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#PLEADTHEFIFTH

DRAMA IN COURTROOM AS DIZZEE PLEADS

'THE FIFTH'

By **Ricky Longtigs**
at The Old Bailey

There was high drama in Court No.1 at the Old Bailey today, when, after hours of intense scrutiny, the defendant - Mr Dizze Rascal (using a defence more commonly used over the pond) sensationally pleaded THE FIFTH.

In his summing up Judge Jon Snow - presiding reeled through the charges - detailing his relentless 10 year chart assault and being a self proclaimed "Bassline Junkie" amongst others. When asked how he intended to plead, Mr Rascal leapt to his feet and roared to an already agitated courtroom: "I plead THE FIFTH"

"I'm a Bassline Junkie"

Earlier in the session, Justice Snow pursued an intense line of questioning - highlighting his rise to domination from humble beginnings in East London's most infamous postcode Bow, E3. (Which Mr Rascal still claims to "Rep") - to China!

When it was put to him that his loyalty was in question, having earlier expressed a preference for 'H-Town' he replied vehemently that he still 'Love(s) This Town'.

"Love This Town"



Mr Rascal seen in a familiar pose: 'Reppin' E3'

At this point a visibly agitated Mr Rascal, declaimed himself to be Superman while alluding to his accomplices in his latest enterprise - "We Don't Play Around!!" Fixing Judge Snow with eyes last seen during Bonkers - "I'm Goin' Crazy "Something Really Bad" is going to happen

More on this sensational story overleaf... & even more on Pages 3,4,5,7,8&9



"Out of ORDER!" Things getting out of hand at the Old Bailey this morning.

PH: MC Hammer



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#IPLEADTHEFIFTH

DIZZEERASCAL

IS BACK WITH THE NEW ALBUM
'THE FIFTH'
OUT SEPTEMBER 30TH 2013

FEATURING GUESTS
JESSIE J
WILL.I.AM
TINIE TEMPAH
ROBBIE WILLIAMS
& MORE





NEWS

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"This campaign deserves to be platinum-plus. Dizzee's delivered a record that can really travel"



BIG INTERVIEW

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"We are the only band to have written our own myth and then gone on to live it"



ANALYSIS

12 A&R in Q2

"Indie labels became the second biggest source of frontline domestic LPs"

'Finally, No.10 is listening'

MUSIC INDUSTRY HAILS 'TURNING POINT' WITH GOVERNMENT - BUT THERE'S MORE TO DO

GOVERNMENT

BY TOM PAKINKIS

UK music industry leaders have hailed a turning point with Government, after a meeting at Number 10 last week about support for the business going forward resulted in funding for independent music exports and early signs of a greater commitment to IP protection.

The Music Export Growth Scheme was announced last Thursday and will see up to £3 million worth of grants go to independent music companies to help grow their overseas activity.

The move was the result of a meeting between music executives and Downing Street, with Warner Music's Christian Tattersfield, Universal's David Joseph, Sony Music's Nick Gatfield, Infectious boss Korda Marshall, Dramatico's Mike Batt and Spotify's Ken Parks in attendance as well as trade body representatives BPI's Geoff Taylor and Tony Wadsworth, and UK Music's Jo Dipple and Andy Heath.



(L-R): UK Music chairman Andy Heath, AIM chairman and CEO Alison Wenham, BPI chief executive Geoff Taylor, UK Music CEO Jo Dipple and BPI chairman Tony Wadsworth

Soon after the meeting, Rock The House founder Mike Weatherley MP was announced as IP adviser to the Prime Minister with a specific focus on IP protection relating to the creative industries.

"It's clear that the Prime Minister fully appreciates the economic and cultural importance of the music industry to the UK," said BPI chief executive Geoff Taylor.

"Government's support for the new export scheme for small labels, the appointment of the new IP adviser and the positive dialogue we are having about more action to support the growth of the digital market and marginalise illegal sites,

"It's clear that the Prime Minister fully appreciates the economic and cultural importance of the music industry"

GEOFF TAYLOR, BPI

demonstrates that we have turned a new page in our relationship."

BPI chairman Tony Wadsworth suggested that, with Government now receptive to the music business, more work to further boost the industry could be done: "It's heartening that Government seems to finally get just how much our labels and artists contribute to this country, and now that we have its ear, it's

vital we build on that consensus," he said.

UK Music chairman Andy Heath said of the Government-backed Export Fund: "So many people have been lobbying on this for so long. It's gratifying that Government has eventually been persuaded."

This latest show of support, along with a £500k grant from the Arts Council for new artists last month, makes 2013 a tentative milestone in AIM chairman and CEO Alison Wenham's eyes. "This year has seen a sort of gentle breakthrough and I think there should be more," she said, adding that, while she was sceptical that the Government would now lean

on Google to take a more active role in combating online piracy, she was hopeful that music industry tax breaks in line with other creative industries were more likely. "There are plenty of examples of tax breaks in games and films so why not music?" she said. "However, I worry that Governments across the world are under pressure from Google to relax copyright laws."

UK Music CEO Jo Dipple had a more positive outlook on the protection of intellectual property, however, pointing to Mike Weatherley MP's new IP role as a positive move that "shows Government is serious about rights holders' interests in digital markets".

Xtra Mile launches publishing division

UK indie label Xtra Mile Recordings has launched new publishing arm, Xtra Mile Music.

The new publishing branch has signed an exclusive administration agreement with Bucks Music Group for all forthcoming works, with discussions on a number of projects already underway.

The firm's current label roster includes Frank Turner, To Kill A King, Against Me!, Larry & His Flask and Sonic Boom Six.

Xtra Mile MD Charlie Caplowe (pictured) said: "We've been keen to start Xtra Mile Music for a number of years but it was only when we met with Bucks Music that we felt we had

found the right partner. They seem to have very good relationships with several respected indie labels and to now be working with Simon [Platz, MD], Flash [Taylor, A&R consultant] Harri [Davies, A&R manager] and their team feels like a great next step for all things Xtra Mile related.

"We receive amazing music from all corners these days. The addition of a publishing company means we are free to work with great writers, whatever the genre."

Flash Taylor, A&R consultant for Bucks, said: "Xtra Mile has always done what their name suggests. Charlie and his team go that bit further for their artists."



NEWS

EDITORIAL

Grand Theft Attention



IT'S BEEN TOUGH to suppress serious envy over consumer delirium surrounding the release of video game giant GTA V this week.

Queues snaked around supermarket metropolises country-wide on Monday night in readiness for the epic open-world game's impending midnight availability - rather concentrating the mind on why recorded music's ability to whip up such hysteria amongst its parish has dissolved so dramatically.

Of course, music's coiled ready-to-buy audience has migrated online in far more significant numbers and with far more efficiency than GTA's. (PlayStation 3 owners who pre-purchased GTA V via the console's online store became furious with creator Rockstar when the title failed to emerge on time and download with required speediness. You don't get that from iTunes.)

"As the music industry scrabbles to fine tune 'discovery' mechanisms, video games firms are busy cranking up addiction to 'limitless'"

Such a juxtaposition might partly account for the lack of moonlit human gatherings emanating from Tesco in reaction to the launch of a Lady Gaga or Kanye masterwork, but it doesn't make the GTA numbers any easier to swallow.

The last GTA, 2008's GTA IV, sold 609,000 UK units in its first day, at an SRP of £40 - £50. That's a £1m-per-hour turnover in Blighty alone. With better reviews and a higher console installed base, GTA V is likely to even trump this £27m day-one bounty.

Which all rather puts the industry-boosting success of Arctic Monkeys' ace AM album (157k week-one UK sales, double that of predecessor Suck It And See) into stark perspective.

Happily, part of GTA V's electrifying appeal is derived from being plugged deep into the cultural underground, with music at its core.

It boasts 15 in-game radio stations and 240 licensed songs, including an original composition from Warp-signed electronica guru Flying Lotus. Meanwhile, DJ Shadow has nailed an official remix of the game's score - which features contributions from, amongst others, Krautrock staples Tangerine Dream and Eminem collaborator Alchemist. Plus Bootsy Collins, Kenny Loggins and nu-surf rockers Wavves host a radio station each.

Despite Rockstar's embracement of music rights-holders - company founders Sam and Dan Houser both worked at Sony BMG before making the leap to gaming - GTA V poses two very clear threats to this industry in its most vital months: time and attention.

The single-player element of the game will take 100-plus hours to 'complete'. And then in October, Rockstar will unveil its first ever perpetual online GTA gaming world. As the music trade scrabbles to fine tune 'discovery' mechanisms on its proudest platforms, video games firms are cranking up the addiction meter to 'limitless'.

The most galling aspect of GTA's dominance for the music industry, however, has little to do with its potential - and everything to do with its origins. Consider this: BMG Interactive, the company that would go on to become Rockstar Games, began as the multimedia division of its music and entertainment namesake.

In March 1998, gaming publisher Take Two acquired it from BMG parent Bertelsmann for \$14.2m.

GTA V is expected to turn over more than \$1bn around the world in just its first month.

Tim Ingham, Editor

Mercury Prize plays it safe

2013 ALBUM SHORTLIST PACKED WITH CHART HITS

EVENTS

■ BY PAUL WILLIAMS

Barclaycard Mercury Prize judges have come up with their most commercial selection yet: five of this year's contenders have been No.1 sales albums, with another four making the Top 10.

The 12-strong shortlist was announced last week. For the first time since the event launched in 1992, it contains no releases that have failed to make the weekly Official Top 75 artist albums chart.

In the previous three years two such albums each year were selected, including titles by Sam Lee and Roller Trio in 2012, while in the past as many as four shortlisted albums had not charted, according to *Music Week* analysis.

"The event this year will be largely about driving sales of already-proven albums rather than turning the public on to totally undiscovered gems"

Instead the judges have opted for a field largely made up of already proven albums, including five selections that had or, in the case of Arctic Monkeys' just-issued AM, were about to top the Official UK artist albums chart. Joining the Domino band in this category are Columbia act David Bowie's *The Next Day*, PMR/Island act Disclosure with *Settle*, Jake Bugg with his self-titled Mercury album and the Asylum/Atlantic-issued *Home* by Rudimental.

Four others on the list have been Top 10 hits - Warner Bros act Foals' *Holy Fire*, Atlas/Polydor's James Blake with *Overgrown*, Virgin artist Laura Marling's *Once I Was An Eagle* and RCA's Laura Mvula with *Sing To The Moon* - with Villagers' Domino album *Awayland* peaking at No.16 and Savages' Matador-issued *Silence Yourself* at No.19.

The only shortlisted album not to have been a Top 20 hit is

Domino-signed Jon Hopkins' *Immunity*, which reached No.63 in June. It means the event this year, from a marketing perspective, will be largely about driving more sales of already-proven albums rather than trying to turn the public on to undiscovered gems.

A look at the cumulative sales of the 12 contenders further emphasises the conservative nature of 2013's list compared to previous years.

In the week prior to the shortlist being announced, the albums had sold on average in the UK around 130,000 copies, according to *Music Week* research of Official Charts Company data.

This compares to the 12 albums nominated in 2012 having sold on average around 60,000 albums at the same stage. Our calculations do not include Arctic Monkeys' AM as this was only released last Monday, two days before the shortlist was revealed, and went on to debut at No.1 last Sunday with 157,329 copies sold.

The judges have also veered heavily towards acts previously shortlisted at the event with seven of the 12 contenders having been nominated at least once before. These include Arctic Monkeys and Laura Marling who have now had three Mercury nominations across their career, while James Blake, David Bowie, Foals, Jon Hopkins (as part of King Creosote) and Villagers have each been shortlisted once before.

The other five albums are all debuts, compared to eight such releases in 2012, while despite Domino having a trio of contenders with Arctic Monkeys, Jon Hopkins and Villagers and Matador represented by Savages, the number of independent albums recognised is the lowest since 1998.

Universal acts provide four of the 12 albums with James Blake, Jake Bugg, Disclosure and Laura Marling and there are two apiece from Sony and Warner.

The awards show will take place at The Roundhouse in London on October 30.



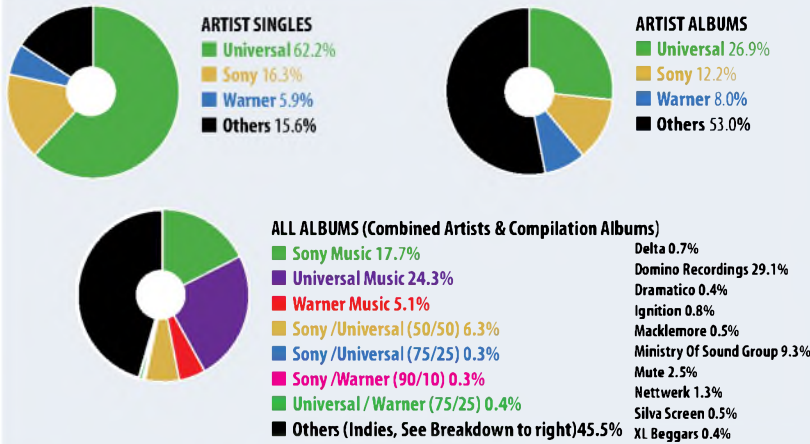
BARCLAYCARD MERCURY PRIZE 2013 SHORTLIST

ARTIST / TITLE / LABEL	UK CHART PEAK
ARCTIC MONKEYS <i>AM</i> Domino	1
JAMES BLAKE <i>Overgrown</i> Atlas/Polydor	8
DAVID BOWIE <i>The Next Day</i> Columbia	1
JAKE BUGG <i>Jake Bugg</i> Mercury	1
DISCLOSURE <i>Settle</i> PMR/Island	1
FOALS <i>Holy Fire</i> Warner Bros	2
JON HOPKINS <i>Immunity</i> Domino	63
LAURA MARLING <i>Once I Was An Eagle</i> Virgin	3
LAURA MVULA <i>Sing To The Moon</i> RCA	9
RUDIMENTAL <i>Home</i> Asylum/Atlantic	1
SAVAGES <i>Silence Yourself</i> Matador	19
VILLAGERS <i>Awayland</i> Domino	16

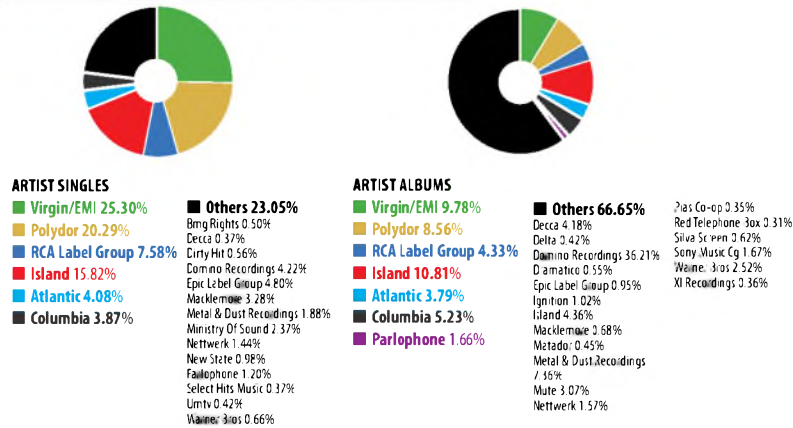
The above shows this year's Barclaycard Mercury Prize contenders and where they peaked on the Official UK artist albums chart. Source: Official Charts Company

MARKET SHARES

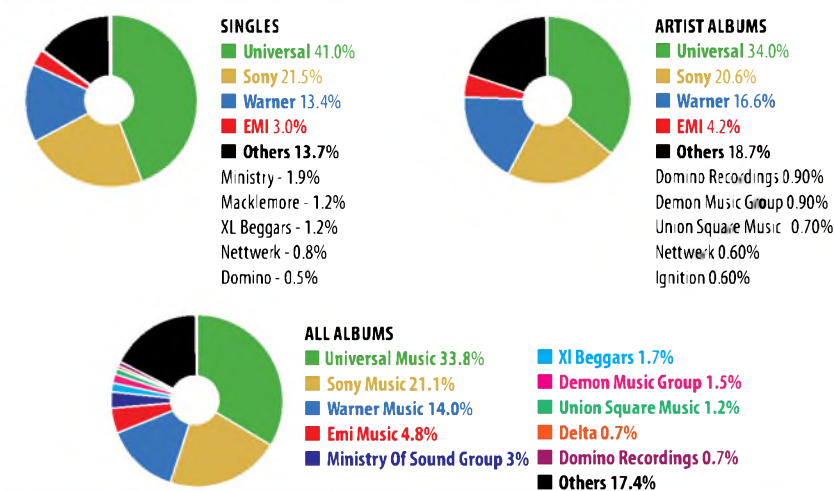
WEEK 37: TOP 75 SHARE BY CORPORATE GROUP



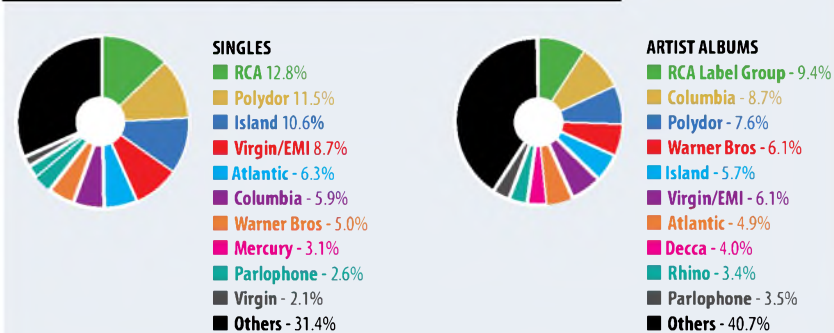
WEEK 37: TOP 75 SHARE BY RECORD COMPANY



YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



BACKING FROM ISLAND RECORDS BRINGS OPTIMISM AS DIRTEE STANK SIGNS MAJOR JV

Team Dizzee anticipates global breakthrough

LABELS

BY RHIAN JONES

Dizzee Rascal's new record will benefit from a global push that "only a major label can bring", according to the rapper's team at his own Dirtee Stank label, which has signed a JV with Island Records to bring *The Fifth* to market.

The album is the first to be released since the London rapper signed a multi-million pound worldwide deal with Island parent Universal.

Released on September 30, it features a wealth of collaborations including the likes of Jessie J, Robbie Williams, will.i.am, Tinie Tempah and Calvin Harris, whilst production comes from Warren Okay 'Oak' Felder and Andrew 'Pop' Wansell, Jean-Baptiste Kouame and RedOne. Dizzee's past four albums have been released independently, either on XL or through self-release.

"[Team Dizzee] have done a stellar job independently so it wasn't an easy task for us to go and take them out of somewhere they were completely comfortable and successful," said Darcus Beese, president of Island Records. "We knew that if we did that, we had to deliver for them and that's about building on the success here in the UK but also building success internationally.

"This campaign deserves to be platinum-plus. The strength of the songs, the features - it's not a UK-centric record, it's a record that can travel." Promotional plans for the album include a TV advert and billboard promotions around London and its underground tube network.

Long-serving Dizzee manager Nick Detnon, aka Cage, told *Music Week* he was hoping for a "significant upturn in sales" for *The Fifth*.

"We've taken Dirtee Stank as far as it can go [independently] - a platinum album, loads of No.1 [singles] and all the rest of it," he said. "We're looking for Island to build on what we've done and to sell considerably more.

"I'm looking for a significant upturn in UK sales and a very synchronised European and worldwide campaign - that's something that only a major can really do."

It's been a decade since the release of Dizzee's debut LP *Boy In Da Corner* on XL Recordings. The rapper has released



"On the strength of the songs and features, this campaign deserves to be platinum-plus. It's not a UK-centric record, it's a record that can travel"

DARCUS BEESE, ISLAND RECORDS

three albums since, including the self-released *Tongue 'N' Cheek*, which spawned five UK No.1's and was honoured by the Official Charts Company last year.

Discussing the Island JV, which is described as "a multi-layered deal," with Universal marketing and distribution for Dirtee Stank releases, Beese said international success would be the focus.

"Whether it's Australia, America, France or Germany, there are pockets of Dizzee fans worldwide and it's our job to grow that," he said.

"I couldn't have gotten involved with Dizzee, Dirtee Stank and Cage if my ambition wasn't matching their ambition stride-for-stride. I'm just happy and honored that the young man from Bow is 10 years down the line and I've managed - along with the Universal crew - to be involved with him."

The Fifth will be available as a 16-track deluxe edition and a 12-track standard release.

Dizzee played a number of festivals this summer including his fourth appearance at Glastonbury.

NEWS

NEWS IN BRIEF

■ **BPI:** Cherry Red chairman Iain McNay and Union Stack managing director Peter Stack won re-election at the BPI AGM on September 4 to sit as independent representatives on the BPI Council to represent the trade body's independent record labels.

■ **Sony DADC:** RSK Entertainment has signed a new distribution deal with Sony DADC. It will see Sony DADC take on UK and Irish physical distribution for RSK from September 23, as well as becoming the company's manufacturing and European supply hub for its affiliates.

■ **SONY/ATV:** Avicii has signed a new agreement with Sony/ATV. The deal covers all of his catalogue, including his UK chart-topping 2013 single Wake Me Up. The deal is a long-term extension to a relationship that began with EMI Publishing in 2010 prior to the publisher being taken over.

■ **WESTWOOD:** Tim Westwood is returning to Global's Choice FM to host his own Saturday night show after his departure from BBC Radio 1 was announced earlier this year. Starting from September 21, every Saturday from 9pm to 11pm, the DJ will be playing the 'very best hip hop'.

■ **MAROON 5:** Maroon 5 has signed an exclusive, worldwide administration deal with Kobalt Music Group. As part of the deal, Kobalt will represent the band for all of their new works going forward including their next album.

■ **RADIO ACADEMY:** Paul Robinson has been appointed CEO at the Radio Academy. Robinson has more than 30 years' experience in broadcasting and has previously held senior management positions at national commercial station Talk Radio, BBC Radio 1 and BBC Network Radio.

■ **RHAPSODY:** Jon Irwin is to step down as president of Rhapsody as part of a series of restructures to the company that will see around 15% of staff let go after receiving new investment. Irwin will continue working with the company as a strategic advisor while investment firm Columbus Nova Technology Partners becomes a "significant shareholder" in the service.

■ **DOLBY:** Dolby Laboratories founder Ray Dolby has died aged 80. The engineer passed away at his home after being diagnosed with leukemia in July. He is survived by his wife, Dagmar, and two sons.

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Industry news, bookmark

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CONFERENCE IS 'BECOMING INCREASINGLY IMPORTANT FOR INDUSTRY'

Reeperbahn targets 16% ticket sales growth for 2013

EVENTS

■ BY TOM PAKINKIS

Reeperbahn Festival organisers are anticipating a 16% rise in ticket sales compared to last year by the time doors open for its 2013 event in Hamburg on September 25.

Speaking to *Music Week*, general manager Detlef Schwarte (*pictured*) said that ticket sales are currently double what they were at the same point last year. Although he doesn't expect a 100% sales increase at the finish line for 2013 – attributing the rise to delegates securing their places earlier this year – Schwarte felt Reeperbahn 2013 ticket sales could potentially hit 3,000.

"We currently have twice the number [of delegates] that we did at this point last year," he revealed. "We don't expect to have double numbers in the end – I think that people have actually booked their tickets earlier because Reeperbahn is becoming an increasingly important date in the calendar for the industry – but we expect at least some hundred people more to attend this year."



"Last year we had around 2,400 at the end of the event and we are expecting maybe up to 3,000 or so – although we'd be happy with around the 2,700 or 2,800 mark."

"We've been able to see the increase since the beginning of the year, when we started the Early Bird period," he explained. "We've always had more people compared to last year, which is why I'm positive that the trend will continue until the end and bring us to the target I mention."

Schwarte added that delegates will be greeted by a bigger conference this year compared to 2012, with around 500 events programmed over the four days – a size that he is happy to maintain as he keeps one eye on 2014.

"For next year, if people are fine with the size of the event, I think we'll try and establish it at this level," he said. "We'll try to develop new perspectives for the years ahead – to find better quality partners, to expand the

media coverage, to spread the word around and provide better services to those that attend."

When considering the music conference competition in 2013, Schwarte said: "We think Reeperbahn is one of the three most important or best known industry events in Europe. "Eursonic Noorderslag is one of the others and we think The Great Escape is the other. The numbers suggest that this perception of ourselves is not too exaggerated".

Abbey Road unveils new mastering suite

Abbey Road Studios has launched a mastering suite that represents "significant investment" after Universal Music's purchase of the studios as part of last year's EMI merger.

The new room – which takes over space previously occupied by a post-production room – is the result of a collaborative project between acoustician Nick Whittaker and Miloco Builds. Also announced are new residencies from engineers Frank Arkwright and Miles Showell.

The design and build of the room includes a reconstruction of the floated space to improve isolation and acoustic

treatments throughout and an "extensive range" of top-of-the-range hardware and software mastering tools.

Discussing the suite, Lucy Launder, head of mastering and post-production at Abbey Road Studios said, "This is a major investment for us in maintaining and raising our already excellent profile in the business of mastering. We wanted to provide a new room that would mean we could go out there and say we offer the finest tended mastering in the UK and that we're here for the long haul."

Arkwright has over 20 years' experience in mastering and

vinyl cutting, having worked with bands including Arcade Fire, Blur, The Smiths, Snow Patrol, New Order, Biffy Clyro, Coldplay, Oasis and Primal Scream. His most recent projects include remastering The Smiths and Blur catalogues as well as Johnny Marr's debut solo album *The Messenger* – which was released earlier this year.

Miles has been mastering for almost 30 years and has worked with Jessie J, Disclosure, Eric Clapton, Faithless, The Who, Lana Del Rey, Cee Lo Green, Ed Harcourt and Underworld.

Said Launder: "Frank and

Miles are leaders in their field of mastering. Frank brings a really good indie rock reputation and Miles is the only person that does half-speed cutting of vinyl in the UK."

"They both have a real wealth of experience and are a great fit for Abbey Road – it's a fantastic addition to the skills and reputation that we've already got within our existing team."

Both Arkwright and Showell, along with the studios' full mastering engineer roster, can now be booked for online projects via the new "named engineer" feature on Abbey Road's online mastering website.

Eamonn O'Connor

Managing Director, Ticketmaster Ireland
1961-2013

**A genius and a true friend.
You will be greatly missed
by all at Live Nation.**



GLOBAL NEWS

HARD ROCK BAND CLAIM SPATE OF TOP 10 ENTRIES WITH LATEST RELEASE HESITATION MARKS

NIN enjoy chart success with new album

CHARTS

■ BY ALAN JONES

It's 24 years since industrial rockers Nine Inch Nails rolled out their debut album, *Pretty Hate Machine*, to a fairly muted reception.

It reached No.67 in the UK, No.75 in the US... and failed to chart anywhere else. That's quite a contrast to their eighth album, *Hesitation Marks* which - after becoming their highest charting album in the UK last week, when it debuted at No.2 - does the same pretty much everywhere else. Except, that is, in their home country, the US, where it debuts at No.3, a position bettered by four of their previous efforts.

The album makes the Top 10 in 10 other countries, becoming their first No.1 in Canada, while debuting at No.2 in Austria, No.3 in Australia, No.4 in The Czech Republic, No.5 in Germany, Ireland and Switzerland, No.7 in New Zealand, and No.9 in Denmark and The Netherlands. That's far from the end of the story, however, as it also debuts in Portugal (No.13), Japan (No.14), Italy (No.16), Finland (No.17), Poland (No.17), Spain (No.20), France (No.22), Norway (No.23), Sweden (No.37), Flanders (No.51), South Korea (No.58) and Wallonia (No.80).

Nine Inch Nails were beaten to the US chart title by Ariana Grande, who wasn't even born when they launched their career. 20-year-old singer/actress Grande's first album, *Yours Truly* wasn't able to match its



No.1 US debut elsewhere but it made a big impression nevertheless, with debuts at No.2 in Canada, No.5 in The Netherlands, No.6 in Australia and Ireland, No.10 in Denmark and No.11 in New Zealand, to mention just the biggest.

Among British acts, *Babysambles*' third album, *Sequel To The Prequel*, was the best received new release. It beat its UK No.10 debut in Switzerland (No.4) and Austria

(No.8), while matching it in Germany. It also charts in France (No.20), Wallonia (No.22), Flanders (No.24), Sweden (No.28), Japan (No.48), Ireland (No.59), The Netherlands (No.59) and Spain (No.77).

A No.1 album domestically, *The 1975*'s eponymous debut album was well received in Ireland (No.4), Canada (No.17), The USA (No.28) and Japan (No.84). The same week that *The 1975* album topped the UK chart, art

rock band *Blackfield*'s fourth album - *IV* - debuted at No.95. The album has subsequently fared much better in Poland, where it is No.8, The Netherlands (No.28) and Wallonia (No.47).

In more limited penetration, veteran Liverpoolian grindcore band *Carcass*' first album since 1996, *Surgical Steel*, was apparently appreciated in Japan, where it debuts at No.36, while Yorkshire singer/songwriter *Natalia Kills*' second album

Trouble opens at No.70 in The USA, eclipsing the No.134 peak of her 2011 debut *Perfectionist*.

Already a big success in more than a dozen countries, Olly Murs has just broken Estonia, where his latest album, *Right Place Right Time*, is No.4.

Finally, *Arctic Monkeys*' fifth album *AM* is likely to debut big this week. Its first international placing comes from Japan, where it becomes their fourth Top 10 album, entering at No.10.

Universal claims US Top 10 clean sweep

Universal Music labels were responsible for each of the top 10 singles on the *Billboard* Hot 100 list in the US last week.

No.1 on the list, compiled across sales, streams and radio play, was Katy Perry's *Roar* (Capitol Records). Perry's catalogue was acquired by UMG as part of the £1.2bn acquisition of EMI last year.

Robin Thicke's *Blurred Lines* (Star Trak/Interscope) dropped one place to No.2, whilst 16-year-old New Zealand singer Lorde (Lava/Universal Republic) jumped to No.3 with *Royals*.

Jay Z and Justin Timberlake's *Holy Grail* (Roc Nation) was at No.4, with Avicii's global smash *Wake*

Me Up (PRMD/Island) at No.5.

Lana Del Rey & Cedric Gervais' *Summertime Sadness* (Polydor/Interscope) was at No.6, followed by Lady Gaga's *Applause* (Streamline Interscope), Drake's *Hold On, We're Going Home* (Cash Money/Republic), Capital Cities' *Safe and*

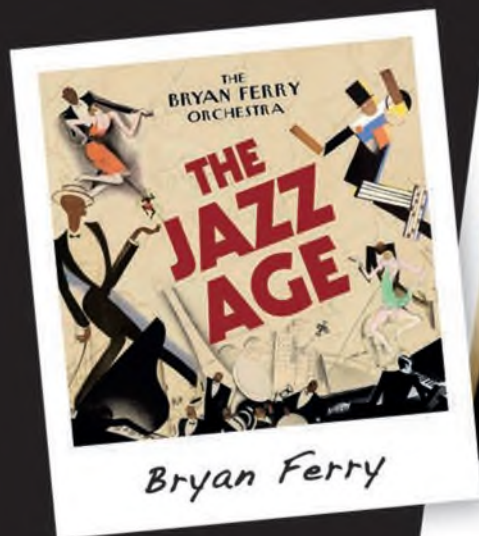
Sound (Lazy Hooks/Capitol) and Eminem's *Berzerk* (Aftermath/Interscope).

"This week, we achieved what has never been done before in the *Billboard* charts," UMG CEO and chairman Lucian Grainge said in an internal staff memo. "We have successfully integrated and reinvented EMI."



BMG ARTIST SERVICES

Available Now*



Coming Soon*



*Selected Projects

BMG
CHRYSA LIS

Your New Alternative

MusicWeek The Playlist

10 tracks you need to hear...

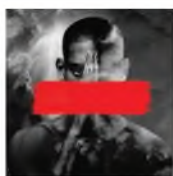
DATA DIGEST

SALES STATISTICS



CHART WEEK 37 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	2,956,800	1,118,438	312,488	1,430,926
PREVIOUS WEEK	3,225,271	993,451	352,068	1,345,519
% CHANGE	-8.3%	+12.6%	-11.2%	+6.3%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	125,402,048	43,987,446	13,024,696	57,012,142
PREVIOUS YEAR	123,946,641	46,377,931	11,899,141	58,277,072
% CHANGE	+1.2%	-5.2%	+9.5%	-2.2%



TINIE TEMPAH

Children Of The Sun

(Parlophone)

(single, October 28)

Contact: Paul Guimaraes, Parlophone
paul.guimaraes@parlophonemusic.com



VANCE JOY

Riptide (Infectious)

(single, out now)

Contact: Chris Goodman,
Outside Organisation
chris.goodman@outside-org.co.uk



MIKHAEL PASKALEV

I Spy (Communion)

(single, November 11)

Contact: Rachel Hendry
rachel@rachelhendry.com



DALEY

Broken (Polydor)

(single, September 30)

Contact: Stephanie Duncan-Bosu,
Polydor
stephanie.duncan-bosu@umusic.com



SUB FOCUS

Torus (Virgin EMI)

(album, September 30)

Contact: Lauren Hales, Virgin EMI
lauren.hales@umusic.com



YOUNG KATO

Drink Dance Play (BMG)

(single, October 28)

Contact: Simon Hargreaves,
Agent Publicity
simon@agentpublicity.com



GOT SOME

FT. GET ALONG GANG

Bassline (Defected)

(single, October 14)

Contact: Greg Sawyer
greg@defected.com

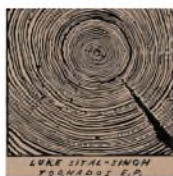


SOHN

Lessons (4AD)

(single, September 23)

Contact: Annette Lee, 4AD
annettelee@4ad.com



LUKE SITAL-SINGH

Tornados EP (Parlophone)

(ep, October 28)

Contact: Paul Guimaraes, Parlophone
paul.guimaraes@parlophonemusic.com



HUDSON TAYLOR

Care (Polydor)

(from ep, October 13)

Contact: Cath Hurley, Charm Factory
cath@charmfactory.co.uk

APPOINTMENT TO VIEW



REWIND THE TUBE

Friday, September 20 - C4, 11.05pm - 12.10am

Documentary looking back at the rise and fall of the 1980s music show. A host of stars recall their contributions to the programme while Peaches Geldof explores Paula Yates' vast Tube archive and talks candidly about her mother's influence on a generation.

THE CULTURE SHOW

Wednesday, September 25 - BBC2, 10pm - 10.30pm

Newsnight economics editor Paul Mason explores the history of the Northern Soul music and dance subculture that sprang up in the north of England in the late 1960s, investigating why it continues to inspire great devotion.

ITUNES FESTIVAL 2013

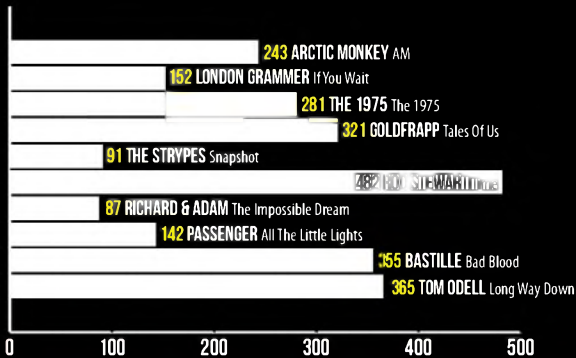
Wednesday, September 25 - C4, 11.55pm - 12.50am

Lauren Laverne, Tom Ravenscroft and Will Best present highlights from the fourth week of this year's music event, which saw 30 Seconds to Mars, Primal Scream, Haim, Ellie Goulding and Jessie J take to the stage at London's Roundhouse.

PIRATES' BAY



NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON SEPTEMBER 15 2013

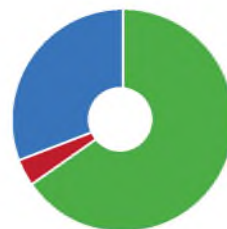


The latest most popular Shazam new release chart:

- 1 STORM QUEEN
Look Right Through
- 2 MACKLEMORE & RYAN LEWIS
Same Love
- 3 KATY PERRY
Roar
- 4 AVICII
You Make Me
- 5 CHASE & STATUS
Count On Me

SOCIAL SCIENCE: ARCTIC MONKEYS

Impact Social analysed 12,000 mentions of Arctic Monkeys in the seven days to Monday (16/09) for Music Week across Twitter, news websites, blogs and forums. Over 90% of the conversation took place on Twitter and centred around the release of the band's new album AM, their appearance on Radio 1's Live Lounge, Mercury Prize nomination and excitement about forthcoming gigs. Channel 4's iTunes Festival programme got a few mentions as did streaming of the Monkey's music on Last FM, Spotify and YouTube.



OVERALL SENTIMENT OF COMMENTING

- Positive 66%
- Negative 4%
- Neutral 31%

CONVERSATION TOPICS ON SOCIAL MEDIA

- AM - 24%
- Live Lounge - 21%
- Fan love - 17%
- Fifth No.1 album - 12%
- Mercury nomination - 8%
- Gigs - 8%
- iTunes festival on Channel 4 - 6%
- Last FM - 6%
- NME - 4%
- Spotify - 2%
- YouTube - 2%

For daily news visit musicweek.com

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GIGS OF THE WEEK

BIRMINGHAM



Who: Swim Deep
Where: Town Hall, Birmingham
When: September 20
Why: The four-piece band play a hometown gig on their biggest UK headline tour to date. Their debut album *Where The Heaven Are We* was released in August via Sony.

MANCHESTER



Who: The 1975
Where: The Ritz, Manchester
When: September 21
Why: After releasing their self-titled UK No.1 debut album earlier this month, the Manchester band play a UK headline tour. They are joined by London four-piece Night Engine and Oxford act MMX.

LONDON



Who: CSS
Where: Heaven Nightclub, London
When: September 22
Why: The Brazilian band embark on a European tour in support of their David Sitek produced fourth album *Planta* – released in June. Their latest single *Hangover* is out now.

INK SPOTS

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

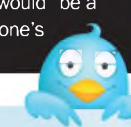
On the front of this month's *Songlines* magazine is Congolese 'Rebel General' Jupiter Bokondji and his band *Okwess International*. Inside the musician reveals his long-fought battle to modernise his country's music.



Elsewhere, Finland's 'quiet harmonium master' Timo Alakotila discusses his 30-year career 'speaking a renaissance in Finnish folk' while 'father of Ethio-jazz' Mulatu Astatke recalls his pioneering of a new musical style.

Family Atlantica talk about the forming of the band and their debut album. Four years in the making, the record ties together "rhythms, traditions and stories" and serves as an "astoundingly varied and intimate document of musicians," says Russ Slater.

In the reviews pages, the third album from *Tal National* gets four stars out of five from Nigel Williamson. The "rich hybrid sound" creates "something rewardingly fresh and different," says the critic. Maria Lord gives Cyprus trio *Monsieur Doumani's* *Grippy Grappa* five out of five. With "scarcely a note out of place" it would "be a great addition to anyone's CD shelves."



THE MAGIC NUMBERS

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

66

Years, eight months and three days old makes David Bowie the Mercury Prize's oldest nominee, beating jazz pianist Stan Tracey by just one month

5th

Consecutive No.1 album with their latest *Domino* Records released *AM* makes the Arctic Monkeys the first indie act to achieve such a feat in British chart history

50th

Anniversary of the Compact Cassette. The format brought tracks such as The Rolling Stones' *Satisfaction* and Nirvana's *Nevermind* to the public

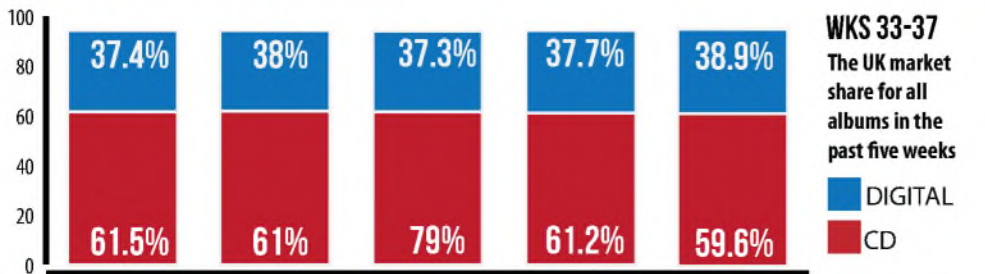
12

People will be recognised this year for BASCA's 40th annual Gold Badge Awards. Taking place on October 16, recipients include Bill Wyman, Bonnie Tyler, jazz trumpeter Guy Barker and DJ Johnnie Walker

50,000

People have signed a petition asking YouTube to take down the video for Robin Thicke's *Blurred Lines*. The song has been banned from use at Edinburgh University student events for violating their policy against "rape culture and lad banter"

DIGITAL vs PHYSICAL



TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending Sept. 16

- £3m in Government grants offered to indies for music exports
Thursday, September 12
- Gatfield: Music business 'looking more positive than it has for a long time'
Thursday, September 12
- US charts: Bastille and The 1975 break Billboard 200 Top 40
Thursday, September 12
- Amazon vinyl sales up 100% year-on-year
Friday, September 13
- Robbie Williams Swings Both Ways album features Lily Allen, Michael Buble and more
Thursday, September 12

MUSIC WEEK POLL

This week we asked...
 Are the Mercury Music Prize nominations too safe?
 Vote at www.musicweek.com



LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



@jamesmeadows84 Some awesome albums announced not many surprises @MercuryPrize predictions top 3: @disclosure @lauramvula @David BowieReal good luck everyone (James Meadows, Universal Music UK) *Wednesday, September 11*



@yasminlajoie Dinner with one of my writers: "Bernie and I used to get really crazy..." "Bernie who?" I ask, like a loser. "BERNIE TAUPIN." Of course. (Yasmin Lajoie, Sony/ATV) *Thursday, September 12*



@mckamber Can I go on record to say that I find Spotify's Discover button one of the most patronising things, ever. (Amber McKenzie, ITB) *Thursday, September 12*



@samrumney "@Harry_Styles: Just listening to the @foyvance album for the first time. Wow." wow indeed! (Sam Rumney, Glassnote Records) *Thursday, September 12*



@Lia Somewhere between work and Waterloo, someone put three blue clothes pegs along the edge of my umbrella. Is this a sign? WHAT DOES THIS MEAN? (Lia Apostolou, Absolute Radio) *Friday, September 13*



@jamesbassett New Sony Music UK website. Worth looking at just for the photos of Miley Cyrus and her guitarist. <http://www.sonymusic.co.uk> (James Bassett, Friday, Sony Music UK) *September 13*



TWEET OF THE WEEK
@TimWestwood After I got fired job offers came rolling in – you're not gonna see me on I'm A Celebrity Jungle – sorry Ant & Dec (Tim Westwood) *Saturday, September 14*



@illsun Is there a twitter account for the guy who puts the fader up on #XFactor? I want to hail him up - always on point (Sunil Singhvi, Twitter) *Saturday, September 14*



@timchipping I bet Gary Barlow puts his hand up to stop the music whenever Howard brings a new song to rehearsals #XFactor (Tim Chipping, Holy Moly) *Sunday, September 15*



@MartinTalbot It's a long time since I've been in a pub with vomit in the sink. #HawleyArms #authenticCamdenexperience (Martin Talbot, Official Charts Company) *Saturday, September 14*



@iancr "When thinking about the importance of newspapers, remember, you can't pack boxes with plates and glasses wrapped in iPads..." @Mediaredef (Ian Rogers, Beats Music) *Sunday, September 15*



@TashaGuthrie One of the best nights in Ibiza @booomibiza @DefectedRecords smashed it up!! (Natasha Guthrie, Domino Records) *Sunday, September 15*

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DATA DIGEST

PHOTO CREDIT: CROWN COPYRIGHT



PICTURE OF THE WEEK

AM WITH THE PM

September 12 – Downing Street, London

Here's what it looked like inside last week's milestone meeting at Downing Street, as senior figures from the music industry had breakfast with Prime Minister David Cameron and launched The Music Export Growth Scheme offering £3m in grants to indie companies. Execs at the table included Universal's David Joseph, Warner's Christian Tattersfield, Sony Music's Nick Gatfield, Dramatico's Mike Batt, Infectious boss Korda Marshall, Spotify's Ken Parks, BPI's Geoff Taylor and Tony Wadsworth, and UK Music's Jo Dipple and Andy Heath.

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



LEYTON BRACEGIRDLE THE CHART SHOW DANCE CHANNEL

Meital • Give Us Back Love (Transmission Records)

With a distinctive image reminiscent of a Lady Gaga/Madonna mash up, Meital may have just come up with a track ready to break her out from the dancefloor and straight into the mainstream with a potential summer smash in the form of Give Us Back Love.



ALI MASON FOR FOLK'S SAKE

Helene Greenwood • In the Sunshine (Washaway Records)

With a haunting vocal and a surprising melody, In The Sunshine is like a hazy summer daydream. A promising taster of her debut album, Collectable You which, with Calum MacColl producing, certainly has some serious folk chops.



TOM GOODWYN NME

Touché Amoré • Is Survived By (Deathwish)

Touché Amoré's third offering is about as powerful as post-hardcore gets. From the second the bass rumbles out of the speakers, the record keeps thing stupidly intense. The guitars growl menacingly in the background rather than overpowering Jeremy Bolm's vocals, which is all to the good.



CARL ENGLISH M MAGAZINE

Patrick James Pearson Band • And So It Goes (OUF Records)

Patrick James Pearson Band are a three piece from Cornwall armed with all the ingredients for a great indie band. Their infectious songwriting and energetic live shows hark back to early Joy Division or Supergrass in their prime. Get your ears round recent debut album And So It Goes.



SIGNS O' THE TIMES



Southwest Londoner **Luke Sital-Singh** recently signed with **Parlophone** in the UK, and has a worldwide album deal with Warner. This follows a succession of plaudits for his two independently released EPs as well as a string of triumphant festival performances. He's toured with the likes of The Staves, Martha Wainwright, Kodaline and Villagers, alongside his own headline dates, which included a sold-out four-show residency in London. His first release through Parlophone will be the Tornadoes EP on October 28.

Brighton-based rock/pop band **Rubylux** have signed a North American record deal with **Red River Entertainment**, distributed by **Sony/RED**. American TV viewers are already familiar with the band's music which has been used in primetime shows including NBC's *Heroes*. Plans include support tours in early 2014 with the release of album *The World Goes Quiet* slated for spring 2014. They're gearing up for the UK release of *The World Goes Quiet* on September 23 on **Luxury-B Records** via **Universal**.

SYNC STORY

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



- **Artist** Ludovico Einaudi
- **Track** Experience - Starkey Remix
- **Composer** Ludovico Einaudi
- **Publisher** Music Sales
- **Client** British Airways
- **Campaign** To Fly. To Serve. Today. Tomorrow.
- **Usage** TV / UK 1yr
- **Key execs** Adam Gardiner / Charlotte Thomas (Universal Sync / Globe), Ayla Owen (The Most Radicalist Black Sheep Music – part of Bartle Bogle Hegarty, London)

For its latest TV advert – premiered during the England/Moldova World Cup qualifier on ITV on Friday, September 6 - **British Airways** set out to show travel and innovation at its best.

The 'micro to macro' filming style highlights the intimate details of flying and the incredible attention to detail and expertise required get 100,000 people in the air every day.

Advertising agency **BBH**, creators of British Airways' 'To Fly. To Serve.' re-brand in 2011, sought the services of head of music **Ayla Owen** from their in-house music supervision team, **The Most Radicalist Black Sheep Music**.

Owen said: "We explored a diverse range of musical ideas for this campaign and when Adam Gardiner at Universal Music sent me the Einaudi remix, we knew we were onto something very special."

Globe's creative manager **Adam Gardiner** said: "The chosen track had to mirror British Airways' iconic status whilst also encapsulating their role as a market leader in technical innovation. As soon as Charlotte [Thomas] played the Starkey remix of Ludovico Einaudi's Experience to us it was clear that we had such a track."

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

ticketmaster®



ticketweb



TICKETMASTER UK

POS	EVENT	POS	EVENT
1	ONE DIRECTION	11	ELLIE GOULDING
2	ROD STEWART	12	STEREOPHONICS
3	RAHAT FATEH ALI KHAN	13	FLEETWOOD MAC
4	BOOMTOWN RATS	14	IMAGINE DRAGONS
5	BASTILLE	15	DEL AMITRI
6	ARCTIC MONKEYS	16	THE 1975
7	BIG REUNION	17	FRANK TURNER
8	BRUNO MARS	18	JESSIE J
9	CARO EMERALD	19	THE X FACTOR TOUR
10	COURTENEERS	20	ANDRE RIEU

TICKETWEB UK

POS	EVENT	POS	EVENT
1	PASSENGER	11	JAKE BUGG
2	BRING ME THE HORIZON	12	FAT FREDDY'S DROP
3	THE 1975	13	JIMMY EAT WORLD
4	DISCLOSURE	14	HAUNTED HOUSE FT. KNIFE PARTY
5	KODALINE	15	MAJOR LAZER
6	JAY Z	16	TOM ODELL
7	BABYSHAMBLES	17	THE CAT EMPIRE
8	RUDIMENTAL	18	SOUNDGARDEN
9	IMAGINE DRAGONS	19	JANET DEVLIN
10	PLANET CIRCUS	20	BOWLING FOR SOUP

ON THE RADAR YUCK

Following the departure of frontman Daniel Blumberg, Yuck guitarist Max Bloom has stepped up to lead vocal duties for the London-originated band that are to soon release their second studio album, *Glow And Behold*. Speaking to *Music Week*, Bloom, who has stepped up to lead vocal duties, says it feels more like "a second debut" than a follow-up.

The band's first, eponymous LP (released in 2011) was fuzzed-up indie pop, which gained positive media reviews across the board and a fanbase largely of nineties revival kids. Their new record is a more expansive piece of work, fea-

turing horn-driven ballads as well as some catchy alt-rock.

Bloom says the band gave themselves more time to write this time around, with the resulting *Glow And Behold* being "more considered and less instinctive".

"It takes us out of our comfort zone and introduces a new Yuck sound," he added.

Responding to comments about the new line-up and new direction possibly warranting a new name and a complete break with the past, Bloom said he believes that, whilst the band has evolved, "the core sound of Yuck still remains" and that they didn't even consider

'rebranding' because they still felt like the same band – albeit one going through a transition.

Yuck are already touring *Glow And Behold*, mostly playing the smaller venues they still prefer, even if they have arguably outgrown them. They kicked off earlier this week with a three-night residency at London's Macbeth, where, until recently new guitarist Ed Hayes worked behind the bar. The venue is currently under threat of closure (due to an application lodged by developers planning to build residential homes nearby) and Yuck were keen to show their support via a sold-out residency.



Further afield from home, in the coming weeks Yuck will perform in Holland and Madrid before touring Europe in October as the support act for Pixies.

As for recordings in the lead up to the album release, *Rebirth* was released as a free download and follow-up single *Middle Sea* – of which the official video has just been released – was premiered on Radio 1 last month and is currently B-listed at 6Music.

ESSENTIAL INFO

RELEASES

2011 Album: *Yuck* (Mercury/Fat Possum)
2013 Album: *Glow and Behold* (Sept 30 digitally worldwide excl. US, Oct 1 US, Oct 7 rest of the world physical)

LABEL UK - Pharmacy (Virgin/EMI)
International (excl. US) - Caroline
US - Fat Possum
MANAGEMENT Keith Anderson at Sunday Music Management

LIVE

September
17-19 Macbeth, London
21 Incubate Festival, Holland
28 Madrid (secret venue)
October 2 Soup Kitchen, Manchester
3 New Slang, Kingston
5-6, 8-11 Various European dates w/ Pixies
November
11, 13-15, 17, 19-20 Various UK venues

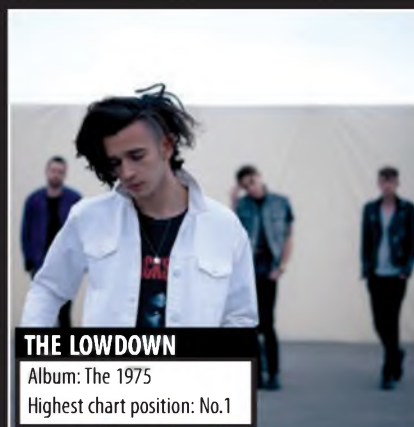
HE SAID / SHE SAID

“To them [*Music Week*] we don't exist. Ask anyone if they can find our name in that paper and they won't be able to. We stopped existing once we [self-released] this album”



Well, we got told. My Bloody Valentine frontman Kevin Shields had a few choice words for industry bods, including our fair brand, as he slammed the Mercury Prize list (via *The Guardian*) after their album was banned from it.

TAKE A BOW TEAM THE 1975



THE LOWDOWN

Album: *The 1975*
Highest chart position: No.1

Label: Dirty Hit Records/Polydor Records

Publisher: Christian Tattersfield, Good Soldier Songs

A&R: Jamie Osborne, Dirty Hit

Manager: Jamie Osborne, All On Red Management

Legal: Nicky Stein

Agent: Matt Bates, Primary

Marketing: Lisa Ward, Polydor Records & Chuck Waite / Ed Blow / Jamie Osborne, Dirty Hit Records

National press: Susie Ember, Polydor Records

Regional press: Warren Higgins, Chuff Media

Online press: Ed Blow, Dirty Hit Records

National radio: Claire Collins and Natalie Jennings at Scream Promotions

Regional radio: Jessica Hall, Radioactive Promotions

TV: Karen Williams and Lizzie Dorney-Kingdom, Big Sister

BUSINESS ANALYSIS A&R IN Q2 2013

EDITORIAL

Bastille storm to platinum status as other new talent looks to follow



OUTSIDE THE REALITY TV crowd, brand new acts struggle to get much of a look-in during the make-or-break last few months of the year. However, matters may be a little different this year with hotly-tipped London Grammar and The Strypes setting the pace last weekend by scoring instant top five albums and the likes of John Newman and Haim joining X Factor winner James Arthur with Q4 debuts.

All these arrivals should be warmly welcomed in a year in which so far just one UK-signed act – Bastille – has managed to sell more than 300,000 copies of a 2013-issued debut album, although Rudimental and Passenger will get there very soon.

At this point in the calendar in 2012 the market had already been blessed by two huge domestically-signed breakthroughs

“The Arctic Monkeys result fulfills our prediction they would be Glastonbury’s biggest retail winners”

with Emeli Sandé and Lana Del Rey each having shifted more than half-a-million copies of their debuts and these would finish up as respectively the first and fourth biggest artist albums of the entire year.

One big factor in Bastille being the only debuting UK platinum act of the year to date has been a shrinking albums market in which at certain points in 2013 only around 5,000 sales have been needed to breach the weekly Top 10. To further emphasise this point, Britain’s Got Talent pair Richard & Adam spent an impressive four weeks at No.1 with their debut album in August, the longest uninterrupted chart-topping sequence since Adele, but it has only helped them deliver around 100,000 sales.

There are some positives, though, and one is the re-emergence of the independent sector as a real dynamic force for UK talent that can make a sizable commercial contribution to the albums market. As our A&R analysis opposite shows, in Q2 the indies accounted for more sales of the period’s leading UK-sourced albums than anyone other than Universal and that strength has continued into the current quarter with three of the top four artist albums last week by Arctic Monkeys, London Grammar and Goldfrapp all being independent titles. The third biggest seller – The 1975’s eponymous debut – was a joint release between Universal and indie Dirty Hit, while Nettwerk’s Passenger was at No.8. That is some going at a time of the year when the market traditionally starts shifting more towards the majors because of the sheer number of superstar albums they are pumping out.

The Arctic Monkeys result is particularly satisfying and fulfills a prediction in our post-Glastonbury analysis a couple of months ago that the band would ultimately be the festival’s biggest retail winners. Debuting at No.1 with each of their first five albums is incredible enough, but in a still-declining market they last week managed to sell more copies of AM than their previous two studio sets managed week one. It yet again demonstrated a public appetite for buying albums rather than just single tracks remains, providing there is something out there to excite them.

Paul Williams, Head of Business Analysis

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

PASSENGER PUTS INDIES IN DRIVING SEAT



A&R

■ BY PAUL WILLIAMS

Independent labels became the second biggest source of frontline domestic albums in Q2 after an A&R shift from the majors.

Nearly one in four of the leading current albums by UK-signed or A&R'd acts sold over the three months in the UK came from an indie, putting the sector behind only Universal, according to exclusive *Music Week* research.

Nettwerk act Passenger’s *All The Little Lights*, Stereophonics’ *Graffiti On The Train* on their own Stylus label via Ignition and Texas with their PIAS Recordings-issued *The Conversation* were among the top indie album sellers during the quarter as non-majors accounted for 23.9% of the sales of the period’s 100 biggest-selling UK-sourced albums. This compared to 15.1% in Q1 and 15.9% in the equivalent quarter last year.

Universal, whose UK A&R standing has been hugely boosted by acquiring Virgin Records through its EMI takeover, continued to rule in Q2 with a 36.0% share of the leading albums by UK-signed or A&R'd acts, based on Official Charts Company data. Our calculations exclude greatest hits albums or any studio efforts more than two years old when the quarter began.

However, despite now having Virgin under its

EXECUTIVE SUMMARY

- Virgin top singles and albums label for UK A&R in Q2 with highlights including Emeli Sandé, Bastille and Naughty Boy
- Indies only second to Universal among top UK-sourced albums of the quarter with Nettwerk’s Passenger their top seller
- Universal has the three leading album companies for UK A&R: Virgin EMI, Polydor and Island
- Sony’s singles A&R share dips sharply, but Warner’s rises mainly because of Rudimental
- Nettwerk top indie album label for UK A&R with Stereophonics’ Stylus second

control and therefore a roster including big Q2 album sellers Emeli Sandé and Bastille, the market leader actually saw its sales share of the top UK-sourced albums fall between quarters and year-on-year. In the first three months of the year it commanded a 44.0% share and in Q2 2012 42.7% with its decline partially down to a lack of big new UK albums entering the market. Its few highlights included Disclosure’s PMR/Island debut *Settle* and Frank Turner and his Xtra Mile label moving from the indie sector to Polydor for his new album *Tape Deck Heart*, but it could still rely on a number of already-established releases to clock up further big numbers, including the Virgin debuts *Our Version Of Events* by Emeli Sandé and *Bad Blood* by



LEFT
Naughty Boy sends Virgin to top of class: La La La was one of Q2's biggest hits

Bastille. These were the second and fourth top UK-sourced albums of Q2 after clocking up 150,840 and 131,667 further sales between April and June.

Sony was also lacking in any blockbuster new British albums with its leading title entering the market, Columbia act Beady Eye's Be, attracting 46,449 buyers by quarter's end, and like Universal relied instead on existing releases such as Calvin Harris's Columbia-issued 18 Months and Epic act Olly Murs' Right Place Right Time to boost its numbers. As a consequence its UK A&R albums market share fell from 25.0% in Q1 to 22.9% as the independents leapt above it.

Warner made gains between quarters, largely as a result of the release of Asylum act Rudimental's debut Home, which sold 193,358 copies in the quarter, more than any other UK-sourced album. However, its 14.8% A&R market share (up from 13.7% in Q1) was still significantly behind Sony, although its score would have risen to 17.3% with the addition of Parlophone Label Group, which the major took control of at the beginning of the following quarter.

Despite Universal's overall score declining on a quarterly and annual basis, it still owned the three biggest record companies for UK-sourced albums and the top label – Virgin Records – which had an 11.7% share thanks to releases by Emeli Sandé, Bastille, Laura Marling and KT Tunstall.

The label's parent company Virgin EMI, which also houses Mercury, was the quarter's leading record company for albums by domestically-signed or A&R'd acts with a 16.4% market share that took in all the Virgin releases as well as the likes of titles by Jake Bugg and Bo Bruce, the biggest albums success so far from BBC 1's The Voice.

Polydor finished second on our A&R albums table for record companies with a 10.1% share that mainly comprised successes from the Polydor label such as Ellie Goulding's Halycon, but also included contributions from affiliated labels Atlas (James Blake), Fiction (Seasick Steve), Global Talent (Lawson) and Xtra Mile (Frank Turner).

Fellow Universal-owned Island Records' A&R interests were equally wide with a variety of labels collectively securing third place among record companies with a 9.2% A&R market share. The biggest contributor to this score was PMR (3.5%),

which was behind Disclosure's album and Jessie Ware's Devotion, while the Island label itself was led by Ben Howard's Every Kingdom and Jamie Cullum's Momentum, his first album since moving over from Decca. There were also continuing decent numbers for the Island-affiliated Gentlemen Of The Road release Babel by Mumford & Sons.

RCA's 8.6% share was enough to place it as the fourth biggest albums record company for UK-sourced albums with this score almost equally divided between the RCA label (3.9%) and Syco (3.6%). The RCA imprint's top UK seller was Bring Me The Horizon's Sempiternal and Syco's Take Me Home by One Direction, while B-Unique contributed Kodialine's In A Perfect World.

Two other Sony operations were among the Top 10 albums companies with sixth-placed Columbia's 8.3% share including a late contribution from Brits Critic's Choice winner Tom Odell whose Long Way Down was issued in the very last week of the quarter and debuted at No.1. Epic was eighth with a 5.9% score led by Olly Murs.

Warner's top record company in Q2 for domestic repertoire was fifth-placed Atlantic, which owned the vast majority of its 8.6% market share to the Asylum label. Asylum alone claimed an 8.0% score, making it the third top label behind Virgin and Columbia, and this took in Rudimental and Ed Sheeran's debuts.

Warner Bros was seventh with 6.2% and relied on a variety of labels for its score, including Warner Music Entertainment (Hugh Laurie), 14th Floor (Biffy Clyro), Future Cut/QWorks (Stooshe) and the Warner Bros label itself (Foals).

Two independents made the Top 10 companies with Nettwerk's 4.9% share in ninth position entirely down to Passenger's All The Little Lights, while Ignition in 10th was led by another 90,000 copies sold of Stereophonics' Graffiti On The Train, taking its cumulative total by the year's half-way point to above 200,000 units. Its 4.1% share also took in albums by Noel Gallagher's High Flying Birds and Primal Scream.

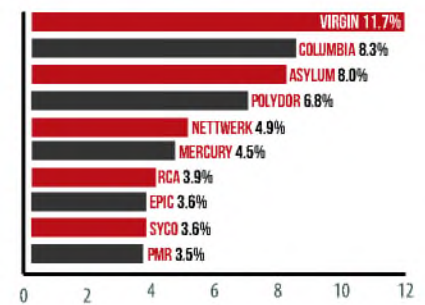
SINGLES FOCUS

Naughty Boy helped Virgin become the leading UK A&R label for both singles and albums in Q2 thanks to his track La La La and Emeli Sandé productions.

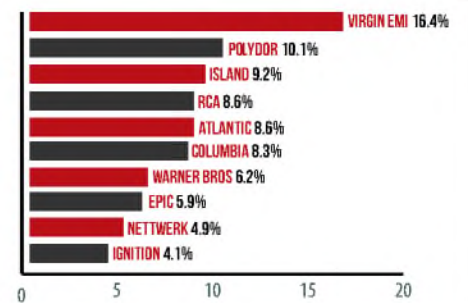
Q2 2013 CURRENT UK-SOURCED ALBUMS TOP 10

POS	ARTIST/TITLE / LABEL
1	RUDIMENTAL HOME Asylum
2	EMELI SANDÉ Our Version Of Events Virgin
3	PASSENGER All The Little Lights Nettwerk
4	BASTILLE Bad Blood Virgin
5	CALVIN HARRIS 18 Months Columbia
6	STEREOPHONICS Graffiti On The Train Sytus
7	OLLY MURS Right Place Right Time Epic
8	DISCLOSURE Settle PMR
9	JAKE BUGG Jake Bugg Mercury
10	ELLIE GOULDING Halycon Polydor

Q2 2013 TOP 10 ALBUMS LABELS BASED ON UK SIGNINGS/A&R'D ACTS



Q2 2013 TOP 10 ALBUMS RECORD COMPANIES BASED ON UK SIGNINGS/A&R'D ACTS



The single, featuring Sam Smith on vocals, sold 571,635 copies over the three months as Virgin claimed a 15.3% sales share of the 100 biggest-selling non-catalogue singles by UK-signed or A&R'd acts, according to *Music Week* research of Official Charts Company data.

Naughty Boy also cropped up on other Virgin Q2 hits Clown and Wonder with Emeli Sandé, while he was the main producer of her Our Version Of Events, which led Virgin to the title of top albums label for UK repertoire for the second period running.

Bastille's Pompeii was also a big contributor to Virgin's A&R fortunes on singles after shifting more than 250,000 copies for the second successive quarter and finishing as the period's 11th top seller.

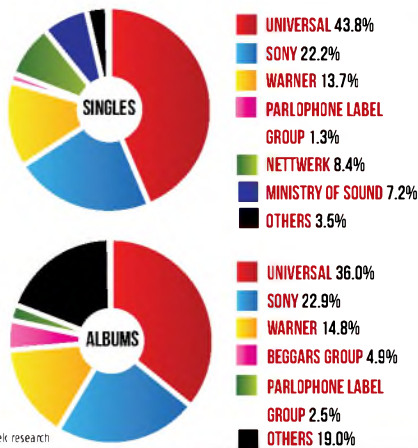
After ranking as top singles label for UK A&R in Q1 Syco had a much quieter following three months, slipping to fifth place in the rankings with a 6.0% market share as only one of its tracks – Little Mix's How Ya Doin' featuring Missy Elliott – sold more than 100,000 copies. In the previous quarter five of its releases reached that total.

The performance of Passenger's Let Her Go alone was enough to place Nettwerk as the second top singles label for UK A&R in Q2 with an 8.4% share. That put it just above Warner's Atlantic-affiliated Asylum whose 8.2% share was heavily indebted to the Rudimental hit Waiting All Night

BUSINESS ANALYSIS A&R IN Q2 2013

Q2 2013 UK A&R PERFORMANCE BY CORPORATE GROUP

A&R market shares are compiled from Top 100 Q2 charts of the biggest-selling non-catalogue singles and artist albums by UK-signed or A&R'd artists. Catalogue covers all retrospectives or studio albums two or more years old when the quarter began



Source: Official Charts Company/Music Week research



featuring Ella Eyre. That sold 533,871 copies over the quarter.

Columbia ranked as the fourth top singles label for the second period in a row with its 6.7% share yet again dominated by Calvin Harris, although there were contributions from Tom Odell with Another Love and Hold Me.

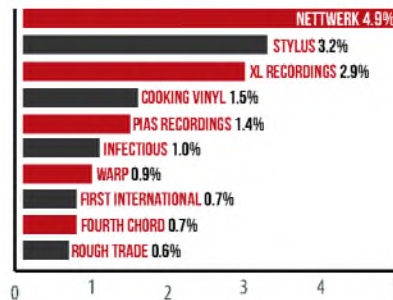
Ministry of Sound moved back into the Top 10 by taking sixth position with 5.1%, led by nearly 350,000 sales of Duke Dumont's Need U (100 Percent) featuring A*M*E, while two Island Records labels made the Top 10 – PMR and the Island label itself. PMR contributions were a trio of Disclosure hits led by You & Me with Eliza Doolittle and White Noise featuring AlunaGeorge who alone also provided Island with its top UK-sourced track Attracting Flies.

Universal's control of the period's 100 top UK-sourced singles was almost identical to what it managed in Q1 with a 43.8% share compared to 43.6% last time. Its Q2 tally was greater than the combined efforts of Sony (22.2%), Warner (13.7%) and Parlophone Label Group (1.3%) and was reflected by Virgin EMI (16.9%) and Island Records (15.2%) finishing as the top two singles record companies for UK A&R.

Universal-owned Polydor and UMTV were also among the Top 10 companies, in ninth and 10th places respectively, with Polydor's UK A&R highlights including The Saturdays' first ever singles chart-topper, What About Now featuring Sean Paul. UMTV's score took in the likes of the 3 Beat/All Around The World single Antenna by Fuse ODG

ABOVE
Long Way Down: Tom Odell gave Columbia a No.1 album with his debut release

Q2 TOP 10 INDIE ALBUM LABELS BASED ON UK SIGNINGS/A&R'D ACTS



A&R market shares are compiled from Top 100 Q2 charts of the biggest-selling non-catalogue singles and artist albums by UK-signed or A&R'd artists. Catalogue covers all retrospectives or studio albums two or more years old when the quarter began

Source: Music Week research/Official Charts Company data

and The Voice 2013 finalist Leah McFall's covers of I Will Survive and Killing Me Softly.

Sony's UK A&R score for singles slipped heavily between quarters from 36.6% to 22.2%, mainly because of a much quieter release schedule from Syco, which had got out of the blocks quickly in Q1 thanks to the likes of One Direction's Comic Relief effort One Way Or Another (Teenage Kicks). It did, though, enjoy a bit of a pick-up from Epic, which shifted nearly 300,000 copies of Olly Murs' Dear Darlin'.

Warner has one of the big UK breakthrough acts of the year with Rudimental and the group's second singles chart-topper Waiting All Night was the main reason the major's A&R market share raced from 7.3% in Q1 to 13.7% three months later. However, the addition to its score of Parlophone Label Group, which it took ownership of at the beginning of July, would have made little difference as PLG claimed just a 1.3% share through a trio of Gabrielle Aplin hits.

INDEPENDENT FOCUS

Passenger single-handedly transformed Nettwerk into one of the leading independents in Q2 after scoring the sector's biggest-selling track and album.

Until the release of the Brighton singer-songwriter's All The Little Lights no album by the Vancouver-founded company had sold more than 40,000 copies in the UK, while prior to Let Her Go its all-time top single in the market had shifted around 250,000 units.

However, during the last quarter Passenger delivered some extraordinary numbers for Nettwerk with Let Her Go shifting 604,700 copies across the three months, according to the Official Charts Company, and its parent album attracted 138,017 buyers.

Both releases also made a considerable contribution to the independent sector becoming the second biggest source of current album sales by UK-signed or A&R'd acts. Nettwerk contributed around a fifth of the sector's 23.9% share, which is based on sales of the quarter's 100 biggest-selling UK-sourced artist albums, excluding greatest hits titles and studio sets more than two years old when the period began.

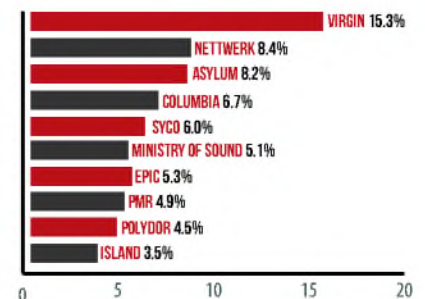
Nettwerk made an even bigger contribution to the independent A&R showing on singles between April and June with its 8.4% share – made up entirely of Let Her Go – getting on for half of the overall indie total of 19.1%. Similarly with albums, this is calculated from sales of the 100 biggest-

Q2 2013 CURRENT UK-SOURCED SINGLES TOP 10

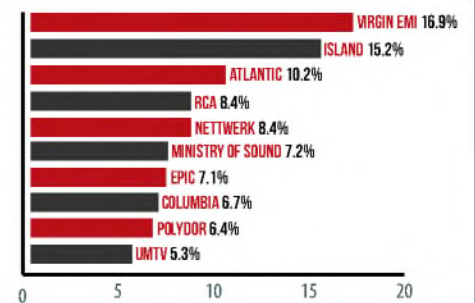
POS	ARTIST/TITLE/LABEL
1	PASSENGER Let Her Go Nettwerk
2	NAUGHTY BOY FEAT. SAM SMITH La La La Virgin
3	RUDIMENTAL FEAT. ELLA EYRE Waiting All Night Asylum
4	DUKE DUMONT FEAT A*M*E NEED YOU 100% Ministry of Sound
5	CALVIN HARRIS FT. ELLIE G I Need Your Love Columbia
6	OLLY MURS Dear Darlin' Epic
7	BASTILLE Pompeii Virgin
8	JESSIE J FT. BIG SEAN & DIZZEE RASCAL Wild Lava/Republic
9	THE SATURDAYS FEAT. SEAN PAUL What About Us Polydor
10	DISCLOSURE FEAT. ELIZA DOOLITTLE You & Me PMR

Source: Official Charts Company/Music Week research

Q2 2013 TOP 10 SINGLES LABELS BASED ON UK SIGNINGS/A&R'D ACTS



Q2 2013 TOP 10 SINGLES RECORD COMPANIES BASED ON UK SIGNINGS/A&R'D ACTS



selling non-catalogue singles of the quarter by UK-signed or A&R'd acts.

A good chunk of the rest of the indie's A&R singles score belonged to Ministry of Sound (7.2%) with successes including Duke Dumont featuring A*M*E's Need U (100 Percent) and hits by DJ Fresh and Wretch 32. It meant between them Nettwerk and MoS made up more than 80% of the independent A&R share on singles, once again demonstrating how difficult it is for non-major labels to penetrate the top end of the singles market.

But it is becoming increasingly a different story on albums where a number of labels made the independent sector the second biggest domestic A&R source behind Universal. And most encouragingly perhaps for the independents it is not just the traditional non-major powerhouses that are helping to deliver this improving situation.

One big new addition is Ignition, long a leading artist management name with most famously Oasis, but now an increasingly important UK recorded music source, too. While principal Oasis songwriter Noel Gallagher was an obvious starting point with his High Flying Birds solo album, Ignition has since scored a series of further album hits, most successfully Stereophonics' Graffiti On The Train on the band's own Stylus label.

Primal Scream's Q2-issued album More Light on their First International label also came out via Ignition and was followed in Q3 by Del Amitri frontman Justin Currie's latest solo release.

McFLY

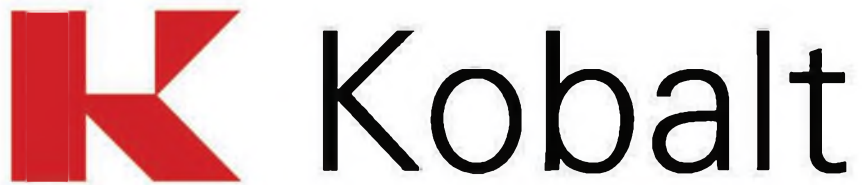
5 Colours in Her Hair Obviously Room on the 3rd Floor The Ballad of In The Ocean Please, Night Radio : Active Baby's Above The Noise One for the Radio Lies (featuring Taio Cruz) Memory Lane: The All The Greatest Hits My Generation Greatest Bits: B-Sides & Rarities Falling Wonderland That Girl Room on the 3rd Floor All About You You've Got a Friend I'll Be OK I Wanna Hold You Room On The Don't Stop Me Now Star Girl Sorry's Not Baby's Coming Back Noise One for the Radio (featuring Taio Cruz) the Truth Love Is Easy The One That I Want Rarities Falling In Love That Girl Room on the 3rd Floor All About You You've Got a Friend I'll Be OK I Wanna Hold You Room On The 3rd Floor The Ballad of Paul K Ultraviolet Don't Stop Me Now Motion In The Good Enough Friday Transylvania The Heart Lies Do Ya Stay with Me Memory Lane: The All The Greatest Hits My Generation Greatest Bits: B-Sides & Rarities Falling In Love 5 Colours in Her Hair That Girl Room on the 3rd Floor All About You You've Got a Friend I'll Be OK I Wanna Hold You Room On The 3rd Floor The Ballad of Paul K Ultraviolet Don't Stop Me Now Motion In The Good Enough Friday Transylvania The Heart Lies Do Ya Stay with Me Memory Lane: The All The Greatest Hits My Generation Greatest Bits: B-Sides & Rarities Falling In Love 5 Colours in Her Hair That Girl Room on the 3rd Floor All About You You've Got a Friend I'll Be OK I Wanna Hold You Room On The 3rd Floor The Ballad of Paul K Ultraviolet Don't Stop Me Now Motion In The Good Enough Friday Transylvania The Heart Lies Do Ya Stay with Me Party Girl Shine a Light (featuring Taio Cruz) Memory Lane: The Best Of Greatest Hits My Generation You're The One That I Want Umbrella The Greatest

Wonderland That Girl Room On The 3rd Floor All About You You've Got a Friend I'll Be OK I Wanna Hold You Room On The 3rd Floor The Ballad of Paul K Ultraviolet Don't Stop Me Now Motion Please: Star Girl Sorry's Not Good Enough Friday Coming Back Transylvania The Heart Never Lies Do Ya Stay with Me Party Girl Shine a Light the Truth Love Is Easy I Want Umbrella The Her Hair Obviously You've Got a Friend I'll Be OK I Wanna Hold You Room On The 3rd Floor The Ballad of Paul K Ultraviolet Ocean Please, Please Night Radio : Active Never Lies Above The Party Girl Shine a Light Best Of McFly That's My Generation You're Bits: B-Sides & Obviously Wonderland You've Got a Friend I'll Be OK I Wanna Hold You Room On The 3rd Floor The Ballad of Paul K Ultraviolet Don't Stop Me Now Motion In The Good Enough Friday Transylvania The Heart Lies Do Ya Stay with Me Memory Lane: The All The Greatest Hits My Generation Greatest Bits: B-Sides & Rarities Falling In Love 5 Colours in Her Hair That Girl Room on the 3rd Floor All About You You've Got a Friend I'll Be OK I Wanna Hold You Room On The 3rd Floor The Ballad of Paul K Ultraviolet Don't Stop Me Now Motion In The Good Enough Friday Transylvania The Heart Lies Do Ya Stay with Me Party Girl Shine a Light (featuring Taio Cruz) Memory Lane: The Best Of Greatest Hits My Generation You're The One That I Want Umbrella The Greatest



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INTERVIEW DAVID ARNOLD**FROM BOND TO BAKER STREET**

As the BBC rolls out a music and film season, Music Week talks to acclaimed composer David Arnold about James Bond, The Olympics and working on the next series of Sherlock



LEFT
We've been expecting you
Mr. Arnold:
David Arnold with an award from US music rights organisation BMI

FILM AND TV MUSIC

■ BY PAUL WILLIAMS

As a kid in the late Sixties, David Arnold sat enthralled in his local cinema in Luton watching the Bond movie *You Only Live Twice* and listening to John Barry's captivating soundtrack. It would have taken quite a flight of imagination back then for him to have envisaged that one day he would be succeeding Barry and scoring Bond movies himself.

Recommended for the job by Barry after impressing him with an album of Bond covers he had made called *Shaken and Stirred*, Arnold went on to compose the music for five films in the franchise from 1997's *Tomorrow Never Dies* to *Quantum of Solace* in 2008.

He has also been behind the music of more than two dozen other movies, including *Independence Day* for which he won a Grammy, *A Life Less Ordinary*, *2 Fast 2 Furious* and *Hot Fuzz*. These have happened alongside TV work on programmes including BBC comedies *Little Britain* and *Come Fly With Me* and the acclaimed modern-day version of *Sherlock*, for which he is currently working on music for the forthcoming third series.

His talents are now being stretched to the theatre with a stage version of the 2010 film *Made In Dagenham*, which he scored, while he was last year musical director of the Olympics and Paralympics closing ceremonies.

With such a stunning CV behind him Arnold is a key contributor to a new BBC TV and radio season launched last week called *Sound of Cinema* and dedicated to the contribution of composers, songs and scores to the big screen. To run alongside that he talks to Music Week about the part music and film played in his life growing up, his decade-long "apprenticeship", the secrets of successfully writing film music, *Bond*, *London 2012* and his new move into theatre.

You're busy at the moment on the next series of *Sherlock*. Is there much difference between writing music for TV rather than film?

The thing I've always said is if you're writing for media, whether it's film or TV, effectively the job involves you sitting in a room by yourself looking at a series of moving images and trying to solve the problems it asks you. As far as the actual work is concerned that doesn't really change. Whether it's a \$100m, \$200m film or a £10,000 TV pilot you're still left with the essential same problem, which is what is this all about and how can we express it with music? The difference is in the financial aspect. Are we going to be able to use the kind of players that we'd like to use and in the numbers we'd like to use and in TV the answer is usually "no" so you have to find a way round that. Also with scheduling TV is quick, usually a couple of weeks, and with a film you can be anything from four to six weeks to three, four or five months.

Growing up watching films, whether at the cinema or on TV, when did you start thinking about the part that music was playing in them?

It was evident to me pretty immediately. When I was growing up there weren't that many contemporary films on the television so a big movie on TV was a huge event. Now there is a big movie on TV on 25 different channels every night. In the

INTERVIEW DAVID ARNOLD

late Sixties I went to see films at the cinema with my mum and dad and then a lot of times by myself on a Saturday morning in the cinema club. The first three that I saw were *Jungle Book*, *Oliver and You Only Live Twice*.

Those three were a pretty good starting point.

If you think about it they're all amazing scores and amazing songs and amazing voices cast as well. One was a musical, one was a cartoon film with lots of songs in it and one was an action adventure fantasy film with John Barry's score and the amazing songs in it. I was being incredibly moved in lots of different ways and thinking at the time I wanted to be either a musician or an actor because that's where I felt the most exciting things happened. Living in Luton in the late Sixties with a black and white tele and no telephone you'd play in your garden, you'd go to the swimming pool. There was not much else going on so to find yourself in the cinema and watching all these incredible things happening in exciting locations no wonder it was enticing and felt aspirational so I definitely wanted to be a part of that for a long time.

Did you end up buying soundtrack albums or did your parents have them in their record collection?

They had soundtracks of musicals largely, like Rodgers & Hammerstein musicals like *South Pacific* and *Carousel*. My dad had a lot of classical music and my mum had Beatles and then crooner singers like Tom Jones and Vince Hill and Perry Como and Jack Jones.

Your move into doing film music was very organic, wasn't it?

Yeah, it was. It felt like it was what I was always going to do, but I never really expected or thought I might get paid for doing it. I did it for 10 years before anyone paid me a penny and I would continue to do it if people stopped paying me because I do love doing it. I started off with the usual thing getting involved in school plays and performances at colleges and things like that. There's an old arts centre at Luton where I met [film writer and director] Danny Cannon. He was 16 and I was 19 and he was making little films on a Betamax recorder that his dad had lent him and I used to be practising in one of the rehearsal rooms in this place so I was there for three or four years doing the music for little films with Danny. We had little screenings at this arts centre of films we had made and we entered one of them into the BBC Young Film Maker of the Year competition and it won and Alan Parker was one of the judges. He suggested Danny apply for the National Film and Television School as a directing student and he did and he got in and I applied as a composing student but didn't get in, but I carried on doing Danny's films while he was there and I started doing films with other film students. It wasn't until Danny graduated a year after that he got the financing together for the *Young Americans* film and made that and got me involved and that's where it all started really. The point from where we started to the first film was 12 or 13 years. If you don't get paid for anything until you're 31, 32 it makes you appreciate it a little bit more. It was a practical apprenticeship and I know there are a load of amazing courses for people, but in Luton at the



ABOVE
Hello Stratford: The Who concluded the Olympic closing ceremony where David Arnold was musical director

"I [composed] for 10 years before anyone paid me a penny and I would continue to do it if people stopped paying me because I love it"

DAVID ARNOLD

time nobody knew any of that stuff and I don't even though if they existed then. It did make me realise ultimately the only way you can really get on in this is to create your own chances by really meeting as many people as you can and getting in with other filmmakers who are at the same point in their career as you are.

That gave you such a long time to learn about what works in terms of synchronisation of moving image and music. What are the key things you picked up? There really aren't any rules. It's like saying because you've painted one house red every house should be painted red. Every single film has a set of problems and I found that the greatest thing I learnt was understanding story, understanding motivation and understanding logic and sense in a film because there are millions of people who can write music brilliantly, much better than I can, but it's not just about writing music. The one thing that is difficult, nigh on impossible to teach film music students, is to understand story and I found the thing that probably informed me the most when I was doing all those student films at film school was I snuck into a couple of debriefs they had where a visiting director or producer would go through people's work one by one and sort of tear it apart so you really have to understand the reasons why you are doing something and the impact it has.

Someone like John Barry was obviously a brilliant composer, but what made him so special in terms of how he used music with film?

He had many great qualities, but his gift with melody was extraordinary and his ability to establish something tonally in character in a very, very short amount of time is almost unsurpassed. Perhaps only Ennio Morricone did it brilliantly as well. You hear

something for five seconds and you're in no doubt as to what is happening and what this film is about and what is about to happen. He was a very elegant composer and while it sounded quite simple it was quite complex harmonically the way he wrote. He had a great jazz influence. He could move from one chord to another and just make you feel unsettled or elated and then he could write amazing melodies at the same time.

Quite often directors will keep going back to the same composer like Steven Spielberg with John Williams and Tim Burton with Danny Elfman. What do you see as the key ingredients of a successful relationship between a film director and composer?

I'm pretty sure if Steven Spielberg and Tim Burton weren't getting what they wanted out of John Williams and Danny Elfman they wouldn't be asking them. There's a great deal of security. When you are directing a movie there are so many things stacked against you. There's the budgetary issues, the schedule, the studio, the producers. Everyone's going to have something to say about what you are doing and part of the way of you delivering your vision is to have people around you who can help you do it and understand what it is you are doing and there is a great amount of security in a director having his crew who knows how he works, understands what he does.

What do you make of the approach of someone like Quentin Tarantino where he uses existing recordings rather than go to someone and say, "Write me a soundtrack for this film"?

You can't argue with anyone's working methods. The only thing that I think is a bit sad is no one is going to be tempting their film or be influenced by the score of a Quentin Tarantino movie and if you think of the films he has made and perhaps potentially what may have been written for those films it could have been extraordinary. He creates the music for his film by using scores from other films that other directors have taken the chance that he won't take and would employ a composer to handle an emotional part of



the film, to take control of a certain part of the film alongside the director and create an identity for it. He won't do that, but he's absolutely dependant on everyone else doing it so he can take those pieces of score and use them in his films. It's a bit of a shame in a way. He's obviously hugely talented as a filmmaker and I know there's an element of control and he doesn't want to hand over that power, but everyone else does.

How do you think the standard is now compared to say the golden age of people like Bernard Herrmann [Citizen Kane, Psycho, Vertigo, Taxi Driver] at the height of his powers?

There are people who are hugely influential. Hans Zimmer is probably the most influential 21st century composer simply because everyone wants to sound like him or everyone demands the films they are being asked to score sound a bit like him. He's defined the language in scoring contemporary films in the same way that John Williams did with his orchestral approach from Star Wars onwards. Hans' mixture of very electronic stuff and samples alongside orchestral defined the next age of contemporary film scoring and he's still taking very big chances. He always creates something idiosyncratic and always creates something identifiable because he's unafraid of taking a chance and I think everybody else is a little afraid of taking that chance because it's a tricky, risky business. It feels a little stagnant at the moment. It tends to be the bigger the budget the safer everything is going to be.

With Skyfall you've said the reason you didn't score that film was about the relationship between the director Sam Mendes and composer Thomas Newman, but do you envisage a time when there might be an opportunity for you to do a Bond movie again?

It's really not for me to say. It's down to whoever gets the job of directing the movie has a choice of everyone who they use and I was just really lucky that the five people I worked with were happy to carry on with me and they were not told they had

to use me. I met them and got on really well with them and it was a really lovely experience and they always have been. Sam absolutely wants his team and I think he's absolutely right he should have them and that's the great thing about the Bond producers. They will let their directors make the films they want to make pretty much so there's no telling them who they are going to use. Tom Newman, who is lovely and brilliant, has worked with Sam from day one and there's absolutely no reason why he shouldn't carry on doing it. He's the right person for Sam.

"I had the whole [Olympics closing ceremony] in a bag on a drive on the train. I thought, 'If I get mugged I'm going to be in real trouble'"

DAVID ARNOLD

One of the projects you are doing now is writing for the stage with Made In Dagenham, having also done the music for the film. How different is the experience of doing something for the theatre rather than the big screen?

It's been one of the most enjoyable things I've ever done. When I did the Olympics it was an incredibly enjoyable experience and it's funny since I stopped doing films I've really loved everything I've done. There's a different sort of pressure, but I've loved doing this musical. We're not quite there yet. We're supposed to be hopefully once everything is contractually sorted out be opening at some point reasonably soon, but we've still got some work to do but it's effectively written. It's been absolutely amazing working with basically three or four people. The director, development producer, the writer and lyricist: that's it. You go for meetings in pubs with them. That's the way it should be. Because there isn't a horrible deadline of a release date turning up where you have to make this date it doesn't feel like you're being rushed. Again it's being able to tell a story through song. Some of these

ABOVE LEFT
A Life Less Ordinary: Arnold composed the soundtrack to Danny Boyle's film and five Bond movies

ABOVE RIGHT
Nobody does it forever: Thomas Newman succeeded Arnold as Bond composer for Skyfall

songs are seven, eight, nine minutes long so it's not that different in a way to a long sequence in a film or a montage and in a way it has to do the same job. You have to make your point fairly quickly and fairly succinctly. I hope it's good. I've certainly enjoyed doing it. It's a very different experience and one I'm keen to repeat.

Twelve months on from the Olympics, how do you look back on that venture?

I remember being very present at the time when I was doing it because I figured when this is over probably nothing is going to happen as a result and I was right. I was very conscious of the fact when I was doing it this was a very special thing and that it was quite a rarefied position to be in and I wanted to enjoy it and I did enjoy it. I worked with some amazing people, amazing musicians in our finest studios all over the country and it just felt like you were on a roll with something that was going to be incredible. Regardless of how much pressure there was, it certainly felt a lot less pressure than doing a Bond movie for instance. It was pressure as much you knew on the day there's going to be a billion people watching it live and if it goes down the toilet then you've had it and there's nothing you can do about it. I was asked about whether I would be interested in doing anything in Rio, but for me to do the Olympics over here was significant, but I didn't want it to be my job.

It must have been incredible to have been involved in something so special...

To feel the change in the country and especially in London happen as the games went on, to feel you were a part of that was lovely. To travel down to the stadium on the train and the closer you got to Stratford the more people would be getting on with their Olympic tickets and passes and the games makers and the volunteers would be on the train and there was a real sense something special was happening. I had the whole show in a bag on a drive over my shoulder on the train. I thought if I get mugged I'm going to be in real trouble.

VIEWPOINT MOMENTUM MUSIC FUND

BUILDING MOMENTUM

PRS For Music Foundation's executive director Vanessa Reed on how £500k of Arts Council funding can have a big impact on new artists



FUNDING

■ BY VANESSA REED, EXECUTIVE DIRECTOR, PRS FOR MUSIC FOUNDATION

Barely three months since launching the Momentum Music Fund at Brighton's Great Escape, I was delighted that at the end of August we were able to unveil the first ten artists and bands to benefit from this unique initiative. Momentum was set up in response to a gap in funding that was widely acknowledged and that we were able to discuss with Arts Council England, other funding bodies and representatives from across the music industry. From experience, it's not until a fund is up and running, when grants are awarded and projects set in motion, that its aims and aspirations become truly tangible. The number and content of the hundreds of applications we've now received confirm the need for this fund and the potential for it to have a huge impact.

A broad range of talented artists, reflecting the originality and quality of music released in this country make up the first wave of Momentum beneficiaries. Competition was incredibly fierce for this first deadline but I hope the list of acts that made it through will inspire even more artists and bands to come forward to one of the six funding rounds between now and January 2015. By that stage, Momentum will have helped up to 75 acts deliver on their promise - funding a whole range of creative activities whose outcomes will impact positively upon the wider music business.

So what did we learn from this first round of applications? Most of the proposals we received were a sharp reminder of how tough it is these days for artists to build and maintain a career; for all the countless opportunities opened up when it comes to distributing and marketing music online or building an audience over social media, there have been some challenging side effects - not least the increasing pressures on artists to make themselves market ready, self release, fund touring or manage their communications.

However, the response to Momentum also demonstrates how these changes can be hugely empowering and how a small amount of funding could make a real difference. All of those who were selected for Momentum funding are clear about their aims to take their careers to another level within the next two years whilst realising creative ambitions that they may not have been able to address without our support. The activities they want to undertake to achieve their goals vary hugely - some artists want to focus on increasing the quality of their recordings or ramping up the production values of their live show, others want to collaborate with an established producer or develop their arrangement and orchestration techniques. And, the so-called "tipping point" for each of these artists - the number of albums, the social media exposure and revenue it takes to break through - is coming at different stages in their careers. The only



ABOVE
Funding the future:
[Clockwise from top left] Dutch Uncles, Brolin, Esco Williams and Hannah Peel are just four of the acts who will benefit from the Momentum cash

"We'll need additional resources to ensure the fund develops and reaches its goals. Our vision is for the long-term and with increased support this Momentum can grow and grow"

VANESSA REED, PRS FOR MUSIC

common thread was that nearly everyone needed extra support for marketing and PR.

The assessment process wasn't easy - the quality of the 500 applications that our independent advisors had to whittle down to ten was astonishingly high; indicative of the huge pool of UK talent currently making great music. For this reason, we've taken our responsibility as gatekeepers of such a popular fund very seriously. We've ensured that an independent assessment process sits at the heart of every decision made. Panels of music industry experts decide on who gets support, we're completely transparent about who these people are and we're making sure that our panels rotate so that Momentum stimulates a growing

network of advisors.

I hope that anyone looking at our first list of Momentum-funded artists will see that this process has worked. There's no theme, no box-ticking and no compromise. Just a great line-up of distinctive artists selected for the quality of their music and a clear plan for how they can make their next album or tour a breakthrough moment in their career.

And what about the remaining 490+ artists and bands who applied to our first round and are still out there looking for funding? Not all of those acts were ready for Momentum support, but a large number were - so I believe that we'll need additional resources to ensure the fund develops accordingly and reaches its goals. Deezer, which has come on board as Momentum's first industry backer, will help us with this challenge, enabling us to give money to more artists and add value in other ways. Could this inspire others to help us with this fund which gives more artists the chance to realise their potential? I certainly hope so. Our vision is for the long-term and with increased support this Momentum could grow and grow.

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THE BIG INTERVIEW NICKY WIRE

‘BETWEEN ACCEPTANCE AND RAGE’

It's the key line from the Manic Street Preachers' new album, *Rewind The Film*, a record that sees the former generation terrorists documenting the demise of certainty and the fading of the fire. It is personal, poetic, elegiac and, ironically, a radical departure.



TALENT

BY DAVE ROBERTS

The Manic Street Preachers burst into the public consciousness just over 20 years ago, a (new art) riot of slogans and cheekbones, riffs and rouge or, to use their own words, a mess of eyeliner and spray paint.

They were provocative, confrontational, smart, brave and funny. They stood out. A lot of new bands are gobby, precious few are articulate. Pretty much all of them have ambition, not many have a manifesto.

The Manic Street Preachers needed to be noticed and demanded to be heard. They were instantly urgent, seemingly panicked about running out of time, even from day one, always desperate: desperate to communicate, to say things they thought had to be said, to shine the spotlight on

ABOVE
Close to the Wire: Manics' Nicky Wire wrote the words to all but one of the tracks on the band's latest album *Rewind The Film*

their heroes and influences, to make people know what they knew and feel what they felt. And to shock. "I laughed when Lennon got shot" runs the most famous line in their breakthrough single, *Motown Junk* (released on Heavenly in 1991).

Now they are in their forties (older than Lennon ever was). They are family men. They are veterans. They are survivors. And they are, possibly prompted by 2012's retrospective activity based around the 20th anniversary of Generation Terrorists, reflecting on their lives, their careers and their place in the modern world.

That mood of uncertainly coupled with the process of reassessing and redefining who you are is captured perfectly and movingly on *Rewind The Film*, the band's 11th studio album, released this

week on Columbia.

Musically it is the Manics' most radical shift since 1994's abrasive *Holy Bible* rubbed up against 1993's burnished *Gold Against The Soul*. There is, for instance, only one track that features James' electric guitar, and standout vocal guest turns from Richard Hawley, Lucy Rose and Cate Le Bon also add texture.

The first line of album opener, *This Sullen Welsh Heart*, is 'I don't want my children to grow up like me'. That's a decent dollop of fear and self-loathing right there; 11 syllables in and straight away you know that, unlike so many others, they haven't drafted Nile Rodgers and Pharrell in on 'vibes'.

Nicky Wire has written the words to all but one of the tracks (*Anthem for a Lost Cause* is written by James Dean Bradfield) and says: "A useful comparison is with *Postcards*, because that was nostalgic in a sense of it being a celebration and declaration of the fact we could still do it, we were giving it one last shot. Whereas *Rewind The Film* is saying that the whole thing has been brilliant, tragic, uplifting, incredible, but I don't know if we can do it anymore."

By "it", he means "massive, anthemic, guitar-laden radio hits". And what's brought on that realisation? "Just crippling fucking tiredness [laughs]. No, I actually think it's a combination of a few things: the body getting old, having kids, the music business changing, and me becoming quite drained with that, which I never have been before. Anyone who knows me knows I love the whole business, the stats, the charts [*Music Week* is delighted to discover that Wire is a fully paid up subscriber], the artwork, working closely with the product managers, all that boring stuff [*Music Week* is confident he doesn't mean *Music Week*], I've loved it. But it's just become a bit bewildering.

"We also lost our product manager at Sony, Jim Fletcher, who died two years ago. I was really close to him and he was really young. It was so sad and it just kick-started a lot of emotions and got me thinking about growing old with a bit of grace and dignity."

The mood of nostalgia was enhanced last year not only by the Generation Terrorists reissue, but by a very special one-off gig at the O2 where the band played all 38 of their singles. "That had an impact, definitely. When we walked off that stage it was pretty frightening actually, for us as a band. James wanted to get back to the studio straight away and move on, because we just knew we could never do that again.

"We'd been demoing stuff already, but after that night I could tell there was a slight sense of panic. 38 tracks, selling out O2, a whole career put out there. For us it was a one-shot deal and a bit of a full-stop."

It deserved an exclamation mark. The Manics' career has been incendiary and incredible. As Wire puts it: "On a human level there's been a lot of heartache. From Philip [Hall, their original manager]



dying [in 1993] to Richey disappearing and then the last two years have been riddled with funerals and illness... but in terms of the band, no, it's been one of the greatest rides anyone could ever have."

Rewind The Film isn't the end of that journey, but it is a fork in the road, as evidenced by some key lyrics, starting with that Vengaboys tribute on track one...

"I don't want my children to grow up like me"

FROM THIS SULLEN WELSH HEART

It's a supremely bleak opening statement. How do you mean it and how much do you mean it?

I just don't want them to grow up with my grain of sourness and bitterness and nastiness. The constant questioning. I want them to be a little bit more laid back.

That's what's driven me, unfortunately: the hatred and the nasty side. The desire to keep proving yourself, it's an integral part of all four of us. There's a lot of spite in me, which is fine when you're 20, 25 or whatever, but I'd rather not pass that gene on.

"How I hate middle age/in between acceptance and rage"

FROM BUILDER OF ROUTINES

Is that an irreversible journey, towards acceptance? And if so will you eventually be watching Jeremy Clarkson and find yourself nodding along, saying, 'You know what, he's got a point...?'

That's a scary thought. Maybe I could be a bit more Tony Benn than Jeremy Clarkson. But yes, that

"We're the only band to have written our own myth and then lived it. It was slightly harrowing at times, but it was amazing"

NICKY WIRE, MANIC STREET PREACHERS

irreversible decline, it frightens me. I've put so much effort into the band: lyrics, interviews, music, artwork, I've really enjoyed it. I've basically co-managed the band for 20-odd years, and that's no disrespect to Martin [Hall], the band's manager], because we've always stayed with him and we love him, but that's just my nature. I just don't find myself with the mental capacity or drive.

When I'm 50 I probably won't give a fuck at all, I will be happy to be Marlon Brando, put on 10 stone, live in a nappy and shit myself all day, but it's this in between state... I don't know, I still love going on stage and living the rock n roll dream, coming off dripping in make-up and glitter, but how do you marry that with doing the school run the next morning?

Especially if the bones ache...

And they do ache. They really fucking ache.

"There is too much heartache in the nothing of the now"

FROM REWIND THE FILM

What is absent? Is it the sheer intensity of feeling you experience when you're young?

Yes, but there's also fear as well, you feel less and fear more when you get older. As a parent, as someone who is ageing, surrounded by more illness

ABOVE

Manic men: [L-R] Sean Moore, James Dean Bradfield and Nicky Wire. "The world was more black and white, or seemed to be, when we were young," says Wire. "We were sure of ourselves"

and funerals and what have you.

It's also about the absence of anyone else, any young bands, saying anything.

If you were a young smart working class political band coming through now, would you deliberately and loudly target the Manic Street Preachers as dinosaurs?

Absolutely! It's like famously when the Stone Roses got offered a Rolling Stones tour and they said they didn't want to support those boring old farts, which was great.

Whether they mean it or not, right?

Of course! We all know we love them really, but come on, someone say something! Most bands seem more likely to go to a tea party at Buckingham Palace than say anything even remotely fucking nasty. It feels like no one's replaced us. In the 90s there was a changing of the guard, with us, Radiohead, Blur, Massive Attack, Oasis or whoever, but now...

There was a moment at The Ivors recently, when The Maccabees won an award, and the host called up to the stage Orlando Weeks, Hugo White, Felix White and Rupert Jarvis. Is that a roll call that troubles you?

It does, although I've got nothing against The Maccabees, I like them. But like many avenues, the avenue for a working class guitar band is being closed off, they're being kettled in. It's hard for young bands anyway, but if you've got nothing behind you it's really hard.

That's why I've got a lot of respect for this post-Dizzee wave of urban artists, young working class kids finding a way to break out. I think Plan B is a

THE BIG INTERVIEW NICKY WIRE



brave artist, and it's great that when he had a platform, he used it, he really tried to say something. I like that record [Ill Manors] because it's confused, it's angry, it's an explosion.

When you're 'replaced' by people who otherwise would have gone into accountancy, then it's not going to mean as much to them, not as much as it meant to us anyway. And the music will inevitably be a bit bland.

I don't hate bands on a class divide, I just want something... I want to hear fingertips scraping, I want desperation, I want a band that means it so much.

And I want a band that doesn't give a fuck about their audience. Everyone's so obsessed these days with saying how great their fans are, and that's not a healthy situation. All my favourite bands had contempt for pretty much everything.

I'm not saying we're like that now, because we can't be. You've got to feel it for real, which you do when you're young, and which we did, like when we went on stage at Glastonbury and alienated an entire generation.

And on Stay Beautiful, when you sang "Don't fall in love, cos we hate you still"...

And that's when we didn't even have any fans yet, it was a pre-emptive warning! That was the genius of Richey: we're the only band to have written our own myth and then lived it. It was slightly harrowing at times, but it was amazing.

"Now I'm a busted flush/I am waiting for the night to come"

FROM REWIND THE FILM

Is that really how you feel? Like you've got nothing left to give?

I don't know, I think I still feel the same things, but I'm not sure I'm capable of following through. It'd be a fucking help if Richey was still around to be honest, he always had a lot of fight in him and we always fed off each other.

Without Richey, and with the onset of middle age, how hard is it to care as much, and to be certain about things?

It's the certainty thing that's difficult, because whatever issue comes up, you realise there are no fucking answers. The world was more black and white, or seemed so to us, when we were young. We meant everything we said. We were sure of it and sure of ourselves.

"So sick and tired of being 4 Real"

FROM BUILDER OF ROUTINES

The line refers to one of the most famous moments in the Manics' iconography, when Richey, determined to convince the NNE's Steve Lamacq of their credibility, used a razor blade to carve 4 Real into his own arm.

Do you feel pinned down by certain events and images like that?

Yeah, definitely. Deep down I think this is probably the best collection of lyrics I've ever written, in terms of truth and poetry, but I know I'll always to some extent be known as the guy who wears a dress, uses Dysons, smashes his guitar up, can't play, whatever. And I don't mind, because I'm a rock historian myself and I know that cliché is really important in rock n roll. But we've come back with a single James is barely on, that's six-and-a-half minutes long, from an album that hardly features an electric guitar...

I love you so won't you please come home / It's been so long but I can't let go

FROM AS HOLY AS THE SOIL (THAT BURIES YOUR SKIN)

The track is half love-letter/half personal plea to Richey, 18 years after the guitarist, lyricist and Wire's soul mate disappeared. And personal is very much the word. As Holy as the Soil is from the heart and almost unbearably moving.

That must have been a very hard lyric to write...

It's about as personal as I'm ever going to get, certainly. I was dancing round the houses a bit, and then I got that phrase, 'I love you so won't you please come home', and that seemed to say it all, so rather than try and be oblique I just went with it.

I guess most of the time, just through the demands of life, you keep things hidden, but this is a glimpse of how much it still hurts.

It is, yeah. And it's about him as a son and a brother as well as our friend. His sister, Rachel, has done so much brilliant work, his Dad passed away a year or so ago and I was at that funeral. I don't know, sometimes I look at a picture of him and think what an amazing rock star to have around. There's a massive gap there. He'd be like an intellectual and political version of Lady GaGa – but prettier.

Do you miss the dynamic of working with him – miss getting his approval or even his criticism?

Two parts, really. The first is simply writing together. We wrote Motorcycle sitting at a desk in Swansea Uni. I've still got that draft. I know guitarists swap riffs, but we were swapping lines. A lot of the first album was like that.

And I also miss sharing what we liked, what

ABOVE
Past Preachers: Rewind The Film adds to a Manic Street Preachers discography stretching back 11 years. [Top L-R] Generation Terrorists (1992), Gold Against The Soul (1993), The Holy Bible (1994), Everything Must Go (1996), This is My Truth Tell Me Yours (1998), Know Your Enemy (2001), Lifeblood (2004), Send Away The Tigers (2007), Journal For Plague Lovers (2009), Postcards From A Young Man (2010)

we were listening to, what we were watching, what we were reading – and absorbing it all into our writing.

"I'm as tired as John Lennon sang"

FROM 3 WAYS TO SEE DESPAIR

Not the floweriest phrase on the album, but significant because it is the second name check for Lennon in the Manics' songbook. The first, of course, being I laughed when Lennon got shot', from the breathless early salvo that was Motown Junk.

How do you feel looking back on that first Lennon line and the young men who wrote it?

[Laughs] Well, I'm not putting the blame elsewhere, but that was one of Richey's. I wore it like a badge of honour though, like fucking yeah, bring it on.

Did you say it because you absolutely couldn't and shouldn't say that?

Exactly, yes. In 1977 [the song not the year (although, yes, the year as well)] Joe Strummer sang 'No Elvis, Beatles or Rolling Stones' and we were searching for our version of that line, and that was how it manifested itself – albeit in a slightly nastier way.

This new line is... well, it isn't me redressing the balance as such, but that song, I'm So Tired, is a great record and it does sum up that crippling, jet-lagged feeling, so we were happy to drop his name one more time, a bit more respectfully this time.

"The old boy network won the war again"

FROM 30-YEAR WAR

The album ends with a flash of fire in the eyes and vim in the veins. 30-Year War is a tirade against the brutality of Thatcherism and the inequity of today. It's also a taster for a new Manics album due next year, tentatively titled Futurology.

The original plan was to record a wider selection of songs, but in the process the band realised they were two very distinct sets.

The acoustic, contemplative intro:pection was captured on Rewind The Film and f30-Year War is a clue, then the next record will be spikier, louder, feistier and, quite possibly, a glorious contradiction after RIF's partial white flag.

So, how did this one sneak on the record?

I actually didn't want to give it to James, because the idea of this album is that the lyrics are quite self-critical and reflective – draped in this beautiful music.

But James looked at it and said it had to be on there, he thought it was one of the best things he'd read, in political terms, since Tolerate.

It was inspired not by Thatcher, but by Thatcherism. I wrote it before she died and she was gone to me decades ago anyway. I lived through the shit she did to my community.

It's about how no one has the energy to even face these issues. The fucking leader of the Labour party doesn't even want to face these issues, so who's going to do anything? He's the most insipid opposition leader, of either side, that I can remember.

It was problematic because we couldn't get it to work in the context of this album but then we realised we didn't have to, it could just be a bridge to the next one...

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REPORT ROYALTY COLLECTION**AMONGST ROYALTIES**

The number of different revenue streams for rights-holders has exploded in the digital age. That might mean more royalty payments for master owners, performers, publishers and authors – but only if those tasked with collecting them are able to deal with the added scale

**ROYALTIES**

■ BY TOM PAKINKIS

While the physical pillars of the music industry have been left shaken by the digital revolution, it's arguable that there's never been a more exciting time for rights-holders in terms of diversity of income.

Whether you're a performer, a master owner or (perhaps even more so) a publisher or the author of a song, there are more potential revenue streams for a properly exploited copyright than ever before.

But, with more royalty-earning opportunities comes a much bigger administration task. A range of revenue streams flow from a number of different platforms, controlled by a myriad of different companies across all over the world.

While a publisher, author, label or performer once had to worry about remuneration from plays across a limited number of TV channels and radio stations, now royalty payments can come from downloads, streams and a huge range of television and radio stations – on a number of digital and traditional platforms. This diversification of revenue streams shows no signs of slowing down, according to those tasked with identifying and collecting royalties for their clients.

“We have seen many companies thinking that it would be a simple task to start collecting royalties so they can get some easy money. It is not”

GINO OLIVIERI, PREMIER MUZIK INTERNATIONAL

“The avenues that have opened up such as streaming, satellite, YouTube, mobile phones and neighbouring rights are over and above the previous income streams with more to come in the near future,” says Gino Olivieri, president of Premier Muzik International, which collects and administers performance royalty income for artists including Lady Gaga, Bruno Mars, Avicii and David Guetta among many others.

“In North America, satellite radio and satellite TV has increased in the last five years and is only gaining momentum. One must understand that, wherever a song is being played, there has to be a payable royalty to a writer, a composer, a label or all of the above. These are the new [revenue streams] that rights holders will benefit from – not to mention the many more, mostly digital, mediums to come.”

Although Olivieri talks specifically about operating out of the US, the challenges he mentions

ABOVE
Going global: Lady Gaga and Avicii are signed to Premier Muzik for neighbouring rights administration while BMI handles Gaga's author rights

are similar across most territories – including the UK, where leading recorded music royalty collection group PPL is based.

‘HUNDREDS OF NEW DIGITAL STATIONS’

“The challenge for licensing in the UK is the proliferation of recordings and the popularity of what's being used by more and more services,” says PPL CEO Peter Leathem. “In the broadcast sector, we used to have the BBC, ITV and then Channel 4. But, if you look at digital platforms now, there are hundreds of stations that are using recorded music and having to report that through.

“It also means the diversity of the types of recording has increased. We used to have the BBC, then commercial radio came along 40 years ago and now we've got 300 commercial radio stations and internet radio as well.

“The diversity of recordings and the number of people we have to license has increased, which means we have to increase our licensing teams to manage those relationships. We also need to have the recording details so that we can match what's played with who to pay.”

Tracking income has become a real challenge for those representing songwriters, too. UK-based PRS for Music collects royalties for songwriters, composers and music publishers, but faces the same



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challenge of adapting to new levels of scale in an ever-changing modern media.

"In 2012 PRS for Music processed over 126 billion lines of data on music usage and matched them to the ownership shares of the respective songwriters, composers and publishers," says the company's CEO Robert Ashcroft. "We, and other collecting societies, are investing significant sums in our back office processing systems to enable this work to be done efficiently."

The digital age isn't only laying down hurdles for the sector, however - technology is also helping some companies simplify the royalty collection process for their clients. Sentric Music is both a rights-holder and a rights-administrator representing over 50,000 writers in the UK alone, with a catalogue of over 150,000 tracks.

Sentric CEO Chris Meehan says that the digital age should in theory dramatically improve the management of royalty tracking and collection thanks to more connectivity along with the increased availability and visibility of information. But he also points out that, in practice, connecting information with payments is something that "is still a work in progress".

"Innovating royalty collection is something that is a massive challenge," he says. "Every society you work with works in a slightly different way - although this is getting more consistent - and technological advances and development take a long time to come online."

Pierre Mossait, president of independent publisher Strictly Confidential, concurs - highlighting "the fast and easy collection of acceptable amounts for everything that happens online" as the one of the biggest new challenges of the modern age for royalty collectors. "We're still nowhere on the publishing side, especially for non Anglo-Saxon repertoire," he suggests.

'MONEY GROSSLY UNDER-COLLECTED'

Willard Ahdriz is founder and CEO of Kobalt Music Group, which contains both a publishing and neighbouring rights company, as well as label services. He stresses just how much work there is still to be done when it comes to adequate remuneration for rights-holders from digital.

"Money from services such as YouTube, Spotify, Amazon, and others is being grossly under-collected due to the difficulties in global licensing and the ability to cross-match data at the user data label," he tells *Music Week*. "There are major labels, societies and tech companies that do not report where digital income is coming from, and they don't know how to distribute it."

"Rights-holders still have [the option of major and indie royalty admin companies] as well as one more alternative: the big independent"

PIERRE MOSSAIT, STRICTLY CONFIDENTIAL

Keeping track of an increasingly complicated web of royalty revenue streams might be a daunting task for rights-holders, but with this new challenge comes new service providers ready to meet demand.

Today, rights-holders can access a wider range of royalty collection and administration partners than ever before. In the past, clients' royalty collection was predominantly handled on a worldwide basis by a single major company - but now options for rights-holders are now spread across a number of different operations of all shapes and sizes.

"Working with majors previously caused big delays between the moment of payment by the local society and the moment when money ended up in their client's pockets and statements were generally much less detailed," argues Strictly Confidential's Mossait. "In short, it was a slow and cumbersome machine. The indie route was always much more efficient and shorter, providing more details and a bigger local concern. Today, rights-holders still have those options, as well as one more alternative to the majors: the big independent administration companies. But in my opinion these companies are not that different from the majors."

The new landscape of increased options for rights-holders is well illustrated by the number of publishing giants now clawing back their full digital rights from collection groups - allowing them to negotiate direct with digital services like Apple over royalty rates. In the US, Sony/ATV/EMI, Universal Music Publishing and BMG have all retracted new

ABOVE
Living the stream: Topping the most-played lists for a number of digital services in 2012, Gotye signed a worldwide publishing deal with Kobalt last year, excluding Australia and New Zealand

media licensing powers from ASCAP - with Kobalt, Iagem, Wixen and Warner/Chappell all expected to join them in the coming six months. In the EU, publishers are increasingly signing direct deals with bodies newly capable of specific pan-European licensing on behalf of individual clients.

Niels Teves, co-CEO of Fintage House - which collects royalties on a worldwide basis for clients including Jay Z, Britney Spears and The Elvis Presley Estate - says that the control traditionally exhibited by the largest collecting societies has started to slip away.

"There are more sources of revenue than ever and these need to be collected through the traditional channels or new initiatives," he says.

"EU rights-holders now have total freedom to choose the collecting society they want. Previously, digital licensing ventures like CELAS, IMPEL and ARMONIA would not have been possible.

"Especially in the digital space, the collecting societies' monopolies have eroded. This is likely to be confirmed in the expected EU Directive on Collective Management. In the US, direct licensing has existed for a long time, but as publishers we have recently seen increasing possibilities to license directly instead of having to rely on label deals. Also, some publishers have withdrawn their digital rights from ASCAP and BMI now, so we see a demand for global reaching collection alternatives from users such as YouTube and Spotify."

Sentric's Meehan sums up what he feels is the overall impact of increased competition in the royalty collection sector: "Over the last 20 years, the number of options available to rights-holders has dramatically changed and I believe this change has been for the better. There are now so many options available that suit the varying business models that are being used to generate revenue.

"Traditional long-term deals are still available to rights-holders, but there is also a whole host of shorter-term options available. Transparency and efficiency of royalty accounting and subsequent payments has probably been the biggest change. There are many services on the market that offer direct collection around the globe with quarterly payments being made rather than annual/semi-annual payments."

REPORT ROYALTY COLLECTION

“Over the last 20 years the number of options for rights-holders’ royalty collection has dramatically changed and I believe it’s for the better”

CHRIS MEEHAN, SENTRIC

Just because there are more potential partners in a market, of course, doesn't mean they're all up to scratch. Premier Muzik's Olivieri warns that rights-holders still need to be discerning about who they choose to manage their royalty collection – especially when it comes to the complexities of administering neighbouring rights.

“We have seen many ‘Johnny Come Latelies’, thinking it would be a simple task to collect royalties and get some easy money. It's not,” he argues. “There is so much work to do and it must be done daily and repetitively without fail and not just once each quarter. Rights-holders release many songs with many different versions, and all of this needs to be properly linked.

“The difference between song copyrights and neighbouring rights are not always clear,” he explains. “Once a song copyright is registered, generally the information is the same worldwide at the society level. This would be despite the many various remixes and versions that are released. In neighbouring rights, all versions need to be linked to the rights holders. This is a major task that needs to be nurtured each day. We do this each day, again and again – hence our company motto, ‘Experience Is Everything.’”

‘CONTRACTS MUST BECOME SIMPLER’

There's a strong consensus between those in the royalty collection business that more can be done on a broad, top line level to make the flow of revenue to rights-holders quicker, easier and more accurate.

“First on the list of changes has to be simpler and more standardised contracts,” says Premier Musik's Olivieri. “These have become more complicated as lawyers have tried to grapple with new technologies by drafting ever more granular agreements, which in practice make it harder for administration departments to translate into their royalty and copyright systems. This leads to inaccuracies and inefficiency.



ABOVE
In confidence: Indie publisher Strictly Confidential boasts Editors in its UK roster as well as Andy Burrows and The Jim Jones Revue

“The most important change needed is for us to build a global repertoire database to support this trend towards cross-border licensing”

ROBERT ASHCROFT, PRS FOR MUSIC

“Next is the need for a single global rights repository so that everyone is using the same data. Lastly, more investment into technology and software by the industry as a whole is needed.”

That ‘single global rights repository’ is something that has been very much on the agenda for some time now, and PRS for Music especially has made some moves towards more international integration between territories. In June, it formed what was billed as a major collaboration with STIM in Sweden and GEMA in Germany with the hope of

simplifying both national and pan-European licensing and processing.

“The most important change needed is for us to ‘build a global repertoire database in order to support this trend towards cross-border licensing,’” PRS’ Robert Ashcroft tells *Music Week*. “We also need to make joint investments in back office processing systems to enable us to handle efficiently the forthcoming increase in transactions, which could well amount to trillions of music usages per annum in the near future.”

BMI, which was founded in 1939, is the largest music rights organisation in the US, with offices in New York, Nashville, Los Angeles and London, amongst others. It represents more than 7.5 million musical works created and owned by more than 600,000 songwriters, composers and music publishers. BMI SVP, corporate strategy, new media, and communications, Richard Conlon,

UNDERSTANDING THE IMPORTANCE OF ROYALTY AUDITS: ‘TIMING IS HUGE IMPORTANT - AS ARE RELATIONSHIPS’



Prager and Fenton LLP offers royalty audits on behalf of rights-holders whether they be recording artists, songwriters, record companies, publishers, producers or managers.

The audits include royalty tracking aimed at identifying income that has not been reported to clients as well as verifying whether income that has been reported has been calculated in accordance with the relevant agreement.

“A royalty audit is normally a contractual right and may therefore be subject to certain restrictions, depending

on the wording of the relevant clause within the agreement,” says Prager and Fenton LLP’s Austin Jacobs (pictured inset).

“The main challenges that we encounter are two-fold. Firstly, a large amount of digital income is now being reported by the source (i.e. the digital music service provider) as a lump sum, whether this be in the form of an advance or guarantee payment or a payment made under a blanket license. Our challenge is to ensure that an appropriate share of this income is allocated to our client’s copyrights. Issues arise due to the fact that sophisticated royalty accounting systems are required in order to break these payments down between what may be an extremely large number of copyrights. However, the

challenge we face is in dealing with corporate policies relating to this type of income and the lack of a clear audit trail leading back to the source of the payment.

“Once we have identified specific income that is missing, our other main challenge is ensuring that this income flows through to our client in a timely manner. In order to identify the point within the reporting chain at which the blockage has occurred, and then to clear that blockage, often requires the co-operation of several individuals and entities. Due to the work pressures placed on royalty departments within many organisations, a certain amount of prioritising must take place. At times, it can therefore require a degree of tenacity to ensure that our client’s issues are focused upon.”

Jacobs advises rights-holders to ensure that agreements under which royalties are paid are appropriately drafted so that they share in all the income streams that arise as a result of new methods of exploitation. “They should also ensure that they give appropriate consideration to the exercising of their audit right,” he adds.

“The timing of an audit can be very important as the period that may be covered will be restricted if the agreement states that the rights-holder has a limited period in which to dispute an accounting. The rights-holder should also bear in mind that the audit is likely to be settled far more quickly if there is an ongoing relationship between the parties. It is much better, therefore, to exercise the audit right before an agreement has expired.”



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REPORT ROYALTY COLLECTION

“The industry should work with ISPs to tap big potential revenues in advertising money, mobile and collecting money that is not flowing”

WILLARD AHDTRITZ, KOBALT MUSIC GROUP

agrees that technology is central to effective royalty administration in 2013, emphasising that “continued focus on a robust and flexible technology platform is critical.”

“BMI is constantly evolving our technological infrastructure and core business operations to maximise efficiency,” he says.

“Working with industry-leading key partners, we are developing new business tools for our affiliates and licensees to do online business better and faster and build new tools to address their real needs.”

He adds: “We recently launched BMI Mobile for iPhone, iPad and Android users, which affords quick access to self-service options,” Conlon offers as an example. “Then there’s BMI Live, a revolutionary program which pays performing songwriters for live performances in small venues.”

‘STOP CREATING TECH BARRIERS’

Kobalt founder Willard Ahdritz is keen to see what he feels are his company’s core values stretched further across the industry: a greater synergy with technology and more transparency between licensed outlets for music, royalty collectors and rights-holders.

“We need to partner with tech, not create barriers, and open the flow of information,” he says. “We need a greater understanding between the tech and music sectors, and tech companies need more experts managing publishing licensing on a global scale.

“Yesterday was all about ‘Show me the money’, today it’s ‘Show me where the money is’. We challenge our fellow publishers, labels and tech companies to join our mission to move the industry toward total transparency.”

Ahdritz is keen to bolster royalty administration’s relationship with technology companies in a very direct sense to create more efficient relationships

RIGHT

Rock royalty: Kobalt administers more than 300,000 copyrights worldwide on behalf of over 1,500 clients including Sir Paul McCartney



between each link in the chain.

“The industry should work with ISPs to tap big potential revenues in advertising money, mobile and collecting unlicensed or uncollected money that is not flowing,” he suggests.

“At Kobalt, we believe in collective licensing and building bridges between these industries that deliver more transparency and offer different cost structures and ways of doing business. To date, this is the formula that has worked.”

“A continued focus on a robust and flexible technology platform will be critical for effective royalty collection in 2013 and in the future”

RICHARD CONLON, BMI

PPI’s Leathem – whose company counts 6.2 million recordings and 65,000 performers on its books – also points to the need for more global relationships: “It’s happening all over the world: more and more recordings are being used by more and more services, so we’ve been looking at how we collaborate to handle increasing volumes of data, because ultimately that’s going to enable us to get more money paid more accurately and quickly.”

But PPI is keen to also work on the ground with labels and performers to make sure that collection agencies and administrators are being given the information they need in the first place.

“We’ve had to push the record companies very hard indeed about the quality of the information they provide us with,” he says. “We sat down with them a few years ago and established a higher standard that would be mandatory if they were going to register recordings with us. We need to know things like the ISRC, main artist, title, country of recording... There’s a whole load of things that they have to provide and if they don’t provide that then we can’t pay the record company for that recording.”

“We also work with performers and managers to make sure they’re linked to all the recordings they’ve played on. It really is a collaborative effort to get everyone to realise the importance of the role they play.”

CRUNCHING THE NUMBERS: THE THIRD PARTIES BEHIND THE INDUSTRY’S ROYALTY ADMINISTRATION SOFTWARE

Although there are some companies with royalty collection and administration services that have developed their own software solutions to optimise their clients’ experience, labels and publishers can turn to third party software providers to bring the process in-house. We speak to two providers of such software to understand exactly what their packages are capable of and why they’re of benefit in an increasingly complicated area of music business.

Phil Bird, Global Sales Manager, Counterpoint



“With over 400 clients worldwide we are the pre-eminent supplier of royalty administration software to both the record label and music publishing sectors. Our clients include: BMG Rights Management, Imagem BV, PIAS, Carlin Music Corp., Bucks Music, Mute Artists, Blue Mountain Music, Demon Music Group, Eagle Rock. Furthermore, we are major suppliers of royalty administration and rights management solutions to the large TV and Film companies: Fox Networks, NBC

Universal, BBC Worldwide, MTV, Discovery and many more.

“Because our software has become the favoured option in both the music publishing and record label sectors this has huge benefits for an increasingly inter-connected music industry (co-publishers, sub-publishers and licenses). Since having a common royalty

system greatly enhances data flows between companies meaning quicker and more accurate data transfer.

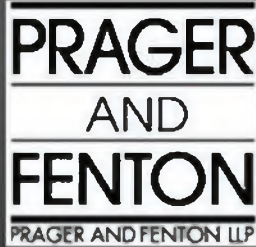
Robert Klembas, Rebeat



“Rebeat Business Edition solves the distribution and accounting problem for labels. We’ve taken an integrated approach to this issue, and the workflow is vastly simplified as a result. The Rebeat software already knows your products, so you just add contractual data to each product and start accounting (clients can typically start in less than three clicks). After starting the accounting process, you can even send out statements to your artists via email automatically.

“Our goal is to reduce the hassle associated with digital accounting, and save labels a lot of money while reducing errors. The result? Rebeat helps labels free resources for more important jobs like A&R, marketing and promotion.

“The amount of accounting data has exploded over the last few years. Today, reports by streaming services like Spotify, Deezer or YouTube simply cannot be handled manually anymore. Accounting all of this data correctly while at the same time offering the transparency artists demand nowadays has become a massive challenge for record labels and rights holders.”



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WISHING **McFLY** A VERY



10TH BIRTHDAY

On behalf of McFly and Happy Entertainment we'd like to say
THANK YOU! for all the support you've given the band (o_o_o_o) over
the last 10 years. You all know who you are, and we look
forward to sharing the next ~~TEN~~ years with you!

Tom, Danny, Dougie, Harry - we love working with you guys, and
are truly grateful for the loyalty you've shown and the
incredible opportunities you help create for us.
These are happy times and we're proud to be your managers!
Lots of Love Fletch, Darren and everyone at Happy Entertainment.

PROFILE MCFLY**IT'S ALL ABOUT THEM**

In a world of all-too-fleeting pop signings, McFly have managed to forge a ten-year career and one of the most dedicated worldwide fanbases in the music business today. How have they done it - and what's next for the hugely successful, independent British foursome?

**TALENT**

■ BY TINA HART

A full ten years into their career, McFly might have proven themselves as survivors of the modern pop music business - but being in their company still feels like hanging out with a group of teenagers.

A decade on from when the foursome were catapulted to fame as the youngest ever band to score a No.1 debut album since The Beatles, the young scamps-turned-suave gents (now in their mid-to-late twenties), appear to have a genuinely down-to-earth, endearing relationship with each other. And they're still very energetic and enthusiastic about making new music.

In the journey to reaching this anniversary milestone, their five studio albums have racked up

"McFly aren't only still together, they still care about each other. They are every bit as passionate about their music as they were 10 years ago"

MATT 'FLETCH' FLETCHER, MANAGER

cumulative sales of over 10 million. They've also bagged seven UK No.1 singles, five Top 10 albums, and played numerous sell out tours - whilst consistently releasing platinum LPs, from debut *Room On The 3rd Floor* (2004) to 2005's *Wonderland* and 2007's *Greatest Hits*.

Additionally, a foray into reality television in 2011 saw a double win as Harry triumphed on *Strictly Come Dancing* and Dougie on *I'm A Celebrity Get Me Out Of Here*. Meanwhile, Tom

ABOVE

Flying high: After a decade [L-R] Tom, Dougie, Harry and Danny are still a successful band and look forward to releasing their sixth studio album later this year

has lent his songwriting talents to 10 UK No.1 singles, and has written several tracks for One Direction. Danny is a successful club DJ, who is also writing and producing an electronic album alongside his production work for McFly. And there's another of Tom's writing ventures on the go too - alongside bandmate Dougie, he's penned two children's books about pooping dinosaurs for Random House.

In 2008, the band went fully independent, turning their back on five years of major label-backed triumph with the release of *Radio:ACTIVE* on their own label, Super Records, with backing from Absolute Marketing & Distribution.

Now the group are preparing for the release of their sixth studio album later this year via the same setup with Absolute, but they'll be plenty of headline-grabbing escapades before then: McFly

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CAA

will celebrate their 10th anniversary with four headline performances at the Royal Albert Hall each day from September 19 to 22. The latter two of those shows were added due to demand.

“McFly are great writers, performers and personalities. People really like them individually and that has helped to make them a British institution”

RICHARD RASHMAN, PRESTIGE MANAGEMENT

As the band's co-manager Richard Rashman from Prestige puts it: “McFly are great writers, performers and personalities - but I think the most important thing is that they are very down to earth and people really like them, and that is helping to make them an institution in this country. Their new album is amazing and I think it will do shockingly well.”

Music Week catches up with the band to reminisce about an astonishingly successful ten years - and hear more about what the future holds...

You're going independent once again for the upcoming record, teaming with Absolute. Why take that route?

Harry Judd: With Super Records, it's basically us, our manager [Matt Fletcher], a couple of other people - Fraser [Ealey] our project manager - with outside pluggers and press. We had other options,

RIGHT
Shine a light on them: This dark shot of the band is from the 2010 *Above The Noise* album era when they released Top 5 Taio Cruz collaboration *Shine A Light*



but this was the best opportunity.

Tom Fletcher: Because we're in a position where we can fund the album-making process ourselves, we don't have to make compromises creatively with the record label or be tied into a deal where they financially take in areas we don't need to give - like

touring, 360s and shit like that. Because we've been independent before, we're very casual about it all. There's obviously huge advantages to being on a major label, it's just for us we don't have a need for that at the moment. I think at some point in the future we will be signed again to a major label, but it didn't make sense for now.

MANAGER FLETCH: 'NOW THEY CAN REALLY CELEBRATE'



Matt 'Fletcher' Fletcher (pictured centre) of Happy Entertainment has managed McFly from the start. Here he tells *Music Week* about his strict brand of guidance...

"I remember right at the beginning, the band just had their second No.1 single [2004's *Obviously*], their album had just gone No.1, and they'd just performed at the *Spiderman* premiere. Afterwards they wanted to go to the after-party.

"In those days we were quite strict and tried to keep them disciplined and focused, so we wouldn't let them go. It was the first time I ever had a falling out with the band. They challenged me on why they couldn't go. They said 'Fletcher, we haven't had a chance to celebrate our success'. I replied, 'If our biggest fault as managers is that we don't celebrate your achievement then that's not so bad. But I'll tell you what, if you're still around in 10 years time, we'll celebrate...'

"So here we are on their decade anniversary. We will celebrate like no band has probably celebrated before because I do feel so proud of the fact that they've been able to get to this point.

"At that early stage, it wasn't about having a No.1 but building a career. That's why we will celebrate this year - but still cautiously, as McFly want to continue for the rest of their lives. As far as we're concerned this is just the first chapter.

"The highlight of the band's career is the fact that they are still together and they still care about each other. They are as passionate about the success and future of McFly as they were 10 years ago. I count every day as a highlight.

"The new album goes back to McFly's roots, writing classic pop hits. I think without a doubt it's the best songwriting album they've made in their entire career. It's an incredible record."

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Congratulations to McFly on an incredible 10 years from all of your friends at Doodson Entertainment.

PROFILE MCFLY



You left Island/Universal in 2007 and set up your indie label Super Records - but then went back in with them on a collaborative deal for the release of 2010 album *Above The Noise*. Why?

TF: They were genuinely really excited about the idea of having us back. We weren't planning on it.

HJ: It came about randomly. When we started making demos for the fifth album, Fletch went in to meet someone at Universal about a completely different project - it was the new MD at Universal. He was like 'Oh, how are McFly? I love those boys.' Then Fletch played him what we'd been working on and he was like 'OMG I love it, let's get back into business'. It was this refreshing thing. We were really excited and they were like 'You should work with Dallas Austin' and so we just boshed it.

ABOVE
Super-powered: Here's McFly circa 2008 - the Radio:ACTIVE era where they dared to go independent and created their own label Super Records

"Because we're in a position to fund the album-making process now, we don't have to compromise - giving labels finances from touring, 360s and all that"

TOM FLETCHER, MCFLY

You made some comments in your autobiography [*Unsaid Things... Our Story*] about your first Greatest Hits [2007's *All The Greatest Hits*], saying it was a mockery. What happened and what did you learn from that experience?

HJ: Sometimes when you are on a major label you have to do things you don't want to do, like releasing a Greatest Hits after three albums. It's just frustrating because it would put us in a category of what people might say that we are in. And we're

like 'But we're not like that!'

Dougie Poynter: Contractually you have to do it, so you might as well be on board with it.

HJ: You can't say to your label you don't want to do it - we were going on Jonathan Ross or something as well [to promote it], these kind of big opportunities. We were kind of having to justify it and sort of half-heartedly do it. In our minds we don't really count the Greatest Hits...

Let's talk about your new album - is it finished? Who are you collaborating with?

Danny Jones: We've got Jason Perry [producer of previous McFly albums]. It's funny because we were at Harry's wedding [last December], Jason was

CAA: 'WE ALWAYS KNEW THEY WERE SOMETHING SPECIAL - THE NEW ALBUM IS STRONG'

McFly's live agent, Paul Franklin from CAA, on what has kept the band selling shows for more than a decade...



"I told [managers] Fletch and Richard that I would love to work with McFly immediately after hearing their demos, including *Obviously* - I knew they were something special. We added the band to the Busted arena tour as special guests, which coincided with their first

No.1 with *5 Colours In Her Hair*. We then toured theatres, which sold immediately, and then moved straight into multiple sold-out arenas. From there, we just kept touring: the best way to understand how great the band are is by seeing them live, as they always deliver.

"The thing that's impressed me most over the last 10 years is that the band have incredible strength as a unit and are genuinely the best of friends. They have huge respect for each other as people and musically. This has always served them well and I'm sure it will continue to do over the next 10 years.

"The band have never been scared to take risks to

develop their fanbase and were one of the first 'pop' bands to play rock festivals. They are now a regular on the circuit and have played main stage performances at festivals including *T In The Park*, *Rock In Rio Madrid* and *V*. The band have also developed their fanbase internationally including tours across Europe, Asia, US and Latin America, where they are very strong.

"The momentum and fanbase of the band is building daily and I expect the new album to be their strongest yet. It's been a real pleasure working with the band for the past 10 years and we wish them huge congratulations upon reaching this milestone."

CONGRATULATIONS



ON 10 YEARS OF HITS, SUCCESS AND SCREAMING GIRLS

PRESTIGE MANAGEMENT

CONGRATULATES

MCFLY

ON 10 GREAT YEARS INCLUDING 7 NUMBER ONE
SINGLES, 2 NUMBER ONE ALBUMS, MORE
SOLD OUT TOURS THAN ANY OF US CAN REMEMBER,
A MAJOR MOVIE, BEST SELLER BOOK BUT MOST
IMPORTANTLY 10 YEARS OF BEING VERY NICE PEOPLE WHO
THIS COUNTRY CAN BE PROUD OF!
BRING ON THE NEXT TEN



CONGRATULATIONS

MCFLY ★

ON 10 AWESOME YEARS

proud to be part of the team

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there and we were getting really excited about it saying 'You should produce this album, get involved!' We high-fived, and then we really didn't really talk about it again.

DJ: It was great because we recorded some really interesting things. We went to Texas and had an amazing time. We sort of co-produced but he was the lead.

TF: You need someone who's got an outsider's opinion on an album, someone who you trust. We tried it ourselves but it's hard to get perspective. You need someone's who's there to kick your arses a bit.

HJ: You need someone to challenge you. It's no good just leaving it all up to us. If you have a producer who is older and has been in the game for 20 years, we respect him. We respect Jason, we're all into what he'd done with his band ['A'] and he understands us, helping us be the best band that we can be.

Was dropping Jason for 2010's Above The Noise [co-produced by Dallas Austin and Taio Cruz] a bad decision in hindsight?

DJ: It's just part of the road that's led us back to him now. If we didn't do that we wouldn't have known to work with him again.

TF: I think me in particular [feels] down about album five, but it was still an amazing experience, and working with Dallas [Austin] was incredible. He's extremely talented... It was different and not really in my comfort zone I guess but that is what being a band or any kind of artist in any creative field is about. You're always going to have to try some stuff and sometimes it works and sometimes it doesn't.

HJ: Dallas was a lot of fun as well. The thing with Jason though, he gets us being a band, he understands us. He is so clued in on the music industry and what's cool and what's not cool and how good [rock band] Rush are. We're in the studio, the four of us playing, and that's the most fun thing.

DJ: Our first single is just one take of us live off the studio floor and listening back, it captures everything.

TF: The previous album was all about us doing something different, making a statement. It was so not about that this time. We've just really made an album that we've really enjoyed making and think the fans are going to love it. It would be amazing if Radio 1 would play our songs and it does really well. And if it doesn't, we've made an album which we are really proud of.

HJ: Jason is absolutely hilarious as well, we had so much fun...

DJ: You've never seen a 40-year-old man get so excited over a bag of M&Ms.

TF: He's worked with us, this is the third full album he's produced now and he's seen us grow up and he's been a huge part of that. He knows that Danny is perfectly capable of producing an album on his



own and he gives us that kind of respect and freedom ourselves, and that's important for us to have. Danny's producer's fee is too high as well.

Do you foresee more albums from McFly after this one coming up?

All: Absolutely.

TF: We're gonna go until we go.

DJ: You know what's amazing? I was looking through all our files, there are so many songs that I think [we've] forgotten about.

HJ: I get so annoyed I'm forever like 'Why can't we just give the ones that we are not going to put on the album to the fans?'

DJ: I know we write songs all the time and get excited about new ones but these old ones are fucking great, really good.

For Radio:ACTIVE in 2008, you gave away a 10-track version with the Mail On Sunday. Will you do something like that again?

TF: I think we've done so many weird and

ABOVE
10 years of hits: McFly's discography boasts three platinum albums, including their 2 x platinum-selling debut Room On The 3rd Floor

ABSOLUTE MARKETING & DISTRIBUTION: 'MCFLY HAVE A MAGICAL COMBINATION OF QUALITIES AND INDEPENDENCE'

Absolute Marketing & Distribution director and co-owner Simon Wills on working with the band for the second time on their upcoming new album...



What is Absolute's role in McFly's new album campaign and what can you bring to the table?

We are really excited to be back on McFly duty in a distribution and marketing capacity; utilising our core services of physical and digital distribution, sales and marketing for retail, including any and all advertising booking, as well as any further ideas concerning the overall strategy and direction of the release campaign, as we work in close partnership with the band's management team to achieve the best outcome.

Why did you choose to work with McFly again after first hooking up for Radio:ACTIVE?

They'd initially approached us about releasing the new album, which is great praise as we worked with them back in 2008 for the Radio:ACTIVE album campaign, so we are familiar with how they work and the relationship was already strong. At that point, it was their first independent album release and all involved were pleased with the success it achieved. We'd like to pick up where we left off and make their latest effort an even bigger DIY feat for a band and team that are already the picture of independent and self-sufficient.

What do you think it is about the band that has made them so successful?

They seem to naturally have that magic combination of being great songwriters, musicians, hard workers, and quite simply, are a lovely bunch of lads. I'm not sure I've ever met anyone who doesn't think they are as I've described, and being universally thought of in this way can't hurt!

Realistically, how big do you think the new album could be for the group?

Let's hope the biggest so far - it certainly deserves to be. They are a band that have artistically progressed with each new album they've released, and I think this latest one is a real testament to that. The band have been in, and survived, the business for 10 years, and have still managed to score hit after hit, are still selling out arenas and show no signs of slowing down any time soon. Their career so far is a massive accomplishment and that is not something that we can say about many acts these days - they have the power of longevity behind them, not to mention a great team.

PROFILE MCFLY

wonderful things now that we're looking forward just to doing something normal, releasing an album the traditional way.

DJ: Normal is weird for us.

You mention CD:UK a lot in your book. If you had money and time what would you do to fix the problem of music on TV?

All: It's sad.

HJ: CD:UK was so awesome, wasn't it? Kids on Saturday mornings wouldn't say 'I'm watching TV' now - the problem is the internet.

DJ: The Abbey Road Sessions were amazing. Plus, I'd get up and watch Ministry Of Mayhem.

HJ: You would not, Danny.

DJ: I'd Sky Plus it.

TF: The equivalent of that I guess is X Factor and The Voice and...

Are you lovers of those kind of shows?

TF: I love watching it. Getting The X Factor performance is amazing, the ultimate [promo]. And that is far bigger musically for a band than anything that was around when we first started.

HJ: Or Strictly... or Jonathan Ross, Chatty Man, all the big chat shows. CD:UK was awesome.

TF: I remember their breakfasts, they had really herby sausages.

DP: And very dry beans.

DJ: The studios were lovely, Riverside.

Does that feel like a past life now?

HJ: Yeah, a different era, gone are those days. Top Of The Pops, CD:UK, what else?

TF: I had a silver flip CD player. I remember the batteries were terrible...

On your 10 year anniversary, is there anything you'd like to say to the person that captioned that infamous NME picture ['Cunt, Wanker, Dickhead and Twat'] of you in your early career?

HJ: Hmm. I know what I want to say but I'm not going to say it.



ABOVE
Got Attitude: McFly are regular cover stars on the magazine - the two pictured here were Attitude's best-selling issues in their respective years

"It annoys me that people get so annoyed with bands. 'What are One Direction like - are they dicks?' 'What, because you're jealous of them?'"

HARRY JUDD, MCFLY

DJ: 'Where are you now?'

HJ: It annoys me, people get so annoyed with bands. They ask 'Oh, what are One Direction like, are they dicks?' Why? Just because you're jealous of them and they're famous? Why does everyone hate everyone? It's so ridiculous. I don't like certain bands that are in the *NME* but I don't go out of my way to tell people, I'm just not bothered by it.

TF: Well done mate, you called a bunch of 15-year-olds cunts.

HJ: I was talking to this guy from a certain band, one of the biggest bands in the world, about [*NME*] and they were saying how it used to be a massive supporter of them but as soon as they had



success [its writers] just slagged them off. But this band didn't sell out.

TF: Except they sold out stadiums.

DJ: What's cool about having 300 tickets left?

HJ: It makes [*NME*] cool if they don't like certain people, it's just marketing.

TF: It's such a game. A pantomime.

DP: It's like going back to school.

In your book you also mention tour promoters taking a chance on you going to Brazil and it went really well. Would you advise upcoming bands to do the same?

TF: What's hard is that if you don't have the backing of a major label to push you internationally, you need to have had a big hit in these countries. Then it's so expensive for a band to go on tour.

HJ: It's about the cost. You don't want to have a shitty show where you haven't got your crew, equipment, flights, hotels. That costs us money, which is fine, but we've lost a lot of money from going out and touring places because we want to see our fans.

SIMON JONES: 'I WISH EVERY CLIENT COULD BE LIKE MCFLY'

Simon Jones, co-founder of Hackford Jones PR, has helped McFly branch out from music into other areas of entertainment media - not least reality TV and unlikely magazine covers...

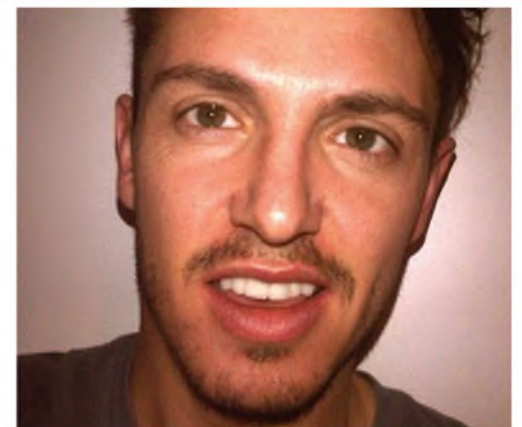
"I really enjoyed the time around when we were doing all the reality stuff with McFly. Harry went into Strictly and Dougie went into I'm A Celebrity, and in that space of two weeks both of them won the shows.

"The media really like McFly because they have always been polite, nice and great in interviews, on time and accommodating. No one's got a bad word to say about

them - if you look at the columnists and stuff they are like 'Aw, we like the boys' that's why they have lasted 10 years, they are really genuine nice people.

"There are going to be some fun promo things coming up: we have shot a cover of Attitude. The naked one that we did [in 2010, pictured] was so shocking for people.

"I would say that they are the nicest people to work with. There are never any problems or hassle on both a personal level and a media level. They are just four totally normal people and never get themselves into trouble - I wish every single client could be like that!"



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Best wishes, from Star Girl, the guy
with a touch of grey in his hair
and all at OJK.
Here's to the next 10 !**

OJK

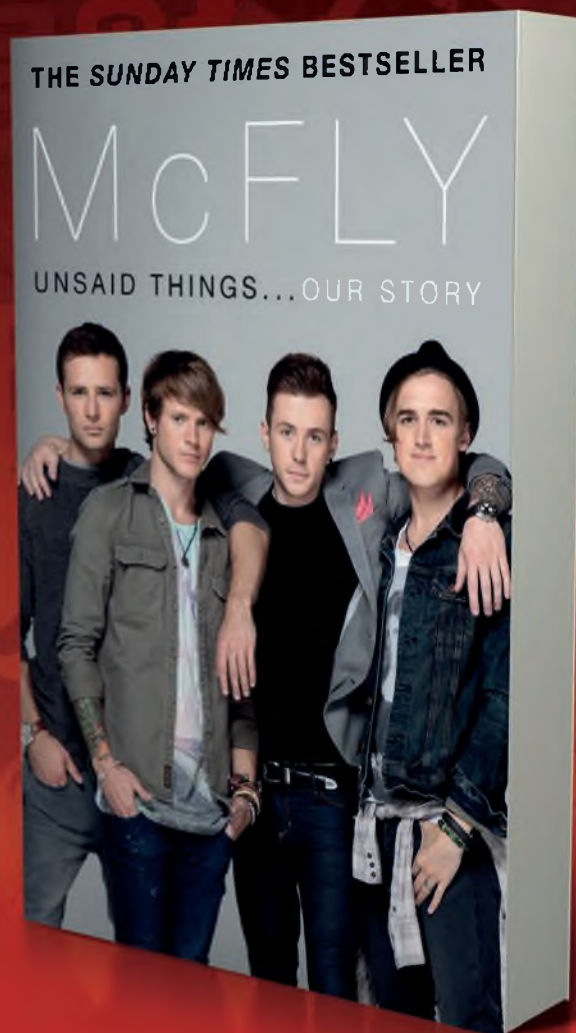
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**TOM, DANNY, DOUGIE AND HARRY
CONGRATULATIONS ON A GREAT
10 YEARS**

Best wishes
Statham Gill Davies

CONGRATULATIONS
ON 10 YEARS
OF WONDERFUL
STORIES

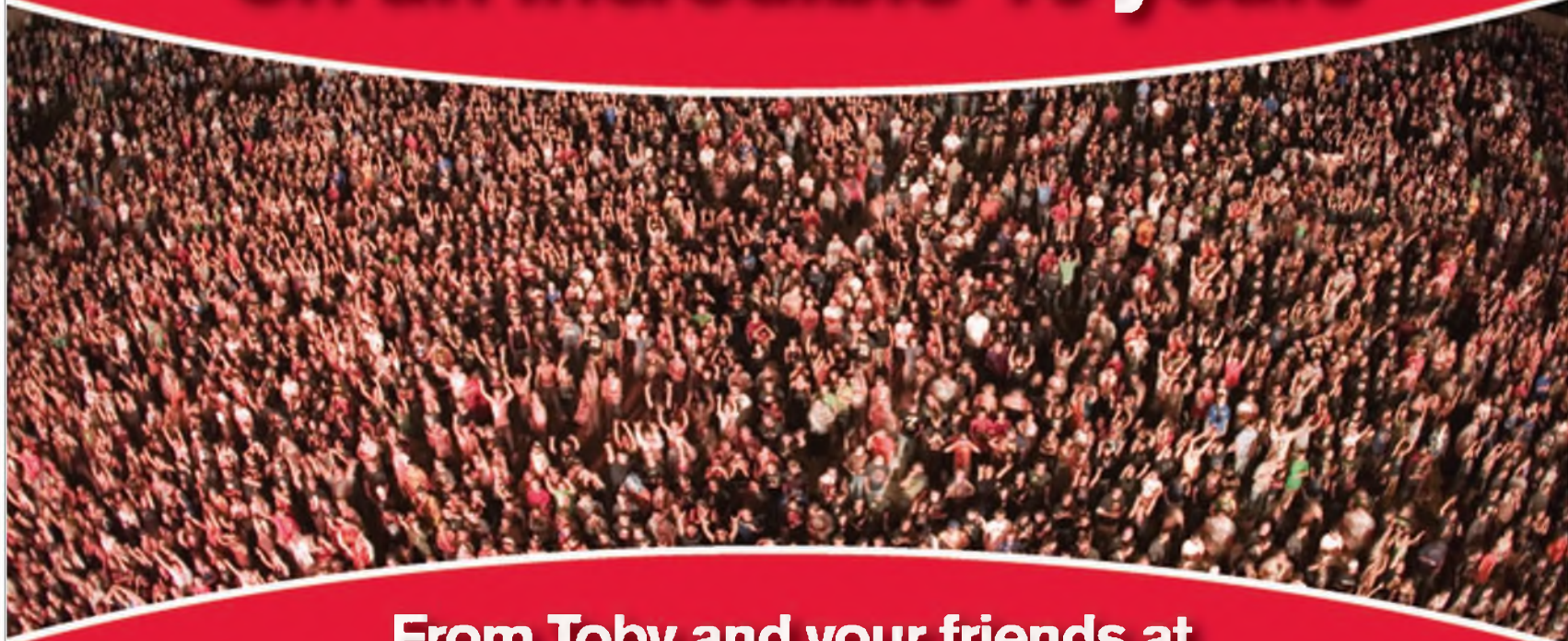


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**Congratulations
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From Toby and your friends at

LIVE NATION

HJ: At the same time it's hard because when you see a really passionate group of fans in certain countries getting frustrated at you - 'Why aren't you coming?' - it's like, 'Because then we'd be bankrupt'.

DP: It doesn't have to be as much of a risk now. When we went out there for the first time, we didn't know that we were going to be big but now you can tell from Facebook what regions are really taking off.

What would you like to say to your team on this milestone of McFly - and your manager, Fletch?

DJ: We're a band of brothers, that's it, simple.

DP: Everybody has played their part, everybody is a cog in the McFly machine.

HJ: You're a cog.

TF: You're the biggest cog in this band!

HJ: Whenever there is a problem or dispute or we don't know what to do we're like, 'Call Fletch'.

DJ: He's like the banker on Deal Or No Deal.

HJ: He instinctively knows what to do.

TF: He doesn't eat or sleep.

DJ: He's not one in a million, he's a complete one-off.

THE SECRETS OF MCFLY'S SUCCESS: MANAGER FLETCH PINPOINTS ATTRIBUTES



McFly manager Matt 'Fletch' Fletcher reveals the factors that, in his mind, have propelled the band's success for the past 10 years...

■ **The relationship that they have with each other:** They have a genuine friendship... it's more than friendship, in some respects it's closer than family. They have a unique, very special relationship with each other.

■ **Friends, families, loved ones and partners:** These people have always been there to keep them grounded and as down-to-earth as possible. That's a massive part in this because keeping them grounded is important.

■ **Not being afraid to say 'no':** We haven't taken every

opportunity that has presented itself in the past 10 years.

■ **Being happy in their lives:** That means not overworking the guys, and not trying to cash in on every opportunity that presents itself. We'll always look at the bigger picture.

■ **An amazing, genuine relationship with their fans:** They might not have as big a fanbase as others but what an incredible, loyal and dedicated fanbase they are.

■ **Talent:** McFly are far more talented than perhaps people have given them credit for. They are also incredibly driven and work so hard to come up with the best songs that they can. Their level of enthusiasm and devotion for their work hasn't changed.

CONGRATULATIONS
to Tom, Danny, Harry, Dougie and all
the McFly team on 10 glorious years
It's been a pleasure and privilege
being part of your journey

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INTERVIEW KOBALT NEIGHBOURING RIGHTS

RIGHTS AROUND THE WORLD

Locating and retrieving Neighbouring Rights royalties from across the globe is no small task - but Kobalt has seen quick success in the sector working for legendary names and exciting new acts

NEIGHBOURING RIGHTS

■ BY TOM PAKINKIS

For a company that's only been running for one and a half years, Kobalt Neighbouring Rights is already building up a bit of a reputation.

Claiming neighbouring rights royalties owed from collecting societies across the globe on behalf of the estate of Michael Jackson, Max Martin, new acts like Ellie Goulding and Jake Bugg as well as living legends like Bob Dylan, the KNR client list makes for an agency that's as diverse as it is lucrative, having already delivered millions in revenue to its roster.

The world of neighbouring rights might be something of a gauntlet but KNR executive chairman Hans van Berkel has enough experience to roll with the punches. After working for PolyGram in various countries and continents, he founded and ran Dutch neighbouring rights society SENA for 18 years, managing international rights collection for the likes of Rolling Stones, Elton John, Andrea Bocelli and others.

Having launched KNR in 2012, van Berkel now has Ann Tausis by his side as MD, who moved to Kobalt in June from her role as director of European regional administration at Universal Music Publishing.

With Kobalt Neighbouring Rights having made a quintet of new signings in recent months, bringing A*M*E, Thirty Seconds To Mars, Train, Havana Brown and Matt Corby into the fold, we caught up with van Berkel and Tausis to find out what the agency can offer clients and what it has planned for the future.

How does Kobalt Neighbouring Rights work on the ground on a day-to-day basis?

Hans van Berkel: We only started one and a half years ago. Once we announced our launch we wanted to set up an infrastructure that would replicate Kobalt's established business practice of direct licensing with centralised administration. The result was we were operational in 24 countries almost immediately – now 26 – allowing for direct collections from day one.

Young artists like Ellie Goulding are coming to Kobalt and, when they do, nice amounts of money start to come in for them from the United States, from Brazil... I even get some help from the Dutch from my time at SENA. The key point is the artist. We have to make some money as well, of course, but we are transparent about our commission rates, which we believe are very fair.

Are you able to tell artists that Kobalt can increase their neighbouring rights income by a certain percent over what they get at the competition?

HVB: Yes we can say that, but it depends on the artist - if it's someone who has existed for a long period, then you are looking at between 10% and 20% more. Looking at some of our producer clients and how much money they get now is unbelievable.

Ann Tausis: It's down to investigating all the tracks

RIGHT
Fighting for the rights: Kobalt Neighbouring Rights executive chairman Hans van Berkel and MD Ann Tausis



"We have returned millions back to our clients. For an agency that started one and a half years ago, that's something I'm extremely proud of"

HANS VAN BERKEL, KOBALT NEIGHBOURING RIGHTS

that they participate on. Producers are a good example because they aren't paid by all societies, although the big ones do pay, but many also play instruments and you get points depending on how many instruments you play. If you do research all that, then they will pay you accordingly. We take pride and effort in investigating all of those line-ups on recordings where our clients do participate.

So a lot of success in collecting Neighbouring Rights comes down to meticulous detail...

AT: Yes very much so. We've had other clients where we've been given a list of recordings – maybe 30 or so recordings – and we've found 50 more that the management didn't actually tell us about. All of that research that we do makes a big big difference.

HVB: One of the first artists we signed is an American rock legend. We were just starting as a company, but despite US repertoire not being protected in many countries, we've managed to collect significant revenues.

It's also important to be realistic with your artists. We always investigate what an artist is worth [in terms of neighbouring rights] before we sign them because, if a collections company promises substantial income but only pays very small amounts, that's bad publicity.

We have very competitive rates based on revenue and workload. In certain cases we also give advances.

Is there a threshold that an artist has to meet before you'll consider working with them?

AT: Sometimes we can say to a client that it's not worthwhile for them to go with us, or it's not worthwhile for them to go with us in their home country maybe – but we could do a good job for them outside their home country and that would make sense. It depends on each individual.

HVB: Yeah we are open to that. We can say, "We know there is money for you in this country and this country. The rest of the world, forget about it." Always talk with the artist openly and honestly.

AT: The worst thing that can happen is that they have really high expectations and you don't deliver – that's devastating for your business.

HVB: I think in any business you should be open. That gets you very far and so I'm convinced that Kobalt Neighbouring Rights will grow fast.

How much money have you returned back to clients over this one and a half years? Is there a figure you can give us?

HVB: A specific figure no, but we have returned millions. For an agency that only started one and a half years ago, to be able to say millions and not just hundreds of thousands is something I'm extremely proud of.

Where do you see KNR five years from now?

HVB: We are not going for quantity. We're going for quality first. The moment we can't guarantee quality and transparency to the artist or label then we will stop expanding. That's our philosophy. We are building a big company, but delivering service and quality to our clients is our first priority.

AT: Our clients get online access through the Kobalt portal, it's like having a bank account where you log on online and can see exactly where the money's coming from. With Kobalt our neighbouring rights clients can log on to the portal and see what money has come in in that particular month and what will be paid to them.

48 SINGLES/ALBUMS/COMPS

Arctic Monkeys score their fifth Official UK No.1 artist album with AM



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iTUNES CHARTS FROM
AROUND THE WORLD

CHARTS FOCUS



50 UK AIRPLAY & EU AIRPLAY

Katy Perry's *Roar* dethrones Avicii's long reign atop the RadioMonitor charts

52 STREAMING & VEVO

The European airplay charts are topped by Avicii, Katy Perry and John Newman

55 INDIES

Macklemore & Ryan Lewis knock DJ Fresh from the No.1 spot on the indie singles Top 20



58 ANALYSIS

Alan Jones crunches the crucial numbers from the Official UK Charts

59 CLUB

Armin Van Buuren is No.1 on both the Upfront and Commercial Pop charts

60 KEY RELEASES & PRODUCT

Album Of The Week is John Newman's debut release *Tribute*

CHARTS UK SINGLES WEEK 37



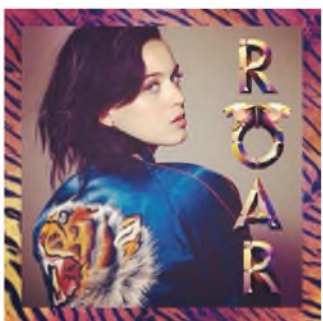
For all charts and credits queries email isabelle.nesman@intertmedia.co.uk Any changes to credits, etc, must be notified to us by Monday morning to ensure correction in that week's printed issue

THE OFFICIAL UK SINGLES CHART

Key
★ Platinum (600,000)
● Gold (400,000)
● Silver (200,000)

THIS WEEK		LAST WEEK		CHART		ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)		ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)	
WK	WK	WK	WK	CHRT	CHRT	(PRODUCER) PUBLISHER (WRITER)	(PRODUCER) PUBLISHER (WRITER)	CHRT	CHRT
1	1	2				KATY PERRY Roar <i>Virgin USUM7130869 (Arvato)</i> ● (L: Luke/Martin/Cirkut) Warner Chappell/Kobalt/Kassner/Downtown/MXM Music AB/Cneurology/Prescription/Pulse (Perry/Gottwald/Martin/McKee/Walter)		39	38
2	13	7				ONEREPUBLIC Counting Stars <i>Interscope USUM71301306 (Arvato)</i> (Teddy/Az/Anagnallo/Tr) Sony ATV (Teddy)	+50% SALES INCREASE	40	Re-entry
3	2	5				ELLIE GOULDING Burn <i>Polydor GRUM71307663 (Arvato)</i> ● (Kirstin) EMI/Kobalt/Globe Talent/Arconman/Partner Games/Blackman/Write 2 Live (Teddy/Goulding/Kirstin/Zanran/A/G/Arvato)		41	41
4	3	9				AVICII Wake Me Up <i>Primo SPIM71301376 (Arvato)</i> ★ (Avicii/21gram) Sony ATV/Universal/EMI (Bergling/21gram/Ricci/Bergling)		42	30
5	6	6				DRAKE FT MAJID JORDAN Hold On We're Going Home <i>Cash Money/Republic US(MS)300690 (Arvato)</i> (Jordan/Ninetas/S/Shehri) 2M/Kobalt/Nyan King/Leva And Above/CC (Craham/Jaffar/S/Shehri/Al-Mackati/Ilman)	SALES INCREASE	43	31
6	4	4				KLANKARUSSELL FT WILL HEARD Sonnenanz (Sun Don't Shine) <i>Kland DDM71307178 (Arvato)</i> (Klangkarussell/Schmalbarh) Edinon Klangkarussell/Fondax/Rudda/Parfer Song (Rieser/Held/Heard)		44	New
7	5	13				LANA DEL REY VS CEDRIC GERVAIS Summertime Sadness <i>Polydor/Stmger GRUM71111555 (Arvato)</i> ● (Hayne/Novak/Karagozlu/Tr) EMI/R-Rated (Del Rey/Novak)		45	Re-entry
8	7	6				MILEY CYRUS We Can't Stop <i>RCA USR181300735 (Arvato)</i> ● (Mick/Will/Made/For/P-Nasty) Universal/Warner Chappell/Real Music/Tondies Lane/Sounds from Sadrumen/Sirk Rick (Thomas/Thomas/Williams/US/Saugher/Dawson/Vanous)		46	45
9	20	13				MACKLEMORE & RYAN LEWIS FT MARY LAMBERT Same Love <i>Macklemore GMM881200024 (Ada Arvato)</i> (Lewis) Kobalt/Inside Passage/Macklemore (Lewis/Lambert/Haggerty)	+50% SALES INCREASE	47	44
10	8	5				LADY GAGA Applause <i>Interscope USUM71310211 (Arvato)</i> (Lady Gaga/DJ White Shadow/Zirus/Manson) Sony ATV/Universal/Maxwell & Carter (Germanotta/Riari/Zirus/Manson/Brescia)		48	70
11	10	4				DJ FRESH VS DIPOLO AND DOMINIQUE YOUNG UNIQUE Earthquake <i>MoS GBCE1300530 (Sony DADC UK)</i> (C) Fresh/Diplo) Notting Hill/Universal/Kobalt/Songs Music (Stein/Clarke/Pentz)		49	48
12	New					COLDPLAY Atlas Republic/Island <i>USUM71311080 (Arvato)</i> (Simpson/Green/Coldplay) Universal (Berryman/Buckland/Champion/Marion)	HIGHEST NEW ENTRY	50	55
13	New					EXAMPLE All The Wrong Places <i>Epic GBARL1300790 (Arvato)</i> (Gleave/Bamford/Hill) Universal/Bucks (Gleave/Bamford/Hill)	HIGHEST CLIMBER	51	43
14	24	13				ARCTIC MONKEYS Do I Wanna Know? <i>Domino GBCE1300332 (PIAS Arvato)</i> ● (Ford/Orton) EMI (Turner/Arctic Monkeys)	SALES INCREASE	52	47
15	9	3				RIZZLE KICKS Lost Generation <i>Kland GBUM71302508 (Arvato)</i> (Whiting/Cannon) Sony ATV/Stage Three/BMG Chrystal/CC (Stephens/Alexander-Sule/Cannon/Whiting/Phillips)		53	28
16	17	2				LONDON GRAMMAR Strong <i>Metal & Dirt GBCE1300609 (Sony DADC UK)</i> (London Grammar/Bran/Ker) Warner Chappell (Reed/Rothman/Major)		54	50
17	14	10				JAY-Z FT JUSTIN TIMBERLAKE Holy Grail <i>Roc Nation/Intjmi DJM13130025 (Arvato)</i> ● (The-Dream/Timbaland/Travis/D) Universal/EMI/Kobalt/Primo/Leva/Tunes/The End of Music/MI/Leve/Warner Tarnetane/Murky Slough/2082/VS song (Carter/Vanous)		55	11
18	15	16				ROBIN THICKE FT T.I. & PHARRELL Blurred Lines <i>Interscope USUM71302150 (Arvato)</i> ★ ★ (Pharrell) Universal/EMI (Williams/Thicke)		56	57
19	16	4				SEAN PAUL Other Side Of Love <i>Atlantic USAT21301618 (Arvato)</i> (Benny Blanco/The Cataracs) Sony ATV/EMI/Kobalt/Indie Pop/Where Da Katz At/Matza Ballzack (Henriques/Holowell-Dhar/Elvin)		57	62
20	26	5				ARCTIC MONKEYS Why'd You Only Call Me When You're High <i>Domino GBCE1300330 (PIAS Arvato)</i> (Ford/Orton) EMI (Turner)	SALES INCREASE	58	53
21	18	8				ONE DIRECTION Best Song Ever <i>Syco GBHM1300102 (Arvato)</i> ● (Bunetta/Radosevich/Ryan) Universal/Warner Chappell/Bob Enotik/Holy Cannoli/CC (Heitor/Ryan/Drewett/Bunetta)		59	39
22	22	27				PASSENGER Let Her Go <i>Netwerk GBM0N1200012 (Essential GFM)</i> ★ (Vallejo/Rosenberg) Sony ATV (Rosenberg)		60	Re-entry
23	21	11				JOHN NEWMAN Love Me Again <i>Island GBUM71302815 (Arvato)</i> ● (Booker/Newman/Spenier) B-Unique/Universal (Newman/Booker)		61	51
24	19	4				NAUGHTY BOY FT. EMELI SANDE Lifted <i>Virgin GBUM71304628 (Arvato)</i> (Naughty Boy/Mojam/Tr) EMI/Stellar/Sony ATV/Naughty Words/B-Unique/CC (Sande/Khan/Caze/Oimer/Murray/Chegwini/Coffer)		62	45
25	New					BEN PEARCE What I Might Do <i>Mercury GBUM71205962 (Arvato)</i> (Pearce) Universal/Jajapa/CC (Pearce/Hamilton/Poyser/Arts)		63	55
26	25	17				NAUGHTY BOY FT SAM SMITH La La La <i>Virgin GBAAA1300148 (Arvato)</i> ★ (Naughty Boy/Mojam/Tr) B-Unique/Sony ATV/Naughty Words/Salli/Isak/Universal/EMI/Stellar (Khan/Smith/EJ Kaubasy/Naper/Murray/Oimer/Coffer/Mbaca)		64	Re-entry
27	35	8				OLLY MURS Right Place Right Time <i>Epic/Syco GBARL1201983 (Arvato)</i> (Robson) Universal/Warner Chappell/Imagem/Salli/Isak (Kelly/Robson/Murs)	SALES INCREASE	65	Re-entry
28	37	8				BASTILLE Things We Lost in the Fire <i>Virgin GBAAA1200932 (Arvato)</i> (Crew/Smith) Universal (Smith)	SALES INCREASE	66	Re-entry
29	New					LETHAL BIZZLE FT RUBY GOE Party Right <i>New State GBDM1300195 (New State Digital)</i> (tbc) Notting Hill/CC (Holland/Ansah/Chen)		67	Re-entry
30	12	2				NEON JUNGLE Trouble <i>RCA GB1101300375 (Arvato)</i> (Mathmatika/Reynolds) Perfect Songs (Berry/Blay)		68	75
31	27	12				CALVIN HARRIS FT AYAH MARAR Thinking About You <i>Columbia GBARL1201396 (Arvato)</i> (Harris) EMI/Notting Hill (Harris/Marar)		69	Re-entry
32	32	9				LE YOUTH Cool <i>Sygn Of The Times/Epic GBARL1300152 (Arvato)</i> (James) Nextselection/Wes James (James/Leslie)		70	63
33	36	140				KANYE WEST FT JAMIE FOXX Gold Digger <i>Mercury USUM/0500143 (Arvato)</i> ● (West/Bron) EMI/Warner Chappell (West/Charles/Richard)		71	New
34	52	4				CHRIS BROWN FT NICKI MINAJ Love More <i>RCA USRC11300978 (Arvato)</i> (RHS/M3N III/tbc) Universal/Sony ATV/Writing Camp/CC (Brown/Maraj/D Eversley/H Eversley/Spearman/Simmonds/Bellinger)	SALES INCREASE	72	72
35	29	12				ICONA POP FT CHARLI XCX I Love It <i>Atlantic USAT21202802 (Arvato)</i> ● (Berger/Style Of Eye) Universal/EMI/Stellar/Kobalt/Indispline (Eklow/Aitchoan/Berger)		73	69
36	34	21				OLLY MURS Dear Darlin' <i>Epic/Syco GBARL1201982 (Arvato)</i> ● (tbc) Sony ATV/Universal/Salli/Isak/Warner Chappell (Murs/Blot/Drewett)		74	Re-entry
37	40	21				IMAGINE DRAGONS It's Time <i>Interscope USUM71200987 (Arvato)</i> (Imagine Dragons/Darner) Universal (Reynolds/Sermon/McKee)		75	Re-entry
38	33	22				DAFT PUNK FT PHARRELL & NILE RODGERS Get Lucky <i>Columbia USQX91300809 (Arvato)</i> ★ ★ (Laf PUNK) Imagen/Sony ATV/EMI (Bangalter/Hoone-Christo/Williams/Rodgers)			

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ONEREPUBLIC COUNTING STARS



CHARTS UK ALBUMS WEEK 37



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)	THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL CATALOGUE NUMBER (DISTRIBUTOR)
1	New		ARCTIC MONKEYS AM <i>Domino WIGCD317 (PIAS Arvato)</i> ●	39	39	17	DAFT PUNK Random Access Memories <i>Columbia 88883716862 (Arvato)</i> ★
2	0	1	LONDON GRAMMAR If You Wait <i>Metro & Rust MADART1 (Sony DADC UK)</i>	40	New		GREGORY PORTER Liquid Spirit <i>Blue Note 3741053 (Arvato)</i>
3	1	2	THE 1975 The 1975 <i>Cirry Hit/Polydor DH07040 (Arvato)</i>	41	45	19	CARO EMERALD The Shocking Miss Emerald <i>Dramatica/Grand Mono DRAMCD0792 (A1a Arvato)</i> ●
4	New		GOLDFRAPP Tales Of Us <i>Mute CDSTUMM356 (PIAS Arvato)</i>	42	38	85	LANA DEL REY Born To Die <i>Polydor/Stanger 2787091 (Arvato)</i> ★★
5	New		THE STRYPES Snapshot <i>Virgin EMI 3736873 (Arvato)</i>	43	33	10	JAY-Z Magna Carta Holy Grail <i>Roc-A-Fella 1907419 (Arvato)</i> ●
6	26	18	ROD STEWART Time <i>Capitol/Ecca 9347897 (Arvato)</i> ★	44	35	52	PINK The Truth About Love <i>RCA 88725457477 (Arvato)</i> ★★
7	4	7	RICHARD & ADAM The Impossible Dream <i>Sony Music CG 88883767357 (Arvato)</i> ●	45	7	2	ARIANA GRANDE Yours Truly <i>Republic/Island 3748787 (Arvato)</i>
8	9	29	PASSENGER All The Little Lights <i>Nettwerk 3709557 (Essential GEM)</i> ●	46	34	26	JUSTIN TIMBERLAKE The 20/20 Experience <i>RCA 88765478500 (Arvato)</i> ★
9	12	28	BASTILLE Bad Blood <i>Virgin FRV3097 (Arvato)</i> ★	47	10	2	BABYSHAMBLES Sequel To The Prequel <i>Parlophone 2554541850 (Arvato)</i>
10	15	12	TOM ODELL Long Way Down <i>Columbia 88755439087 (Arvato)</i> ●	48	58	216	ARCTIC MONKEYS Whatever People Say I Am That's What I'm Not <i>Domino WIGCD162 (PIAS Arvato)</i> 4★
11	5	49	ELLIE GOULDING Halcyon <i>Polydor 3714241 (Arvato)</i> ★	49	43	272	EMINEM Curtain Call - The Hits <i>Interscope 9887893 (Arvato)</i> 5★
12	New		THE WEEKND Kiss Land <i>Republic/XO/Island 3751447 (Arvato)</i>	50	55	15	QUEENS OF THE STONE AGE Like Clockwork <i>Motor 9LE17402 (PIAS Arvato)</i> ●
13	New		THE CLASH The Clash Hits Back <i>Columbia 88725442362 (Arvato)</i>	51	36	3	FRANZ FERDINAND Right Thoughts Right Words Right Action <i>Domino WIGCD255X (PIAS Arvato)</i>
14	New		JANELLE MONAE The Electric Lady <i>Atlantic 7567868405 (Arvato)</i>	52	50	21	JOHNNY CASH The Rebel <i>Music Digital 260443 (Delta/Sony DADC)</i>
15	13	44	ONE DIRECTION Take Me Home <i>Sycr 88725439722 (Arvato)</i> ★★	53	New		THE CLASH Sound System <i>Columbia 88725450002 (Arvato)</i>
16	16	22	MICHAEL BUBLE To Be Loved <i>Reprise 9362494497 (Arvato)</i> ★	54	49	3	ANDRE RIEU Rieu Royale <i>Ecca 3737320 (Arvato)</i>
17	17	20	RUDIMENTAL Home <i>Asylum 2564554475 (Arvato)</i>	55	0	1	MADONNA MDNA World Tour <i>Interscope 3750705 (Arvato)</i>
18	14	13	KODALINE In A Perfect World <i>B-Unique/RCA 88755442802 (Arvato)</i> ●	56	47	48	THE LUMINEERS The Lumineers <i>Ecca 3712589 (Arvato)</i> ★
19	11	28	STEREOPHONICS Graffiti On The Train <i>Stylus STYLUSCD3 (Ignition)</i> ●	57	51	33	BIFFY CLYRO Opposites <i>147th Floor 255455039 (Arvato)</i> ●
20	3	2	RIZZLE KICKS The Roaring 20s <i>Island 3743323 (Arvato)</i>	58	New		BRYN TERFEL Homeward Bound <i>Deutsche Grammophon 4791073 (Arvato)</i>
21	18	42	OLLY MURS Right Place Right Time <i>Epic/Sycr 88725415352 (Arvato)</i> ★★	59	New		TONIGHT ALIVE The Other Side <i>Search & Destroy/RCA 88883761142 (Arvato)</i>
22	6	3	NAUGHTY BOY Hotel Cabana <i>Virgin CDV3114 (Arvato)</i>	60	65	138	ADELE 21 <i>XL XLCD520 (PIAS Arvato)</i> 16★
23	27	40	BRUNO MARS Unorthodox Juicebox <i>Atlantic 755787285 (Arvato)</i> ★★	61	53	9	ROBIN THICKE Blurred Lines <i>Interscope 3745589 (Arvato)</i> ●
24	24	15	DISCLOSURE Settle <i>PMR/Island 3739492 (Arvato)</i> ●	62	New		MIKILL PANE Bama Miss Barclay <i>Virgin 3741760 (Arvato)</i>
25	25	102	DAVID GUETTA Nothing But The Beat <i>Parlophone PV352312 (Arvato)</i> ★★	63	New		FACTORY FLOOR Factory Floor <i>DIA DIA2392CD (PIAS Arvato)</i>
26	22	46	CALVIN HARRIS 18 Months <i>Columbia/Fly Eye 885997859232 (Arvato)</i> ★★	64	28	2	JOHN LEGEND Love In The Future <i>Columbia 88725439942 (Arvato)</i>
27	21	83	EMELI SANDE Our Version Of Events <i>Virgin CDV3094 (Arvato)</i> 6★	65	56	18	GABRIELLE APLIN English Rain <i>Parlophone P7397182 (Arvato)</i> ●
28	23	95	ONE DIRECTION Up All Night <i>Sycr 88597843542 (Arvato)</i> ★★	66	60	105	ED SHEERAN + <i>Asylum 5249864652 (Arvato)</i> 6★
29	30	51	MUMFORD & SONS Babel <i>Gentlemen Of The Road/Island 3712787 (Arvato)</i> ★★	67	40	3	BOB DYLAN Another Self Portrait - 1969-1971 <i>Columbia 88883734872 (Arvato)</i>
30	20	2	LUCIANO PAVAROTTI The 50 Greatest Tracks <i>Ecca 4785944 (Arvato)</i>	68	Re-entry		ARCTIC MONKEYS Favourite Worst Nightmare <i>Domino WIGCD188 (PIAS Arvato)</i> ★★
31	8	3	AVENGED SEVENFOLD Hail To The King <i>Warner Brothers 9362494309 (Arvato)</i>	69	Re-entry		FOALS Holy Fire <i>Warner Brothers 2564653582 (Arvato)</i> ●
32	31	24	IMAGINE DRAGONS Night Visions <i>Interscope 3722421 (Arvato)</i> ●	70	67	36	MOTION PICTURE CAST RECORDING Les Misérables <i>Polydor 3724595 (Arvato)</i> ★
33	37	48	JAKE BUGG Jake Bugg <i>Mercury 3707053 (Arvato)</i> ★	71	74	140	BRUNO MARS Doo-Wops & Hoologans <i>Elektra 7567883325 (Arvato)</i> 5★
34	45	35	MACKLEMORE & RYAN LEWIS The Heist <i>Macklemore / S4152229 (A1a Arvato)</i> ●	72	52	4	TRAVIS Where You Stand <i>Red Telephone Box PHONE100EL (Kabalt/Prcepe)</i>
35	New		ROD STEWART Rarities <i>Mercury 3728513 (Arvato)</i>	73	New		RISE AGAINST Long Forgotten Songs - B-Sides & Covers <i>Interscope 3747619 (Arvato)</i>
36	2	2	NINE INCH NAILS Hesitant Marks <i>Polydor 3743875 (Arvato)</i>	74	29	2	UB40 Getting Over The Storm <i>Virgin CDW3113 (Arvato)</i>
37	New		MURRAY GOLD Doctor Who - Series 7 - OST <i>Silver Screen SILCC1425 (Essential)</i>	75	57	47	TAYLOR SWIFT Red <i>Mercury 3717453 (Arvato)</i> ★
38	32	203	STEREOPHONICS Best Of - Decade In The Sun <i>V2 1780599 (Arvato)</i> ★★				

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COMPILATION CHART TOP 20

THIS WK	LAST WK	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	1	VARIOUS Now That's What I Call...85 / Sony Music CG/Virgin EMI (Arvato)
2	2	VARIOUS Teenage Dirtbags / UMTV (Arvato)
3	3	VARIOUS Kisstory / Sony Music CG (Arvato)
4	0	VARIOUS Candy Candy / Sony Music CG (Arvato)
5	4	VARIOUS The 80s / Sony Music CG (Arvato)
6	5	VARIOUS Now That's What I Call Disco / Sony Music CG/Virgin EMI (Arvato)
7	6	VARIOUS Ibiza Annual 13 / MoS (Sony DADC UK)
8	7	VARIOUS Chilled R&B - The Platinum Edition / Sony Music CG (Arvato)
9	8	VARIOUS Chilled House Classics / MoS (Sony DADC UK)
10	10	VARIOUS Eddie Stobart - Trucking Songs / Sony Music CG (Arvato)
11	9	VARIOUS Electronica / AATW/UMTV (Arvato)
12	13	VARIOUS Now That's What I Call 30 Years / Sony Music CG/Virgin EMI (Arvato)
13	11	VARIOUS Marbella Sessions 2013 / MoS (Sony DADC UK)
14	17	VARIOUS Hits Of The 60s / Music Digital (Delta/Sony DADC)
15	15	VARIOUS Summer Beats 2013 / Rhino/UMTV (Arvato)
16	14	VARIOUS The Sound Of Dubstep Classics / MoS (Sony DADC UK)
17	12	VARIOUS Drum & Bass Classics / Rhino/Sony Music CG (Arvato)
18	16	VARIOUS Holiday Anthems / Sony Music CG/UMTV (Arvato)
19	0	VARIOUS Ministry Of Sound Pts The Running Bug / MoS (Sony DADC UK)
20	20	VARIOUS Greatest Ever - Sixties Pop / Greatest Ever USM (Universal Music/Sony DADC UK)



CHARTS UK AIRPLAY WEEK 37

Radio playlists are online at www.musicweek.com

UK RADIO AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	2	Katy Perry Roar Virgin EMI	UMG	4,717	+12%	178	77.64m	+24%
2	4	Ellie Goulding Burn Polydor	UMG	4,107	+5%	158	63.89m	+11%
3	1	Avicii Wake Me Up PRMD/Positiva	UMG	4,255	-4%	171	57.83m	-19%
4	3	Robin Thicke feat. T... Blurred Lines Polydor	UMG	4,189	-5%	185	52.12m	-11%
5	5	Olly Murs Right Place Right Time Epic	SME	2,833	+18%	199	49.74m	-2%
6	17	Jessie J It's My Party Island	UMG	1,929	+17%	118	44.33m	+49%
7	11	Jason Derulo feat. 2... Talk Dirty Warner Music	WMG	1,683	+18%	69	41.30m	+21%
8	6	Daft Punk feat. Phar... Get Lucky Columbia	SME	3,469	-7%	234	40.91m	-2%
9	10	Lady Gaga Applause Interscope	UMG	2,695	0%	157	38.77m	+9%
10	7	Miley Cyrus We Can't Stop RCA	SME	2,313	-3%	138	36.20m	-6%
11	9	Icona Pop feat. Char... I Love It Atlantic	WMG	2,357	-6%	146	33.84m	-7%
12	15	Michael Bublé feat... After All Warner Music	WMG	1,738	+35%	165	31.56m	+3%
13	8	John Newman Love Me Again Island	UMG	3,386	-6%	168	31.19m	-15%
14	21	Naughty Boy feat. Sa... La La La Virgin Records	UMG	2,453	+3%	151	31.11m	+16%
15	27	Lana Del Rey Summertime Sadness Polydor	UMG	1,645	+11%	141	31.09m	+27%
16	18	Rizzle Kicks Lost Generation Island	UMG	1,351	-1%	124	30.45m	+6%
17	32	OneRepublic Counting Stars Polydor	UMG	1,505	+22%	149	29.46m	+25%
18	12	Tom Odell Grow Old With Me Columbia	SME	1,083	+28%	98	29.27m	-14%
19	72	James Blunt Bonfire Heart Atlantic	WMG	1,380	+47%	108	29.23m	+159%
20	39	Drake feat. Majid Jo... Hold On, We're Going.. Island	UMG	966	+11%	123	26.16m	+23%
21	29	Passenger Holes Ind.	Ind.	509	+36%	79	25.09m	+4%
22	24	Pink feat. Lily Allen True Love RCA	SME	2,605	-3%	154	24.85m	0%
23	22	Jason Derulo The Other Side Warner Music	WMG	1,923	+0%	134	23.93m	-10%
24	34	Jamie Cullum You're Not The Only One Island	UMG	333	+160%	62	23.85m	+5%
25	30	Capital Cities Safe And Sound Capitol Records	UMG	770	+54%	97	23.81m	-1%
26	28	Macklemore And Ryan ... Can't Hold Us Atlantic	WMG	1,055	-5%	54	23.16m	-5%
27	23	Jessie J feat. Big S... Wild Island	UMG	1,344	-3%	58	22.79m	-9%
28	40	Olly Murs Dear Darlin' Epic	SME	1,839	-7%	163	22.22m	+9%
29	13	Naughty Boy feat. Em... Lifted Virgin EMI	UMG	1,754	-3%	149	21.68m	-35%
30	19	Jay-Z feat. Justin T... Holy Grail Def Jam	UMG	806	-5%	111	21.60m	-25%
31	35	Passenger Let Her Go Netwerk	Ind.	2,415	-4%	209	21.53m	-3%
32	38	Elton John Home Again Virgin EMI	UMG	798	+13%	102	21.45m	-1%
33	37	Kodaline Brand New Day RCA	SME	1,368	-6%	145	20.75m	-4%
34	33	Armin van Buuren fea... This Is What It Feel.. Positiva/Virg..	UMG	1,192	-5%	90	20.04m	-12%
35	25	Kings Of Leon Supersoaker Columbia	SME	705	-6%	49	19.75m	-20%
36	16	Justin Timberlake Take Back The Night RCA	SME	2,162	-7%	157	19.23m	-37%
37	46	Justin Timberlake Mirrors RCA	SME	1,591	-9%	138	19.20m	-12%
38	48	Arctic Monkeys Why'd You Only Call ... Domino Recording	Ind.	369	+6%	126	18.73m	+12%
39	14	Manic Street Preachers Show Me The Wonder Columbia	SME	785	+8%	111	18.71m	-41%
40	50	Fuse ODG feat. Wycle.. Antenna 3beat	Ind.	870	+20%	48	18.65m	+15%
41	41	Pink Just Give Me A Reason RCA	SME	1,472	+2%	143	18.54m	+0%
42	49	Calvin Harris feat. ... I Need Your Love Columbia	SME	917	+9%	65	17.72m	+8%
43	20	Klangkarussell feat... Sonnentanz (The Sun ... Island	UMG	1,149	+10%	129	17.51m	-38%
44	51	Duke Dumont feat. AM... Need U (100%) Ministry of S..	Ind.	993	+3%	82	17.18m	+7%
45	55	1975, The Sex Dirty Hit Ind.	Ind.	254	0%	24	16.98m	+10%
46	46	Neon Jungle Trouble RCA	SME	1,453	+1%	124	16.39m	-4%
47	43	Bruno Mars Locked Out Of Heaven Atlantic	WMG	1,287	-6%	136	16.25m	-10%
48	45	Rudimental feat. Ell... Waiting All Night Asylum	WMG	906	-13%	71	16.08m	-7%
49	107	30 Seconds To Mars Do Or Die Polydor	UMG	83	+32%	13	15.96m	+112%
50	638	Coldplay Atlas Island	UMG	373	+441%	135	15.63m	+578%



UK TV AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS
1	7	Jason Derulo feat. 2... Talk Dirty Warner Music	WMG	696	+18%	21
2	5	Katy Perry Roar Virgin EMI	UMG	662	+10%	16
3	1	Avicii Wake Me Up PRMD/Positiva	UMG	639	-15%	18
4	2	Lady Gaga Applause Interscope	UMG	595	-15%	17
5	3	Ellie Goulding Burn Polydor	UMG	583	-16%	17
6	4	DJ Fresh vs Diplo fe... Earthquake Ministry of S.	Ind.	564	-7%	21
7	26	Macklemore With Ryan... Same Love Atlantic	WMG	512	+75%	18
8	9	Rizzle Kicks Lost Generation Island	UMG	502	-5%	17
9	8	Lana Del Rey Summertime Sadness Polydor	UMG	495	-15%	18
10	11	Klangkarussell feat... Sonnentanz (The Sun ... Island	UMG	488	-2%	18
11	6	Miley Cyrus We Can't Stop RCA	SME	472	-21%	14
12	10	Robin Thicke feat. T... Blurred Lines Polydor	UMG	418	-18%	20
13	13	Calvin Harris feat. ... Thinking About You Columbia	SME	413	-9%	17
14	19	Jessie J It's My Party Island	UMG	400	+6%	15
15	15	Naughty Boy feat. Em... Lifted Virgin EMI	UMG	382	-13%	19
16	23	Example All The Wrong Places Epic	SME	362	+8%	16
17	12	Tinie Tempah feat. 2... Trampoline Parlophone	WMG	359	-23%	19
18	17	Justin Timberlake Take Back The Night RCA	SME	326	-22%	19
19	20	Sean Paul Other Side Of Love Atlantic	WMG	322	-11%	16
20	16	One Direction Best Song Ever Syco	SME	318	-25%	14
21	14	Icona Pop feat. Char... I Love It Atlantic	WMG	306	-30%	16
22	41	Saturdays, The Disco Love Polydor	UMG	305	+59%	14
23	24	Olly Murs Right Place Right Time Epic	SME	303	-9%	15
24	22	Ray Foxx feat. Rache... Boom Boom (Heartbeat) Strictly Rhythm	Ind.	286	-15%	18
25	33	Conor Maynard R U Crazy Parlophone	WMG	284	+25%	14
26	27	Neon Jungle Trouble RCA	SME	281	+4%	13
27	21	Naughty Boy feat. Sa... La La La Virgin Records	UMG	255	-27%	20
28	25	Daft Punk feat. Phar... Get Lucky Columbia	SME	254	-18%	21
29	225	Avicii You Make Me PRMD/Positiva	UMG	247	+752%	15
30	28	will.i.am Bang Bang Polydor	UMG	246	-8%	18
31	142	Robin Thicke feat. 2... Give It 2 U Polydor	UMG	231	+425%	17
32	18	Wanted, The We Own The Night Island	UMG	226	-43%	14
33	34	Jessie J feat. Big S... Wild Island	UMG	207	-8%	16
34	53	OneRepublic Counting Stars Polydor	UMG	206	+69%	13
35	29	Jason Derulo The Other Side Warner Music	WMG	200	-25%	16
36	35	Vamps, The Can We Dance Virgin EMI	UMG	199	-11%	10
37	382	Dizzee Rascal Something Really Bad Island	UMG	192	+911%	15
38	30	John Newman Love Me Again Island	UMG	191	-24%	13
39	36	Breach Jack Atlantic	WMG	190	-9%	14
40	78	Lawson Juliet Polydor	UMG	183	+135%	12
41	42	Demi Lovato Made In The USA Polydor	UMG	182	-3%	10
42	32	Pink feat. Lily Allen True Love RCA	SME	172	-25%	13
42	46	Passenger Let Her Go Netwerk	Ind.	172	+6%	14
44	37	David Guetta feat. N... Play Hard Positiva/Virg.	UMG	166	-19%	14
45	38	Sebastian Ingrosso, ... Reload Virgin EMI	UMG	164	-19%	14
46	45	John Newman Cheating Island	UMG	157	-5%	13
47	43	Nelly feat. Nicki Mi... Get Like Me Island	UMG	151	-10%	9
48	59	Armin van Buuren fea... Beautiful Life Positiva	UMG	144	+31%	5
49	51	Le Youth C O O L Epic	SME	143	+6%	12
50	40	Macklemore And Ryan ... Can't Hold Us Atlantic	WMG	139	-28%	15



Music Week's UK and EU Radio Airplay chart based on RadioMonitor data ©.

UK AIRPLAY ANALYSIS

■ BY ALAN JONES

After seven straight weeks atop the radio airplay chart compiled by Radio Monitor, Avicii's Wake Me Up! surrenders, being passed not only by Ellie Goulding's Burn, which jumps 4-2, but also by Katy Perry's Roar, which climbs 2-1. And it's a double dip for the track, which also ends seven weeks of supremacy atop the TV airplay chart.

Roar racked up 4,717 plays on UK radio last week, an increase of 517 on the previous frame, generating an audience of 77.64m, a 23.97% hike over a week ago. The record was aired 23 times on Radio One for the second week in a row, with the station provided a 19.40% slice of its audience. Radio Two was a growth area, with rotation of the song increasing from once to

seven times. An audience of more than 9.98m for those plays provided a 12.86% share of the track's total.

Jason DeRulo looks set to take over from Perry atop the OCC sales chart this weekend, with his new single Talk Dirty (feat. 2 Chainz). The second single from DeRulo's upcoming album Tattoos, Talk Dirty is also making fast progress on the radio airplay chart. Jumping 11-7 on the latest list, with increases of 18% on plays, and 21% on audience, it is already a significantly bigger hit than The Other Side, the first single from the album, which reached a peak of number 14, rising four times to that position but no further earlier this summer. Talk Dirty attracted 41.30m listeners last week from 1,683 plays, with top tallies of 75 plays apiece on The Capital

Network's Scotland, South Wales, Birmingham and London franchises. Biggest audience share - 32.15% - was generated from 21 plays on Radio One.

Talk Dirty makes more dynamic progress on the TV airplay chart, where it surges 7-1, with the promotional videoclip for the track - which features internationally-themed dancing - posting a total of 696 airings to top the chart ahead of Katy Perry's also booming Roar (662 plays) and Avicii's Wake Me Up! which drifts 1-3 with 639 plays. Talk Dirty's tally includes top contributions of 73 plays from Starz TV, 68 from Capital TV and 66 from Chart Show TV.

James Blunt's Bonfire Heart is spreading like wildfire, and vaults 72-19 on the radio airplay chart this week after a 47% leap in plays and a 159% jump in



audience. That disparity is largely due to Radio Two, which played the track only once in the prior frame but 13 times last week. Those plays were worth an audience of more than 17.22m to the track - 58.93% of its overall total.

Three stations in South Wales owned by Town & Country Broadcasting shared the

distinction of playing the song more times than the rest - Radio Ceredigion, Radio Carmarthenshire and Scarlet FM, all of which aired it 29 times. Lifted from upcoming album Moon Landing, it is Blunt's first single since 2010, when Stay The Night reached number 13 on the airplay chart, and number 26 on sales.

CHARTS EU AIRPLAY WEEK 37 (Mon 09 - Sun 15 Sep 2013)

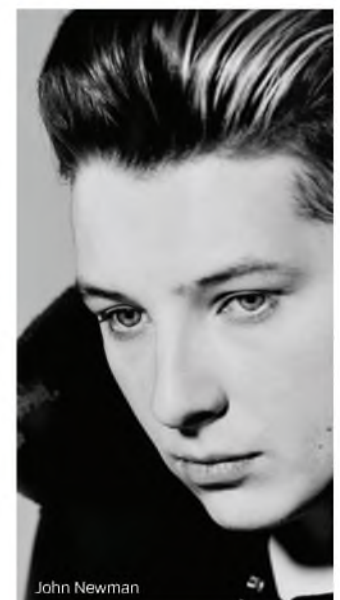


EU AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	Avicii Wake Me Up PRMD/Positiva	UMG	18,590	-2%	742	791.49m	-5%
2	4	Katy Perry Roar Virgin EMI	UMG	15,445	+14%	683	578.21m	+13%
3	3	John Newman Love Me Again Island	UMG	12,608	0%	677	525.93m	-1%
4	2	Robin Thicke feat. T.. Blurred Lines Polydor	UMG	13,728	-5%	777	515.43m	-15%
5	5	Capital Cities Safe And Sound Capitol Records	UMG	8,477	+6%	529	495.96m	0%
6	7	Naughty Boy feat. Sa.. La La La Virgin Records	UMG	11,918	+3%	602	480.71m	+3%
7	6	Daft Punk feat. Phar.. Get Lucky Columbia	SME	12,577	-6%	919	470.02m	-3%
8	12	Ellie Goulding Burn Polydor	UMG	11,361	+15%	567	387.03m	+15%
9	10	OneRepublic Counting Stars Polydor	UMG	7,605	+7%	501	380.31m	+6%
10	13	Passenger Let Her Go Embassy Of Music	SME	8,299	+1%	679	357.86m	+9%
11	9	Lady Gaga Applause Interscope	UMG	10,525	+4%	581	356.80m	-6%
12	8	Pink feat. Lily Allen True Love RCA	SME	9,377	0%	586	344.02m	-10%
13	11	Bastille Pompeii Virgin Records	UMG	5,995	-4%	479	321.94m	-6%
14	14	Pink Just Give Me A Reason RCA	SME	5,830	-4%	611	303.50m	-1%
15	19	James Blunt Bonfire Heart Atlantic	WMG	4,644	+20%	416	296.77m	+19%
16	15	Bruno Mars Treasure Atlantic	WMG	9,008	-10%	742	259.02m	-10%
17	18	Macklemore And Ryan .. Can't Hold Us Atlantic	WMG	6,182	+0%	395	244.28m	-3%
18	17	James Arthur Impossible Syco	SME	4,252	+5%	408	229.84m	-9%
19	29	Olly Murs Dear Darlin' Epic	SME	5,332	+3%	432	224.05m	+25%
20	20	Calvin Harris feat. ... I Need Your Love Columbia	SME	5,317	+1%	398	208.44m	-11%
21	25	Imagine Dragons On Top Of The World Polydor	UMG	3,377	+10%	266	208.17m	+5%
22	16	Lumineers, The Ho Hey Dualtone	UMG	3,925	-5%	561	199.91m	-22%
23	27	Icona Pop feat. Char.. I Love It Atlantic	WMG	4,727	-5%	471	192.67m	-1%
24	22	Empire Of The Sun Alive Virgin Records	UMG	2,987	-5%	302	188.80m	-6%
25	23	Martin Solveig And T.. Hey Now Relentless	SME	3,663	-7%	259	186.29m	-7%
26	24	Armin van Buuren fea.. This Is What It Feel.. Positiva/Virg..	UMG	4,137	-9%	312	183.58m	-8%
27	28	Sportfreunde Stiller Applaus Applaus Universal Mus..	UMG	1,900	-8%	157	180.43m	-7%
28	26	Cro Whatever Others	Ind.	2,356	-5%	122	173.02m	-11%
29	64	NoNoNo Pumpin Blood Warner Music	WMG	2,137	+12%	195	165.26m	+76%
30	21	Justin Timberlake Mirrors RCA	SME	4,787	-11%	525	163.83m	-21%
31	30	Rihanna feat. Mikky .. Stay Def Jam	UMG	2,884	-10%	435	155.26m	-8%
32	31	Imagine Dragons Radioactive Polydor	UMG	2,521	-3%	235	145.31m	-4%
33	37	Sean Paul Other Side Of Love Atlantic	WMG	4,148	+8%	326	144.63m	+8%
34	34	Lykke Li I Follow Rivers LL Recordings	WMG	1,688	-5%	333	144.18m	+2%
35	44	Passenger Holes Sony Music	SME	2,473	+25%	311	137.04m	+21%
36	35	Rihanna Diamonds Mercury	UMG	2,826	0%	561	136.48m	+1%
37	39	Lana Del Rey Summertime Sadness Polydor	UMG	3,877	+7%	448	131.13m	+1%
38	32	Justin Timberlake Take Back The Night RCA	SME	4,812	-5%	438	130.88m	-10%
39	36	Gotye Somebody That I Used.. Island	UMG	2,644	+1%	683	124.85m	-7%
40	38	Michael Bublé It's A Beautiful Day Reprise	WMG	2,420	-10%	440	122.14m	-6%
41	60	Miley Cyrus We Can't Stop RCA	SME	5,754	+0%	396	120.66m	+25%
42	42	Calvin Harris feat. ... Thinking About You Columbia	SME	4,143	-10%	338	120.43m	+2%
43	33	OneRepublic If I Lose Myself Polydor	UMG	1,342	-8%	252	118.38m	-16%
44	47	Stromae Papaoutai Mercury	UMG	3,592	+5%	261	115.00m	+6%
45	58	Carly Rae Jepsen Call Me Maybe Interscope	UMG	2,230	+1%	560	109.34m	+10%
46	40	Bruno Mars Locked Out Of Heaven Atlantic	WMG	3,014	-3%	536	108.43m	-13%
47	61	Pitbull feat. Christ.. Feel This Moment RCA	SME	1,974	-3%	279	107.45m	+11%
48	56	Bruno Mars When I Was Your Man Atlantic	WMG	2,801	-1%	470	106.37m	+7%
49	48	Revolverheld Das Kann Uns Keiner .. Others	Ind.	1,046	+5%	100	106.09m	-1%
50	54	Christina Stürmer Millionen Lichter Others	Ind.	925	+8%	93	105.82m	+4%



Katy Perry



John Newman



Robin Thicke



Capital Cities



Daft Punk

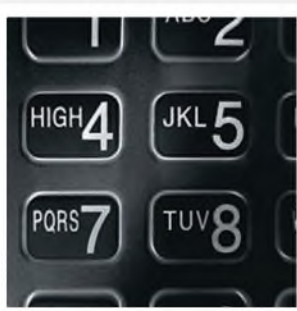
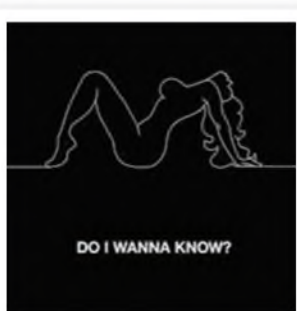
CHARTS STREAMING – OFFICIAL WEEK 37

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OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	12	KATY PERRY Roar Virgin
2	2	ELLIE GOULDING Burn Polydor
3	1	AVICII Wake Me Up Positiva/Prmd
4	16	ARCTIC MONKEYS Do I Wanna Know Domino Recordings
5	15	ARCTIC MONKEYS Why'd You Only Call Me When You're High Domino Recordings
6	3	ROBIN THICKE/TI/PHARRELL Blurred Lines Interscope
7	4	MILEY CYRUS We Can't Stop RCA
8	5	LANA DEL REY VS CEDRIC GERVAIS Summertime Sadness Polydor
9	14	DRAKE FT MAJID JORDAN Hold On We're Going Home Cash Money/Republic Records
10	7	PASSENGER Let Her Go Nettwerk
11	10	LADY GAGA Applause Interscope
12	8	DAFT PUNK FT PHARRELL WILLIAMS Get Lucky Columbia
13	6	NAUGHTY BOY FT SAM SMITH La La La Virgin
14	9	JAY-Z FT JUSTIN TIMBERLAKE Holy Grail Roc-A-Fella
15	11	JOHN NEWMAN Love Me Again Island
16	81	ARCTIC MONKEYS R U Mine Domino Recordings
17	24	ONEREPUBLIC Counting Stars Interscope
18	13	ONE DIRECTION Best Song Ever Syco Music
19	17	MACKLEMORE/RYAN LEWIS/DALTON Can't Hold Us Macklemore
20	NEW	ARCTIC MONKEYS Arabella Domino Recordings
21	21	KLANKARUSSELL FT WILL HEARD Sonnentanz (Sun Don't Shine) Island
22	19	IMAGINE DRAGONS Radioactive Interscope
23	NEW	ARCTIC MONKEYS One For The Road Domino Recordings
24	18	CALVIN HARRIS FT AYAH MARAR Thinking About You Columbia
25	22	BASTILLE Pompeii Virgin
26	23	SEAN PAUL Other Side Of Love Atlantic
27	NEW	ARCTIC MONKEYS I Want It All Domino Recordings
28	20	ICONA POP FT CHARLI XCX I Love It Atlantic
29	NEW	ARCTIC MONKEYS No 1 Party Anthem Domino Recordings
30	29	1975 Chocolate Dirty Hit
31	48	MACKLEMORE/LEWIS/LAMBERT Same Love Macklemore
32	NEW	ARCTIC MONKEYS Snap Out Of It Domino Recordings
33	33	RIZZLE KICKS Lost Generation Island
34	26	NAUGHTY BOY FT EMELI SANDE Lifted Virgin
35	25	TINIE TEMPAH FT 2 CHAINZ Trampoline Parlophone
36	NEW	ARCTIC MONKEYS Knee Socks Domino Recordings
37	NEW	ARCTIC MONKEYS Mad Sounds Domino Recordings
38	NEW	ARCTIC MONKEYS Fireside Domino Recordings
39	NEW	ARCTIC MONKEYS I Wanna Be Yours Domino Recordings
40	27	WILL I AM Bang Bang Interscope
41	28	RUDIMENTAL FT ELLA EYRE Waiting All Night Asylum
42	40	1975 Sex Dirty Hit/Polydor
43	34	CALVIN HARRIS/ELLIE GOULDING I Need Your Love Columbia
44	38	BASTILLE Things We Lost In The Fire Virgin
45	31	BRUNO MARS Treasure Atlantic
46	32	IMAGINE DRAGONS It's Time Interscope
47	30	JASON DERULO The Other Side Warner Bros
48	36	OLLY MURS Dear Darlin' Epic
49	37	LUMINEERS Ho Hey Decca
50	35	DISCLOSURE F For You Pmr
51	39	TAYLOR SWIFT FT ED SHEERAN Everything Has Changed Mercury
52	41	MACKLEMORE/RYAN LEWIS/WANZ Thrift Shop Macklemore
53	43	RUDIMENTAL FT JOHN NEWMAN Feel The Love Asylum/Black Butter
54	42	RAY FOXX FT RACHEL K COLLIER Boom Boom (Heartbeat) Island/Strictly Rhythm
55	49	JUSTIN TIMBERLAKE Mirrors RCA
56	51	LE YOUTH Cool Sign Of The Times
57	45	FUSE ODG Antenna 3 Beat/Aotw
58	44	JESSIE J/BIG SEAN/D RASCAL Wild Lava/Republic Records
59	59	SWEDISH HOUSE MAFIA/MARTIN Don't You Worry Child Virgin
60	53	OF MONSTERS & MEN Little Talks Republic Records
61	47	DAVID GUETTA FT NE-YO & AKON Play Hard Parlophone
62	50	JUSTIN TIMBERLAKE Take Back The Night RCA
63	55	DISCLOSURE FT ALUNAGEORGE White Noise Pmr
64	57	TOM ODELL Another Love Columbia
65	64	RIHANNA Diamonds Def Jam
66	46	RUDIMENTAL FT FOXES Right Here Asylum
67	58	PINK FT NATE RUESS Just Give Me A Reason RCA
68	60	MUMFORD & SONS I Will Wait Gentlemen Of The Road/Island
69	56	S INGROSSO/T TRASH/J MARTIN Reload Virgin
70	52	WANTED We Own The Night Global Talent
71	62	IMAGINE DRAGONS On Top Of The World Interscope
72	61	KANYE WEST Black Skinhead Def Jam
73	54	SELENA GOMEZ Come & Get It Hollywood
74	63	BRUNO MARS Locked Out Of Heaven Atlantic
75	66	BRUNO MARS When I Was Your Man Atlantic



CLIMBER: KATY PERRY



NEW: ARCTIC MONKEYS



NON-MOVER: RIZZLE KICKS

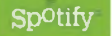


NON-MOVER: SWEDISH HOUSE MAFIA



GOING DOWN: BRUNO MARS

CHARTS STREAMING – SPOTIFY WEEK 37



GLOBAL

POS	ARTIST/ ALBUM
1	AVICII Wake Me Up - Radio Edit
2	KATY PERRY Roar
3	MILEY CYRUS Wrecking Ball
4	MILEY CYRUS We Can't Stop
5	ROBIN THICKE Blurred Lines
6	ELLIE GOULDING Burn
7	LADY GAGA Applause
8	JAY Z Holy Grail
9	AVICII You Make Me
10	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
11	NAUGHTY BOY La La La
12	DRAKE Hold On, We're Going Home
13	LORDE Royals
14	IMAGINE DRAGONS Radioactive
15	CALVIN HARRIS I Need Your Love
16	BASTILLE Pompeii
17	DAFT PUNK Get Lucky - Radio Edit
18	PASSENGER Let Her Go
19	CAPITAL CITIES Safe And Sound
20	ONEREPUBLIC Counting Stars

EUROPE

POS	ARTIST/ ALBUM
1	AVICII Wake Me Up - Radio Edit
2	KATY PERRY Roar
3	ELLIE GOULDING Burn
4	NAUGHTY BOY La La La
5	AVICII You Make Me
6	MILEY CYRUS We Can't Stop
7	ROBIN THICKE Blurred Lines
8	LADY GAGA Applause
9	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
10	MILEY CYRUS Wrecking Ball
11	JAY Z Holy Grail
12	CALVIN HARRIS I Need Your Love
13	JOHN NEWMAN Love Me Again
14	ENVY Am I Wrong
15	PASSENGER Let Her Go
16	YLVIS The Fox
17	BASTILLE Pompeii
18	DAFT PUNK Get Lucky - Radio Edit
19	CONTIEZ Trumpsta - Djuro Remix
20	MARTIN GARRIX Animals - Original Mix

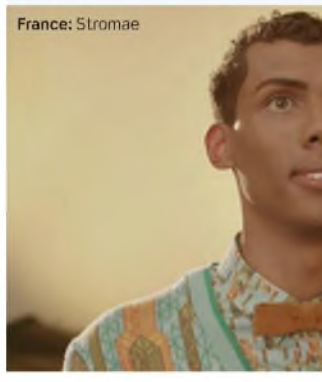
AUSTRIA

POS	ARTIST/ ALBUM
1	KATY PERRY Roar
2	AVICII Wake Me Up - Radio Edit
3	LORDE Royals
4	ONEREPUBLIC Counting Stars
5	JASON DERULO Talk Dirty - feat. 2 Chainz
6	MILEY CYRUS Wrecking Ball
7	NAUGHTY BOY La La La
8	ELLIE GOULDING Burn
9	LORDE Tennis Court
10	ROBIN THICKE Blurred Lines



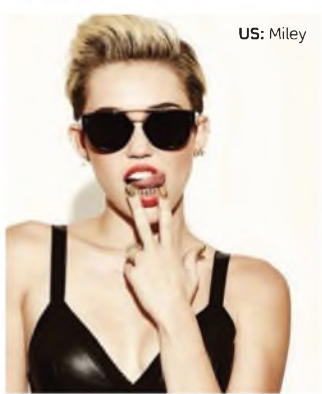
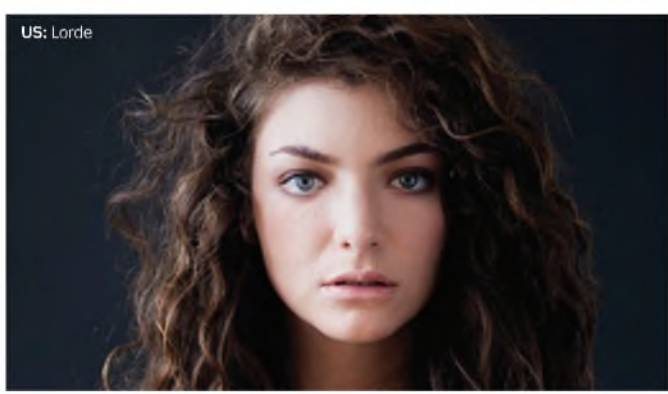
FRANCE

POS	ARTIST/ ALBUM
1	AVICII Wake Me Up - Radio Edit
2	STROMAE formidable
3	STROMAE papaoutai
4	STROMAE bâtard
5	ROBIN THICKE Blurred Lines
6	STROMAE tous les mêmes
7	KATY PERRY Roar
8	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
9	STROMAE ta fête
10	STROMAE moules frites



GERMANY

POS	ARTIST/ ALBUM
1	ALLIGATOAH Willst du
2	AVICII Wake Me Up - Radio Edit
3	KATY PERRY Roar
4	NAUGHTY BOY La La La
5	ELLIE GOULDING Burn
6	STROMAE papaoutai
7	CASPER Im Ascheregen
8	ALLIGATOAH Fick ihn doch
9	LADY GAGA Applause
10	BASTILLE Pompeii



NETHERLANDS

POS	ARTIST/ ALBUM
1	AVICII Wake Me Up - Radio Edit
2	KATY PERRY Roar
3	STROMAE papaoutai
4	JASON DERULO Talk Dirty - feat. 2 Chainz
5	MARTIN GARRIX Animals
6	MR. PROBZ Waves
7	NAUGHTY BOY La La La
8	ELLIE GOULDING Burn
9	BAKERMAT Vandaag - Original Mix
10	ROBIN THICKE Blurred Lines

NORWAY

POS	ARTIST/ ALBUM
1	YLVIS The Fox
2	AVICII Wake Me Up - Radio Edit
3	KATY PERRY Roar
4	MILEY CYRUS Wrecking Ball
5	ELLIE GOULDING Burn
6	NAUGHTY BOY La La La
7	AVICII You Make Me
8	ROBIN THICKE Blurred Lines
9	JAY Z Holy Grail
10	MILEY CYRUS We Can't Stop

SPAIN

POS	ARTIST/ ALBUM
1	AVICII Wake Me Up - Radio Edit
2	MILEY CYRUS We Can't Stop
3	ROBIN THICKE Blurred Lines
4	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
5	NAUGHTY BOY La La La
6	PASSENGER Let Her Go
7	CALVIN HARRIS I Need Your Love
8	DANNY ROMERO Motivate
9	MARC ANTHONY Vivir Mi Vida
10	MACKLEMORE & RYAN LEWIS Thrift Shop - feat. Wanz

SWEDEN

POS	ARTIST/ ALBUM
1	AVICII Wake Me Up - Radio Edit
2	AVICII You Make Me
3	ENVY Am I Wrong
4	KATY PERRY Roar
5	CONTIEZ Trumpsta - Djuro Remix
6	MILEY CYRUS We Can't Stop
7	MILEY CYRUS Wrecking Ball
8	ELLIE GOULDING Burn
9	NIELLO Legenden - feat. Phantomen
10	MARTIN GARRIX Animals - Original Mix

UNITED STATES

POS	ARTIST/ ALBUM
1	MILEY CYRUS Wrecking Ball
2	LORDE Royals
3	AVICII Wake Me Up
4	KATY PERRY Roar
5	DRAKE Hold On, We're Going Home
6	JAY Z Holy Grail
7	LADY GAGA Applause
8	ROBIN THICKE Blurred Lines
9	MILEY CYRUS We Can't Stop
10	IMAGINE DRAGONS Radioactive

CHARTS STREAMING – MUSIC VIDEO WEEK 37



NEW ARTISTS - UK

POS	ARTIST/ SINGLE/ LABEL
1	AVICII – Wake Me Up (Official Video)
2	NAUGHTY BOY FT SAM SMITH – La La La
3	AVICII – Wake Me Up (Lyric Video)
4	KLANKARUSSELL - Sonnentanze...
5	ARIANA GRANDE – Baby I
6	IGGY AZALEA - Change Your Life (Explicit)
7	JOHN NEWMAN – Love Me Again
8	AVICII – You Make Me (Lyric Video)
9	IMAGINE DRAGONS – Radioactive
10	ARIANA GRANDE - Almost Is Never Enough ft. Nathan Sykes
11	ARIANA GRANDE - The Way ft. Mac Miller
12	BASTILLE – Pompeii
13	THE VAMPS – Can We Dance
14	ZENDAYA - Replay
15	NEON JUNGLE - Trouble
16	NAUGHTY BOY - Lifted
17	LAWSON - Juliet
18	JOHN NEWMAN – Cheating
19	IMAGINE DRAGONS – It's Time
20	BASTILLE - Things We Lost in the Fire

ITALY

POS	ARTIST/ SINGLE
1	MILEY CYRUS - Wrecking Ball
2	KATY PERRY - Roar (Official)
3	AVICII - Wake Me Up (Official Video)
4	ALESSANDRA AMOROSO - Amore puro
5	AVICII - Wake Me Up (Lyric Video)
6	NAUGHTY BOY - La La La ft. Sam Smith
7	DADDY YANKEE - Limbo
8	EMINEM - Berzerk (Official) (Explicit)
9	JAKE LA FURIA - Musica Commerciale
10	EMMA - Dimentico Tutto



WORLDWIDE

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



POLAND

POS	ARTIST/ SINGLE
1	MILEY CYRUS - Wrecking Ball
2	EMINEM - Berzerk (Official) (Explicit)
3	AVICII - Wake Me Up (Official Video)
4	KATY PERRY - Roar (Official)
5	ELLIE GOULDING - Burn
6	NAUGHTY BOY - La La La ft. Sam Smith
7	EWA FARNA - Znak
8	SYLWIA GRZESZCZAK - Pozyczony
9	ONEREPUBLIC - Counting Stars
10	JOHN NEWMAN - Love Me Again



UK

POS	ARTIST/ SINGLE
1	MILEY CYRUS - Wrecking Ball
2	KATY PERRY - Roar (Official)
3	EMINEM - Berzerk (Official) (Explicit)
4	ELLIE GOULDING - Burn
5	KATY PERRY - Roar (Lyric Video)
6	ONE DIRECTION - Best Song Ever
7	MILEY CYRUS - We Can't Stop
8	AVICII - Wake Me Up (Official Video)
9	AVICII - Wake Me Up (Lyric Video)
10	NAUGHTY BOY - La La La ft. Sam Smith



AUSTRALIA

POS	ARTIST/ SINGLE
1	MILEY CYRUS - Wrecking Ball
2	KATY PERRY - Roar (Official)
3	EMINEM - Berzerk (Official) (Explicit)
4	KARMIN - Acapella
5	KATY PERRY - Roar (Lyric Video)
6	NAUGHTY BOY - La La La ft. Sam Smith
7	IGGY AZALEA - Change Your Life (Explicit)
8	MKTO - Classic
9	MILEY CYRUS - We Can't Stop
10	ONE DIRECTION - Best Song Ever



FRANCE

POS	ARTIST/ SINGLE
1	MILEY CYRUS - Wrecking Ball
2	STROMAE - Papaoutai
3	KATY PERRY - Roar (Official)
4	MAÎTRE GIMS - Bella
5	KAARIS - Paradis Ou Enfer
6	AVICII - Wake Me Up (Official Video)
7	EMINEM - Berzerk (Official) (Explicit)
8	NAUGHTY BOY - La La La ft. Sam Smith
9	MAÎTRE GIMS - One Shot
10	BLACK M - Ailleurs



SPAIN

POS	ARTIST/ SINGLE
1	MILEY CYRUS - Wrecking Ball
2	KATY PERRY - Roar (Official)
3	AVICII - Wake Me Up (Official Video)
4	MILEY CYRUS - We Can't Stop
5	JUAN MAGAN - Mal De Amores
6	ABRAHAM MATEO - Señorita
7	ROMEO SANTOS - Propuesta Indecente
8	NAUGHTY BOY - La La La ft. Sam Smith
9	DANNY ROMERO - Motivate
10	ROBIN THICKE - Blurred Lines ft. T.I., Pharrell

CHARTS INDIES WEEK 37



INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Macklemore & Ryan Lewis

- 1 4 **MACKLEMORE & RYAN LEWIS FT MARY LAMBERT** Same Love / Macklemore (Ada Arvato)
- 2 1 **DJ FRESH VS DIPLO AND DOMINIQUE YOUNG UNIQUE** Earthquake / MoS (Sony DADC UK)
- 3 6 **ARCTIC MONKEYS** Do I Wanna Know? / Domino (PIAS Arvato)
- 4 3 **LONDON GRAMMAR** Strong / Metal & Dust (Sony DADC UK)
- 5 7 **ARCTIC MONKEYS** Why'd You Only Call Me When You're High / Domino (PIAS Arvato)
- 6 5 **PASSENGER** Let Her Go / Nettwerk (Essential GEM)
- 7 0 **LETHAL BIZZLE FT RUBY GOE** Party Right / New State (New State Digital)
- 8 35 **ARCTIC MONKEYS** R U Mine / Domino (PIAS Arvato)
- 9 8 **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** Can't Hold Us / Macklemore (Ada Arvato)
- 10 9 **THE 1975** Chocolate / Dirty Hit (Ingrooves)
- 11 2 **YOU ME AT SIX** Lived A Lie / BMG Rights (ROM)
- 12 15 **SELECT HITS** Talk Dirty / Select Hits (Horus)
- 13 0 **BASHY FT JARETH** These Are The Songs / Ragz 2 Richez (Absolute)
- 14 13 **MACKLEMORE FT RYAN LEWIS & WANZ** Thrift Shop / Macklemore (Ada Arvato)
- 15 22 **LONDON GRAMMAR** Wasting My Young Years / Metal & Dust (Sony DADC UK)
- 16 17 **M83** Midnight City / M83/Naive (Naive)
- 17 14 **CHRIS MALINCHAK** So Good To Me / MoS (Sony DADC UK)
- 18 12 **ARCTIC MONKEYS** Stop The World I Wanna Get Off With You / Domino (PIAS Arvato)
- 19 11 **MATT CARDLE FEAT. MELANIE C** Loving You / Matt Cardle (Absolute)
- 20 16 **EDWARD SHARPE & MAGNETIC ZEROS** Home / Rough Trade (PIAS Arvato)



DJ Fresh Indie Singles (2)



Edward Sharpe Indie Singles Breakers (3)



London Grammar Indie Albums (2)



Volcano Choir Indie Albums Breakers (2)



Emiliana Indie Albums Breakers (3)



Mr Yz Indie Singles Breakers (4)

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 0 **ARCTIC MONKEYS** AM / Domino (PIAS Arvato)
- 2 0 **LONDON GRAMMAR** If You Wait / Metal & Dust (Sony DADC UK)
- 3 0 **GOLDFRAPP** Tales Of Us / Mute (PIAS Arvato)
- 4 1 **PASSENGER** All The Little Lights / Nettwerk (Essential GEM)
- 5 2 **STEREOPHONICS** Graffiti On The Train / Stylus (Ignition)
- 6 7 **MACKLEMORE & RYAN LEWIS** The Heist / Macklemore (Ada Arvato)
- 7 0 **MURRAY GOLD** Doctor Who - Series 7 - OST / Silva Screen (Essential)
- 8 6 **CARO EMERALD** The Shocking Miss Emerald / Dramatica/Grand Mono (Ada Arvato)
- 9 12 **ARCTIC MONKEYS** Whatever People Say I Am That's What I'm Not / Domino (PIAS Arvato)
- 10 11 **QUEENS OF THE STONE AGE** Like Clockwork / Matador (PIAS Arvato)
- 11 4 **FRANZ FERDINAND** Right Thoughts Right Words Right Action / Domino (PIAS Arvato)
- 12 9 **JOHNNY CASH** The Rebel / Music Digital (Delta/Sony DADC)
- 13 15 **ADELE** 21 / XL (PIAS Arvato)
- 14 0 **FACTORY FLOOR** Factory Floor / DFA (PIAS Arvato)
- 15 19 **ARCTIC MONKEYS** Favourite Worst Nightmare / Domino (PIAS Arvato)
- 16 10 **TRAVIS** Where You Stand / Red Telephone Box (Kabalt/Proper)
- 17 8 **VOLCANO CHOIR** Repave / Jagjaguwar (PIAS Arvato)
- 18 0 **EMILIANA TORRINI** Tookah / Rough Trade (PIAS Arvato)
- 19 26 **ARCTIC MONKEYS** Suck It And See / Domino (PIAS Arvato)
- 20 18 **ALT-J** An Awesome Wave / Infectious (PIAS Arvato)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Bashy

- 1 1 **SELECT HITS** Talk Dirty / Select Hits (Select Hits Music)
- 2 0 **BASHY FT JARETH** These Are The Songs / Ragz 2 Richez (Ragz 2 Richez)
- 3 2 **EDWARD SHARPE & MAGNETIC ZEROS** Home / Rough Trade (XL Beggars)
- 4 3 **MR YZ** Animals / Red Crystal (Red Crystal)
- 5 48 **PURITY RING** Fineshrine / 4AD (XL Beggars)
- 6 0 **MADILYN BAILEY** Titanium / Keep Your Soul (Keep Your Soul)
- 7 5 **NEW MUSIC MASTERS** I Don't Care I Love It / New Music Masters (New Music Masters)
- 8 4 **AWOLNATION** Sail / Red Bull (Red Bull)
- 9 0 **DJ JASON MEDALLION** Talk Dirty To Me / DJ Jason Medallion (DJ Jason Medallion)
- 10 0 **MIKE MAGO** The Show / MoS (Ministry Of Sound Group)
- 11 40 **YANOU FT DO** Heaven / Robbins Ent (Robbins Ent)
- 12 7 **SAGE THE GEMINI FT IAMSU** Gas Pedal / Black Money (Black Money Music)
- 13 27 **CINEMATIC ORCHESTRA** To Build A Home / Ninja Tune (Ninja Tune)
- 14 9 **NAFEES FT MUMZY STRANGER** Sazaa / SMP (SMP)
- 15 12 **DIMITRI VEGAS/MOGUAI/LIKE MIKE** Mammoth / Doorn (Doorn)
- 16 38 **DUKE DUMONT** The Giver / Turbo (Turbo Recordings)
- 17 13 **FINATTICZ** Don't Drop That Thun Thun / Entertainment One (Entertainment One)
- 18 8 **TO BE FRANK** If You Love Her / Salebay (Salebay Music)
- 19 21 **JULIO BASHMORE** Au Seve / Broadwalk (Broadwalk)
- 20 42 **EMILIANA TORRINI** Speed Of Dark / Rough Trade (XL Beggars)

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- 1 0 **FACTORY FLOOR** Factory Floor / DFA (PIAS)
- 2 1 **VOLCANO CHOIR** Repave / Jagjaguwar (Jagjaguwar)
- 3 0 **EMILIANA TORRINI** Tookah / Rough Trade (XL Beggars)
- 4 0 **SUMMER CAMP** Summer Camp / Moshi Moshi (PIAS)
- 5 0 **KATATONIA** Dethroned & Uncrowned / K Scope (Snapper Music)
- 6 3 **NEKO CASE** The Worse Things Get The Harder I Fight The Harder I Fight The More... / Anti- (Epitaph)
- 7 8 **EDWARD SHARPE & MAGNETIC ZEROS** Up From Below / Rough Trade (XL Beggars)
- 8 9 **DRENGE** Drenge / Infectious (Infectious Music)
- 9 20 **JUSTIN CURRIE** Lower Reaches / Endless Shipwreck (Ignition)
- 10 47 **JON HOPKINS** Immunity / Domino (Domino Recordings)
- 11 6 **KING KRULE** 6 Feet Beneath The Moon / XL (XL Beggars)
- 12 21 **LPO/PARRY** The 50 Greatest Pieces Of Classical / XS (XS)
- 13 4 **BETHEL MUSIC** Tides / Absolute (Absolute)
- 14 0 **WILLARD GRANT CONSPIRACY** Ghost Republic / Loose (Loose Music)
- 15 10 **FOY VANCE** Joy Of Nothing / Glassnote (PIAS)
- 16 0 **JESSY LANZA** Pull My Hair Back / Hyperdub (Hyperdub)
- 17 0 **BALANCE & COMPOSURE** The Things We Think We're Missing / Hassle (Full Time Hobby)
- 18 11 **DEVILDRIVER** Winter Kills / Napalm (Napalm)
- 19 0 **CARLA BLEY/SHEPPARD/SWALLOW** Trios / ECM (ECM)
- 20 31 **HILLSONG LIVE** Glorious Ruins / Hillsong Music (Hillsong Music)

CHARTS iTUNES SINGLES WEEK 37

BELGIUM

POS ARTIST/ ALBUM

09/09/2013 - 15/09/2013

1	AVICII	Wake Me Up
2	MARTIN GARRIX	Animals
3	JASON DERULO	Talk Dirty (feat. 2 Chainz)
4	MILEY CYRUS	Wrecking Ball
5	KATY PERRY	Roar
6	ELLIE GOULDING	Burn
7	STROMAE	Formidable
8	NAUGHTY BOY	La La La (feat. Sam Smith)
9	AHZEE	Born Again (Original Extended Mix)
10	STROMAE	Papaoutai

DENMARK

POS ARTIST/ ALBUM

09/09/2013 - 15/09/2013

1	OLIVIA	Rasmus Seebach
2	ROAR	Katy Perry
3	KALDER MIG HJEM	Burhan G
4	WRECKING BALL	Miley Cyrus
5	HOLD ON, WE'RE GOING HOME	Drake
6	AM I WRONG	Envy
7	DENGANG DU GRÆD	Shaka Loveless
8	PÆNT NEJ TAK	Nik & Jay
9	LA LA LA (FEAT. SAM SMITH)	Naughty Boy
10	WAKE ME UP	Avicii

FRANCE

POS ARTIST/ ALBUM

09/09/2013 - 15/09/2013

1	STROMAE	Formidable
2	AVICII	Wake Me Up
3	MARTIN GARRIX	Animals
4	STROMAE	Papaoutai
5	BAKERMAT	Vandaag
6	MILEY CYRUS	Wrecking Ball
7	KATY PERRY	Roar
8	ROBIN THICKE	Blurred Lines
9	JOHN NEWMAN	Love Me Again
10	DAFT PUNK	Get Lucky

GERMANY

POS ARTIST/ ALBUM

06/09/2013 - 12/09/2013

1	KATY PERRY	Roar
2	AVICII	Wake Me Up
3	OLLY MURS	Dear Darlin'
4	CASPER	Hinterland
5	STROMAE	Papaoutai
6	ELLIE GOULDING	Burn
7	NAUGHTY BOY	La La La
8	JOHN NEWMAN	Love Me Again
9	MARTIN GARRIX	Animals
10	LADY GAGA	Applause

ITALY

POS ARTIST/ ALBUM

05/09/2013 - 11/09/2013

1	LIGABUE	Il sale della terra
2	AVICII	Wake Me Up
3	ELISA	L'anima vola
4	COLDPLAY	Atlas
5	IMANY	You Will Never Know
6	KATY PERRY	Roar
7	LAURA PAUSINI	Limpido (with Kylie)
8	CAPITAL CITIES	Safe and Sound
9	LADY GAGA	Applause
10	JOVANOTTI	Estate



Belgium: Avicii



Netherlands: Julia van der Toorn



United Kingdom: OneRepublic



Denmark: Olivia

NETHERLANDS

POS ARTIST/ ALBUM

06/09/2013 - 12/09/2013

1	JULIA VAN DER TOORN	Oops!... I DID It Again
2	COLDPLAY	Atlas
3	NIELS GEUSEBROEK	Take Your Time Girl
4	AVICII	Wake Me Up
5	KATY PERRY	Roar
6	STROMAE	Papaoutai
7	BAKERMAT	Vandaag
8	PHARRELL WILLIAMS	Happy
9	MR. PROBZ	Waves
10	MARTIN GARRIX	Animals

SPAIN

POS ARTIST/ ALBUM

09/09/2013 - 15/09/2013

1	AVICII	Wake Me Up
2	ROBIN THICKE	Blurred Lines
3	ICONA POP	I Love It (feat. Charli XCX)
4	LA OREJA DE VAN GOGH	El Primer Dia...
5	NAUGHTY BOY	La La La (feat. Sam Smith)
6	PASSENGER	Let Her Go
7	MILEY CYRUS	Wrecking Ball
8	MILEY CYRUS	We Can't Stop
9	MARC ANTHONY	Vivir Mi Vida
10	MALÚ	A Prueba de Ti

SWEDEN

POS ARTIST/ ALBUM

04/09/2013 - 10/09/2013

1	AVICII	Wake Me Up
2	COLDPLAY	Atlas
3	KATY PERRY	Roar
4	AVICII	You Make Me
5	LADY GAGA	Applause
6	THE FOOO	Build a Girl
7	VERONICA MAGGIO	Sergels torg
8	ENVY	Am I Wrong
9	KIM CESARION	Brains Out
10	MILEY CYRUS	We Can't Stop

SWITZERLAND

POS ARTIST/ ALBUM

06/09/2013 - 12/09/2013

1	AVICII	Wake Me Up
2	MARTIN GARRIX	Animals
3	KATY PERRY	Roar
4	BIRDY	Wings
5	NAUGHTY BOY	La La La (feat. Sam Smith)
6	ELLIE GOULDING	Burn
7	STROMAE	Papaoutai
8	MIKE CANDYS, DJ BOBO	Take Control
9	COLDPLAY	Atlas
10	JOHN NEWMAN	Love Me Again

UNITED KINGDOM

POS ARTIST/ ALBUM

08/09/2013 - 14/09/2013

1	KATY PERRY	Roar
2	ONEREPUBLIC	Counting Stars
3	DRAKE	Hold On, We're Going Home
4	ELLIE GOULDING	Burn
5	AVICII	Wake Me Up
6	KLANKARUSSELL	Sonnentanz...
7	LANA DEL REY...	Summertime Sadness...
8	MILEY CYRUS	We Can't Stop
9	MACKLEMORE & RYAN LEWIS	Same Love...
10	LADY GAGA	Applause

CHARTS iTUNES ALBUMS WEEK 37



BELGIUM

POS ARTIST/ ALBUM

09/09/2013 - 15/09/2013

- 1 ARCTIC MONKEYS AM
- 2 STROMAE Racine Carrée
- 3 VA MNM Party 2013.2
- 4 ONE DIRECTION Midnight Memories
- 5 AVICII TRUE
- 6 VA Tomorrowland...
- 7 GIRLS IN HAWAII Everest
- 8 GOLDFRAPP Tales of Us
- 9 ROBBY LONGO Country Man
- 10 LEONARD COHEN The Essential Leonard Cohen

DENMARK

POS ARTIST/ ALBUM

09/09/2013 - 15/09/2013

- 1 MIDNIGHT MEMORIES One Direction
- 2 AM Arctic Monkeys
- 3 KUN DE FALDNE REJSER SIG IGEN Signe...
- 4 DE HER DAGE Marie Key
- 5 MORE SUMMER 2013 Various Artists
- 6 KISS LAND The Weeknd
- 7 THE ELECTRIC LADY Janelle Monáe
- 8 PUT YOUR F**KING HANDS UP - EP Infernal
- 9 TÆNDER PÅ ET KYS Various Artists
- 10 PARADISE VALLEY John Mayer

FRANCE

POS ARTIST/ ALBUM

09/09/2013 - 15/09/2013

- 1 STROMAE Racine Carrée
- 2 ARCTIC MONKEYS AM
- 3 LONDON GRAMMAR If You Wait
- 4 ROHFF P.D.R.G.
- 5 VA Génération Goldman, vol. 2
- 6 DAFT PUNK Random Access Memories
- 7 MADONNA MDNA World Tour (Live)
- 8 BRUNO MARS Unorthodox Jukebox
- 9 VA NRJ Hits 2013, Vol. 2
- 10 ONE DIRECTION Midnight Memories

GERMANY

POS ARTIST/ ALBUM

06/09/2013 - 12/09/2013

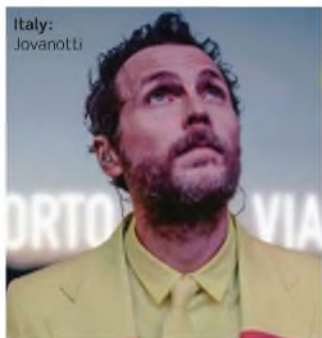
- 1 ANDREA BERG Atlantis (Deluxe Version)
- 2 ARCTIC MONKEYS AM
- 3 2RAUMWOHNUNG Achtung Fertig
- 4 SCHILLER Opus
- 5 ONE DIRECTION Midnight Memories
- 6 VA KuschelRock 27
- 7 GOLDFRAPP Tales of Us
- 8 ALLIGATOAH Triebwerke (Premium Edition)
- 9 VA The Dome, Vol. 67
- 10 RISE AGAINST Long Forgotten Songs...

ITALY

POS ARTIST/ ALBUM

05/09/2013 - 11/09/2013

- 1 JOVANOTTI Backup 1987-2012
- 2 ONE DIRECTION Midnight Memories
- 3 ALESSANDRA AMOROSO Amore puro
- 4 SAMUELE BERSANI Nuvola numero nove
- 5 ARCTIC MONKEYS AM
- 6 MADONNA MDNA World Tour (Live)
- 7 CESARE CREMONINI La teoria dei colori
- 8 DAFT PUNK Random Access Memories
- 9 IMANY The Shape of a Broken Heart
- 10 NEGRITA Déjà vu



NETHERLANDS

POS ARTIST/ ALBUM

06/09/2013 - 12/09/2013

- 1 ARCTIC MONKEYS AM
- 2 ONE DIRECTION Midnight Memories
- 3 VA 538 Dance Smash 2013-03
- 4 VA 538 Hitzone 66
- 5 RAMSES SHAFFY Leef!
- 6 GREGORY PORTER Liquid Spirit
- 7 JOHN MAYER Paradise Valley
- 8 EEFJE DE VISSER Het Is
- 9 MADONNA MDNA World Tour (Live)
- 10 ARIANA GRANDE Yours Truly

SPAIN

POS ARTIST/ ALBUM

09/09/2013 - 15/09/2013

- 1 DANI MARTÍN Dani Martín [Pre Order]
- 2 ARCTIC MONKEYS AM
- 3 PASTORA SOLER Conóceme
- 4 MADONNA MDNA World Tour (Live)
- 5 ONE DIRECTION Midnight Memories
- 6 PABLO ALBORÁN Tanto (Edición Especial)
- 7 PASSENGER All the Little Lights
- 8 BRUNO MARS Unorthodox Jukebox
- 9 ALEJANDRO FERNÁNDEZ Confidencias
- 10 PABLO ALBORÁN Pablo Alborán...

SWEDEN

POS ARTIST/ ALBUM

04/09/2013 - 10/09/2013

- 1 ONE DIRECTION Midnight Memories
- 2 DIVERSE ARTISTER Vi Är Luleå Hockey
- 3 VA Absolute Music 73
- 4 AVICII TRUE
- 5 RODRIGUEZ Searching for Sugar Man
- 6 HÅKAN HELLSTRÖM Det kommer aldrig...
- 7 VA Absolute Dance Summer 2013
- 8 NINE INCH NAILS Hesitation Marks
- 9 ARCTIC MONKEYS AM
- 10 THE FOO The Foo EP

SWITZERLAND

POS ARTIST/ ALBUM

06/09/2013 - 12/09/2013

- 1 ANDREA BERG Atlantis (Deluxe Version)
- 2 ARCTIC MONKEYS AM
- 3 VARIOUS ARTISTS 105 DJ Night 2013
- 4 ONE DIRECTION Midnight Memories
- 5 STROMAE Racine Carrée
- 6 2RAUMWOHNUNG Achtung Fertig
- 7 VARIOUS ARTISTS NRJ Hits 2013, Vol. 2
- 8 MYRON Butterfly
- 9 BIRDY Birdy (Deluxe Version)
- 10 ELLIE GOULDING Halcyon Days

UNITED KINGDOM

POS ARTIST/ ALBUM

08/09/2013 - 14/09/2013

- 1 ARCTIC MONKEYS AM
- 2 LONDON GRAMMAR If You Wait
- 3 VA Teenage Dirtbags
- 4 THE 1975 The 1975
- 5 ONE DIRECTION Midnight Memories
- 6 VA Kisstory
- 7 VA Now That's What I Call Music! 85
- 8 THE WEEKND Kiss Land
- 9 BASTILLE Bad Blood
- 10 VA Ibiza Annual 2013 - Ministry of Sound

CHARTS ANALYSIS WEEK 37



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

- JASON DERULO FEAT. 2 CHAINZ *Talk Dirty* Warner Bros
- JESSIE J *It's My Party* Universal
- AVICII *You Make Me Positiva*/PRMD
- CHRISTINA PERRI *A Thousand Years* Atlantic
- BIRDY *Wings* Atlantic
- DEMI LOVATO *Skyscraper* Hollywood
- CHVRCHES *The Mother We Share* National Anthem
- CHRISTINA PERRI *Jar Of Hearts* Atlantic
- DANIEL MERRIWEATHER *Red J*
- ONE DIRECTION *Little Things* Syco
- LEONA LEWIS *Run* Syco
- EVA CASSIDY *Songbird* Blix Street
- TOM ODELL *Another Love* Columbia
- PEWDIEPIE & GREGORY BROTHERS *Jabba* The Hutt Gregory Residence
- COLDPLAY *Paradise* Parlophone

UK ARTIST ALBUMS CHART

- AVICII *True Positiva*/PRMD
- MANIC STREET PREACHERS *Rewind The Film* Columbia
- ELTON JOHN *The Diving Board* Mercury
- DEAF HAVANA *Old Souls* BMG Rights
- KATIE MELUA *Ketevan* Dramatico
- TEMPERANCE MOVEMENT *Temperance* Movement Earache
- PLACEBO *Loud Like Love* Vertigo
- DIANA VICKERS *Music To Make Boys Cry* So Recordings
- JACK JOHNSON *From Here To Now To You* Brushfire/Island
- ELVIS COSTELLO & THE ROOTS *Wise Up* Ghost Blue Note
- CARCASS *Surgical Steel* Nuclear Blast
- MGMT *MGMT* Columbia
- BILL CALLAHAN *Dream River* Drag City
- NAKED & FAMOUS *In Rolling Waves* Fiction
- MARK LANEGAN *Imitations* Heavenly
- BOB MARLEY & THE WAILERS *Legend* Tuff Gong
- JONAS KAUFMAN *The Verdi Album* Sony Classical
- ONEREPUBLIC *Native* Interscope
- DAVID BOWIE *The Next Day* Columbia
- VAMPIRE WEEKEND *Modern Vampires Of The City* XL Recordings

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

No.1 with *In My Head* (2010) and *Don't Wanna Go Home* (2011), Jason DeRulo will return to pole position on Sunday, with *Talk Dirty* (feat. 2 Chainz). The first single from DeRulo's third album, *Tattoos*, which drops on Monday (23rd), *Talk Dirty* sold more than 80,000 copies by close of business on Monday night, and is certain to dethrone Katy Perry's *Roar*, which it is outselling by a margin of nearly three to one.

Roar sold 103,444 copies last week – enough to give Perry an extremely comfortable second week at No.1.

Its sales exploding 92.04% week-on-week, Counting Stars moved into runners-up slot behind *Roar* on Sunday to become US band OneRepublic's highest charting UK hit. With a 179-43-30-20-17-13-2 chart trajectory, the track has sold 115,843 copies, 39,696 of them last week. Their debut hit, and previous highest charting single, *Apologize* (credited to



MIDWEEK NO.1

Jason DeRulo: *Talk Dirty* (feat. 2 Chainz)

Timbaland presents One Republic), reached No.3 in 2007 and has sold 611,412 copies. OneRepublic's sudden leap meant that Ellie Goulding was bumped 2-3 with her former chart-topper, *Burn* (39,056 sales) – a song co-written and produced by the band's lead singer Ryan Tedder.

Canadian rapper Drake's third Top 10 hit, *Hold On, We're Going Home* climbed for the fifth straight week, moving 6-5 (36,853 sales).

Macklemore & Lewis' *Same Love* (feat. Mary Lambert) jumped 20-9 (23,621 sales) on its third chart appearance. Parent album *The Heist* climbed 46-34 (3,050 sales).

Elsewhere in the Top 10: Avicii's *Wake Me Up* drifted 3-4 (38,493 sales), Klangkarussell's *Sonnentanz* (Sun Don't Shine) fell 4-6 (34,014 sales), Lana Del Rey Vs. Cedric Gervais' *Summertime Sadness* descended 5-7 (29,736

sales), Miley Cyrus' *We Can't Stop* dipped 7-8 (24,186 sales) and Lady Gaga's *Applause* faded 8-10 (21,876 sales).

Coldplay's *Atlas* debuted at No.12 (19,546 sales) and Example's *All The Wrong Places* at No.13 (18,616 sales).

Two other singles debuted inside the Top 40: *What I Might Do* by Ben Pearce (No.25, 9,723 sales) and *Party Right* by Lethal Bizzle feat. Ruby Go (No.29, 8,773 sales). *Love More* climbed 52-34 (7,746 sales) for Chris Brown feat. Nicki Minaj.

Olly Murs' *Right Place Right Time*, continued its ascent, jumping 35-27 (8,838 sales).

Returning to the Top 40 after a 25 week break thanks to a cover version aired on *The X Factor*, Swedish House Mafia's *Don't You Worry Child* leapt 122-40. It sold 6,712 copies last week, and raises its career tally to 892,264.

Overall singles sales are down 8.33% week-on-week at 2,956,800 – 13.52% below same week 2012 sales of 3,418,998. It breaks a run of 108 straight weeks in which more than 3m singles have been sold.

ALBUMS

■ BY ALAN JONES

Five studio albums, five instant No.1's – that's the proud record of the Arctic Monkeys, whose latest success, *AM*, stormed to the top of the chart last Sunday with an impressive first week sale of 157,329. The only artist album to sell more copies in a week this year is Daft Punk's *Random Access Memories*, which opened 16 weeks ago on sales of 165,091.

Following hot on the heels of hit singles *Do I Wanna Know?* (No.11) and *Why'd You Only Call Me When You're High?* (No.8), *AM* sold 69,432 copies digitally last week, a total beaten only by six albums in chart history. It also sold 5,170 copies on vinyl, the fifth highest tally for an album in that format in the 715 weeks that have elapsed thus far in the 21st century.

Previous Arctic Monkeys albums followed a perfect but downward spiral, with each album opening with a lower sale and spending fewer weeks at No.1 than its predecessors – a pattern now broken by *AM*. First album *Whatever People Say I Am, That's What I'm Not*



MIDWEEK NO.1

Arctic Monkeys: *AM*

(2006) sold 363,735 copies on the first of its four weeks at No.1; second album *Favourite Worst Nightmare* (2007) sold 227,922 copies on the first of its three weeks at No.1; *Humburg* (2009) sold 96,313 copies on the first of its two weeks at No.1; and *Suck It And See* (2011) sold 82,424 copies on its only week at No.1.

Arctic Monkeys are the 24th group to have five No.1 albums but only the fifth to do so with their first five albums, following The Beatles, Oasis, Coldplay and Keane.

Despite a slew of new entries in the first of this week's sales flashes, *AM* looks set to continue at No.1 this weekend.

While second single *Strong* climbed 17-16 (16,871 sales), *London Grammar*'s first album, *If You Wait*, posted a No.2 debut (33,130 sales) behind Arctic Monkeys last Sunday and Goldfrapp scored their fourth straight Top 10 studio album, debuting at No.4 (13,817 sales) with *Tales Of Us*. Surprisingly, their most recent release before *Tales Of Us* – the compilation *The Singles* – didn't do nearly as

well, peaking at No.33.

One of the hottest new bands of 2013, Irish band The Strypes have been making a big noise, with a series of triumphant festival appearances in the summer. Their first album, *Snapshot*, debuted at No.5 this week last (11,553 sales).

Fleet of foot, Rod Stewart quickstepped his way to a six week peak with *Time*, which dashes 26-6 (10,194 sales) following his appearance on the season premier of *Strictly Come Dancing*. Rod's new album of old recordings, *Rarities* made a good first impression too, debuting at No.35 (2,965 sales).

Elsewhere in the Top 10, *The 1975*'s eponymous debut dipped 1-3 (15,130 sales), *Richard & Adam*'s *The Impossible Dream* declined 4-7 (7,517 sales), *Passenger*'s *All The Little Lights* recovered 9-8 (7,056 sales), *Bastille*'s *Bad Blood* jumped 12-9 (6,866 sales) and *Tom Odell*'s *Long Way Down* bounced 15-10 (6,738 sales).

Overall album sales were up 6.35% week-on-week at 1,430,926 – 1.24% below same week 2012 sales of 1,448,913, and 32.43% below same week 2003 sales of 2,117,583.

CHARTS CLUB WEEK 37
 Club charts are available on MusicWeek.com every Friday
UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	4	5	ARMIN VAN BUUREN FT CINDY ALMA Beautiful Life / Armada/Positiva/Virgin
2	9	6	STORM QUEEN Look Right Through / MoS
3	8	6	BONDAX Giving It All / Relentless
4	14	2	HANNAH & MIAMI CALLING Only For Tonight / Snowdog
5	20	2	LETHAL BIZZLE FT RUBY GOE Party Right / Newstate
6	17	2	WESTERN DISCO FT LURA The Sun / Island
7	38	2	ARIANA & THE ROSE Heartbeat / Pookiebird
8	1	5	WANKELMUT & EMMA LOUISE My Head Is A Jungle / Positiva/Virgin
9	27	3	RUFF LOADERZ Be Mine / Transmission
10	29	2	AVICII You Make Me / Prmd/Positiva
11	33	3	RUSS CHIMES Turn Me Out / Deconstruction/Columbia
12	25	3	GURU JOSH Ray Of Sunshine / Sony
13	21	5	BENNY BENASSI FT JOHN LEGEND Dance The Pain Away / Ultra
14	2	6	ALEX METRIC & JACQUES LU CONT FT MALIN Safe With You / MoS
15	16	5	HARDWELL & DYRO FT BRIGHT LIGHTS Never Say Goodbye / Relentless
16	5	7	FRANCESCO ROSSI Paper Aeroplane / D:Vision/Strictly Rhythm
17	36	2	INNER CITY Good Life 2013 / KMS
18	23	3	CURTIS MOORE FT SCORCHER Lipstick / Rok Solid
19	0	2	CHRIS MALINCHAK If U Got It / Relentless
20	24	4	ERIC SHARP FT CHUCKIE CAMPBELL Recurring Dreams / 9G
21	19	2	AYALA The Sun Has Come/On My Way / De Angelis Discs
22	0	1	MARCIA JUELL & MIDOUT Hell Yeah / Marcia Juell & Midout
23	34	2	LONDON GRAMMAR Strong / Metal & Dust
24	0	1	CLAPTONE FT JAW No Eyes / Parlaphone
25	13	5	BIZARRE INC. Playing With Knives 2013 / Vinyl Solution
26	18	6	FOXES Youth / Sign Of The Times
27	31	2	PAUL VAN DYK & ARNEJ We Are One 2013 / Vondit
28	32	2	MEITAL Give Us Back Love / Transmission
29	22	7	LANA DEL REY VS. CEDRIC GERVAIS Summertime Sadness / Spinnin'
30	26	8	EXAMPLE All The Wrong Places / Epic
31	0	1	JOHN NEWMAN Cheating / Island
32	40	2	CHASE & STATUS FT MOKO Count On Me / MTA/Mercury
33	3	4	NONONO Pumpin Blood / One More Tune/Warner Brothers
34	0	1	EELKE KLEIJN FT TRESOR Stand Up / 3 Beat
35	0	1	PATROLLA Groovy / Island
36	0	1	TYRON DIXON FT KODIE Nothing They Can Tell Me Now / Dixon
37	0	1	SHARAM FT HONEY HONEY My Way / Yoshitoshi
38	35	6	ELLIE GOULDING Burn / Polydor
39	0	1	WOOKIE FT ELIZA DOOLITTLE The Hype / Manchu/Strictly Rhythm
40	0	1	SHOWTEK FT WE ARE LOUD & SONNY WILSON Booyah / Spinnin'/Polydor

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	7	3	ARMIN VAN BUUREN FT CINDY ALMA Beautiful Life / Armada/Positiva/Virgin
2	4	7	MUTYA KEISHA SIOBHAN Flatline / Polydor
3	5	4	FUSE ODG Azonto / 3 Beat
4	26	2	LETHAL BIZZLE FT RUBY GOE Party Right / Newstate
5	16	2	JESSIE J It's My Party / Island
6	10	5	WRETCH 32 FT JACOB BANKS Doing Ok / Levels/MoS
7	1	3	LADY GAGA Applause / Interscope
8	29	2	THE VAMPS Can We Dance / Virgin
9	28	2	RUFF LOADERZ Be Mine / Transmission
10	0	1	AVICII You Make Me / PRMD/Positiva
11	15	7	MAYRA VERONICA Mama Mia / Syco
12	25	3	DIANA VICKERS Cinderella / Silva Screen
13	24	4	NEON JUNGLE Trouble / RCA
14	27	2	LLOYD SCOTT The Rush Of Love / White Label
15	18	3	CURTIS MOORE FT SCORCHER Lipstick / Rok Solid
16	21	2	KASKADE Atmosphere / Ultra
17	0	1	THE SATURDAYS Disco Love / Polydor
18	20	3	NONONO Pumpin Blood / One More Tune/Warner Brothers
19	2	4	THE WANTED We Own The Night / Global Talent/Island
20	23	2	CAPITAL CITIES Safe And Sound / Capital
21	0	1	MEITAL Give Us Back Love / Transmission
22	0	1	STORM QUEEN Look Right Through / MoS
23	19	4	BACKSTREET BOYS In A World Like This / K. Bahn
24	6	4	ELLIE GOULDING Burn / Polydor
25	12	4	BIZARRE INC. Playing With Knives 2013 / Vinyl Solution
26	0	1	BLEONA Take It Like A Man / BDB Ent
27	0	1	DIZZEE RASCAL FT WILL.I.AM Something Really Bad / Island
28	17	7	LANA DEL REY VS. CEDRIC GERVAIS Summertime Sadness / Spinnin'
29	3	3	ALEX METRIC & JACQUES LU CONT FEAT. MALIN Safe With You / MoS
30	0	1	JOHN NEWMAN Cheating / Island

**UPFRONT** Armin Van Buuren**COMMERCIAL POP** Armin Van Buuren**URBAN** Eelke Kleijn**Armin owns Upfront and Pop****ANALYSIS**

BY ALAN JONES

Four months after simultaneously topping the Upfront and Commercial Pop charts with This Is What I Feels Like - the first single from his new album Intense - legendary Dutch DJ/producer Armin Van Buuren repeats the feat with follow-up Beautiful Life.

This Is What I Feels Like (feat. Trevor Guthrie) was a considerable retail success too, reaching number six on the OCC

sales chart, while selling upwards of 277,000 copies. In mixes by Kat Krazy, Protoculture, Mikkas and Van Buuren himself, This Is What It Feels Like features vocals from French singer Cindy Alma but has yet to achieve the same level of support from radio as This Is What It Feels Like despite being played on Radio One in each of the last eight weeks. There is no denying its dancefloor popularity however, although it did have fairly slender victory margins over Storm Queen's Look Right Through on the Upfront chart, and Mutya

Keisha Siobha's Flatline on the Commercial Pop chart.

The Urban chart also goes Dutch, with Eelke Kleijn's Stand Up - a new version of his instrumental continental summer smash Ein Tag Am Strand, with vocals by Tres:Or - becoming the third consecutive number one on the chart for the 3 Beat label. It replaces Sigma's Summer Calling (feat. Trevor Fowlis) which spent two weeks at the summit after dethroning labelmate Fuse ODG's Azonto, which also spent a fortnight at the apex.

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	5	EELKE KLEIJN FT TRESOR Stand Up / 3 Beat
2	5	6	WOOKIE FT ELIZA DOOLITTLE The Hype / Manchu/Strictly Rhythm
3	17	2	NELLY FT NICKI MINAJ & PHARRELL Get Like Me / Island
4	7	3	MUTYA KEISHA SIOBHAN Flatline / Polydor
5	8	5	DRAKE FT MAJID JORDAN Hold On We're Going Home / Cash Money/Republic
6	2	6	JAY SEAN FT BUSTA RHYMES... Break Of Dawn/All On Your Body / Cash Money
7	6	8	FUSE ODG Azonto / 3 Beat
8	26	2	DIZZEE RASCAL FT WILL.I.AM Something Really Bad / Island
9	9	10	TINIE TEMPAA FT 2 CHAINS Trampoline / Parlaphone
10	14	3	AZEALIA BANKS FT PHARRELL Atm Jam / Polydor
11	1	6	SIGMA FT TAYLOR FOWLIS Summer Calling / 3 Beat
12	4	6	CURTIS MOORE FT SCORCHER Lipstick / Rok Solid
13	19	2	GHETTYS FT KANO + MYKL Party Animal / Disrupt
14	24	2	ROBIN THICKE FT KENDRICK LAMAR Give It 2 U / Interscope
15	15	3	MS. DYNAMITE & SHY FX Cloud 9 / Digital Soundbwoy
16	0	1	CHARLIE BROWN Bones / AATW
17	21	2	ATIRA High On Love / Ayo
18	13	5	BIG SEAN FT LIL WAYNE & JHENE AIKO Beware / Def Jam
19	11	8	JUSTIN TIMBERLAKE Take Back The Night / RCA
20	0	1	BIG SEAN Fire / Good/Def Jam
21	23	17	ROBIN THICKE FT T.I. & PHARRELL Blurred Lines / Interscope
22	22	8	JAY-Z FT JUSTIN TIMBERLAKE Holy Grail / Roc Nation
23	0	1	PRINTZ BOARD #1 / Beats & Produce
24	12	10	JOHN LEGEND Made To Love / Sony RCA
25	29	3	LETHAL BIZZLE FT RUNY GOE Party Right / Newstate
26	27	4	GRACIOUS K FT ANOUCK Interacting / Grmmn'
27	16	9	WRETCH 32 FT JACOB BANKS Doing Ok / Levels/MoS
28	18	5	NAUGHTY BOY FT EMELI SANDE Lifted / Virgin
29	25	9	DJ FRESH VS. DIPLO FT DOMINIQUE YOUNG UNIQUE Earthquake / MoS
30	10	8	MARVELL Boom Bam Bing! / Natruly Gifted

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	FATBOY SLIM & RIVA STARR Eat Sleep Rave Repeat
2	JOHN NEWMAN Cheating
3	WILKINSON Afterglow
4	DAFT PUNK FT PHARRELL Lose Yourself To Dance
5	SWAY Wake Up
6	DMITRI VEGAS & LIKE MIKE V SANDER VAN DOORN Project T
7	JORIS VOORN Ringo
8	EMPIRE OF THE SUN Dna
9	STEVE ANGELLO, MATISSE & SADKO Slvr
10	STEVE AOKI, CHRIS LAKE & TUJAMO Boneless
11	SICK INDIVIDUALS & AXWELL FT TAYLR RENEE I Am
12	SHADOW CHILD FT TAKURA Friday
13	MONKEY SAFARI Coming Down
14	DON DIABLO & CID Prototype
15	SCRUFIZER Kick It
16	JOHN DAHLBACK FT URBAN CONE & LUCAS NORD We Were Gods
17	MOBY The Perfect Life
18	THE JAPANESE POPSTARS Pump Power
19	DISCO FRIES Lose It
20	WALDEN First Day



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



INDUSTRY EVENTS DATES FOR YOUR DIARY

September 26 Various locations, Germany



September

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

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

30
Mercury Prize Awards Show
Roundhouse,
London
mercuryprize.com

October

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

19
Mobo Awards
The SSE Hydro, Glasgow
mobo.com

November
14
Artist & Manager Awards
The Troxy, London
amawards.org

23
Womex
Wales Millennium
Centre/Cardiff
Motorpoint Arena
womex.com

15
The Music Show
Manchester Central,
Manchester
music-show.co.uk



Music & Brand Partnerships

The music industry is closer than ever to big brands after names such as Coca Cola, O2, Blackberry and Volkswagen spent a record £100m on music in 2012. *Music Week* will take a close look at some of the most successful brand partnerships of recent times and the vital ingredients that have made beneficial agreements for all in a special feature on September 27.

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



▶ JASON DERULO Tattoos 23.09



▶ DIZZEE RASCAL The Fifth 30.09

SEPTEMBER 23

SINGLES

- ALICE IN CHAINS The Devil Put Dinosaurs Here (Virgin)
- ANGEL HAZE Echelon (It's My Way) (Island)
- ARTHUR BEATRICE Grand Union (Vertigo/Capitol)
- GOLDEN STATE World On Fire (Chomp)
- HAIM The Wire (Polydor)
- JAGWAR MA Come Save Me (Marathon Artists)
- JONAS BROTHERS First Time (Hollywood/Polydor)
- KEANE Higher Than The Sun (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)
- STALKER Kelly Brook (White)
- SUB FOCUS Turn It Around (Feat. Kele) (EMI)
- KANYE WEST Bound To (Def Jam)

ALBUMS

- AU REVOIR SIMONE Move In Spectrums (Moshi Moshi)
- 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)
- DRAKE Nothing Was The Same (Island)
- PETER GABRIEL And I'll Scratch Yours (Real World)
- ROY HARPER Man And Myth (Bella Union)
- JESSIE J Alive (Island/Lava)
- KINGS OF LEON Mechanical Bull (Hand Me Down)
- MACHINEDRUM Vapor City (Ninja Tune)
- MICHAEL WHITE Spirit Dance (Soul Jazz)
- OST Filth (Island)
- ROYAL CANOE Today We're Believers (Nettwerk)
- RUBYLUX The World Goes Quiet (Luxury-B)
- POLLY SCATTERGOOD Arrows (Mute)
- MAZZY STAR Seasons Of Your Day (Ingrooves)
- STING The Last Ship (Polydor)
- TRENTMOLLER Lost (In My Room)

(Polydor/Azealia Banks)

- BASEMENT JAXX What A Difference Your Love Makes (37 Adventures)
- CHASE & STATUS Count On You (Mercury)
- DAFT PUNK Lose Yourself To Dance (Columbia)
- DALEY Broken (Level/Republic/Polydor)
- DIZZEE RASCAL FEAT. WILL.I.AM Something Really Bad (Dirtee Stank/Island)
- DILLON FRANCIS Without You (Feat. Totally Enormous Extinct Dinosaurs) (Mad Decent)
- JOHNNY BORRELL Each And Every Road (Virgin/EMI)
- LET THE MACHINES DO THE WORK Let Me Be The One Ep (Champion)
- LOLO Year Round Summer Of Love (Island)
- DEMI LOVATO Made In The USA (Hollywood/Polydor)
- AUSTIN MAHONE What About Love (Island)
- MAXSTA FEAT. LITTLE NIKKI Wanna Go (Sony)
- BRIAN MCFADDEN Time To Save Our Love (Bmf)
- NELLY Get Like Me (Republic/Island)
- PITBULL Outta Nowhere Feat. Danny Mercer (J/Mr 305/Polo Grounds)
- SWIM DEEP Honey (Sony)
- THOMAS DYBDAHL Man On A Wire (Virgin/EMI)
- TWO DOOR CINEMA CLUB Changing Of The Seasons (Parlophone)
- WANKLEMURT/EMMA LOUISE My Head Is A Jungle (Virgin/EMI)
- THE WOMBATS Your Body Is A Weapon (14th Floor)
- YUCK Middle Sea (Mercury)

ALBUMS

- MARTIN BARRE Away With Words (Edifying)
- BE BOP DELUXE Be Bop Deluxe At The BBC 1974-1978 (Parlophone)
- DIZZEE RASCAL The Fifth (Dirtee Stank/Island)
- SAMMY HAGAR Sammy Hagar & Friends (Frontier)
- HAIM Days Are Gone (Polydor)
- KIDS IN GLASS HOUSES Peace (Transmission)
- KITCHENS OF DISTINCTION Folly (3 Loop Music)
- HUGH LAURIE Didn't It Rain (Warner Brothers)
- MACHINEDRUM Capor City (Ninja Tune)
- METALLICA Metallica Through The Never (Blackened Recordings/Vertigo)
- MOBY Innocents (Little Idiot)
- VAN MORRISON Moondance: Deluxe Edition (Warner)
- NELLY Mo (Republic/Island)
- AGNES OBEL Aventure (Pias)
- OKKERVIL RIVER The Silver Gymnasium (Jaqjaquar)

SEPTEMBER 30

SINGLES

- ARTHUR WALWIN Someone Who Knows (Engineer)
- AZEALIA BANKS Atm Jam



▶ CHASE AND STATUS Brand New... 07.10



▶ ELIZA DOOLITTLE In Your Hands 14.10



▶ JAMES BLUNT Moon Landing 21.10



▶ LORDE Pure Heroine 28.10



▶ AVRIL LAVIGNE Avril Lavigne 04.11

- PINS Girls Like Us (*Bella Union*)
- ROBINN Multiphonia (*Compost*)
- SOULFLY Savages (*Nuclear Blast*)
- SUB FOCUS Torus (*Emi*)
- 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 (*Drama'ica*)

OCTOBER 7

SINGLES

- JAMES BLUNT Bonfire Heart (*Atlantic*)
- BRING ME THE HORIZON Can You Feel My Heart (*Rca*)
- CELSIUS Incoming (*Madtech*)
- CODE MANTA Wasps Ep (*Rogue Industries*)
- DAVE STEWART FT MARTINA MCBRIDE Every Single Night (*Kobalt*)
- DAWES Most People (*Emi*)
- DEATHCRUSH School's In (*Norway Rd*)
- EMINEM Berzerk (*Interscope*)
- EVERYOUNG You Got Me (*Seymour Place*)
- THE FEELING Rescue (*Rmq Chrysalis*)
- FOXES Youth (*Rca*)
- THE GETAWAY PLAN Lovesick Ep (*Warner Brothers*)
- GHOST BEACH Miracle (*Nettwerk*)
- KHUSHI Maggie (*Laissez Faire Club*)
- NATASHA KHAN & JON HOPKINS Garden's Heart (*Parlophone*)
- JOHN NEWMAN Cheating (*Island*)
- NIGHT MOVES Colored Emotions (*Domino*)
- THE SATURDAYS Disco Love (*Polydor*)
- SCRUFZIER Kick It (*Black Butter/Polydor*)
- TEMPLES Keep In The Dark (*Heavenly*)
- ARMIN VAN BUUREN Beautiful Life (*Positiva/Virgin*)

ALBUMS

- JAMES BLUNT Bonfire Heart (*Atlantic*)
- CAGE THE ELEPHANT Melophobia (*Relentless/Virgin*)
- ANNA CALVI One Breath (*Domino*)
- CHASE & STATUS Brand New Machine (*Mercury*)
- JOE COCKER Fire It Up (*Columbia Sevenone*)
- MILEY CYRUS Bangerz (*Rca*)
- DANIEL AVERY Drone Logic (*Phantasy/Bearse Music*)
- EARTH, WIND AND FIRE Now, Then & Forever (*Rca*)
- THE FALLOWS Liars And Kings (*4 Rea*)
- THE FEELING Boy Cried Wolf (*Bmq Chrysalis*)

- THE FRATELLI We Need Medicine (*Bmg*)
- DAN LE SAC VS SCROOBIUS PIP Repent Replenish Repeat (*Sunday Best*)
- NYPC Nyc (*The Number*)
- PAUL OAKENFOLD Oakenfold Cream 21 (*New State*)
- THE ORB History Of The Future - The Island Years (*Island/11 M Catalogue*)
- PANIC! AT THE DISCO Too Weird To Live, To Rare To Die (*Fueled By Ramen/Antic*)
- PARQUET COURTS Tally All The Things That You Broke (*Mom+Pop/What's Your Rupture*)
- PREFAB SPROUT Crimson/Red (*Icebreaker*)
- PUSH T My Name Is My Name (*Deton*)
- SAN CISCO San Cisco (*Columbia*)
- SLEIGH BELLS Bitter Rivals (*Lucky Numbers/Mom + Pop*)
- LUCY SPRAGGAN Join The Club (*Columbia*)
- LISA STANSFIELD Seven (*Monkeyntra*)
- DAVE STEWART Lucky Numbers (*Kobalt*)
- THOMAS DYBDAHL What's Left Is Forever (*Virgin/Emi*)
- TO KILL A KING Cannibals With Cutlery (*Xtra Mile*)

OCTOBER 14

SINGLES

- THE ASTON SHUFFLE Can't Stop Now (*Polydor*)
- BIG SEAN Fire (*Virgin Emi*)
- DON BROCO You Wanna Know (*Search And Destroy/Rca*)
- CHER Woman's World (*Warner Brothers*)
- ELIZA DOOLITTLE Let It Rain (*Parlophone*)
- HALESTORM Here's To Us (*Antic*)
- IGGY AZALEA Change Your Life (*Emi*)
- MILES KANE Better Than That (*Columbia*)
- MORCHEEBA Gimme You Love (*Pias*)
- ALISON MOYET Changeling (*Cooking Vinyl*)
- RAC FT KELE & MNR Don't Talk To Ep (*Virgin*)
- RANDOM IMPULSE Why Am I Here Though (*Brille*)
- SHIROCK I'll Take Rain (*The Movement Group*)
- HUDSON TAYLOR Osea (*Polydor*)
- WESTERN DISCO The Sun (*Island*)
- WILKINSON Afterglow (*Ram*)

ALBUMS

- THE AVETT BROTHERS Maggie And The Dandelion (*Island*)
- CHER Closer To The Truth (*Warner Brothers*)
- THE DISMEMBERMENT PLAN Uncanny Valley (*Partisan Records*)
- ELIZA DOOLITTLE In Your Hands (*Parlophone*)
- JONATHAN & CHARLOTTE Perhaps Love

(Sory Classical)

- KWES Iip (*Warp*)
- LISSIE Back To Forever (*Columbia*)
- LUKE TEMPLE Good Mood Fool (*Secretly Canadian*)
- ANNIE MAC Annie Mac Presents 2013 (*Virgin Emi*)
- PAUL MCCARTNEY New (*Virgin Emi*)
- 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 (*Navigator*)
- THE SATURDAYS Living For The Weekend (*Polydor*)
- SKILLET Rise (*Warner*)
- JONATHAN WILSON Fanfare (*Bella Union*)

OCTOBER 21

SINGLES

- ACTIVE CHILD Rapo Ep (*Third Rock*)
- JAMES BLUNT Moon Landing (*Atlantic*)
- CYRIL HAHN FEAT. SHY GIRLS Perfect Form (*Island*)
- DALE EARNHARDT JR JR If You Didn't See Me (Then You Weren't On The Dancefloor) (*Warner Brothers*)
- SELENA GOMEZ Slow Down (*Hollywood/Polydor*)
- ICONA POP All Night (*Atlantic*)
- LORDE Royals (*Virgin*)
- MO Xxx 88 Feat. Diplo (*Rca*)
- MOBY FT WAYNE COYNE The Perfect Life (*Little Idiot*)
- MS MR Fantasy (*Rca*)
- TWENTY ONE PILOTS House Of Gold (*Fbr/Antic*)
- UNION J Beautiful Life (*Rca*)

ALBUMS

- AFI Burials (*Island*)
- ANDREA BEGLEY The Message (*Umtv*)
- BLACK HEARTED BROTHER Stars Are Our Home (*Sanic Cathedra*)
- JAMES BLUNT Moon Landing (*Atlantic*)
- CFCF Outside (*Paper Bag/Dummy*)
- JEREMY DENK Bach's Goldberg Variations (*Nonesuch*)
- DALE EARNHARDT JR JR The Speed Of Things (*Warner Brothers*)
- GLORIA ESTEFAN The Standards (*Sony*)
- FLASH BANG BAND Bite Your Tongue (*At The Helm*)
- GENTLEMAN'S DUB CLUB Fourtyfour (*Ranking*)

- IGGY AZALEA The New Classic (*Mercury*)
- KATY PERRY Prism (*Virgin*)
- SHIROCK Everything Burns (*The Movement Group*)
- MATTHEW E WHITE Big Inner: Outer Face Edition (*Domino*)
- WILKINSON Lasers Not Included (*Ram*)

OCTOBER 28

SINGLES

- ARCADE FIRE Reflektor (*Arade Fire Music*)
- BEBE BLACK I'll Wait (*Deconstruction/Columbia*)
- BREACH Everything You Never Had (*Atlantic/Dirtybird*)
- DISCLOSURE FEAT. LONDON GRAMMAR Help Me Lose My Mind (*Island*)
- FRANZ FERDINAND Evil Eye (*Domino*)
- JAVEON Love Song (*Island*)
- AVRIL LAVIGNE Rock N Roll (*Epic*)
- MIKILL PANE Straight To The Bottom (*Mercury*)
- STYLO G Badd (*3 Beat/Aatw*)
- UNKNOWN MORTAL ORCHESTRA LP II (*Jacajawari*)
- THE VAMPS Can We Dance (*Mercury*)

ALBUMS

- ARCADE FIRE Reflektor (*Arade Fire Music*)
- ASGEIR In The Silence (*One Little Indian*)
- MATT CARDLE Porcelain (*Matt Cardle*)
- CHAS & DAVE That's What Happens (*Warner*)
- GRASS HOUSE A Sun Full And Drowning (*Marshall Teller*)
- ICONA POP This Is...Icona Pop (*Atlantic*)
- LILY & MADELEINE Lily & Madeleine (*Asthmatic Kitty*)
- LORDE Pure Heroine (*Virgin*)
- UNION J Union J (*Rca*)

NOVEMBER 4

SINGLES

- ALL ABOUT SHE Higher (*Atlantic*)
- DIANE BIRCH All The Love You Got (*Warner*)
- MIA Come Walk With Me (*Virgin/Emi*)
- PLACEBO Loud Like Love (*Virgin*)
- PUBLIC SERVICE BROADCASTING Night Mail (*Tes' Cara*)
- RAINY MILO Rats (*Virgin/Emi*)
- THE STRYPES Can't Judge A Book (*Virgin Emi*)

ALBUMS

- DEAN WAREHAM Emancipated Hearts (*Sonic Cathedra*)
- AVRIL LAVIGNE Avril Lavigne (*Epic*)

- MIA Matangi (*Virgin/Emi*)
- MIDLAKE Antiphon (*Bella Union*)
- CONNAN MOCKASIN Caramel (*Phantasy*)
- THE OVERTONES Saturday Night At The Movies (*Warner Music Entertainment*)
- PAPA Tender Madness (*Island*)
- PAROV STELAR The Art Of Sampling (*Drama'ica/Etage Noir*)

NOVEMBER 11

SINGLES

- IMAGINE DRAGONS On Top Of The World (*Interscope*)
- LUMINITES Do Something (*Sony*)

ALBUMS

- CELINE DION Loved Me Back To Life (*Columbia*)
- ERASURE Snow Globe (*Mute*)
- INSIDE LLEWYN DAVIS Inside Llewyn Davis: Original Soundtrack Recording (*Nonesuch*)
- KEANE The Best Of Keane (*Island*)
- CLIFF RICHARD The Fabulous Rock 'N' Roll Songbook (*Rhino*)

NOVEMBER 18

ALBUMS

- LEWIS WATSON Some Songs With Some Friends (*Warner Brothers*)

NOVEMBER 25

ALBUMS

- DIDO Greatest Hits (*Rca*)
- GABRIELLE Now And Always - 20 Years Of Dreaming (*Island*)

DECEMBER 2

ALBUMS

- IL DIVO A Musical Affair (*Syco*)

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

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



JOHN NEWMAN Tribute

(Island Records)



October 14

Twenty-three year-old singer/songwriter John Newman follows his No.1 single Love Me Again - and follow-up single Cheating (out October 7) a week later - with the release on of his hotly-anticipated debut album Tribute.

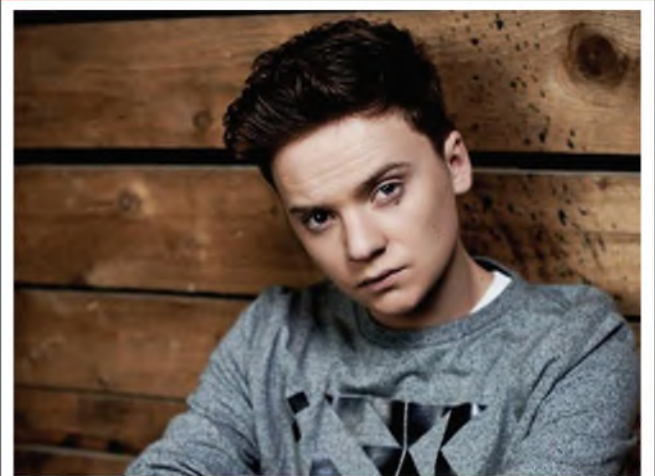
The LP, co-produced by Newman, showcases his songwriting skills and power as a vocalist. With his impressive track record already, it seems the UK has a new musical talent in its midst.

Single Love Me Again achieved gold status in the UK for sales in excess of 500,000, has hit the No.1 spot on iTunes in 16 countries across the globe and follows his previous chart-topper Feel The Love, which he co-wrote and fronted with platinum-selling UK group Rudimental.

The Yorkshireman will embark on his own UK tour - already completely sold out - which kicks off at the end of October.

Newman's live chops were recently honed in front of audiences across the country as both special guest, and featured singer, on Rudimental's sell-out UK tour earlier this year. He also wrote and was the featured vocalist on another of their hit singles Not Giving In.

TRACK OF THE WEEK



CONOR MAYNARD

R U Crazy

(Parlophone)



October 6

Conor Maynard co-wrote his new single R U Crazy with Labrinth, who also produced the track which has been described as 'a hard edged, addictive slice of urban pop built over a throbbing beat and featuring an array of sonic twists and turns'.

It serves as an introduction to Maynard's second album, due spring 2014, which he's been working on over the summer.

To coincide with the release of R U Crazy, Maynard will also be releasing a book through publishers Hodder & Stoughton, entitled Take Off.

Since his debut single, Can't Say No, crashed into the UK charts at No.2 in April 2012, the young artist has clocked up four Top 10 singles and a No.1 gold album in the UK with Contrast, as well as sold-out shows across Europe and North America, and a Top 40 album on the US Billboard chart.

INCOMING ALBUMS

VARIOUS ARTISTS G-A-Y The Album

(Sony Music)



G-A-Y celebrates 20 years at the forefront of club culture with a brand new 3CD compilation and

digital album, released on Sony Music.

Taking in the vast history of the club and the many incredible acts who have graced its stage, G-A-Y The Album recreates the soundtrack of a night at one of the world's leading gay clubs.

It features hits from across the 20 years of G-A-Y's existence, including many remixes and versions that are digital exclusives unavailable elsewhere. It also includes classics that were the hits of their year and have been a mainstay on the dance floor ever since, as well as songs from some of the many huge artists who have thrilled club's the crowds throughout its history.

Established in the early nineties, G-A-Y is now an institution of the British club scene.

OCTOBER 7

ERASURE Snow Globe

(Mute)



Snow Globe is a collection of original compositions and seasonal classics following Erasure's

2011 album, Tomorrow's World.

The first single, Gaudete, is a take on the traditional Latin carol, which will be recognisable to some thanks to Steeleye Span's version in the early seventies.

"I haven't heard him sing better," says Vince Clarke of Andy Bell stepping back into the booth. "I found my inner choirboy again," adds Bell. "I thought I'd lost him but he was there all along."

The duo said they have "managed to strip everything back to bare essentials" for the recording.

Formed 28 years ago, the award-winning songwriting duo of Vince Clarke and Andy Bell unleashed on the nation a number of chart-topping pop albums and five consecutive No.1 albums.

NOVEMBER 11

BOOKA SHADE Eve

(Blaufield Music/Embassy One)



Berlin-based duo Booka Shade, comprising Walter Merziger and Arno Kammermeier,

have emerged as one of the most pioneering electronic music acts of the past two decades. They return with new album Eve released in November, preceded by first single Love Inc, on October 18.

For their fifth studio album Booka Shade wanted to tell a story that represented a new beginning for them after they had almost split up during the first half of the production. In search of inspiration they headed to Manchester to record at the acclaimed Eve studios, a residential vintage recording studio.

The 12-track album includes special guests Fritz Helder (Azari & III), Fritz Kalkbrenner, and Groove Armada's Andy Cato on trombone.

NOVEMBER 1

STAFF PICK: DARRELL CARTER, SALES MANAGER



YOUNGHUSBAND

Dromes

(Sonic Cathedral)

Those of us who watched Younghusband showcase this album at The Prince Albert during this year's Great Escape witnessed a band confidently playing a set of near-perfect

pop/psych tunes. It was evident then that, if the live show was anything to go by, the debut album from the London quartet could be a real stonker of a record, a wall of sound, stuttering percussion, harmony and crescendos. But the finished album, released through the uber-cool Sonic Cathedral label, manages to transcend expectations and deliver on a whole new level.

Dromes is a work of total brilliance, borrowing from the past yet being completely original for it. Singer Euan Hinshelwood has a knack of writing pop

songs that immediately resonate with you - slightly twisted; a sense of hushed urgency and intensity not too dissimilar to Robert Smith (new single Silver Sisters wide-eyed delivery and clever musical breaks sounds a lot like nineties Cure). The band are accomplished musicians and have perfected their sound,

Reunion Message's driving percussion and bass borrow heavily from Krautrock, a better of a tune that builds before finally breaking into a sea of distorted guitars and squelching synths.

Production duties on the record come from the on-form Nicolas Vernhes, fresh from working on the recent magnificent Deerhunter album, Monomania.

With design by Heretic, Dromes is a work of art by a British band standing on the edge, looking back, floating up.

Agree? Tweet me @musicweekdazza

OUT NOW

NEW REISSUES / CATALOGUE ALBUMS

BELINDA CARLISLE - Heaven

On Earth (Edsel EDSG 8025)/*Runaway Horses* (EDSG 8026)/*Live Your Life Be Free* (EDSG 8027)/*Real* (EDSG 8028)



With The Go-Gos gone, lead singer Belinda Carlisle embarked on a solo career in 1985, releasing the album *Belinda* on IRS. Although a hit in America it failed to chart in most other territories, and Carlisle was allowed to join Virgin. She immediately entered the most successful phase of her career, recording four albums for the label - all of which made the Top 10 in the UK. Newly licensed to Edsel, all four are now released in casebound, remastered and significantly expanded editions. The original albums are augmented in 2CD sets, with a plethora of single versions, remixes, B-sides, demos and bonus tracks. A third disc - a DVD - houses the relevant promotional videos and a Mark Goodier, while the *Heaven On Earth* set also includes a 14-track *Belinda Live* concert video, filmed in Philadelphia in 1988. As well as being Carlisle's most

successful work, these albums are her most commercial, with the edginess of The Go-Gos replaced by a glossy pop sheen, exemplified by massive hits like *I Get Weak* (an early indicator of the massive talent of songwriter Diane Warren), *Leave A Light On*, *(We Want) The Same Thing* and *Big Scary Animal*. No fewer than 17 of the songs made the UK charts, demonstrating that not only were these albums among some of the brightest pop confections of their time, they were also crammed with hits.

JOHN MARTYN - Sweet Little Mystery ~ The Essential

(Spectrum SPEC 2145)



Curmudgeonly but brilliant singer/songwriter John Martyn's recording career spanned more than 40 years, and ahead of the expansive 18-disc set *The Island Years* - which comes lavishly packaged later this month, with a £150 price tag - this considerably more modest undertaking is nevertheless the ideal starting

point for beginners. Priced to sell at less than £5, *Sweet Little Mystery* is a highly satisfactory microcosmic meander through his Island career, with tracks spanning 11 albums and 20 years. Encompassing folk, blues, jazz, rock and even reggae, it is an impressive primer, with Martyn's wonderfully beguiling voice taking centre stage. Highlights include the ethereal *One World*; the fabulous *Primrose Hill*, with engrossing sax/piano interplay and a vocal from former wife Beverley; the gently beautiful title track and, most impressively of all, an edgy take on The Slickers' reggae classic *Johnny Too Bad*, complete with soulful vocals and dubby fretwork.

VARIOUS - The Dawn Of Psychedelia (EJ ACMEM 255CD)



Comprising entirely of recordings made prior to the summer of love and the dawning of the age of Aquarius, this double disc set isn't exactly easy listening but it is fascinating, plotting the artistic

momentum of the era and the evolution of the genre via archive recordings of jazz, Indian classical music and fuzzy raga, to name but three. Herbie Mann's version of Gershwin's *It Ain't Necessarily So* is a trip in itself, with his flute initially picking out the melody of the song but then veering off for a 20-minute extemporisation. Sounds Inc's *Taboo* is also big on the flute but combines it with almost tribal drums and fuzz guitar that were right out there, and way ahead of the curve for 1962. Beat poet Ken Nordine's rich spoken word delivery of *Spectrum* - a forerunner to his album *Colors* - is wonderfully inventive, and attributes values to colours, with red, for example, wearing rust and blush and sitting next to covetous neighbour orange, which 'has a look of Monday' - all set to a jazzy backing track. The counter culture is well represented, with short spoken word tracks interleaved with the music - Aldous Huxley talks about taking mescaline, Timothy Leary discusses transforming American society and Alice B Toklas goes into great detail about how to make hashish fudge, in a track recorded the day before her 83rd birthday in 1960.

VARIOUS - Lipstick, Powder & Paint: The New York Dolls Heard Them Here First (Are CXCHD 1377)



This 24 song New York Dolls compilation - the latest in a series that has previously focused on those who influenced Elvis Presley, Cliff Richard and The Ramones - is a corker. Each of these songs was subsequently recorded by the group but is presented here in the version that inspired their cover. Spanning R&B, rock 'n' roll, soul and bluegrass, it is a collection of undeniable pedigree, with Joe Turner's title track, Muddy Waters' *Hoochie Coochie Man* and The Four Tops' *Reach Out, I'll Be There* prime amongst them. They also covered some lesser known songs by well known artists, hence we get The Kinks' almost Vaudevillian warning about the dangers of Alcohol, Elvis Presley in a rare duet of *Crawfish* with Kitty White, and Wilson Pickett singing about life as an *International Playboy*.

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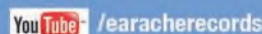
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"Mystic Sons are one of the most enthusiastic and talented PR agencies I've come across. The knowledge and understanding of how to work with each artist in a unique way is rare. I'm really proud to have them represent the talent I do." - Soraya Sobh - We Are The Bakery (The Bloody Beetroots, Parachute Youth, franska)

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

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

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

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

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SONY STARS

Fresh from performing an acoustic version of her hit single *We Can't Stop* at Sony's annual showcase, Miley Cyrus roxies up with some of the label's head honchos. From left to right is EVP Sony Music Int. John Fleckenstein, UK CEO Nick Gatfield, Miley Cyrus, Sony Music president international Edgar Berger, Cyrus' manager Larry Rudolph and Andrea Rosi of Sony Music Italy. Below is BRITs Critics' Choice 2013 winner Tom Odell with Edgar Berger, Nick Gatfield, and Columbia joint MD's Alison Donald & Mark Terry.



► **VIRGIN/EMI'S OLD AND NEW**

Bastille are presented with their platinum discs (*right*) as they celebrate being the biggest-selling debut album act of the year. Among the faces you'll find Virgin EMI execs Nick Burgess, Ted Cockle and Tom March. Pictured above the Bastille chaps are gathered industry types at at Pearl Jam's Arts Club album playback. [L-R] Michael Rivalland (Virgin/EMI), Barbara Charone (MBC PR), producer Brendan O'Brien, Michele Anthony (management) and Clive Cawley (GM Virgin/EMI).



◀ **BAND CAMP**

Waterfall Music Publishing held a new songwriting camp in Oslo at the end of August, bringing together 14 writers from Norway, USA and the UK. Participants included Annet Artani (Notting Hill NYC), Francesca Richard (Notting Hill LA), Sam Gray (Notting Hill UK), Andrew 'Bully' Bullimore (Warner/Chappell UK), Michael Angelo (UK), Kandace 'Koko Laroo' Ferrel (LA), Simen Fjell (Norway), Elisabeth Carew (Norway), Brandyn Burnette (Waterfall LA), Caroline Ailin (Waterfall UK) and Odd Jensen (Waterfall Norway). Pictured left you'll find Notting Hill Music's Head of A&R John Saunderson at the end of the camp listening party with publishers and managers and representatives from BMI, Music Norway and Norway's publishers association NMFF.

KEY SONGS IN THE LIFE OF

Amelia Maigrot



Head of Press, Proud Galleries

What's the first record you remember buying?
Wannabe by The Spice Girls – I was full on into the girl power movement.

Which song was (or would be) the 'first dance' at your wedding?
Wanda Jackson's Funnel Of Love.

Which track would you like played at your funeral?
Petite Fille, Ne Crois Pas by Antoine.

What's your karaoke speciality?
Such a cliché but Vogue by Madonna – it's about the only song I can sing.

What was the best artist meeting of your life?
Without a doubt Chris De Burgh – I was about eight and thought it was the coolest thing at the time.



Recommend a track Music Week readers may not have heard...
Mumble Jumble ft Baker Man by Dank. He's this South African guy who is amazing.

What's your favourite single/track of all time?
Dayvan Cowboy by Boards Of Canada. I still remember the first time I ever heard it - that song changed my life.

ARCHIVE

MUSIC WEEK September 18, 1999

HEADLINE NEWS

BMG is to become the first UK major to relinquish control of its own distribution network after admitting delivering an "unacceptable service to retailers." The distribution operation will be sold to Bertelsmann Distribution Services. One major retailer describes the decision as "the best news I've heard all day." The record label's UK chairman Richard Griffiths says: "I believe music companies should be in the business of developing and marketing music. Distribution is an increasing distraction which offers no commercial advantage."

ALSO

Publishing interest in Liverpoolian girl pop trio Atomic Kitten has mushroomed since their signing to Virgin's Innocent label. Although much of their songwriting is by EMI Music writer and former OMD frontman Andy McCluskey, co-writer Stewart Kershaw and the girls, who have some input, are without deals. The act was put together by McCluskey, Kershaw and Integral Management's Martin O'Shea, who describe them as a "girl pop act with a rock'n'roll mentality."

NEW RELEASES RECOMMENDED 18.09.99



R Kelly's *If I Could Turn Back The Hands Of Time* is Single of the Week. The "epic, soaring ballad" is the R&B singer's "best release since *I Believe I Can Fly*." A tribute to Kelly's late mother Sadie who died in 1993, it is "in the style of such greats as Sam Cooke and Ben E King." Album of the Week is *I Am Shelby Lynne* by the 29-year-old US soul/blues singer. The album comes "when it seems harder than ever for labels to break female solo artists," says *Music Week* but is "one of the best debuts of the year." It's compared to Dusty Springfield's 1969 classic *Dusty In Memphis*.

AD WATCH

Music Week sister title *Fono* magazine boasts its credentials in a page house ad filled with testimonies. Radio 1's music director for Norway Christian Jepson says: "*Fono* is the best magazine of its kind." "*Fono* is my most important newspaper for reading," says Robert Sehlberg, music director at Radio Stockholm. Natalie Callay, head buyer at Virgin Mega for Antwerp, Belgium says, "I think *Fono* is really good." "*Fono* has very good information in it," adds Frizz Lauterbach, music director at Energy 97.1, Hamburg, Germany. And the praise goes on...



SINGLES TOP 10 18.09.99

POS	ARTIST	SINGLE
1	VENGABOYS	We're Going To Ibiza!
2	LOU BEGA	Mambo No 5
3	DJ JEAN	The Launch
4	LOLLY	Mickey
5	THUNDERBUGS	Friends Forever
6	SHAFT	(Mucho Mambo) Sway
7	LEFTFIELD/BAMB AATAA	Afrika Shox
8	ENRIQUE IGLESIAS	Bailamos
9	SUPERGRASS	Moving
10	MARTINE MCCUTCHEON	I've Got You

ALBUMS TOP 10 18.09.99

POS	ARTIST	SINGLE
1	SHANIA TWAIN	Come On Over
2	MARTINE MCCUTCHEON	You, Me & Us
3	TRAVIS	The Man Who
4	STEREOPHONICS	Performance And Cocktails
5	BOYZONE	By Request
6	TEXAS	The Hush
7	THE DIVINE COMEDY	A Secret History
8	ANDREA BOCELLI	Sogno
9	TLC	Fanmail
10	ABBA	Gold - Greatest Hits

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WRITER'S NOTES

Top-notch tunesmiths on their history with songs

Iain James



Published by Kobalt, James has written songs for Little Mix, Professor Green and Emeli Sandé

What's the first song you wrote?
I can't remember what it was called, but the first proper song I wrote was about a girl called Jenny and I remember rhyming the words 'skirt' and 'flirt'.

And the last song you wrote?
Blood From A Stone with Sam Smith.

What is the song you're proudest of and why?
[Emeli Sandé's] *Read All About It* because of the exposure it had, and how it connected with so many people.

Which song do you wish you'd written and why?
Crazy by Gnarls Barkley - perfect pop.

Where do you write and what do you write on/with?
I write most of my songs in recording studios and I currently use an iPad and my iPhone voice recorder. I'd be lost without them.

Who is your favourite songwriter of all time?
Prince.



And your favourite songwriter of the moment?
I love Sia's work.

MusicWeek

Incorporating fono, MBI, Future Hits, Green Sheet, Hit Music, Promo, Record Mirror and Tours Report

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