5785	30621	-12.255
15	12	18	31		OLLY MURS Dear Darlin' <i>Epic/Syco</i>	2316	-19.443	30361	-7.2323
16	18	6	5		LANA DEL REY VS CEDRIC GERVAIS Summertime Sadness <i>Polydor/Stranger</i>	1322	7.30519	30269	6.82171
17	14	14	32		JASON DERULO The Other Side <i>Warner Brothers</i>	1931	-10.102	28089	-9.1558
18	34	5	14		MATT CARDLE FEAT. MELANIE C Loving You <i>Matt Cardle</i>	1131	23.2026	27703	30.5759
19	80	2			MANIC STREET PREACHERS Show Me The Wonder <i>Columbia</i>	213	73.1707	26472	190.422
20	16	6	13		JAY-Z FT JUSTIN TIMBERLAKE Holy Grail <i>Roc Nation/Virgin</i>	794	-4.1062	26023	-13.305
21	40	13	38		JESSIE J FT BIG SEAN & D RASCAL Wild <i>Lava/Republic/Island</i>	1408	15.5045	25787	28.3510
22	24	9	35		PINK FT LILY ALLEN True Love <i>RCA</i>	2511	-5.3167	25130	-0.4910
23	31	19	23		PASSENGER Let Her Go <i>Netwerk</i>	2181	-1.6681	24785	8.72044
24	20	6	25		DISCLOSURE F For You <i>PMR/Island</i>	758	-11.448	24614	-11.166
25	46	6	16		RAY FOXX FEAT. RACHEL K COLLIER Boom Boom (Heartbeat) <i>Strictly Rhythms/Island</i>	671	57.5117	24559	37.5931
26	25	4			BOOKER T FEAT. JAY JAMES Broken Heart <i>Concord/Decca</i>	96	41.1764	24003	-1.3561
27	30	2			PET SHOP BOYS Love Is A Bourgeois Construct <i>X2</i>	21	-8.6956	22725	-0.9458
28	39	4			RIZZLE KICKS Lost Generation <i>Island</i>	793	-2.0987	22344	10.1394
29	26	22	37		MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON Can't Hold Us <i>Macklemore</i>	891	-2.6229	21377	-12.108
30	21	8	50		ELIZA DOOLITTLE Big When I Was Little <i>Parlophone</i>	1954	-17.098	21254	-22.928
31	23	11	39		TAYLOR SWIFT FT ED SHEERAN Everything Has Changed <i>Mercury/Big Machine</i>	2393	-21.412	21001	-21.105
32	28	27	74		JUSTIN TIMBERLAKE Mirrors <i>RCA</i>	1434	-20.509	20805	-10.396
33	19	7			LISSIE Further Away (Romance Police) <i>Columbia</i>	754	-7.9365	20561	-25.930
34	49	5	8		NAUGHTY BOY FT. EMELI SANDE Lifted <i>Virgin</i>	1175	28.2751	20141	14.9928
35	52	6			KLANKARUSSELL Sonnentanz <i>White Label</i>	472	171.264	20105	30.6113
36	22	15	36		BRUNO MARS Treasure <i>Atlantic</i>	2078	-21.673	19702	-28.494
37	27	27	64		PINK FEAT. NATE RUESS Just Give Me A Reason <i>RCA</i>	1212	-23.964	19491	-17.880
38	11	7	18		CALVIN HARRIS FT AYAH MARAR Thinking About You <i>Columbia</i>	1486	-10.697	19279	-43.159
39	42	3	21		THE WANTED We Own The Night <i>Global Talent/Island</i>	1329	20.5989	19028	2.88185
40	33	7	33		RUDIMENTAL FT FOXES Right Here <i>Asylum</i>	529	-23.665	19017	-10.390
41	35	20	62		ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE This Is What It Feels Like <i>Positiva/Virgin</i>	1109	-17.973	18878	-9.1879
42	41	47			BRUNO MARS Locked Out Of Heaven <i>Elektra</i>	1166	-2.9950	18711	-4.6961
43	50	3			EARTH WIND & FIRE My Promise <i>Columbia</i>	60	130.769	18016	8.72661
44	175	2			ELTON JOHN Home Again <i>Mercury</i>	329	-7.5842	17248	281.846
45	37	4			TRAVIS Moving <i>Red Telephone Box</i>	581	13.9215	16705	-19.233
46	44	18	53		DAVID GUETTA FT NE-YO & AKON Play Hard <i>Parlophone</i>	674	-16.892	15935	-11.712
47	38	5	76		THE VACCINES Melody Calling <i>Columbia</i>	173	-10.362	15651	-23.283
48	65	3	7		SEAN PAUL Other Side Of Love <i>Atlantic</i>	252	103.225	15571	33.7829
49	45	5			STEREOPHONICS We Share The Same Sun <i>Stylus</i>	348	-12.342	15350	-14.446
50	55	24	63		CALVIN HARRIS FT ELLIE GOULDING I Need Your Love <i>Columbia</i>	772	-4.5735	14900	3.59452

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	1	AVICII Wake Me Up / <i>Positiva/PRMD</i>	2776
2	3	MILEY CYRUS We Can't Stop / <i>RCA</i>	2735
3	4	ROBIN THICKE FT T.I. & PHARRELL Blurred Lines / <i>Interscope</i>	2579
4	10	ELLIE GOULDING Burn / <i>Polydor</i>	2515
5	2	TINIE TEMPAH FT 2 CHAINZ Trampoline / <i>Parlophone</i>	2246
6	7	ONE DIRECTION Best Song Ever / <i>Syco</i>	2143
7	5	CALVIN HARRIS FT AYAH MARAR Thinking About You / <i>Columbia</i>	2103
8	6	LANA DEL REY VS CEDRIC GERVAIS Summertime Sadness / <i>Polydor/Stranger</i>	2031
9	192	LADY GAGA Applause / <i>Interscope</i>	1980
10	34	THE WANTED We Own The Night / <i>Global Talent/Island</i>	1978
11	11	JUSTIN TIMBERLAKE Take Back The Night / <i>RCA</i>	1809
12	14	JESSIE J It's My Party / <i>Island/Lava</i>	1732
13	9	JOHN NEWMAN Love Me Again / <i>Island</i>	1726
14	8	ICONA POP FT CHARLI XCX I Love It / <i>Atlantic</i>	1626
15	19	NAUGHTY BOY FT SAM SMITH La La La / <i>Virgin</i>	1487
16	12	JASON DERULO Talk Dirty / <i>Warner Brothers</i>	1426
17	24	RIZZLE KICKS Lost Generation / <i>Island</i>	1381
18	16	WILL.I.AM Bang Bang / <i>Interscope</i>	1377
19	15	DJ FRESH FT DIPOLO AND DOMINIQUE YOUNG Earthquake / <i>MoS</i>	1350
20	17	OLLY MURS Right Place Right Time / <i>Epic/Syco</i>	1331
21	13	PINK FT LILY ALLEN True Love / <i>RCA</i>	1258
22	28	NAUGHTY BOY FT. EMELI SANDE Lifted / <i>Virgin</i>	1146
23	37	RAY FOXX FEAT. RACHEL K COLLIER Boom Boom (Heartbeat) / <i>Strictly Rhythms/Island</i>	1121
24	51	THE VAMPS Can We Dance / <i>Mercury</i>	1120
25	18	RUDIMENTAL FT FOXES Right Here / <i>Asylum</i>	1096
26	25	BRUNO MARS Treasure / <i>Atlantic</i>	1008
27	22	JASON DERULO The Other Side / <i>Warner Brothers</i>	996
28	38	KATY PERRY Roar / <i>Virgin</i>	991
29	23	BREACH Jack / <i>Dirtybird/Atlantic</i>	931
30	27	DAFT PUNK FT PHARRELL & NILE RODGERS Get Lucky / <i>Columbia</i>	924
31	35	KLANKARUSSELL Sonnentanz / <i>White Label</i>	881
32	21	SEBASTIAN INGISSO & TOMMY TRASH FT JOHN MARTIN Reload / <i>Virgin</i>	846
33	20	JESSIE J FT BIG SEAN & D RASCAL Wild / <i>Lava/Republic/Island</i>	827
34	33	DISCLOSURE F For You / <i>PMR/Island</i>	802
35	31	NEON JUNGLE Trouble / <i>RCA</i>	794
36	29	MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON Can't Hold Us / <i>Macklemore</i>	693
37	64	EXAMPLE All The Wrong Places / <i>Epic</i>	659
38	41	ARMIN VAN BUUREN FEAT. TREVOR GUTHRIE This Is What It Feels Like / <i>Positiva/Virgin</i>	627
39	36	FUSE ODG Antenna / <i>3 Beat/AATW</i>	616
40	61	JUSTIN TIMBERLAKE Mirrors / <i>RCA</i>	574

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

Avicii's Wake Me Up! retreated from the top of the sales chart three weeks ago but is showing great tenacity atop the radio airplay chart, which it leads for the fifth straight week, with a 26.09% victory margin, even though it loses plays (down 179 at 3,697) and audience (down 6.97m to 70.62m) week-on-week. Its nearest challenger remains the track it knocked off the top, Robin Thicke's Blurred Lines, which is number two for the fifth time in a row, and the seventh time in all.

Last week's highest new entry, Katy Perry's Roar, enjoys a huge increase in plays - up 56.52% from 1,288 to 2,016 - but its audience

unexpectedly shrinks 2.42% to 34.89m. Fortunate to climb 9-8 in the circumstances, its loss in audience seems to be down to decreased patronage by Radio One, which aired the track 11 times the week of its debut but only seven times last week. Its share of the track's audience consequently dipped from 25.87% to a mere 11.08%. Looking rather more hospitably on Roar, its biggest supporters last week were 106.3 Bridge FM (71 plays) and Capital FM's Scotland, North East and Birmingham franchises, each of which played it 65 times.

Perry slayed Lady Gaga in the previous week's head-to-head but



Gaga has a much better week with Applause, which rockets 51-10, while winning chart compilers Nielsen's awards for the biggest increases in audience and plays. In the latter category, the track jumps

from 687 plays to 1,950 - a 183.84% increase - while growing its audience 113.65% to 33.79m.

Leading the applause for Gaga, 107.6 Juice FM (43 plays) followed by Capital FM's Scotland, Manchester, Yorkshire and London stations, each of which gave it 40 airings.

It is nearly two years since The Manic Street Preachers last new track - This Is The Day - went to radio. The only previously unreleased track on their National Treasures compilation, it failed to impress at retail - reaching number 144 - or on the airwaves, with a number 49 peak on the radio airplay chart. How it will fare on the sales chart remains to be seen but Show Me The Wonder - the Welsh band's first single from upcoming 11th studio album, Rewind The

Film - soars above This Is The Day's radio airplay chart peak, as it jumps 80-19 this week. Aired 213 times on 43 stations, it attracted an audience in excess of 26.47m last week but was massively indebted to Radio Two, where the 17 plays it was given were inferior only to the 18 granted to Ollie Murs' Right Place Right Time, and contributed a massive 86.43% of its audience.

The TV airplay chart continues to shadow the radio airplay chart, with the promotional videoclip for Avicii's Wake Me Up also remaining massively ahead of the rest, with 818 plays last week - 199 more than Miley Cyrus' We Can't Stop, which jumps 6-2 - while Lady Gaga's Applause hurtles 90-8 with the week's biggest increase in plays, from 68 to 508.

CHARTS EU AIRPLAY WEEK 33



PAN-EUROPEAN

POS	ARTIST/ALBUM/LABEL
1	AVICII WAKE ME UP UNI
2	THICKE, ROBIN FEAT. T.I. & PHARRELL BLURRED LINES UNI
3	DAFT PUNK FEAT. WILLIAMS, PHARRELL GET LUCKY SME
4	MARS, BRUNO TREASURE WEA
5	PASSENGER LET HER GO SME
6	NAUGHTY BOY FEAT. SAM SMITH LA LA LA UNI
7	NEWMAN, JOHN LOVE ME AGAIN UNI
8	PINK FEAT. ALLEN, LILY TRUE LOVE SME
9	CAPITAL CITIES SAFE AND SOUND UNI
10	MACKLEMORE & RYAN LEWIS CAN'T HOLD US WEA

Pan-European
Avicii



DENMARK

POS	ARTIST/ALBUM/LABEL
1	THICKE, ROBIN FEAT. T.I. & PHARRELL BLURRED LINES UNI
2	AVICII WAKE ME UP UNI
3	NIK & JAY FEAT. SOREN HUSS OCEAN OF YOU CPH
4	CAREY, MARIAH FEAT. MIGUEL #BEAUTIFUL UNI
5	ENVY AM I WRONG PAR
6	MARS, BRUNO TREASURE WEA
7	QUADRON FAVORITE STAR SME
8	LARSSON, ZARA UNCOVER SME
9	LANGER, MADS HEARTQUAKE SME
10	DAFT PUNK FEAT. WILLIAMS, PHARRELL GET LUCKY SME

FRANCE

POS	ARTIST/ALBUM/LABEL
1	STROMAE PAPAOUTAI UNI
2	AVICII WAKE ME UP UNI
3	MARS, BRUNO TREASURE ATL
4	PASSENGER LET HER GO SME
5	MAJOR LAZER FEAT. BUSY SIGNAL, THE FLEXICAN... WATCH OUT FOR THIS WEA
6	MAITRE GIMS FEAT. DRY ONE SHOT SME
7	DAFT PUNK FEAT. WILLIAMS, PHARRELL GET LUCKY SME
8	LUCENZO & FARAH, KENZA - TROPICAL FAMILY OBSESSION WAG
9	KEEN'V FEAT. LORELEI B LA VIE DU BON COTE UNI
10	HARRIS, CALVIN FEAT. GOULDING, ELLIE I NEED YOUR LOVE UNI

France:
Stromae



IRELAND

POS	ARTIST/ALBUM/LABEL
1	AVICII WAKE ME UP UNI
2	NEWMAN, JOHN LOVE ME AGAIN UNI
3	THICKE, ROBIN FEAT. T.I. & PHARRELL BLURRED LINES UNI
4	ONE DIRECTION BEST SONG EVER SME
5	ONE REPUBLIC COUNTING STARS UNI
6	MARS, BRUNO TREASURE WEA
7	NAUGHTY BOY FEAT. SAM SMITH LA LA LA UNI
8	GOULDING, ELLIE BURN UNI
9	DAFT PUNK FEAT. WILLIAMS, PHARRELL GET LUCKY SME
10	IMAGINE DRAGONS IT'S TIME UNI



Ireland:
John Newman



Italy:
Capital Cities



Netherlands:
Emeli Sande

ITALY

POS	ARTIST/ALBUM/LABEL
1	CAPITAL CITIES SAFE AND SOUND EMI
2	DAFT PUNK FEAT. WILLIAMS, PHARRELL GET LUCKY SME
3	CREMONINI, CESARE I LOVE YOU UNI
4	THICKE, ROBIN FEAT. T.I. & PHARRELL BLURRED LINES UNI
5	JOVANNOTTI ESTATE UNI
6	NEGRITA LA TUA CANZONE UNI
7	NEWMAN, JOHN LOVE ME AGAIN UNI
8	PINK FEAT. ALLEN, LILY TRUE LOVE SME
9	MARS, BRUNO TREASURE WMI
10	NAUGHTY BOY FEAT. SAM SMITH LA LA LA EMI

NETHERLANDS

POS	ARTIST/ALBUM/LABEL
1	SANDE, EMELI READ ALL ABOUT IT (PT III) UNI
2	DAFT PUNK FEAT. WILLIAMS, PHARRELL GET LUCKY SME
3	AVICII WAKE ME UP UNI
4	THICKE, ROBIN FEAT. T.I. & PHARRELL BLURRED LINES UNI
5	IMAGINE DRAGONS ON TOP OF THE WORLD UNI
6	BAKERMAT VANDAAG DLC
7	NIELSON & MISS MONTREAL HOE PAC
8	NAUGHTY BOY FEAT. SAM SMITH LA LA LA UNI
9	VAN BUUREN, ARMIN FEAT. TREVOR GUTHRIE THIS IS WHAT IT FEELS LIKE ARM
10	STROMAE PAPAOUTAI UNI

NORWAY

POS	ARTIST/ALBUM/LABEL
1	DAFT PUNK FEAT. WILLIAMS, PHARRELL GET LUCKY SME
2	THICKE, ROBIN FEAT. T.I. & PHARRELL BLURRED LINES UNI
3	MARS, BRUNO TREASURE WMN
4	MENA, MARIA I ALWAYS LIKED THAT SME
5	AVICII WAKE ME UP UNI
6	LARSSON, ZARA UNCOVER SME
7	PASSENGER LET HER GO SME
8	PINK FEAT. RUESS, NATE JUST GIVE ME A REASON SME
9	ENVY AM I WRONG EMI
10	EIDSVAG, BJORN OG KURT NILSEN PA RETT KJOL SME

SPAIN

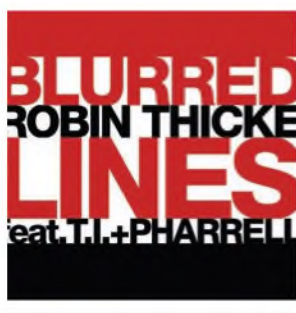
POS	ARTIST/ALBUM/LABEL
1	MARTIN, DANI CERO SME
2	MIKA LIVE YOUR LIFE UNI
3	PASSENGER LET HER GO SME
4	THICKE, ROBIN FEAT. T.I. & PHARRELL BLURRED LINES UNI
5	AVICII WAKE ME UP UNI
6	LUMINEERS, THE HO HEY UNI
7	DAFT PUNK FEAT. WILLIAMS, PHARRELL GET LUCKY SME
8	NEWMAN, JOHN LOVE ME AGAIN UNI
9	IMAGINE DRAGONS ON TOP OF THE WORLD UNI
10	ICONA POP I LOVE IT WMG

SWEDEN

POS	ARTIST/ALBUM/LABEL
1	AVICII WAKE ME UP UNI
2	PINK FEAT. RUESS, NATE JUST GIVE ME A REASON SME
3	ENVY AM I WRONG EMI
4	MEDINA MISS DECIBEL EMI
5	MANDO DIAO STROVTAG I HEMBYGDEN SME
6	RIHANNA FEAT. EKKO, MIKKY STAY UNI
7	LOREEN WE GOT THE POWER WEA
8	LINNROS, OSKAR HUR DOM AN UNI
9	PASSENGER LET HER GO SME
10	LUMINEERS, THE HO HEY UNI

CHARTS STREAMING - OFFICIAL WEEK 34

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OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	AVICII Wake Me Up <i>Positiva/Prmd</i>
2	2	ROBIN THICKE/TI/PHARRELL Blurred Lines <i>Interscope</i>
3	3	MILEY CYRUS We Can't Stop <i>RCA</i>
4	27	ELLIE GOULDING Burn <i>Polydor</i>
5	4	DAFT PUNK FT PHARRELL WILLIAMS Get Lucky <i>Columbia</i>
6	5	JOHN NEWMAN Love Me Again <i>Island</i>
7	6	NAUGHTY BOY FT SAM SMITH La La La <i>Virgin</i>
8	9	LANA DEL REY VS CEDRIC GERVAIS Summertime Sadness <i>Polydor</i>
9	7	PASSENGER Let Her Go <i>Netwerk</i>
10	8	JAY-Z FT JUSTIN TIMBERLAKE Holy Grail <i>Roc Nation</i>
11	10	ONE DIRECTION Best Song Ever <i>Syco Music</i>
12	11	ARCTIC MONKEYS Do I Wanna Know <i>Domino Recordings</i>
13	13	MACKLEMORE/RYAN LEWIS/DALTON Can't Hold Us <i>Macklemore</i>
14	15	CALVIN HARRIS FT AYAH MARAR Thinking About You <i>Columbia</i>
15	12	ICONA POP FT CHARLI XCX I Love It <i>Atlantic</i>
16	39	LADY GAGA Applause <i>Interscope</i>
17	16	IMAGINE DRAGONS Radioactive <i>Interscope</i>
18	19	TINIE TEMPAA FT 2 CHAINZ Trampoline <i>Parlophone</i>
19	14	WILL I AM Bang Bang <i>Interscope</i>
20	17	BASTILLE Pompeii <i>Virgin</i>
21	18	RUDIMENTAL FT ELLA EYRE Waiting All Night <i>Asylum</i>
22	47	ARCTIC MONKEYS Why'd You Only Call Me When You're High <i>Domino Recordings</i>
23	22	BRUNO MARS Treasure <i>Atlantic</i>
24	21	JASON DERULO The Other Side <i>Warner Bros</i>
25	20	SELENA GOMEZ Come & Get It <i>Hollywood</i>
26	23	TAYLOR SWIFT FT ED SHEERAN Everything Has Changed <i>Mercury</i>
27	34	DISCLOSURE F For You <i>PMR</i>
28	26	CALVIN HARRIS/ELLIE GOULDING I Need Your Love <i>Columbia</i>
29	29	IMAGINE DRAGONS It's Time <i>Interscope</i>
30	24	S INGROSSO/T TRASH/J MARTIN Reload <i>Virgin</i>
31	25	OLLY MURS Dear Darlin' <i>Epic</i>
32	32	RUDIMENTAL FT FOXES Right Here <i>Asylum</i>
33	28	DAVID GUETTA FT NE-YO & AKON Play Hard <i>Parlophone</i>
34	30	LUMINEERS Ho Hey <i>Decca</i>
35	35	OF MONSTERS & MEN Little Talks <i>Republic Records</i>
36	79	DRAKE FT MAJID JORDAN Hold On We're Going Home <i>Cash Money/Republic Records</i>
37	31	JESSIE J/BIG SEAN/D RASCAL Wild Lova <i>Republic Records</i>
38	36	RUDIMENTAL FT JOHN NEWMAN Feel The Love <i>Asylum/Black Butter</i>
39	33	FUSE ODG Antenna 3 <i>Beat/Aotw</i>
40	37	KANYE WEST Black Skinhead <i>Def Jam</i>
41	38	MACKLEMORE/RYAN LEWIS/WANZ Thrift Shop <i>Macklemore</i>
42	43	DISCLOSURE FT ALUNAGEORGE White Noise <i>PMR</i>
43	42	JUSTIN TIMBERLAKE Mirrors <i>RCA</i>
44	46	PINK FT LILY ALLEN True Love <i>RCA</i>
45	44	PINK FT NATE RUESS Just Give Me A Reason <i>RCA</i>
46	58	TOM ODELL Another Love <i>Columbia</i>
47	49	SWEDISH HOUSE MAFIA/MARTIN Don't You Worry Child <i>Virgin</i>
48	45	MUMFORD & SONS I Will Wait <i>Gentlemen Of The Road/Island</i>
49	51	BASTILLE Things We Lost In The Fire <i>Virgin</i>
50	40	BREACH Jack <i>Atlantic/Dirtybird</i>
51	66	LE YOUTH Cool <i>Sign Of The Times</i>
52	41	DEMI LOVATO Heart Attack <i>Hollywood</i>
53	69	JUSTIN TIMBERLAKE Take Back The Night <i>RCA</i>
54	54	1975 Chocolate <i>Dirty Hit</i>
55	59	RIHANNA Diamonds <i>Def Jam</i>
56	53	AVICII VS NICKY ROMERO I Could Be The One <i>Positiva/Virgin</i>
57	56	IMAGINE DRAGONS On Top Of The World <i>Interscope</i>
58	57	BRUNO MARS Locked Out Of Heaven <i>Atlantic</i>
59	55	BRUNO MARS When I Was Your Man <i>Atlantic</i>
60	62	SCRIPT FT WILL I AM Hall Of Fame <i>Epic/Phonogenic</i>
61	65	CALVIN HARRIS/FLORENCE WELCH Sweet Nothing <i>Columbia</i>
62	50	ARMIN VAN BUUREN FT T GUTHRIE This Is What It Feels Like <i>Positiva/Virgin</i>
63	61	AVICII Levels <i>Island</i>
64	63	DISCLOSURE FT ELIZA DOOLITTLE You & Me <i>PMR</i>
65	67	CALVIN HARRIS FT TINIE TEMPAA Drinking From The Bottle <i>Columbia</i>
66	48	CHASE & STATUS FT LOUIS MTRRS Lost & Not Found <i>Mercury</i>
67	60	KESHA FT WILL I AM Crazy Kids <i>Kemosabe/Rca</i>
68	NEW	WANTED We Own The Night <i>Global Talent</i>
69	71	RUDIMENTAL/NEWMAN/CLARE Not Giving In <i>Asylum</i>
70	52	WANTED Walks Like Rihanna <i>Global Talent</i>
71	NEW	KLANGKARUSSELL FT WILL HEARD Sonnentanz (Sun Don't Shine) <i>Island</i>
72	68	IMAGINE DRAGONS Demons <i>Interscope</i>
73	70	KINGS OF LEON Supersoaker <i>RCA</i>
74	72	BASTILLE Laura Palmer <i>Virgin</i>
75	NEW	RAY FOXX FT RACHEL K COLLIER Boom Boom (Heartbeat) <i>Island/Strictly Rhythm</i>



CLIMBER: LANA DEL REY



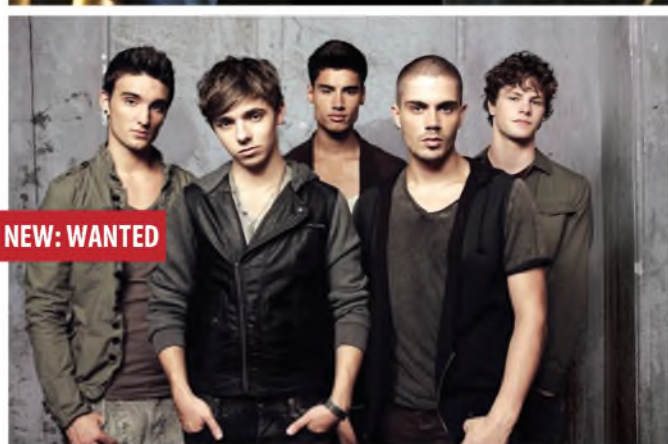
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NEW: WANTED

CHARTS STREAMING – SPOTIFY WEEK 34



GLOBAL



- | POS | ARTIST/ ALBUM |
|-----|----------------------------------------------------------|
| 1 | AVICII Wake Me Up - Radio Edit |
| 2 | ROBIN THICKE Blurred Lines |
| 3 | MILEY CYRUS We Can't Stop |
| 4 | MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton |
| 5 | JAY Z Holy Grail |
| 6 | NAUGHTY BOY La La La |
| 7 | IMAGINE DRAGONS Radioactive |
| 8 | CALVIN HARRIS I Need Your Love |
| 9 | KATY PERRY Roar |
| 10 | DAFT PUNK Get Lucky - Radio Edit |
| 11 | LADY GAGA Applause |
| 12 | BASTILLE Pompeii |
| 13 | PASSENGER Let Her Go |
| 14 | ENVY Am I Wrong |
| 15 | ELLIE GOULDING Burn |
| 16 | BRUNO MARS Treasure |
| 17 | MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz |
| 18 | ONE DIRECTION Best Song Ever |
| 19 | CAPITAL CITIES Safe and Sound |
| 20 | LORDE Royals |

EUROPE



- | POS | ARTIST/ ALBUM |
|-----|----------------------------------------------------------|
| 1 | AVICII Wake Me Up - Radio Edit |
| 2 | NAUGHTY BOY La La La |
| 3 | ROBIN THICKE Blurred Lines |
| 4 | MILEY CYRUS We Can't Stop |
| 5 | MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton |
| 6 | ENVY Am I Wrong |
| 7 | CALVIN HARRIS I Need Your Love |
| 8 | DAFT PUNK Get Lucky - Radio Edit |
| 9 | BASTILLE Pompeii |
| 10 | JAY Z Holy Grail |
| 11 | PASSENGER Let Her Go |
| 12 | ELLIE GOULDING Burn |
| 13 | JOHN NEWMAN Love Me Again |
| 14 | LADY GAGA Applause |
| 15 | CONTIEZ Trumpsta - Djuro Remix |
| 16 | IMAGINE DRAGONS Radioactive |
| 17 | MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz |
| 18 | ONE DIRECTION Best Song Ever |
| 19 | BRUNO MARS Treasure |
| 20 | PINK Just Give Me a Reason |

AUSTRIA



- | POS | ARTIST/ ALBUM |
|-----|------------------------------------------|
| 1 | AVICII Wake Me Up - Radio Edit |
| 2 | LORDE Royals |
| 3 | ONEREPUBLIC Counting Stars |
| 4 | NAUGHTY BOY La La La |
| 5 | IMAGINE DRAGONS Radioactive |
| 6 | ROBIN THICKE Blurred Lines |
| 7 | JASON DERULO Talk Dirty - feat. 2 Chainz |
| 8 | LORDE Tennis Court |
| 9 | VANCE JOY Riptide |
| 10 | MILEY CYRUS We Can't Stop |



Austria: Lorde

FRANCE



- | POS | ARTIST/ ALBUM |
|-----|--------------------------------|
| 1 | STROMAE Papaoutai |
| 2 | STROMAE Formidable |
| 3 | AVICII Wake Me Up - Radio Edit |
| 4 | STROMAE Bâtard |
| 5 | STROMAE Ta Fête |
| 6 | STROMAE Tous Les Mêmes |
| 7 | ROBIN THICKE Blurred Lines |
| 8 | STROMAE Moules Frites |
| 9 | STROMAE Ave Cesaria |
| 10 | STROMAE Carmen |



Sweden: Envy

GERMANY



- | POS | ARTIST/ ALBUM |
|-----|----------------------------------------------------------|
| 1 | AVICII Wake Me Up - Radio Edit |
| 2 | ALLIGATOAH Willst du |
| 3 | NAUGHTY BOY La La La |
| 4 | BASTILLE Pompeii |
| 5 | ROBIN THICKE Blurred Lines |
| 6 | ONEREPUBLIC Counting Stars |
| 7 | CASPER Im Ascheregen |
| 8 | CRO Whatever |
| 9 | MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton |
| 10 | FERGIE A Little Party Never Killed Nobody (All We Got) |



Germany: Alligatoah



United States: JAY-Z



NETHERLANDS

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

NORWAY

- | POS | ARTIST/ ALBUM |
|-----|----------------------------------------------------------|
| 1 | AVICII Wake Me Up - Radio Edit |
| 2 | NAUGHTY BOY La La La |
| 3 | ROBIN THICKE Blurred Lines |
| 4 | MILEY CYRUS We Can't Stop |
| 5 | ENVY Am I Wrong |
| 6 | DJ BROILER Vannski |
| 7 | PASSENGER Let Her Go |
| 8 | ELLIE GOULDING Burn |
| 9 | MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton |
| 10 | CALVIN HARRIS I Need Your Love |

SPAIN

- | POS | ARTIST/ ALBUM |
|-----|----------------------------------------------------------|
| 1 | AVICII Wake Me Up - Radio Edit |
| 2 | ROBIN THICKE Blurred Lines |
| 3 | PASSENGER Let Her Go |
| 4 | MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton |
| 5 | JUAN MAGAN Mal De Amores |
| 6 | MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz |
| 7 | DANNY ROMERO Motivate |
| 8 | DAFT PUNK Get Lucky - Radio Edit |
| 9 | MILEY CYRUS We Can't Stop |
| 10 | MARC ANTHONY Vivir Mi Vida |

SWEDEN

- | POS | ARTIST/ ALBUM |
|-----|----------------------------------------------------------|
| 1 | AVICII Wake Me Up - Radio Edit |
| 2 | ENVY Am I Wrong |
| 3 | NIELLO Legenden - feat. Phantomen |
| 4 | CONTIEZ Trumpsta - Djuro Remix |
| 5 | MEDINA Miss Decibel |
| 6 | MILEY CYRUS We Can't Stop |
| 7 | MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton |
| 8 | ROBIN THICKE Blurred Lines |
| 9 | CALVIN HARRIS I Need Your Love |
| 10 | KIM CESARION Undressed |

UNITED STATES

- | POS | ARTIST/ ALBUM |
|-----|----------------------------------------------------------|
| 1 | AVICII Wake Me Up |
| 2 | JAY Z Holy Grail |
| 3 | ROBIN THICKE Blurred Lines |
| 4 | LORDE Royals |
| 5 | KATY PERRY Roar |
| 6 | MILEY CYRUS We Can't Stop |
| 7 | IMAGINE DRAGONS Radioactive |
| 8 | CAPITAL CITIES Safe and Sound |
| 9 | MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton |
| 10 | LADY GAGA Applause |

CHARTS STREAMING – MUSIC VIDEO WEEK 34



NEW ARTISTS - UK

POS	ARTIST/ SINGLE/ LABEL
1	AVICII – Wake Me Up (lyric video)
2	NAUGHTY BOY FT SAM SMITH – La La La
3	AVICII – Wake Me Up (official video)
4	JOHN NEWMAN – Love Me Again LIFT
5	ARIANA GRANDE FT NATHAN SYKES – Almost Is Never Enough
6	KLANKARUSSELL FT WILL HEARD – Sun Don't Shine
7	ZENDAYA – Replay
8	IMAGINE DRAGONS – Radioactive
9	ARIANA GRANDE FT MAC MILLER – The Way
10	MUTYA KEISHA SIOBHAN – Flatline
11	BASTILLE – Pompeii LIFT
12	THE VAMPS – Can We Dance
13	DISCLOSURE – F For You
14	NAUGHTY BOY – Lifted
15	OF MONSTERS AND MEN – Little Talks
16	LABRINTH FT EMELI SANDÉ – Beneath Your... LIFT
17	IMAGINE DRAGONS – It's Time
18	AVICII, NICKY ROMERO – I Could Be The One
19	LITTLE MIX FT MISSY ELLIOTT – How Ya Doin'?
20	NEON JUNGLE – Trouble

ITALY

POS	ARTIST/ SINGLE
1	AVICII - Wake Me Up (Lyric Video)
2	LADY GAGA - Applause
3	NAUGHTY BOY - La La La ft. Sam Smith
4	AVICII - Wake Me Up
5	DADDY YANKEE - Limbo
6	EMMA - Dimentico Tutto
7	ONE DIRECTION - Best Song Ever
8	DAVID GUETTA - Play Hard ft. Ne-Yo, Akon
9	KATY PERRY - Roar (Lyric Video)
10	EROS RAMAZZOTTI - Fino All'Estasi ft. Nicole Scherzinger



WORLDWIDE

POS	ARTIST/ SINGLE
1	LADY GAGA - Applause
2	MILEY CYRUS - We Can't Stop
3	ONE DIRECTION - Best Song Ever
4	KATY PERRY - Roar (Lyric Video)
5	AVICII - Wake Me Up (Lyric Video)
6	ROBIN THICKE - Blurred Lines ft. T.I., Pharrell
7	AVICII - Wake Me Up
8	NAUGHTY BOY - La La La ft. Sam Smith
9	AVRIL LAVIGNE - Rock N Roll
10	SELENA GOMEZ - Come & Get It



POLAND

POS	ARTIST/ SINGLE
1	NAUGHTY BOY - La La La ft. Sam Smith
2	AVICII - Wake Me Up (Official Video)
3	AVICII - Wake Me Up (Lyric Video)
4	LADY GAGA - Applause (Official)
5	ELLIE GOULDING - Burn
6	EWA FARNA - Znak
7	LEMON - Nice
8	ONEREPUBLIC - Counting Stars
9	JOHN NEWMAN - Love Me Again LIFT
10	SYLWIA GRZESZCZAK - Pozyczony



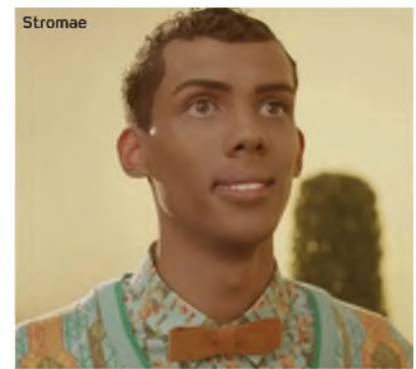
UK

POS	ARTIST/ SINGLE
1	LADY GAGA - Applause
2	MILEY CYRUS - We Can't Stop
3	ELLIE GOULDING - Burn
4	KATY PERRY - Roar (Lyric Video)
5	ONE DIRECTION - Best Song Ever
6	AVICII - Wake Me Up (Lyric Video)
7	NAUGHTY BOY - La La La ft. Sam Smith
8	AVICII - Wake Me Up (Official Video)
9	ROBIN THICKE - Blurred Lines ft. T.I., Pharrell
10	JOHN NEWMAN - Love Me Again LIFT



AUSTRALIA

POS	ARTIST/ SINGLE
1	LADY GAGA - Applause
2	KATY PERRY - Roar (Lyric Video)
3	NAUGHTY BOY - La La La ft. Sam Smith
4	ONE DIRECTION - Best Song Ever
5	AVICII - Wake Me Up
6	MILEY CYRUS - We Can't Stop
7	AVICII - Wake Me Up (Lyric Video)
8	KARMIN - Acapella
9	ONEREPUBLIC - Counting Stars
10	ELLIE GOULDING - Burn



FRANCE

POS	ARTIST/ SINGLE
1	STROMAE - Papaoutai
2	MAÎTRE GIMS - Bella
3	LADY GAGA - Applause (Official)
4	AVICII - Wake Me Up (Official Video)
5	MAÎTRE GIMS - One Shot
6	SÉBASTIEN PATOCHE - La Cartouche
7	MAÎTRE GIMS - J'me Tire (Official Video)
8	AVICII - Wake Me Up (Lyric Video)
9	MA2X - Loin De Toi (Nananana)/Remix Akon
10	CALVIN HARRIS - I Need Your Love ft. Ellie Goulding



SPAIN

POS	ARTIST/ SINGLE
1	LADY GAGA - Applause (Official)
2	ABRAHAM MATEO - Señorita
3	JUAN MAGAN - Mal De Amores
4	DANNY ROMERO - Motivate
5	AVICII - Wake Me Up (Official Video)
6	MARC ANTHONY - Vivir Mi Vida (Audio)
7	MILEY CYRUS - We Can't Stop
8	DADDY YANKEE - Limbo
9	NAUGHTY BOY - La La La ft. Sam Smith
10	AVICII - Wake Me Up (Lyric Video)

CHARTS INDIES WEEK 34



INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



DJ Fresh

- 1 0 DJ FRESH FT DIPO AND DOMINIQUE YOUNG Earthquake / *MoS* (Sony Dadc UK)
- 2 0 MATT CARDLE FEAT. MELANIE C Loving You / *Matt Cardle* (Absolute)
- 3 2 PASSENGER Let Her Go / *Nettwerk* (Essential GEM)
- 4 1 ARCTIC MONKEYS Why'd You Only Call Me When You're High / *Domino* (PIAS/Arvato)
- 5 3 ARCTIC MONKEYS Do I Wanna Know? / *Domino* (PIAS/Arvato)
- 6 4 MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON Can't Hold Us / *Macklemore* (Ada Arvato)
- 7 5 CHRIS MALINCHAK So Good To Me / *MoS* (Sony Dadc UK)
- 8 7 MACKLEMORE FT RYAN LEWIS & WANZ Thrift Shop / *Macklemore* (Ada Arvato)
- 9 6 EDWARD SHARPE & MAGNETIC ZEROS Home / *Rough Trade* (PIAS/Arvato)
- 10 8 MB3 Midnight City / *MB3/Narve* (Narve)
- 11 12 WILD CUB Thunder Clatter / *Big Light* (Tunecore)
- 12 11 THE 1975 Chocolate / *Dirty Hit* (Ingrooves)
- 13 10 DUKE DUMONT FT A**M**E & MNEK Need U (100%) / *MoS/Blase Boys Club* (Arvato)
- 14 13 JAMES VINCENT MCMORROW Higher Love / *Believe* (Proper)
- 15 18 MACKLEMORE & RYAN LEWIS FT MARY LAMBERT Same Love / *Macklemore* (Ada Arvato)
- 16 14 NEW MUSIC MASTERS I Don't Care I Love It / *New Music Masters* (Tunecore)
- 17 73 STEREOPHONICS Graffiti On The Train / *Stylus* (PIAS Sony DADC UK)
- 18 17 ADELE Skyfall / *XL* (PIAS/Arvato)
- 19 15 LONDON GRAMMAR Wasting My Young Years / *Metal & Dust* (Sony Dadc UK)
- 20 32 SELECT HITS Talk Dirty / *Select Hits* (Horus)



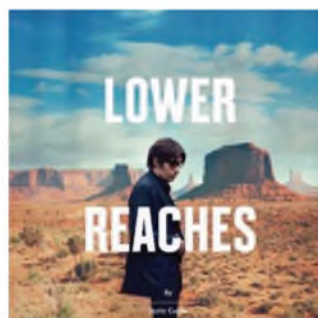
Matt Cardle Indie Singles (2)



Wild Cub Indie Singles Breakers (2)



Stereophonics Indie Albums (2)



Justin Currie Indie Albums Breakers (2)



Laura Veirs Indie Albums Breakers (3)



Macklemore Indie Albums (3)

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 0 TRAVIS Where You Stand / *Red Telephone Box* (Kobalt/Proper)
- 2 2 STEREOPHONICS Graffiti On The Train / *Stylus* (Ignition)
- 3 1 PASSENGER All The Little Lights / *Nettwerk* (Essential GEM)
- 4 4 CARO EMERALD The Shocking Miss Emerald / *Dramatica/Grand Mono* (Ada Arvato)
- 5 0 DRENGE Drenge / *Infectious* (PIAS/Arvato)
- 6 0 JUSTIN CURRIE Lower Reaches / *Endless Shipwreck* (PIAS Sony DADC UK)
- 7 6 TEXAS The Conversation / *PIAS* (PIAS/Arvato)
- 8 3 EXAMPLE Hits / *MoS* (Sony Dadc UK)
- 9 8 JOHNNY CASH The Rebel / *Music Digital* (Delta/Sony DADC)
- 10 0 LAURA VEIRS Warp & Weft / *Bella Union* (PIAS/Arvato)
- 11 7 QUEENS OF THE STONE AGE Like Clockwork / *Matador* (PIAS/Arvato)
- 12 10 ADELE 21 / *XL* (PIAS/Arvato)
- 13 11 MACKLEMORE & RYAN LEWIS The Heist / *Macklemore* (Ada Arvato)
- 14 5 GLEN CAMPBELL See You There / *Surflog* (Cargo)
- 15 13 ALT-J An Awesome Wave / *Infectious* (PIAS/Arvato)
- 16 14 ARCTIC MONKEYS Whatever People Say I Am That's What I'm Not / *Domino* (PIAS/Arvato)
- 17 12 VAMPIRE WEEKEND Modern Vampires Of The City / *XL* (PIAS/Arvato)
- 18 9 DAUGHTER If You Leave / *4AD* (PIAS/Arvato)
- 19 15 EDITORS The Weight Of Your Love / *PIAS* (PIAS/Arvato)
- 20 0 KING KRULE 6 Feet Beneath The Moon / *XL* (PIAS/Arvato)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Edward Sharpe

- 1 1 EDWARD SHARPE & MAGNETICZEROS Home / *Rough Trade* (XL Beggars)
- 2 3 WILD CUB Thunder Clatter / *Big Light* (Big Light Recordings)
- 3 5 MACKLEMORE & RYAN LEWIS FT MARY LAMBERT Same Love / *Macklemore* (Macklemore)
- 4 4 NEW MUSIC MASTERS I Don't Care I Love It / *New Music Masters* (New Music Masters)
- 5 10 SELECT HITS Talk Dirty / *Select Hits* (Select Hits Music)
- 6 0 WE ARE THE IN CROWD Attention / *Hopeless* (Hopeless)
- 7 9 AWOLNATION Sail / *Red Bull* (Red Bull)
- 8 15 CINEMATIC ORCHESTRA To Build A Home / *Ninja Tune* (Ninja Tune)
- 9 6 FINATTICZ Don't Drop That Thun Thun / *Entertainment One* (Entertainment One)
- 10 8 MOOD II SWING FT JOHN CIAFONE Ohh / *Fabric* (Fabric)
- 11 13 J DASH Wop / *Stereofame* (Stereofame)
- 12 16 SAGE THE GEMINI FT IAMSU Gas Pedal / *Black Money* (Black Money Music)
- 13 62 PARRY GRIPP Space Unicorn / *Parry Gripp* (Parry Gripp)
- 14 17 GORGON CITY FT YASMIN Real / *Black Butter* (Black Butter)
- 15 0 DJ VIX & MALKIT SINGH Desi Beat / *Kamlee* (Kamlee)
- 16 18 BOOM MASTERS You're A Good Girl / *Boom Masters* (Boom Masters)
- 17 21 EMMA STEVENS A Place Called You / *Rising Tide* (Rising Tide Music)
- 18 25 MR YZ Animals / *Red Crystal* (Red Crystal)
- 19 23 SANDRO SILVA/QUINTINO Epic / *Musical Freedom* (Musical Freedom)
- 20 22 MAJOR LAZER FT BUSY SIGNAL Watch Out For This (Bumaye) / *Because Music* (Because Music)

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL




Drenge


- 1 0 DRENGE Drenge / *Infectious* (Infectious Music)
- 2 0 JUSTIN CURRIE Lower Reaches / *Endless Shipwreck* (Ignition)
- 3 0 LAURA VEIRS Warp & Weft / *Bella Union* (PIAS)
- 4 0 KING KRULE 6 Feet Beneath The Moon / *XL* (XL Beggars)
- 5 0 JULIA HOLTER Loud City Song / *Domino* (Domino Recordings)
- 6 1 EDWARD SHARPE & MAGNETICZEROS Up From Below / *Rough Trade* (XL Beggars)
- 7 0 LUCY WARD Single Flame / *Navigator* (Navigator)
- 8 0 SOIL Whole / *AFM* (AFM)
- 9 0 BAD SHEPHERDS Mud Blood & Beer / *Monsoon* (Monsoon Music)
- 10 3 NATHAN CARTER Where I Wanna Be / *Sharpe* (Sharpe Music)
- 11 0 BLESSTHEFALL Hollow Bodies / *Fearless* (Fearless)
- 12 0 JULIANNA BARWICK Nepenthe / *Dead Oceans* (Dead Oceans)
- 13 0 PURE BATHING CULTURE Moon Tides / *Memphis Industries* (Memphis Industries)
- 14 5 MODERAT II / *Monkeytown* (Monkeytown)
- 15 0 JOHN FOX & JORI HULKONEN European Splendour / *Sugarcane* (Sugarcane Recordings)
- 16 16 URBAN PLAYAZ R&B Chillout 2013 - The Classics / *High Roller* (High Roller)
- 17 12 LPO/PARRY The 50 Greatest Pieces Of Classical / *XS* (XS)
- 18 0 TY SEGALL Sleeper / *Drag City* (Drag City)
- 19 0 NO AGE An Object / *Sub Pop* (Sub Pop)
- 20 15 JAGWAR MA Howlin' / *Marathon Artists* (Marathon Artists)

CHARTS iTUNESSINGLES WEEK 34

BELGIUM 	
POS	ARTIST/ ALBUM
19/08/2013 - 25/08/2013	
1	AVICII Wake Me Up
2	MARTIN GARRIX Animals
3	NAUGHTY BOY La La La (feat. Sam Smith)
4	STROMAE Formidable
5	ELLIE GOULDING Burn
6	STROMAE Papaoutai
7	JOHN NEWMAN Love Me Again
8	ROBIN THICKE Blurred Lines
9	KATY PERRY Roar
10	AHZEE Born Again

DENMARK 	
POS	ARTIST/ ALBUM
19/08/2013 - 25/08/2013	
1	BURHAN G Kalder Mig Hjem
2	ENVY Am I Wrong
3	AVICII Wake Me Up
4	NAUGHTY BOY La La La (feat. Sam Smith)
5	DRAKE Hold On, We're Going Home
6	KATY PERRY Roar
7	LADY GAGA Applause
8	ZARA LARSSON Uncover
9	JOHN NEWMAN Love Me Again
10	ROBIN THICKE Blurred Lines

FRANCE 	
POS	ARTIST/ ALBUM
19/08/2013 - 25/08/2013	
1	AVICII Wake Me Up
2	STROMAE Papaoutai
3	STROMAE Formidable
4	ROBIN THICKE Blurred Lines
5	MARTIN GARRIX Animals
6	MAÏTRE GIMS Bella
7	DAFT PUNK Get Lucky
8	LADY GAGA Applause
9	JAMES ARTHUR Impossible
10	PASSENGER Let Her Go


GERMANY 	
POS	ARTIST/ ALBUM
16/08/2013 - 22/08/2013	
1	AVICII Wake Me Up
2	OLLY MURS Dear Darlin'
3	KATY PERRY Roar
4	NAUGHTY BOY La La La (feat. Sam Smith)
5	DAFT PUNK Get Lucky
6	STROMAE Papaoutai
7	CRO Whatever
8	LADY GAGA Applause
9	JOHN NEWMAN Love Me Again
10	ELLIE GOULDING Burn

ITALY 	
POS	ARTIST/ ALBUM
15/08/2013 - 21/08/2013	
1	AVICII Wake Me Up
2	IMANY You Will Never Know
3	LADY GAGA Applause
4	KATY PERRY Roar
5	JOHN NEWMAN Love Me Again
6	CAPITAL CITIES Safe and Sound
7	CLAUDIA & ASU Zalele 2013
8	ROBIN THICKE Blurred Lines
9	JOVANOTTI Estate
10	NAUGHTY BOY La La La (feat. Sam Smith)



NETHERLANDS 	
POS	ARTIST/ ALBUM
16/08/2013 - 22/08/2013	
1	MAAIKE OUBOTER Dat Ik Je Mis
2	AVICII Wake Me Up
3	STROMAE Papaoutai
4	KATY PERRY Roar
5	BAKERMAT Vandaag
6	MARTIN GARRIX Animals
7	ROBIN THICKE Blurred Lines
8	MR. PROBZ Waves
9	JASON DERULO Talk Dirty (feat. 2 Chainz)
10	NAUGHTY BOY La La La (feat. Sam Smith)

SPAIN 	
POS	ARTIST/ ALBUM
19/08/2013 - 25/08/2013	
1	AVICII Wake Me Up
2	ROBIN THICKE Blurred Lines
3	DAFT PUNK Get Lucky
4	PASSENGER Let Her Go
5	NAUGHTY BOY La La La (feat. Sam Smith)
6	MARC ANTHONY Vivir Mi Vida
7	LADY GAGA Applause
8	MIKA Live Your Life
9	INNA More Than Friends
10	JAMES ARTHUR Impossible

SWEDEN 	
POS	ARTIST/ ALBUM
14/08/2013 - 20/08/2013	
1	AVICII Wake Me Up
2	LADY GAGA Applause
3	KATY PERRY Roar
4	ENVY Am I Wrong
5	VERONICA MAGGIO Sergels torg
6	KIM CESARION Undressed
7	THE FOOO Build a Girl
8	MANDO DIAO Strövtåg i Hembgden
9	STIFTELSEN En annan värld
10	YOHIO You're the One

SWITZERLAND 	
POS	ARTIST/ ALBUM
16/08/2013 - 22/08/2013	
1	AVICII Wake Me Up
2	NAUGHTY BOY La La La (feat. Sam Smith)
3	KATY PERRY Roar
4	BLIGG MundART
5	ROBIN THICKE Blurred Lines
6	JOHN NEWMAN Love Me Again
7	MARTIN GARRIX Animals
8	LADY GAGA Applause
9	STROMAE Papaoutai
10	DAFT PUNK Get Lucky

UNITED KINGDOM 	
POS	ARTIST/ ALBUM
18/08/2013 - 24/08/2013	
1	ELLIE GOULDING Burn
2	KLANKARUSSELL Sonnentanz...
3	AVICII Wake Me Up
4	DIPLO, DJ FRESH Earthquake...
5	MILEY CYRUS We Can't Stop
6	LANA DEL REY... Summertime Sadness...
7	SEAN PAUL Other Side of Love
8	NAUGHTY BOY Lifted (feat. Emeli Sandé)
9	LADY GAGA Applause
10	DRAKE Hold On, We're Going Home

CHARTS iTUNES ALBUMS WEEK 34



BELGIUM



POS ARTIST/ ALBUM

19/08/2013 - 25/08/2013

1	STROMAE	Racine Carrée
2	VA	MNM Party 2013.2
3	VA	Tomorrowland - The Arising of Life
4	STROMAE	Cheese
5	VA	MNM Big Hits 2013, Vol. 2
6	VA	Chilled House Ibiza 2013 - MOS
7	DAFT PUNK	Random Access Memories
8	VA	Beach Party 2013
9	VA	De Maxx Long Player 27
10	VA	Klara Best of Jazz

DENMARK



POS ARTIST/ ALBUM

19/08/2013 - 25/08/2013

1	JOHN MAYER	Paradise Valley
2	VA	More Fitness
3	VA	More Summer 2013
4	MARIE KEY	De Her Dage
5	VA	Tænder På Et Kys
6	MADS LANGER	In These Waters
7	VA	Running Hits 3
8	EARL SWEATSHIRT	Doris
9	ULIGE NUMRE	Nu Til Dags
10	VA	Bass Power 11

FRANCE



POS ARTIST/ ALBUM

19/08/2013 - 25/08/2013

1	STROMAE	Racine Carrée
2	DAFT PUNK	Random Access Memories
3	VA	NRJ Extravadance 2013
4	STROMAE	Cheese
5	BRUNO MARS	Unorthodox Jukebox
6	MAÎTRE GIMS	Subliminal
7	FAUVE BLIZZARD	
8	LADY GAGA	ARTPOP (Pre-order)
9	LUC ARBOGAST	Odysseus
10	DAVID GUETTA	Nothing But The Beat Ultimate

GERMANY



POS ARTIST/ ALBUM

16/08/2013 - 22/08/2013

1	VA	Bravo Hits, Vol. 82
2	VA	Club Sounds, Vol. 66
3	VA	Kontor Summer Jam
4	STROMAE	Racine Carrée
5	JOHN MAYER	Paradise Valley
6	ALLIGATOAH	Triebwerke
7	TIM BENDZKO	Programmiert
8	FOLLOW YOUR INSTINCT	Baby, It's OK
9	VA	Ministry of Sound - Ibiza Annual 2013
10	POWER MUSIC WORKOUT	Runtastic...

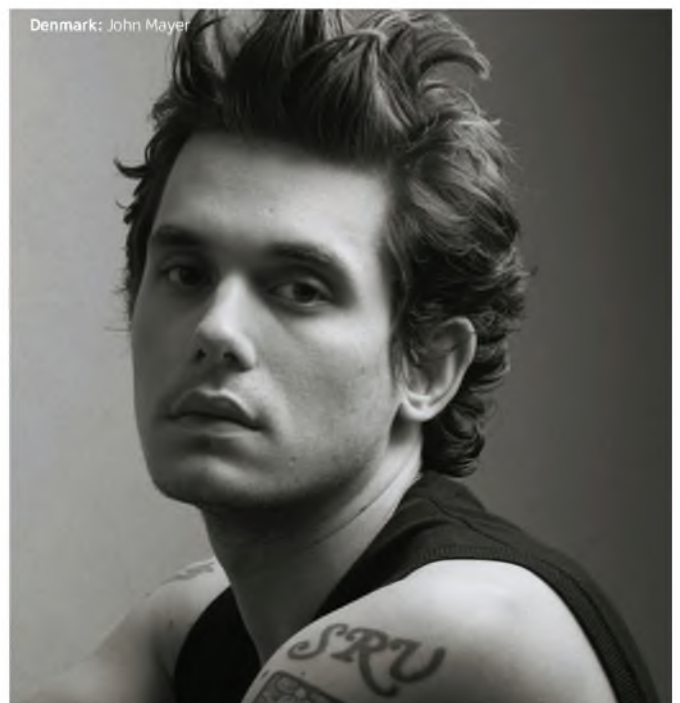
ITALY



POS ARTIST/ ALBUM

15/08/2013 - 21/08/2013

1	JOVANNOTTI	Backup 1987-2012
2	VA	Papeete Beach Compilation, Vol. 19
3	LADY GAGA	ARTPOP (Pre Order)
4	CESARE CREMONINI	La teoria dei colori
5	JOHN MAYER	Paradise Valley
6	MAX PEZZALI	Max 20
7	VA	Hit Mania Estate 2013
8	ZUCCHERO	La Sesión Cubana
9	IMANY	The Shape of a Broken Heart
10	FABRI FIBRA	Guerra e pace



NETHERLANDS



POS ARTIST/ ALBUM

16/08/2013 - 22/08/2013

1	JOHN MAYER	Paradise Valley
2	VA	538 Dance Smash 2013-03
3	VA	538 Hitzone 66
4	IMAGINE DRAGONS	Night Visions
5	THE OPPOSITES	Slapeloze Nachten
6	SADE	The Best of Sade
7	VA	Decibel 2013
8	STROMAE	Racine Carrée
9	VA	Summer of Dance 2013
10	VA	538 Turn Up the Beach 2013

SPAIN



POS ARTIST/ ALBUM

19/08/2013 - 25/08/2013

1	VA	Las 100 Mejores Canciones del Pop...
2	PASSENGER	All the Little Lights
3	PABLO ALBORÁN	Tanto
4	LADY GAGA	ARTPOP (PRE-ORDER)
5	TRACY CHAPMAN	Tracy Chapman
6	JOHN MAYER	Paradise Valley
7	BRUNO MARS	Unorthodox Jukebox
8	VA	Mujeres y Hombres y Viceversa los...
9	MARC ANTHONY	3
10	RODRIGUEZ	Searching for Sugar Man

SWEDEN



POS ARTIST/ ALBUM

14/08/2013 - 20/08/2013

1	THE FOOO	The Fooo - EP
2	JOHN MAYER	Paradise Valley
3	VA	Absolute Dance Summer 2013
4	MANDO DIAO	Infruset Guld
5	LADY GAGA	ARTPOP (Pre Order)
6	KAH	Matcha din look
7	THE ROLLING STONES	Hyde Park Live
8	VA	Absolute Summer Hits 2013
9	AVICII	True (Pre Order)
10	HÅKAN HELLSTRÖM	Det kommer...

SWITZERLAND



POS ARTIST/ ALBUM

16/08/2013 - 22/08/2013

1	STROMAE	Racine Carrée
2	MR. DA-NOS	Green
3	BLIGG	Service Publigg
4	OLLY MURS	Right Place Right Time
5	DAVID GUETTA	Nothing But the Beat...
6	VA	Bravo Hits, Vol. 82
7	JOHN MAYER	Paradise Valley
8	TRAVIS	Where You Stand
9	KODALINE	In a Perfect World
10	VA	Ministry of Sound - Ibiza Annual 2013

UNITED KINGDOM



POS ARTIST/ ALBUM

18/08/2013 - 24/08/2013

1	VA	Teenage Dirtbags
2	VA	Now That's What I Call Music! 85
3	RUDIMENTAL	Home
4	VA	The 80s
5	VA	Chilled House Classics - MOS
6	VA	Summer Beats 2013
7	IMAGINE DRAGONS	Night Visions
8	STEREOPHONICS	Graffiti On the Train
9	KODALINE	In a Perfect World
10	JOHN MAYER	Paradise Valley

CHARTS ANALYSIS WEEK 34



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



- RIZZLE KICKS *Lost Generation* **Island**
- SHANE FILAN *Everything To Me* **Capitol**
- THE 1975 *Sex* **Dirty Hit**
- WRETCH 32 FEAT. JACOB BANKS *Doing OK* **Ministry of Sound**
- NINA NESBITT *Don't Stop* **Island**
- THE 1975 *Chocolate* **Dirty Hit**
- DISCLOSURE FEAT. SAM SMITH *Latch* **PMR**
- FRANK TURNER *The Way I Tend To Be* **Xtra Mile**
- KODALINE *Brand New Day* **B-Unique/RCA**

UK ARTIST ALBUMS CHART

- AVENGED SEVENFOLD *Hail To The King* **Warner Bros**
- NAUGHTY BOY *Hotel Cabana* **Virgin**
- BOB DYLAN *Another Self Portrait – 1969-1971* **Columbia**
- NEWTON FAULKNER *Studio Zoo* **RCA**
- FRANZ FERDINAND *Right Thoughts Right Words* **Right Action Domino**
- FISHERMAN'S FRIENDS *One And All* **Universal**
- BELLE & SEBASTIAN *The Third Eye Centre* **Rough Trade**
- EDWARD SHARPE & THE MAGNETIC ZEROS *Edward Sharpe & The Magnetic Zeros* **Island**
- FOY VANCE *Joy Of Nothing* **Glassnote**
- BLACKFIELD IV **K Scope**
- PINK FLOYD *The Dark Side Of The Moon* **Parlophone**
- BELINDA CARLISLE *Heaven On Earth* **Edsel**
- BELINDA CARLISLE *Runaway Horses* **Edsel**
- RIDES *Can't Get Enough* **Provogue**
- KING KRUL *6 Feet Beneath The Moon* **XL**
- RITCHIE BLACKMORE'S RAINBOW *Black Masquerade* **Eagle**
- BIG SEAN *Hall Of Fame* **Def Jam**
- MONEY *The Shadow Of Heaven* **Bella Union**
- ANDRE RIEU *Rieu Royale* **Polydor**
- MARC BOLAN *At the BBC – Radio Sessions & Broadcasts* **UMC**

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

Her opponents continue to feel the burn, as Ellie Goulding enjoyed a second easy victory atop the singles chart with her first No.1, *Burn*, and is set to extend her run atop the chart to three weeks this coming weekend. Selling a further 80,095 copies last week, *Burn* is only the second No.1 in the last 19 weeks to top the chart on sales of less than 100,000, the other being Robin Thicke's *Blurred Lines* (feat. T.I. & Pharrell), which sold 82,593 copies when it returned to No.1, six weeks ago.

Burn's runner-up - adding a third week at No.2 to the three weeks it spent at No.1 - was Avicii's *Wake Me Up*, which sold a further 63,026 copies to increase its cumulative sales to 777,233.

Running Goulding a close second of initial midweek sales flashes, Austrian dance duo Klangkarussell's first UK hit, *Sonnenanz (Sun Don't Shine)*



MIDWEEK NO.1

Ellie Goulding: Burn

had to settle for being the week's highest new entry, debuting at No.3 (60,991 sales).

The first single from DJ Fresh's upcoming third album - due out in 2014 - *Earthquake* rumbled to a No.4 debut (49,137 sales). Featuring Diplo and Dominique Young Unique, it is the DJ's ninth Top 75 entry, and

his fourth Top 10 hit.

No.1 in March as a guest on *The Saturdays*' *What About Us*, Sean Paul returned to solo chart duty with *Other Side Of Love* debuting at No.7 (35,515 sales).

Naughty Boy's debut album *Hotel Cabana* dropped on Monday (26th), a day after he racked up his sixth hit single,

Lifted (No.8, 34,528 sales). The track features Emeli Sandé, who has been on all but two of his hits.

Elsewhere in the Top 10: *Summertime Sadness* eased to No.5 (47,874 sales) for Lana Del Rey Vs. Cedric Gervais after three straight weeks at No.4, Miley Cyrus' *We Can't Stop* fell 3-6 (44,396 sales), Lady Gaga's *Applause* faded 5-9 (32,893 sales) and Robin Thicke's *Blurred Lines* (feat. T.I. & Pharrell) declined 7-10 (25,058 sales).

With four debuts in the Top 10 for the second week in a row, the records to lose their places in the upper echelon are Jay Z's *Holy Grail* (feat. Justin Timberlake), which fell 9-13 (22,730 sales), Tinie Tempah's *Trampoline* (6-17, 20,140 sales) *The Wanted's We Own The Night* (10-21, 13,545 sales) and Arctic Monkeys' *Why'd You Only Call Me When You're High?* (8-24, 11,978 sales).

Overall singles sales were down 1.30% week-on-week at 3,085,201 - 8.72% below same week 2012 sales of 3,379,982.

ALBUMS

BY ALAN JONES

Their last album peaked at No.5 but *Hail To The King* seems set to become Avenged Sevenfold's first No.1 album this weekend, having established a 50.80% lead over nearest challenger, *Naughty Boy* on Tuesday's midweek sales flashes. With new titles from Bob Dylan, Newton Faulkner and Franz Ferdinand also set for high debuts, and an expanded version of Ellie Goulding's *Halcyon* also set to enter the Top 10, wholesale changes are afoot.

Among the artists to be buffeted by the new intake will be Richard & Adam, whose reign atop the album chart was extended again last Sunday, with *The Impossible Dream* securing an unlikely fourth week at No.1. Without referring to sales data, future generations may look back and assume it was a runaway success but the reality is that it sold only 17,664 copies last week - the lowest for a No.1 thus far this year, and the seventh lowest of the 21st century - and has cumulative sales of just 90,841. It has now assembled more consecutive weeks at No.1 than any album since Adele's *21*, which opened with 11 straight weeks at the summit in January/April



MIDWEEK NO.1

Avenged Sevenfold: Hail To The King

2011, and then had a further five in a row in April/May 2011.

It is five years since Glasgow band Travis broke their run of six straight Top 10 albums, debuting and peaking at No.20 with *Ode To J Smith*, their first album for their own label, *Red Telephone Box*. They returned to the Top 10 on Sunday with follow-up *Where You Stand* debuting at No.3 (9,244 sales).

John Mayer is chasing his fourth No.1 in America with *Paradise Valley*, which debuted at No.4 here on sales of 8,661 copies. Mayer's sixth studio album, it follows *Room For Squares* (2001, No.128), *Heavier Things* (2003, No.200),

Continuum (2006, No.46), *Battle Studies* (2009, No.35) and *Born And Raised* (2012, No.4).

Snow Patrol leader Gary Lightbody's side project *Tired Pony* - whose members also include Peter Buck of REM and Richard Colburn of Belle & Sebastian - debuted and peaked at No.17 with *The Place We Ran From* (9,201 sales) in 2010. Follow-up *The Ghost Of The Mountain* debuted higher but on lower sales, opening at No.14 (5,061 sales).

Nineteen-year-old rapper Earl Sweatshirt is the third member of hip-hop collective Odd Future to chart in his own right following Tyler The Creator and

Frank Ocean. His first solo album, *Doris* debuted at No.23 (3,847 sales) on Sunday.

Climbing the chart for the sixth time in seven weeks, and returning to the Top 10 after an absence of 22 weeks, *Stereophonics*' latest album, *Graffiti On The Train*, is the most obvious beneficiary of increased sales as a result of V Festival at Chelmsford's Hylands Park on 17/18 August. Also helped by its current iTunes price tag of £4.99, the album sold 7,766 copies last week, and sprinted 21-5 as a result.

Elsewhere in the Top 10: *Rudimental's Home* held at No.2 (15,464 sales), *Imagine Dragons' Night Visions* receded 3-6 (7,350 sales), *Kodaline's In A Perfect World* jumped 10-7 (6,719 sales), Calvin Harris' 18 Months remained at No.8 (6,510 sales), *Passenger's All The Little Lights* dipped 5-9 (6,338 sales) and Michael Buble's *To Be Loved* ebbed 6-10 (5,815 sales).

Now! 85 continued atop the compilation and overall album charts for a fifth straight week on sales of 46,228 copies, increasing its cumulative tally to 692,134. Overall album sales were up 1.29% week-on-week at 1,307,983 - 9.27% below same week 2012 sales of 1,441,556.

CHARTS CLUB WEEK 34

Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	10	4	LANA DEL REY VS. CEDRIC GERVAIS Summertime Sadness / Spinnin'
2	2	5	EXAMPLE All The Wrong Places / Epic
3	17	2	BIZARRE INC. Playing With Knives 2013 / Vinyl Solution
4	19	2	WANKELMUT & EMMA LOUISE My Head Is A Jungle / Positiva/Virgin
5	13	3	NAUGHTY BOY FEAT. EMELI SANDE Lifted / Virgin/Emi
6	14	6	DAVID GUETTA & GLOWINTHEDARK FEAT. HARRISON Ain't A Party / Jack Back
7	8	4	FRANCESCO ROSSI Paper Aeroplane / D:Vision/Strictly Rhythm
8	4	8	RIVAZ Colors / D:Vision/Strictly Rhythm
9	11	4	THE OTHER TRIBE My Girl / Relentless
10	15	3	ELLIE GOULDING Burn / Polydor
11	1	8	RAY FOXX FEAT. RACHEL K. COLLIER Boom Boom (Heartbeat) / Island/Strictly Rhythm
12	25	2	MIKILL PANE Summer In The City / Virgin/Emi
13	21	3	BONDAX Giving It All / Relentless
14	20	4	HURTS Exile / Major Label
15	23	3	ALEX METRIC & JACQUES LU CONT FEAT. MALIN Safe With You / Ministry Of Sound
16	31	6	PAUL RUDD FEAT. SAM CALVER Wake The World Tonight / Globotracks
17	26	4	FRIEND WITHIN The Renegade / Method Music
18	40	2	ARMIN VAN BUUREN FEAT. CINDY ALMA Beautiful Life / Armada/Positiva/Virgin
19	22	3	NIGHTSTYLERS FEAT. DAN BROWN Shadows / Armada
20	34	3	UNIVERSAL YOU Love Song / Joesop
21	0	1	THE ASTON SHUFFLE Can't Stop Now / Spinnin'
22	0	1	NONONO Pumpin Blood / One More Tune/Warner Bros.
23	5	9	MIKE MAGO The Show / Ministry Of Sound
24	29	3	STORM QUEEN Look Right Through / Ministry Of Sound
25	37	2	IAN CAREY Keep On Rising / Ar Music
26	30	2	HARDWELL & DYRO FEAT. BRIGHT LIGHTS Never Say Goodbye / Ultra
27	0	1	A ME B Breathe / A Me B
28	16	7	DJ FRESH VS. DIPLO FEAT. DOMINIQUE YOUNG... Earthquake / Ministry Of Sound
29	0	1	SCOTT BINDER FEAT. BLUE MC Freedom / Golden Needle
30	0	1	FABO Where I Stand / Relentless
31	36	3	FOXES Youth / Sign Of The Times
32	35	2	WRETCH 32 FEAT. JACOB BANKS Doing Ok / Levels/Ministry Of Sound
33	0	1	MANUFACTURED SUPERSTARS Zombies In Love / Magik Muzik
34	27	8	AVICII Wake Me Up! / PRMD/Positiva
35	24	6	TINIE TEMPAH FEAT. 2 CHAINS Trampoline / Parlophone
36	28	9	CALVIN HARRIS FEAT. AYAH MARAR Thinking About You / Columbia
37	0	1	ERIC SHARP FEAT. CHUCKIE CAMPBELL Recurring Dreams / 9G
38	3	4	KASKADE Atmosphere / Ultra
39	0	1	ROZALLA FEAT. DAVID ANTHONY Everybody's Free / Anesis
40	0	1	CHRIS MALINCHAK If U Got It / Relentless

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	7	3	NAUGHTY BOY FEAT. EMELI SANDE Lifted / Virgin/Emi
2	8	2	OLLY MURS Right Place Right Time / Epic
3	10	3	ALEX GAUDINO FEAT. NICOLE SCHERZINGER Missing You / Sony
4	27	2	MIKILL PANE Summer In The City / Virgin/Emi
5	1	4	LANA DEL REY VS. CEDRIC GERVAIS Summertime Sadness / Spinnin'
6	17	2	WANKELMUT & EMMA LOUISE My Head Is A Jungle / Positiva/Virgin
7	12	3	RIZZLE KICKS Lost Generation / Island
8	0	1	BIZARRE INC. Playing With Knives 2013 / Vinyl Solution
9	13	4	MUTYA KEISHA SIOBHAN Flatline / Polydor
10	0	1	ELLIE GOULDING Burn / Polydor
11	19	3	BROOKES BROTHERS FEAT. CHROM3 Carry Me On / Viper Recordings
12	0	3	PHIL PYWELL Good 4 U / Frecktone
13	22	5	BOWIE JANE Bad Boy / Bme
14	25	2	SHANE FILAN Everything To Me / Capital
15	0	1	FUSE ODG Azonto / 3 Beat
16	0	1	REBECCA KING Damn It I Do / Nip N Tuck
17	4	7	RAY FOXX FEAT. RACHEL K. COLLIER Boom Boom (Heartbeat) / Strictly Rhythm
18	3	4	EXAMPLE All The Wrong Places / Epic
19	28	2	WRETCH 32 FEAT. JACOB BANKS Doing Ok / Levels/Ministry Of Sound
20	2	4	MILEY CYRUS We Can't Stop / RCA
21	29	3	MARM-E-DUKE FEAT. SJC Feeling Good / Frecktone
22	20	4	MAYRA VERONICA Mama Mia / Syco
23	0	1	JUSTIN TIMBERLAKE Take Back The Night / RCA
24	9	4	ONE DIRECTION Best Song Ever / Syco
25	0	1	NEON JUNGLE Trouble / RCA
26	30	2	CIRCUIT 21 Love In The Shadows / Division Music
27	24	7	AVICII Wake Me Up! / PRMD/Positiva
28	14	6	TINIE TEMPAH FEAT. 2 CHAINS Trampoline / Parlophone
29	0	1	THE WANTED We Own The Night / Global Talent
30	0	1	BACKSTREET BOYS In A World Like This / K-Bahn



UPFRONT Lana Del Rey



COMMERCIAL POP Naughty Boy



URBAN Fuse ODG

Del Rey and Gervais rule Upfront

ANALYSIS

BY ALAN JONES

If it were possible to have a joint number one on the Upfront club chart, that's what we would have this week - Summertime Sadness by Lana Del Rey Vs. Cedric Gervais and Example's All The Wrong Places both ended up with exactly the same level of support from DJs.

In such (extremely rare) cases, the track with the most impetus is given the nod, which is why Summertime Sadness, which climbs from number 10 with an 81.51% increase in support week-on-week, is number one. In

pursuit of his 13th Upfront chart number one, Example therefore remains at number two, with All The Wrong Places losing 7.18% of its support.

Summertime Madness is the first Upfront number one for Del Rey and Gervais, and occurs just a week after the track topped the Commercial Pop chart. It slides to number five on the latter list, where it is replaced by Lifted, the new hit by Naughty Boy feat. Emeli Sande. Polling 6.22% more support than Olly Murs' Right Place Right Time, which advances 8-2, Lifted was serviced in mixes by Kat Krazy, Raf Riley,

Mojam and Loadstar. Surprisingly, it is the first number one hit for either Sande or Naughty Boy on the Commercial Pop chart, although two of their previous collaborations made the Top 10: Never Be Your Woman, credited to Naughty Boy presents Wiley feat. Emeli Sande, reached number four in 2010, and Wonder (Naughty Boy feat. Emeli Sande) got to number six last year.

No change at the top of the Urban club chart, with Fuse ODG's Azonto enjoying a small advantage over Marvell's Boom Bam Bing!

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	1	5	FUSE ODG Azonto / 3 Beat
2	5	5	MARVELL Boom Bam Bing! / Nautrly Gifted
3	2	7	TINIE TEMPAH FEAT. 2 CHAINS Trampoline / Parlophone
4	10	3	SIGMA FEAT. TAYLOR FOWLIS Summer Calling / 3 Beat
5	8	7	JOHN LEGEND Made To Love / RCA/Sony
6	3	5	JUSTIN TIMBERLAKE Take Back The Night / RCA
7	19	2	DRAKE FEAT. MAJID JORDAN Hold On We're Going Home / Cash Money/Republic
8	13	2	NAUGHTY BOY FEAT. EMELI SANDE Lifted / Virgin/Emi
9	16	3	JAY SEAN FEAT. BUSTA RHYMES... Break Of Dawn/All On Your Body / Cash Money
10	14	3	CURTIS MOORE FEAT. SCORCHER Lipstick / Rak Solid
11	4	5	JAY-Z FEAT. JUSTIN TIMBERLAKE Holy Grail / Roc/Nation
12	7	6	WRETCH 32 FEAT. JACOB BANKS Doing Ok / Levels/Ministry Of Sound
13	15	3	WAYNE BECKFORD You Got What I Need / Border Blaster
14	18	2	BIG SEAN FEAT. LIL WAYNE & JHENE AIKO Beware / Def Jam
15	9	6	DJ FRESH VS. DIPLO FEAT. DOMINIQUE YOUNG UNIQUE Earthquake / Ministry Of Sound
16	29	2	EELKE KLEIJN FEAT. TRESOR Stand Up / 3 Beat
17	0	1	ANTIX You're Crazy / Global Antix
18	6	6	DROX FEAT. ELDEE Africa Girl / Helicopta
19	20	4	ATUMPAN The Thing / Ministry Of Sound
20	26	3	WOKIEE FEAT. ELIZA DOOLITTLE The Hype / Manco/Strictly Rhythm
21	11	14	ROBIN THICKE FEAT. T.I. & PHARRELL Blurred Lines / Interscope
22	25	18	LL COOL J FEAT. SNOOP DOGG & FATMAN SCOOP We Came To Party / 429/Universal
23	21	6	RUDIMENTAL FEAT. FOXES Right Here / Black Butter/Asylum
24	12	10	BABY BLUE Bump / 3 Beat
25	17	8	AMPLIFY DOT FEAT. BUSTA RHYMES I'm Good / Virgin/Emi
26	0	1	GRACIOUS K FEAT. ANOUCK Interacting / Grinnin'
27	24	14	RIHANNA FEAT. DAVID GUETTA Right Now / Virgin/Emi
28	23	9	SEAN PAUL Other Side Of Love / Atlantic
29	27	4	LITTLE NIKKI Little Nikki Says / Deconstruction/Columbia
30	22	5	MAJOR LAZER FEAT. BRUNO MARS, 2 CHAINZ, TIGA... Bubble Butt / Because Music

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	CHRIS MALINCHAK If You Got It
2	ARMIN VAN BUUREN FT CINDY ALMA Beautiful Life
3	CHASE & STATUS Count On Me
4	LONDON GRAMMAR Strong
5	MATRIX & FUTUREBOUND FT MAX MARSHALL Control
6	DIRTY SOUTH FT JOE GIL Until The End
7	ARIANA & THE ROSE Heartbeat
8	TINIE TEMPAH Trampoline
9	DIZZEE RASCAL FT WILL I AM Something Really Bad
10	GEORGE FITZGERALD I Can Tell (By The Way You Move)
11	DVBBS & BORGEIOUS Tsunami
12	GREEN VELVET Bigger Than Prince
13	DISCIPLES Remedy Ep
14	DIGITALISM Lift Ep
15	WOKIEE FT ELIZA DOOLITTLE The Hype
16	FRICTION FT ARLISSA Long Gone Memory
17	VATO GONZALEZ Sushi Riddim
18	STANTON WARRIORS Cut Me Up
19	DAVE PEARCE VS DOMINATORZ Deep Water
20	STADIUM Peak Time Ep

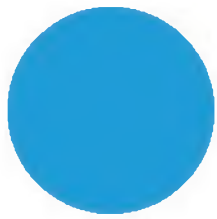


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INDUSTRY EVENTS DATES FOR YOUR DIARY

September 2-9

The O2 Arena, London



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September

2-9
Campus Party Europe
The O2 Arena, London
campus-party.org

3
AIM Awards
The Brewery, London
musicindie.com

5-8
Bestival
Robin Hill Country Park,
Isle of Wight
bestival.net

9
Games Music Connect
Southbank Centre,
London
gamesmusicconnect.com

18
ERA AGM
BPI County Hall,
London
eraltd.org

26
Reeperbahn Festival
Various locations,
Hamburg, Germany
reeperbahnfestival.com

October

2
Classic Brit Awards 2013
Royal Albert Hall, London
classicbrits.co.uk

10
Norwich Sound & Vision
Norwich Arts Centre,
Norwich
norwichsoundandvision.co.uk

FORTHCOMING FEATURES



Royalty collection - 20/09

An increasing number of companies are popping up promising to collect sync, mechanical and radio and TV play fees. *Music Week* will discover how the digital age has spawned new techniques and directions in royalty collection – and how both in-house and independent teams have learnt the lessons of the past in this vital sector.

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



► RIZZLE KICKS *Roaring 20s* 02.09



► THE STRYPES *Snapshot* 09.09

SEPTEMBER 2

SINGLES

- ANGEL HAZE *Echelon (It's My Way)* (Island)
- ANIMAL MUSIC *Kingdoms* (State Television)
- BLITZ KIDS *Run For Cover* (Red Bull Records)
- BLUE *Roulette Summer Edition Ep* (Page One

Artists/Absolute)

- GABRIELLA CILMI *The Sting* (Sweetness

Tunes/Absolute)

- EELS *Kinda Fuzzy* (V2)
- ELIZA + THE BEAR *Fiends* (Generator)
- CARO EMERALD *Completely* (Dramatico/Grand

Mono)

- THE FAMILY RAIN *Reason To Die* (Emi)

- FIRST AID KIT *Drunken Trees Ep* (Wichita)

- FRIGHTENED RABBIT *The Woodpile Ep*

(Atlantic)

- HOT NATURED *Different Sides Of The Sun*

(Fttr/Hot Creations/Warner)

- JUTTY RANX *I See You* (Warner)

- KRISTAL KLEAR *Addiction* (Feat. Jenna G)

(Island)

- LONDON GRAMMAR *Strong/Feelings* (Metal

& Dust/Discovery)

- MANIC STREET PREACHERS *Show Me The*

Wonder (Columbia)

- MARK MORRISON *I Am What I Am* (Mack

Life)

- JANELLE MONAE *Dance Apocalyptic* (Atlantic)

- NEON JUNGLE *Trouble* (Rca)

- PLACEBO *Too Many Friends* (Virgin)

- PORTUGAL. THE MAN *Modern Jesus*

(Atlantic)

- SPECTOR *Reeperbahn* (Fiction)

- T WILLIAMS *Feelings Within Ep* (Island)

- TRINIDAD JAMES *All Gold Everything* (Emi)

- FRANK TURNER *Losing Days* (Xtra

Mile/Polydor)

ALBUMS

- THE 1975 *The 1975* (Dirty Hit)

- BABYSHAMBLES *Sequel To The Prequel*

(Parlophone)

- RICHARD BUCKNER *Surrounded* (Merge)

- CAGED ANIMALS *In The Land Of Giants*

(Lucky Number)

- JOSEPH CALLEJA *Romantic Tenor* (Decca)

- CARACOL *Shiver* (Indica/Absolute)

- FLORIDA GEORGIA LINE *Here's To The Good*

Times (Island)

- GLASVEGAS *Later...When The TV Turns To*

Static (Bmg/Chrysalis)

- GOODIE MOB *Special Education* (Warner)

- GOODIE MOB *Age Against The Machine*

(Warner)

- ARIANA GRANDE *Yours Truly* (Island)

- HOT NATURED *Different Sides Of The Sun*

(Fttr/Hot Creations/Warner)

- JACKSON AND HIS COMPUTERBAND *Glow*

(Warp)

- NINE INCH NAILS *Hesitation Marks* (Polydor)

- NO CEREMONY *No Ceremony* (No Ceremony)

- GREGORY PORTER *Liquid Spirit* (Decca)

- RIZZLE KICKS *Roaring 20s* (Island)

- SOUNDGARDEN *King Animal Plus* (Vertigo)

- SPLASHH *Comfort* (Luv Luv Luv)

- TARJA *Colours In The Dark* (EarMusic/Absolute)

- TWENTY ONE PILOTS *Vessel* (Fbr/Atlantic)

SEPTEMBER 9

SINGLES

- 2 CHAINZ *Feds Watching* (Feat. Pharrell)

(Virgin Emi)

- 30 SECONDS TO MARS *Do Or Die* (Polydor)

- ALISTAIR GRIFFIN AND LEDDRA

CHAPMAN WITH THE GRIMETHORPE

COLLIERY BAND *The One* (Dramatico)

- BASHY FT JARETH *These Are The Songs*

(Ragz 2 Richez/Absolute)

- BIFFY CLYRO *Victory Over The Sun* ('14th

Floor)

- BIRDY *Wings Ep* ('14th Floor/Atlantic)

- DREADZONE AND MICK JONES *Too Late*

(Dubwiser)

- MIKKY EKKO *Kids* (Columbia)

- NEWTON FAULKNER *Losing Ground* (Ugly

Truth)

- FLO-RIDA *Can't Believe It* (Atlantic)

- FORTEBOWIE *Vice Haus: Deluxe* ('Think It's A

Game)

- J COLE FEAT. TLC *Crooked Smile* (Roc Nation)

- JOEL COMPASS *Astronaut* (Polydor)

- LITTLE NIKKI *Little Nikki Says*

(Columbia/Deconstruction)

- THE NAKED & FAMOUS *Hearts Like Durs*

(Polydor)

- THE ORWELLS *Who Needs You* (National

Anthem/East End)

- MIKILL PANE *Summer In The City* (Mercury)

- RUBYLUX *I Don't Want Paradise* (Luxury-B)

- THE STRYPES *What A Shame* (Mercury)

- TRENTMOLLER *Candy Tongue* ('In My Room)

ALBUMS

- 2 CHAINZ *B.O.A.T.S. II Me Time* (Virgin Emi)

- ARCTIC MONKEYS *Am* (Domino)

- JOSEPH ARTHUR *The Ballad Of Boogie*

Christ Acts 1 & 2 (Real World)

- WILLIS EARL BEAL *Nobody Knows (X)*

- THE CLASH *The Clash Hits Back* (Columbia)

- THE CLASH *Sound System* (Columbia)

- CROSSFAITH *Apocalyze* (Columbia)

- DELOREAN *Apar* (Matador)

▶ **KATIE MELUA** Ketevan 16.09▶ **CHVRCHES** The Bones Of What You... 23.09▶ **DIZZEE RASCAL** The Fifth 30.09▶ **CHASE AND STATUS** Brand New Machine 07.10▶ **ELIZA DOOLITTLE** In Your Hands 14.10

- **DREADZONE** Escapades (*Dubwise*)
- **GOLDFRAPP** Tales Of Us (*Mute*)
- **JACKSON SCOTT** Melbourne (*Fat Fossam/Turnstile*)
- **LANTERNS ON THE LAKE** Until The Colours Run (*Bella Union*)
- **LONDON GRAMMAR** If You Wait (*Metal & Dust/Discovery*)
- **MADONNA** Mdna World Tour (*Interscope*)
- **JANELLE MONAE** Electric Lady (*Atlantic*)
- **OBITS** Bed & Bugs (*Sub Pop*)
- **MIKILL PANE** Blame Miss Barclay (*Mercury*)
- **PORTUGAL. THE MAN** Evil Friends (*Atlantic*)
- **BOOMTOWN RATS** Back To Boomtown (*Mercury/Umtv*)
- **RY COODER & CORRIDOS FAMOSOS** Live In San Francisco (*Nonesuch*)
- **THE STRYPES** Snapshot (*Virgin Emu*)
- **SUMMER CAMP** Summer Camp (*Apricot/Moshi Moshij*)
- **TONIGHT ALIVE** The Other Side (*Sony RCA*)
- **EMILIANA TORRINI** Tookah (*Rough Trade*)
- **FOY VANCE** Joy Of Nothing (*Glassnote*)
- **THE WEEKND** Kiss Land (*Republic/Island*)

SEPTEMBER 16

SINGLES

- **THE ASTON SHUFFLE** Can't Stop Now (*Polydor*)
- **CLARENCE CLARITY** Save Thyself (*37 Adventures*)
- **JASON DERULO** Talk Dirty (*Warner Brothers*)
- **FENECH-SOLER** Last Forever (*Warner Brothers*)
- **FILTHY BOY** That Life (*Stranger*)
- **JESSIE J** It's My Party (*Island*)
- **ELTON JOHN** Home Again (*Mercury*)
- **KATIE MELUA** I Will Be There (*Dramatico*)
- **MUTYA KEISHA SIOBHAN** Flatline (*Polydor*)
- **NINE INCH NAILS** Copy Of A (*Polydor*)
- **PAPA** If You're My Girl, Then I'm Your Man (*Island*)
- **PASSENGER** Holes (*Nettwerk*)
- **NADINE SHAH** Runaway (*Apollis*)
- **SUB FOCUS** Turn It Around (Feat. Kele) (*Emu*)

ALBUMS

- **ALAN PARSONS PROJECT** I Robot: Legacy Edition (35th Anniversary) (*Arista/Legacy*)
- **AVICII** True (*Positiva/Virgin*)
- **THE BLOODY BEETROOTS** Hide Mgmt (*Sony*)
- **BODY/HEAD** Coming Apart (*Rough Trade*)
- **BILL CALLAHAN** Dream River (*Drag City*)
- **CLARK** Feast/Beast (*Warp*)
- **DRAKE** Nothing Was The Same (*Island*)
- **FENECH-SOLER** Rituals (*Warner Brothers*)
- **FIGHTING FICTION** The Long And Short Of

It (*Xtra Mile*)

- **ELTON JOHN** The Diving Board (*Mercury*)
- **JACK JOHNSON** From Here To Now To You (*Island/Brushfire*)
- **MARK LANEGAN & DUKE GARWOOD** Imitations (*Heavenly*)
- **MANIC STREET PREACHERS** Rewind The Film (*Columbia*)
- **KATIE MELUA** Ketevan (*Dramatico*)
- **THE NAKED & FAMOUS** In Rolling Waves (*Polydor*)
- **NIGHTMARES ON WAX** Feelin' Good (*Warp*)
- **PLACEBO** Loud Like Love (*Virgin*)
- **THOMAS DYDBAHL** What's Left Is Forever (*Virgin/Emu*)
- **DIANA VICKERS** Music To Make Boys Cry (*So*)
- **YOUNGHUSBAND** Dromes (*Sonic Cathedral*)

SEPTEMBER 23

SINGLES

- **ALICE IN CHAINS** The Devil Put Dinosaurs Here (*Virgin*)
- **DAFT PUNK** Lose Yourself To Dance (*Columbia*)
- **GOLDEN STATE** World On Fire (*Champ*)
- **HAIM** The Wire (*Polydor*)
- **JAGWAR MA** Come Save Me (*Marathon Artists*)
- **JONAS BROTHERS** First Time (*Hollywood-Polydor*)
- **KEANE** Higher Than The Sun (*Island*)
- **LOLO** Gangsters (*Island*)
- **MOYA** Come And Get It (*Four To One/Absolute*)
- **NONONO** Pumpin Blood (*Warner*)
- **PANIC! AT THE DISCO** This Is Gospel (*Fueled By Ramen/Atlantic*)
- **ROYAL CANOE** Bathtubs (*Nettwerk*)
- **SMILER** Brand New Style (*Warner Brothers*)

ALBUMS

- **EXIT CALM** The Future Isn't What It Used To Be (*Club Ac30*)
- **CHVRCHES** The Bones Of What You Believe (*Virgin*)
- **CRAZY ARM** The Southern Wild (*Xtra Mile*)
- **JASON DERULO** Tattoos (*Warner Brothers*)
- **PETER GABRIEL** And I'll Scratch Yours (*Real World*)
- **ROY HARPER** Man And Myth (*Bella Union*)
- **KINGS OF LEON** Mechanical Bull (*Hand Me Down*)
- **MACHINEDRUM** Vapor City (*Nirja Tune*)
- **METALLICA** Metallica Through The Never (*Blackened Recordings/Vertigo*)
- **OST** Filth (*Island*)
- **ROYAL CANOE** Today We're Believers (*Nettwerk*)

- **RUBYLUX** The World Goes Quiet (*Luxury-6*)
- **POLLY SCATTERGOOD** Arrows (*Mute*)
- **MAZZY STAR** Seasons Of Your Day (*Ingrooves*)
- **STING** The Last Ship (*Polydor*)
- **SUB FOCUS** Torus (*Emu*)
- **TRENTMOLLER** Lost (*In My Room*)

SEPTEMBER 30

SINGLES

- **AZELIA BANKS** Atm Jam (*Polydor/Azalia Banks*)
- **BASEMENT JAXX** What A Difference Your Love Makes (*37 Adventures*)
- **CHASE & STATUS** Count On You (*Mercury*)
- **DILLON FRANCIS** Without You (Feat. Totally Enormous Extinct Dinosaurs) (*Mad Decent*)
- **THE GETAWAY PLAN** Lovesick Ep (*Warner Brothers*)
- **ICONA POP** Girlfriend (*Atlantic*)
- **JOHNNY BORRELL** Each And Every Road (*Virgin/Emu*)
- **LET THE MACHINES DO THE WORK** Let Me Be The One Ep (*Champion*)
- **DEMI LOVATO** Made In The Usa (*Hollywood/Polydor*)
- **AUSTIN MAHONE** What About Love (*Island*)
- **NELLY** Get Like Me (*Republic/Island*)
- **PITBULL** Outta Nowhere Feat. Danny Mercer (*J/Mr 305/Polo Grounds*)
- **THE VAMPS** Can We Dance (*Virgin Emu*)
- **YUCK** Middle Sea (*Mercury*)

ALBUMS

- **MARTIN BARRE** Away With Words (*Edifying*)
- **DIZZEE RASCAL** The Fifth (*Dirtee Stank/Island*)
- **SAMMY HAGAR** Sammy Hagar & Friends (*Frontier*)
- **HAIM** Days Are Gone (*Polydor*)
- **KIDS IN GLASS HOUSES** Peace (*Transmission Music*)
- **KITCHENS OF DISTINCTION** Folly (*3 Loop Music*)
- **HUGH LAURIE** Didn't It Rain (*Warner Brothers*)
- **MOBY** Innocents (*Little Idiot*)
- **VAN MORRISON** Moondance: Deluxe Edition (*Warner*)
- **NELLY** Mo (*Republic/Island*)
- **AGNES OBEL** Aventine (*Pias*)
- **PINS** Girls Like Us (*Bella Union*)
- **JUSTIN TIMBERLAKE** The 20/20 Experience: 2 Of 2 (*RCA*)
- **KATHRYN WILLIAMS** Crown Electric (*One Little Indian*)
- **YOUNG REBEL SET** Crocodile (*Ignition*)
- **YUCK** Glow & Behold (*Mercury*)
- **ZAZ** Zaz (*Dramatico*)

OCTOBER 7

SINGLES

- **BIG SEAN** Fire (*Virgin Emu*)
- **JAMES BLUNT** Bonfire Heart (*Atlantic*)
- **CELSIUS** Incoming (*Madtech*)
- **CODE MANTA** Wasps Ep (*Rogue Industries*)
- **DAVE STEWART FT MARTINA MCBRIDE** Every Single Night (*Kobalt*)
- **DEATHCRUSH** Skool's In (*Norway Rai*)
- **EVERYOUNG** You Got Me (*Seymour Place*)
- **THE FEELING** Rescue (*Bmg Chrysalis*)
- **FOXES** Youth (*Rca*)
- **GHOST BEACH** Miracle (*Nettwerk*)
- **JOHN NEWMAN** Cheating (*Island*)
- **NIGHT MOVES** Colored Emotions (*Domino*)

ALBUMS

- **JAMES BLUNT** Bonfire Heart (*Atlantic*)
- **ANNA CALVI** One Breath (*Domino*)
- **CHASE & STATUS** Brand New Machine (*Mercury*)
- **JOE COCKER** Fire It Up (*Columbia Sevenone*)
- **DANIEL AVERY** Drone Logic (*Phantasy/Because Music*)
- **EARTH, WIND AND FIRE** Now, Then & Forever (*Rca*)
- **THE FALLOWS** Liars And Kings '4 Rea
- **THE FEELING** Boy Cried Wolf (*Bmg Chrysalis*)
- **DAN LE SAC VS SCROOBIUS PIP** Repent Replenish Repeat (*Sunday Best*)
- **LETHAL BIZZLE** This Is Dench (*New State*)
- **NYPC** Nypp (*The Number*)
- **PAUL OAKENFOLD** Oakenfold Cream 21 (*New State*)
- **THE ORB** History Of The Future - The Island Years (*Island/U.M. Catalogue*)
- **PANIC! AT THE DISCO** Too Weird To Live, To Rare To Die (*Fueled By Ramen/Atlantic*)
- **PAPA** Tender Madness (*Island*)
- **PARQUET COURTS** Tally All The Things That You Broke (*Mam+Pop/What's Your Rupture*)
- **LISA STANSFIELD** Seven (*Monkeynatra*)
- **DAVE STEWART** Lucky Numbers (*Kobalt*)
- **TO KILL A KING** Cannibals With Cutlery (*Xtra Mile*)

OCTOBER 14

SINGLES

- **BREACH** Everything You Never Had (*Atlantic/Dirtybird*)
- **CHER** Woman's World (*Warner Brothers*)
- **CYRIL HAHN FEAT. SHY GIRLS** Perfect Form (*Island*)
- **ELIZA DOOLITTLE** Let It Rain (*Parlophone*)
- **IGGY AZALEA** Change Your Life (*Emu*)

- **MORCHEEBA** Gimme Your Love (*Pias*)
- **RANDOM IMPULSE** Why Am I Here Though (*Brille*)
- **SHIROCK** I'll Take Rain (*The Movement Group*)

ALBUMS

- **CHER** Closer To The Truth (*Warner Brothers*)
- **THE DISMEMBERMENT PLAN** Uncanny Valley (*Partisan Records*)
- **ELIZA DOOLITTLE** In Your Hands (*Parlophone*)
- **ICONA POP** This Is...Icona Pop (*Atlantic*)
- **JONATHAN & CHARLOTTE** Perhaps Love (*Sony Classical*)
- **KWES** Iip. (*Warp*)
- **LISSIE** Back To Forever (*Columbia*)
- **LUKE TEMPLE** Good Mood Fool (*Secretly Canadian*)
- **ANNIE MAC** Annie Mac Presents 2013 (*Virgin Emu*)
- **MORCHEEBA** Head Up High (*Pias*)
- **OCEANO** Incisions (*Earache*)
- **PAUL SIMON** The Complete Albums Collection (*Sony*)
- **PEARL JAM** Lightning Bolt (*Legacy/Columbia*)
- **DAVID ROTHERAY** Answer Ballads (*Naviga'oir*)
- **SAN CISCO** San Cisco (*Columbia*)
- **LEWIS WATSON** Even If (*Warner Brothers*)
- **JONATHAN WILSON** Fanfare (*Bella Union*)

OCTOBER 21

SINGLES

- **JAMES BLUNT** Moon Landing (*Atlantic*)
- **DALE EARNHARDT JR JR** If You Didn't See Me (Than You Weren't On The Dancefloor) (*Warner Brothers*)
- **RAINY MILO** Rats (*Virgin/Emu*)

ALBUMS

- **AFI** Burials (*Island*)
- **BLACK HEARTED BROTHER** Stars Are Our Home (*Sonic Cathedral*)
- **JAMES BLUNT** Moon Landing (*Atlantic*)
- **CFCF** Outside (*Paper Bag/Dummy*)
- **JEREMY DENK** Bach's Goldberg Variations (*Nonesuch*)

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



CHASE AND STATUS Brand New Machine

(EMI)



October 7

Fresh from headlining the Other Stage at Glastonbury, Chase and Status announced the release of their third album *Brand New Machine* and a UK arena tour.

Preceding the album will be the huge new single *Count On Me* featuring the vocals of up-and-coming talent Moko (signed to their MTA imprint), out on September 29. This follows the single *Lost And Not Found* featuring vocalist Louis M[^]ttrs.

Brand New Machine follows the multi-platinum selling album *No More Idols*, which spawned seven A-List singles at BBC Radio 1 including *Blind Faith* featuring Liam Bailey, *Let You Go* featuring Mali and *Time* featuring Delilah.

Chase and Status' live shows of late have been taken to festivals across Europe including Roskilde in Denmark and Gurten in Switzerland. They also performed at the recent Reading and Leeds festival on the main stage before Eminem.

From October 31 they will tour arenas across the UK with their host of special guest vocalists, culminating at The O2 Arena in London November 16.

TRACK OF THE WEEK



DAFT PUNK Lose Yourself To Dance

(Columbia)



September 23

French dance maestros Daft Punk will release their new single 'Lose Yourself To Dance' feat. Pharrell Williams, taken from their latest platinum-selling album *Random Access Memories*.

The track is the follow up to their million-selling single *Get Lucky* - which became the most-streamed song ever on Spotify (recently passing the 100 million mark) and spent seven straight weeks at the top of the UK radio airplay chart.

Internationally, album *Random Access Memories* hit the No.1 spot on the digital charts in 97 countries and was the biggest-selling album of 2013 in the UK. Pre-orders of the album broke all Sony UK records and it was the highest pre-order iTunes have ever taken in the UK.

INCOMING ALBUMS

SAN CISCO San Cisco
(Columbia)



Aussie indie pop four-piece San Cisco, are three boys (Jordi, Nick, Josh) and one girl (Scarlett)

who've made a splash in their homeland and are set to release their debut eponymous LP in the UK this autumn.

The band have been back in the UK this month for two headline warm up shows prior to their appearance on the Festival Republic stage at Reading & Leeds.

Awkward is the most recent single taken from the album (which has almost 5 million YouTube views) and in 2012 the band put out the *Beach EP*.

San Cisco spent the first two months of 2013 supporting The Vaccines on tour in the US and made their SXSW debut in Austin TX this March. They have just come off an extensive European and UK tour as the main support for Darwin Deez.

OCTOBER 7

MORCHEEBA Head Up High
(PIAS Recordings)



Morcheeba release their eighth studio album, *Head Up High* and the lead single, *Gimme Your Love* on October 14.

Head Up High is written by all three band members, Paul and Ross Godfrey and Skye Edwards with production by Paul Godfrey. The album reflects a series of significant changes in the trio's lives while marking the success of the band's career spanning 18 years since the release of their debut album, *Who Can You Trust* - that lead to their universal appeal and millions of album sales worldwide.

Guest features on the new record include Chali 2na (Jurassic 5), Nature Boy Jim Kelly, James Petrali (White Denim), Rizzle Kicks and Ana Tijoux (who Paul discovered via a sync on *Breaking Bad*).

OCTOBER 14

DAVE STEWART Lucky Numbers
(Kobalt Label Services)



Dave Stewart returns this autumn with his solo album *Lucky Numbers* via Kobalt Label Services, his first for the label.

The LP's first single *Every Single Night* features AMA winner Martina McBride who joins a cast of guest stars on the record including Karen Elson, Vanessa Amorosi, Laura Michelle Kelly and Ann Marie Calhoun.

Lucky Numbers is the third album in three years for the self-declared 'Ringmaster General'.

For *Lucky Numbers*, Stewart assembled the same team of Nashville's finest that were on his previous two albums, although instead of working in co-producer/engineer John McBride's Nashville studio, Stewart shifted the recording sessions to a boat in the South Pacific.

OCTOBER 7

STAFF PICK: MATTHEW COOPER, WORK EXPERIENCE



ALUNAGEORGE
Body Music
(Island)

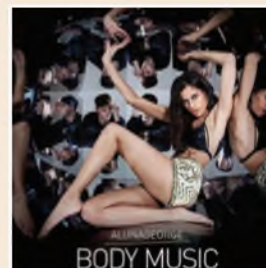
When pop-rave has exhausted itself completely (if it hasn't already) this duo of vocalist Aluna Francis and producer

George Reid point a firm finger in the direction we should be looking to.

While nearly half the material that makes up *Body Music* has been circulating for months now, the two would have been mad not to include

the songs that got us listening to AlunaGeorge in the first place. But new cuts like *Lost And Found* which is a fast-firing affair that unites Francis' vocal delivery and Reid's water-tight production better than perhaps anything else on the album.

Elsewhere, slower numbers fail to ignite - album opener *Outlines* is outsized by its monstrously catchy successor (and recently re-released single) *You Know You Like It*. But these underwhelming efforts are still tracks that similar artists would just about kill for.



The irresistibly cheeky *Attracting Flies* makes an appearance and still stands as this year's best put-down anthem.

While *Body Music* may not live up to the hype that other people created, it does succeed as a victory flag to wave in the face of those who chuck all pop music in the same proverbial barrel of shit. There is even a cover of Montell Jordan's 1995 smash *This Is How We Do It* to close the album.

OUT NOW

NEW REISSUES / CATALOGUE ALBUMS

THE ORB - History Of The Future*(Island /UMC 3751786)*

Released ahead of The Orb's 25th anniversary tour which criss-crosses the country through October and

November, History Of The Future is a generously proportioned four-disc box set that cherry-picks the cream of their Island label output.

Individual CDs are tagged as The Singles Collection, Remixes & Rarities and Live In Copenhagen & Woodstock, while a DVD includes all the band's promotional videos plus a couple of Top Of The Pops clips, and a live cut. The Orb's unique take on ambient house brought them nine hit singles, including the Top 10 entries Toxygene, Blue Room and, most memorably, Little Fluffy Clouds, all of which are included. Remixes & Rarities adds some lesser-known and rarer variants, while Live In Copenhagen & Woodstock is an excellent showcase for how the material sounded in a festival setting circa 1993/4. Overall, a fabulous collection, illustrating how founder Alex Paterson and his ever-evolving cast of cohorts have stayed true to

and developed their trippy style, and a worthy way to mark their silver jubilee.

VARIOUS - The Forgotten 45s 1957-1959*(Fantastic Voyage FVID 156)*

Fantastic Voyage's British Hit Parade boxed sets have previously anthologised the 592 recordings to

make the UK singles chart between 1957 and 1959 but those releases were just the tip of a musical iceberg, and from the thousands of also-rans, the label has assembled this adjunct, which gives rare outings to 90 more songs from the cusp of the 1960s. A triple-CD set, with 30 songs from each year, it comprises entirely of flops - but that's just a measure of how poorly they fared in chart combat, and no reflection on their merit. In many ways, it is preferable to the hits sets, which retread familiar territory. Broadly, The Forgotten 45s includes recordings of Ruth Brown's full throttle recording of Lieber & Stoller's Lucky Lips, clearly superior to Cliff Richard's later pedestrian cover, was a baffling no-show,

while New Yorker Janice Harper's lushly-orchestrated and dramatic ballad Devotion also deserved a better fate. Artists with a better chart pedigree with strike-outs include Johnny Mathis, whose beautifully sung It's Not For Me To Say was a number five hit in America but failed to become one of his 16 UK chart entries; Petula Clark with Adonis, an underpowered song recorded in 1959, when she was experiencing a serious career dip before coming back stronger than ever in the 1960s; and The Beverley Sisters, whose rather stiff cover of Peggy Lee's American hit Mr Wonderful thankfully lost the chart battle with the far superior original. Evocative packaging and brief liner notes complete an excellent package.

SILVETTI - Spring Rain - The Sensuous Sound Of Silvetti*(Big Break CDBBR 0231)*

Classically trained, and with an impeccable jazz background, Argentinian pianist, producer, writer, arranger

and conductor Bebu Silvetti took a brief detour into the world of

disco, releasing the highly-regarded Spring Rain on Salsoul in 1977. Now digitally remastered and released on Big Break, it consists of sumptuously orchestrated soundscapes, which are essentially instrumental albeit with - as my late, great former Music Week colleague James Hamilton would phrase it in less PC days - 'cooing chicks' adding to the palette. First and foremost among the contents, the towering title track opens with a distinct piano phrase and unfolds smoothly and rhythmically with an arrangement reminiscent of Gene Page (Barry White collaborator) at his best. Primitive Man is slightly funkier, A Smile At Dawn more lightweight, Two Cups Of Coffee more whimsical, Voyage Of No Return more pacey and filmic, Coconut Rain a less-melodic weak link, Fortune Teller more episodic with changing tempos and Contigo a strong closer.

THE INNOCENTS - Classic Innocents*(Ace CDLUX 11)*

A vocal harmony trio from California, The Innocents never bothered UK chart compilers but Ace Records' previous release The Complete Indigo Recordings

has sold well enough to justify the release of this companion volume, which rounds-up their

subsequent recordings for Reprise, Decca, Warner Brothers and A&M. Actually, it also contains their Indigo label hit Honest I Do - a pleasing doo-wop/pop nugget produced by Kim Fowley - as The Complete Indigo Recordings accidentally included the wrong version of the track. It gives a great kick-start to a more obscure collection, which shows that, despite their lack of hits, the group had a lot going for it. Particularly enjoyable is the hitherto unreleased Warner and Reprise material - melodic, beautifully performed and hard to fault except to say that by 1964, when they were recorded, the world had moved on, and the Beatles-fuelled beat invasion had left groups like The Innocents far behind. Also included among its 28 tracks are solo cuts and pseudonymously-released songs. The album is also accompanied by a detailed, richly-illustrated 24-page booklet, which includes a lengthy essay.



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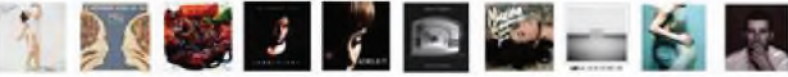
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Been snapped with the Bay City Rollers on your iPhone? Got photographic proof of your promotions chief slaying the karaoke machine? Swimming the Bristol Channel for charity and want the industry to rally round? Tell us all about it. And we'll tell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

► **WALL TO WALL**

Universal Music Publishing's Tom Foster and the Deap Valley girls managed to find the narrowest corridor they could for a super stylish snap at the UMP Sync Summer Party last week. London's Union Club in Soho was the venue, just in case anyone wants to recreate the shot. Deap Valley played at the shindig along with Universal Music Publishing newcomer Kimberly Anne.



KEY SONGS IN THE LIFE OF JAMES CHERRY



Client Manager, A&R, Sentric Music

What's the first record you remember buying?
Americana by The Offspring, HMV didn't even question my age. My mum made me take it back. I was only 11.

Which song was (or would be) the 'first dance' at your wedding?
The Woodpile by Frightened Rabbit or maybe Daughter's cover of Get Lucky just for a bit of cheek.

Which track would you like played at your funeral?
Fields of Gold - Eva Cassidy.

What's your karaoke speciality?
Maggie May - Rod Stewart. Though only after a fair few tequilas, I would say.

What was the best artist meeting of your life?
Bastille crashed at my flat when they first played Liverpool. That was an eventful night.



Recommend a track Music Week readers may not have heard...
Only Human by Hurricane Love. A Swedish 6-piece. One of the most played tracks in our office.

What's your favourite single/track of all time?
It would have to be Poke by Frightened Rabbit.



◀ **FEELING GROOVY**

The Feeling held the media launch of their new LP *Boy Cried Wolf* at Dan Gillespie-Sells' Doghouse studio earlier this month. The album is out on BMG Chrysalis on October 7. Celebrating with the band were members from BMG, MBC PR and Fire Belle. [L-R] Paul Stewart, Ceiran Jeremiah, Richard Jones, Kevin Jeremiah, Barbara Charone (MBC Press), Dan Gillespie-Sells, Adam Hollywood (Fire Belle services), Joggs Camfield (Lucid), Hugo Simpson (MBC Online), Kate Sweetser (BMG Chrysalis), Louisa Worskett (MBC Online), Fred Mellor (MBC).

► **RODI READY TO PARTY**

Renowned UK reggae DJ David Rodigan shakes hands with genre stalwart artist Damian 'Jr Gong' Marley after mashing up the Red Bull Music Academy Carnival sound system with the usual Ram Jam shenanigans on Bank Holiday Monday. In association with Ghetto Youth International, also presented on the bill were Stephen 'Ragga' Marley, Juian Marley and Wayne Marshall amongst others.



ARCHIVE

MUSIC WEEK August 31st, 2002

HEADLINE NEWS

Peter Jamieson is announced as the new chairman of the BPI, replacing Rob Dickins, who left back in June. The former EMI UK managing director is pictured on the front page wearing what looks very much like a pyjama top (a nice one, mind, sort of silky) which, despite the sober text, does rather imply a rushed appointment. Or it's a fashion thing that we've forgotten/blanked out. Anyway, Jamieson says that previously the role of chairman has been "sometimes biased and sometimes ceremonial" but that he is "a child of the industry" and is prepared to work his arse off".

ALSO...

The Eva Cassidy phenomenon continues, with the singer scoring her second UK number one album (Imagine, on Blix Street/Hot Records) six years after her death and two years after airplay on Terry Wogan's Radio 2 show sparked widespread interest in the previously obscure artist. At EMI Music Publishing, Guy Moot and Mike Smith are promoted, although the MW pic caption mixes them up. 11 years later there is still some debate as to who was more upset. Big Brovaz have made a video! It's for their debut single, Nu Flow! Epic MD Nick Raphael says "they're about to take UK hip hop to the next level!"



SINGLES TOP 10 31.08.02

POS	ARTIST	SINGLE
1	BLAZIN' SQUAD	Crossroads
2	SUGABABES	Round Round
3	TRUTH HURTS FEAT. RAKIM	Addictive
4	ABS	What You Got
5	DARIUS	Colourblind
6	OAKENFOLD	Starry Eyed Surprise
7	MAD HOUSE	Like a Prayer
8	MILKY	Just The Way You Are
9	ROMEO	Romeo Dunn
10	DANIEL BEDINGFIELD	James Dean (I Wanna Know)

ALBUMS TOP 10 31.08.02

POS	ARTIST	SINGLE
1	EVA CASSIDY	Imagine
2	RED HOT CHILI PEPPERS	By The Way
3	TOPLOADER	Magic Hotel
4	SHAKIRA	Laundry Service
5	NORAH JONES	Come Away With Me
6	PINK	Missundaztood
7	ENRIQUE IGLESIAS	Escape
8	OASIS	Heathen Chemistry
9	EMINEM	The Eminem Show
10	VANESSA CARLTON	Be Not Nobody

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NEW RELEASES RECOMMENDED 31.08.02



Album of the Week is Ash's Intergalactic Sonic 7's (Infectious) – a singles compilation from a classic singles band. Easy choice, really. Also recommended is Mint Royale's Dancehall Places (Faith & Hope). *Music Week* says it lives up to the hype generated by lead off single, Sexiest Man In Jamaica. The third album to get MW's thumbs up is Trouser Jazz, by Mr Scruff (Ninja Tune). Single Of The Week is Got To Have Your Love by Liberty X (V2). The cover of Mantronix's club classic follows the monster No.1 that was Just A Little and will eventually peak at No.2. Here's a thing though: there have been four Liberty X compilations. Is that maybe three too many? Four too many?

AD WATCH

Conclusive proof that Twitter, 1D and McDonald's selling salads have turned us all into pussy-whipped conflict-phobes: before any of this nonsense, *Music Week* advertising was downright antagonistic, as shown by Arista/BMG essentially offering out Alanis Morissette's team for a commercial ruckus as they introduced Avril Lavigne to our waterlocked little market.



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"Don't get weird on me, babe / Billy says that you're wearing his ring now"

WRITER'S NOTES

The industry's finest tunesmiths on their history with songs

Kate Rusby



Four-time BBC Radio 2 Folk Award Winner, self-published

What's the first song you wrote?

I can't actually remember - I've been around music since birth. The first songs I can actually remember were for my music GCSE. I didn't read music as I had learnt by ear all my life - and if you didn't read music it meant you could only get a C. I hope it has changed since, especially since one of my songs is now part of the national curriculum!

What is the song you're proudest of and why?

Ooh, difficult - I'm not very good at 'bigging myself up'! If you made me choose I would struggle between 2, My Young Man and The Bitter Boy.

Which song do you wish you'd written and why?

The Fish And The Bird by Tom Waits. True, pure and utterly breathtakingly sad.

Where do you write and what do you write on/with?

I write at home, it has to be late at night and with no-one else up. I have two daughters now so they are in bed. I always write on my guitar, and it starts with me messing about with a few riffs and chords.

Who is your favourite songwriter of all time?

That is such a tough question as my favourite songs are very old and traditional. Living today I would have to say firstly Nic Jones as he interpreted old songs, re-writing them and bringing them alive. Also the amazing Richard Thompson, he has written so many beautiful, stunning songs. And also Tom Waits of course!

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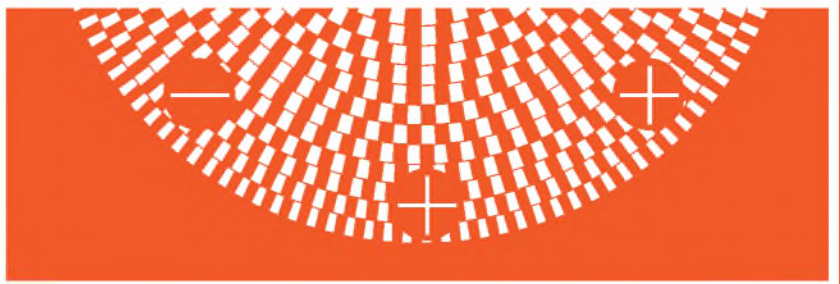
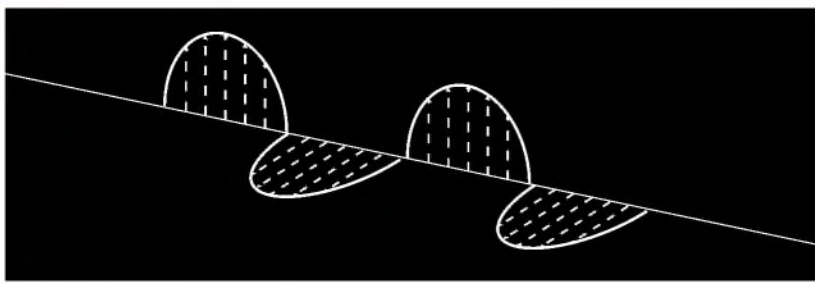
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