

intentionmedia

Music Week



THE BUSINESS OF MUSIC www.musicweek.com

27.09.13 £5.15

BZ 20



BOYZONE // BZ20
OUT 25TH NOVEMBER

20

YEARS
OF
MUSIC

25

MILLION
RECORD
SALES

4

NUMBER
ONE
ALBUMS

6

NUMBER
ONE
SINGLES

THE NEW ALBUM

BOYZONE // BZ20 OUT 25TH NOVEMBER

Boyzone celebrate 20 fantastic years together with the release of their brand new album BZ20.

To thank fans for their phenomenal support and to pay tribute to their brother, Stephen Gately, Boyzone return to the stage for the first time since 2011 for the 'BZ20 Anniversary Tour'.

“We’re incredibly proud to announce the release of our new album ‘BZ20’ and our new home at Warner Music. It seems crazy that 20 years have passed since we first got together but we are as excited now with the new album as we were back then. Bring on the next 20 years...”

BOYZONE

ON TOUR

NOVEMBER

28th – Dublin, The O2
29th – Belfast, Odyssey Arena

9th – Leeds, Arena
10th – Nottingham,
Capital FM Arena

DECEMBER

1st – Cardiff, Motorpoint Arena
2nd – Cardiff, Motorpoint Arena
4th – Bournemouth,
International Centre
5th – Bournemouth,
International Centre
6th – Birmingham, LG Arena
8th – Liverpool, Echo Arena

12th – Aberdeen, AECC
14th – Newcastle,
Metro Radio Arena
15th – Glasgow, The Hydro
17th – Brighton, Centre
18th – Brighton, Centre
20th – London, The O2
21st – London, Wembley Arena
22nd – Manchester, Arena

PHOTO CREDIT: PHIL GRIFFIN



BOYZONENETWORK.COM



NEWS

03 Parlophone on Two Door Cinema Club
“Their new releases can deliver them a much broader audience”



PROFILE

20 Gary Numan
“I was phenomenally successful, but on the inside I was thinking, ‘Crikey, I’ve got to do better’”



Q&A

22 Moby
“The answer to piracy is to make good music. You can’t force the old model”

Radio 1: Behind the music

BBC YOUTH STATION NOW PLAYING MORE POP AS IT TACKLES UK INDUSTRY’S CONCERNS

MEDIA

BY TIM INGHAM

BC Radio 1 bosses have shed important light on the process behind the influential station’s much-debated playlist - as *Music Week* research shows that Nick Grimshaw’s Breakfast Show is coming good on its promise to play more music each morning.

In today’s magazine, the station’s head of music George Ergatoudis and music policy boss Nigel Harding are grilled by senior UK music industry figures on past decisions that have left some in the trade frustrated, as well as their methodology for choosing who gets supported by the broadcaster.

Contrary to claims that Radio 1 is shy when it comes to guitar music, the duo reveal that the station has played Arctic Monkeys more frequently than any other act in the past three months. Such promotion - accelerated by Radio 1’s Even More Music Month throughout



Justin Timberlake performing in Radio 1’s Live Lounge as part of September’s Even More Music Month

September - has helped the Sheffield band’s latest LP, *AM*, claim the top spot of the Official UK Sales Chart for the past two weeks, selling more than 215,000 units in the process.

Harding frankly faces down questions over why popular acts whose “main fanbase whose age is comfortably over 30” have been dropped from the playlist in recent years. He says that Noel Gallagher’s music is “more at home on Radio 2”, Green Day’s

last project “simply wasn’t good enough” and Muse are “approaching a crossroads” in terms of audience relevance. However, he argues that “David Guetta, Dave Grohl, Jay Z, Jared Leto and Eminem are all over 40 but younger listeners tell us they love their music”.

“We always try our best to select tracks that are relevant to our core demographic of 15-29 year-olds,” adds Harding. “In terms of lowering the average age

ARTIST/TRACK / LABEL/ 2013 R1 PLAYS TO DATE

- 1** DUKE DUMONT FEAT A*M*E
Need U (100%) - Ministry - 374
- 2** BASTILLE - Pompeii - Virgin - 331
- 3** CHRIS MALINCHAK
So Good To Me - Ministry - 320
- 4** RUDIMENTAL
Waiting All Night - Asylum/Antalantic - 319
- 5** ROBIN THICKE -
Blurred Lines - Polydor - 301
- 6** DAFT PUNK -
Get Lucky - Columbia - 299
- 7** AVICII VS. NICKY ROMERO -
I Could Be The One - Postiva/Virgin - 292
- 8** MACKLEMORE & RYAN LEWIS
Thrift Shop - ADA - 291
- 9** DISCLOSURE FEAT ALUNAGEORGE
White Noise - Island - 278
- 10** MACKLEMORE & RYAN LEWIS
Can’t Hold Us - ADA - 273

MONKEY BUSINESS



According to in-house BBC data, Arctic Monkeys tracks were played 276 times between June 20 and September 20. That’s more than any other artist, including Avicii (244), Bastille (218), Robin Thicke (216), John Newman (212) and Ellie Goulding (206). RadioMonitor data (left) shows that, in the year to date, guitar music hasn’t been quite so well represented...

[of Radio 1’s audience], it’s a big challenge in a medium dominated by older listeners.”

Meanwhile, new *Music Week* analysis shows that Radio 1 is fulfilling its pledge to play double the amount of music on its Breakfast Show under Nick Grimshaw compared to his predecessor, Chris Moyles - who left R1 in September last year.

In August’s Q2 RAJAR results, Radio 1’s weekly reach stood at 11.02 million, a 7.4% rise quarter-on-quarter but down 2.2% on the year.

■ Radio 1 Breakfast Show Analysis: See pages 14 - 16

■ Exclusive Nigel Harding and George Ergatoudis interview: See pages 17 - 19

Metropolis investor keen to build on ACM links

Metropolis is confident that its new association with the Academy of Contemporary Music (ACM) will bring a suite of benefits to itself and to its clients.

ACM was fully acquired by Kainne Clements last week - who was named as one of three new investors in Metropolis in June after the London recording studio and entertainment services company underwent a

financial restructuring.

He told *Music Week*: “ACM is already known for placing high calibre students into industry, and Metropolis is right at the heart of that industry. You can see the thread where a student at ACM takes advantage of the relationship with Metropolis to help develop, and likewise, Metropolis’ clients stand to gain from a crop of skilled and

experienced graduates who understand the business.”

Clements confirmed that he was also keen on launching ACM-approved courses for employed music execs.

Added Metropolis MD Carla Maroussas: “Metropolis tries to add value for our clients wherever we can. The industry’s biggest companies are often sending executives away for three-day

courses of debatable worth - there may now be an opportunity for us to tailor ACM-accredited courses for those who would find them beneficial.”

Clements did not comment on the fee paid for ACM, but said it was a “highly profitable business” that boasted seven-figure earnings before tax and interest (EBIT). He added: “Due to changes in funding sources at

ACM, I could see a well-proven model that needed a structured business paradigm and clear strategy to fuel the international aspirations that exist there.”

Roger Taylor, a patron of ACM who made classic albums at Metropolis with Queen, added: “I would expect some exciting new developments to come out of this relationship of two old friends.”

NEWS

EDITORIAL

Becoming the best of trends



FEDORAS OFF TO SONY MUSIC this week for being the only UK record company deemed hip enough to be ushered into the Eden-like VIP lounge of the CoolBrands index.

If you don't know about said survey, it's assembled by a panel of 37 achingly trendy 'experts' - including designer Kelly Hoppen and model Daisy Lowe - who are good enough to also consider votes from 2,000 consumers. Apple came out on top, followed by Aston Martin, Rolex and Sports Direct.

One of those is a lie - but lying's cool, so forgive me.

If you're thinking this arbitrary totem of trendiness sounds like an ugly circle jerk amongst GQ advertisers and their preening devotees, you'd pretty much be right. But there is perhaps a greater significance at play, should you be willing enough to find it.

Sony Music's status as a consumer-facing entity is clearly registering with a certain, cash-rich audience.

I'm sure Columbia, Epic, RCA et al won't celebrate that news too noisily (let alone Island, Atlantic and Polydor) but it does rather bring a sparkle of hope that the Big Bad Record Business is becoming more impressive and relatable to Joe Public. Albeit Joe Public in a Rolex Watch and an Aston Martin.

"A decent corporate brand is needed to win the trust of internet users - who are not just potential consumers these days, but potential licensees"

Music's most powerful brands, as ever, are its stars - and you won't find many in this business that would have it any other way. But as we watch the combined might of games maker Rockstar and its GTA creation smash entertainment revenue records this past week - just the \$1 billion generated in three days - we're reminded about the consumer reaction that can still be kicked up by a corporate organism with a strong, visible reputation.

That's just the sort of magic dust record companies and publishers will need to acquire if they're going to evoke public sympathy in reaction to stringent anti-piracy legislation like that set to be introduced in Spain next year: we learnt this week that as of 2014, owners of websites that link to pirated content in the territory could be jailed for up to six years.

A likeable public identity isn't only helpful when turning the screws on copyright infringers, though, it's also vital if you want to win the trust and custom of internet users - who these days are not only all potential consumers, but potential licensees, too.

As you'll see on page 4 of this week's mag, the Government-backed Digital Copyright Exchange - or Copyright 'Hub' - is moving ahead, bringing into possibility a Getty Images-style website whereby anyone who wants to use music (and other copyright materials) can easily click-and-buy their legal pass to do so.

UK Music is certainly right to celebrate this industry's progress in digital licensing to online platforms like Spotify, Deezer and Rdio. But concerns exist over the Hub's development - and not only over the obvious question of who's going to bankroll it.

I'm particularly concerned by the fusty, non-committal tech babble used to describe the development roadmap from here. ("We'll turn it from a simple signposting and navigation device into an intelligent switch... able to carry out federated searches.")

But hey, at least nobody's trying to be cool.

Tim Ingham, Editor

Easy result for UMPG

AD AGENCIES PLEASED BY ARTIST-OWNED MASTERS

SYNC

■ BY TIM INGHAM

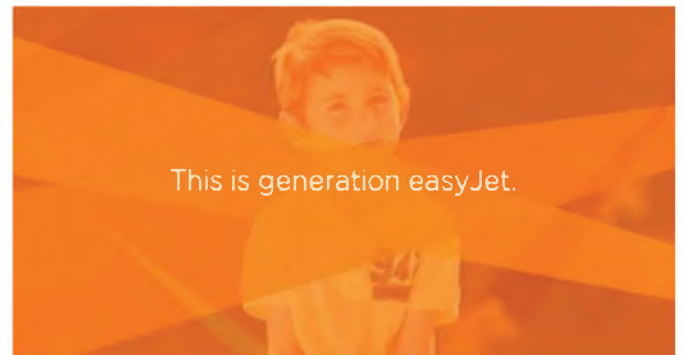
The new annual Easyjet television ad campaign isn't only a significant landmark for Universal Music Publishing because of its huge reach - but also because of the "one-stop" nature of the contract that saw Crystal Fighters' *You And I* become its featured song.

The 'This Is Generation' ad, now airing on television in the UK, France, Italy and Switzerland as well as in cinemas in Germany, is a "huge deal" for UMPG and the band, according to the publisher's head of film and TV, Tom Foster.

Although Crystal Fighters have a traditional publishing deal with UMPG, they own the full copyright to the masters from their recently-released second album, *Cave Rave*, via their own label, Zirkulo.

That setup meant that the execs involved with the Easyjet campaign - including music supervisor at Soho Music Group, Kate Young - only needed to arrange one contractual agreement: UMPG effectively negotiated for all rights, then presented the deal to the band and their management at Giant Men.

"The result is that the agency is only dealing with one person," Foster told *Music Week*. "Dare I say it, it's kind of like a one-stop-shop, with no other rights-holders involved. It's certainly a



"Agencies want sync deals cleared as quickly as possible... We're delighted this ad is all about the song. It should draw people to Crystal Fighters"

TOM FOSTER, UMPG

trend we are seeing increasing: it's much more common today that artists are holding back their sync rights [from label deals], whether it be a big catalogue act or a new artist. It means they can take control of the process.

"At agencies, sync deals are all about 'how quickly can we get this cleared?' and making that as easy as possible. The agencies are keen not to have too many cooks involved - they favour a painless negotiation with one person.

"Having multiple people working your music is great but sometimes it gets a bit ridiculous: with a label, publisher, sync agents etc, you can have three or four people going after the same contacts in music supervision and the agencies. There's something to be said for one person going it alone."

Previous Easyjet EU-wide

TV ads have featured music from The Wombats and B.O.B. Like those two examples, the Crystal Fighters campaign features the vocal from the track, which Foster said was more likely to draw consumers to the album.

"Easyjet is a very youthful and snazzy brand, and we're delighted they've made this ad all about the song," added Foster. "The fact they've used the full vocal version should draw people to *Cave Rave*, which is an excellent album."

You And I was pitched by UMPG creative exec Itamar Shafir, following a brief from Soho Music. Shafir added: "Crystal Fighters effortlessly tread the line between coolness and accessibility. Combine this with a young brand that is not afraid to take risks with new music and you get the perfect match."

Boyzone sign to Rhino

Boyzone will release their first album in three years on November 25th to mark their 20th anniversary.

BZ20 will be issued via WMG's Rhino, and will complement the band's UK and Ireland arena tour.

Their last album, 2010's *Brother*, was released through Universal and was recorded in tribute to their former band member Stephen Gately, who died in 2009. It was their first

studio LP for 12 years and hit No.1 in the UK and Ireland.

The remaining band members - Ronan Keating, Keith Duffy, Shane Lynch and Mikey Graham - will play 18 live dates in November at venues including the Dublin O2, Glasgow Hydro and London Wembley Arena.

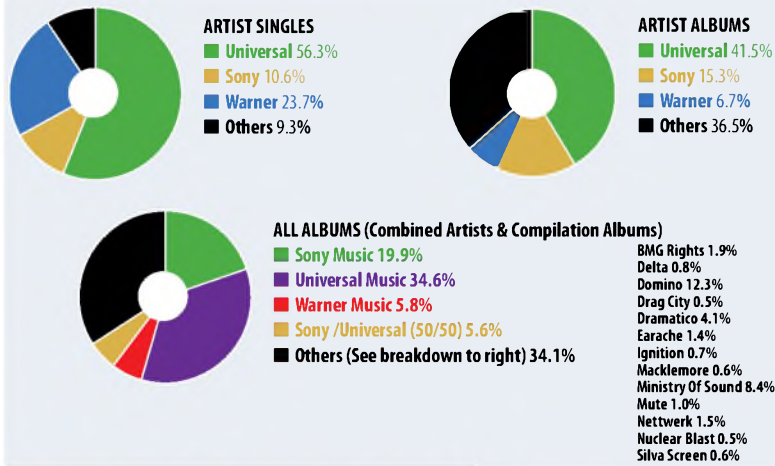
BZ20 is currently being recorded at Metrophonic with Brian Rawling, who has previously produced Keating's

solo work as well as delivering hits for One Direction.

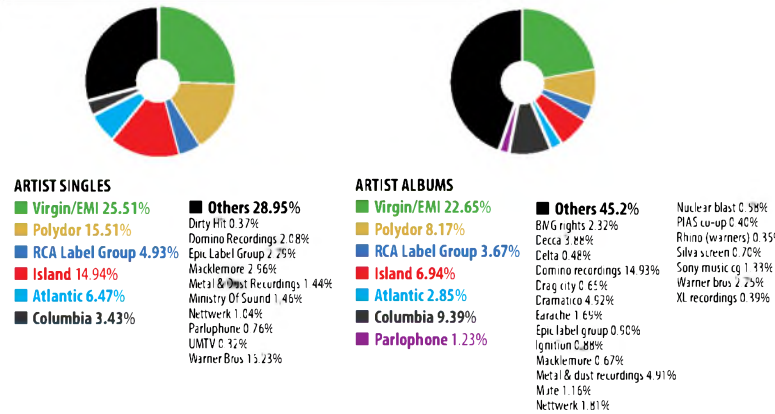
Dan Chalmers, MD of Rhino said: "I'm thrilled to welcome Boyzone to the Warner family. They've enjoyed great success over the last 20 years and still command a huge amount of passion from their fanbase. We look forward to partnering with them on the release of their fantastic new album and helping them to embark upon the next stage in their career."

MARKET SHARES

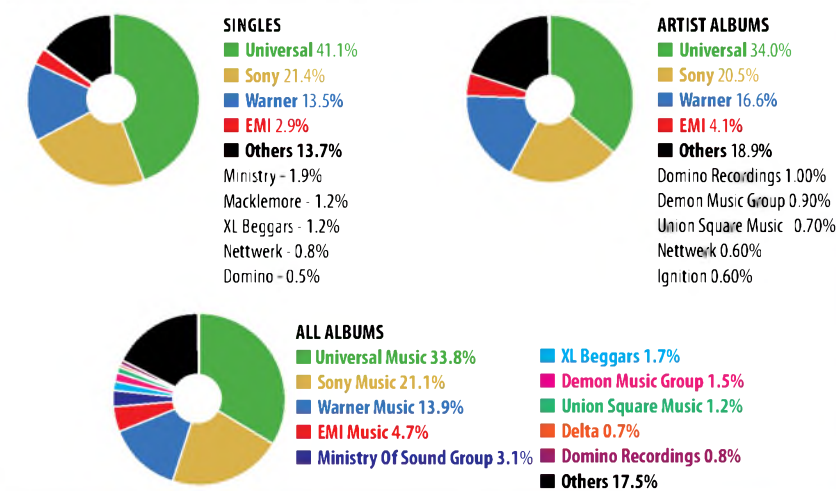
WEEK 38: TOP 75 SHARE BY CORPORATE GROUP



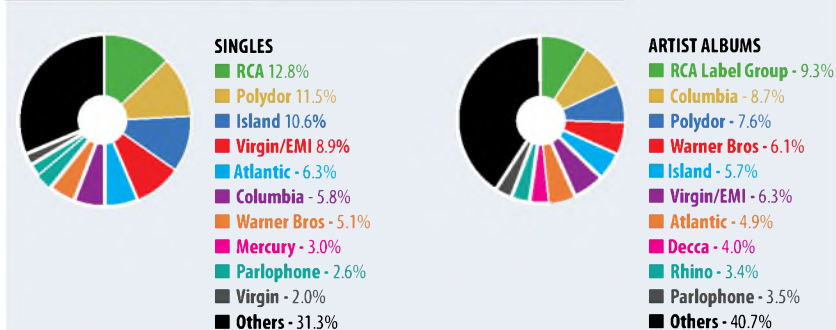
WEEK 38: TOP 75 SHARE BY RECORD COMPANY



YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



'WE'RE PROBABLY INVESTING MORE IN A&R NOW THAN EVER BEFORE' - MILES LEONARD

Two Door lead new era for Parlophone



LABELS

BY TIM INGHAM

The debut Parlophone release from Two Door Cinema Club next week ushers in a new dawn for the label - one in which it is "probably investing more than ever before" in A&R.

That's according to its chairman, Miles Leonard, who cites the "highly contested" ex-US signing of the band - who were on indie Kitsune for their first two albums and remain signed to Glassnote in North America - as evidence of Parlophone's ability to compete with any other label under its new Warner parent.

Two Door's Madeon-produced Changing Of The Seasons EP is released on Monday (September 30), before the Northern Irish band play the biggest gig of their career at London's O2 Arena on December 13. Standing tickets have already sold out. A new studio album is expected for release in Autumn 2014.

"Two Door have established themselves though sheer hard work and writing fantastic songs," said Leonard, who signed the band close to their Glastonbury performance in June. "However, I think their best album is yet to come."

"They're the hardest working band I've known - they're continuously on tour. They've managed to hone their craft slightly out of the spotlight, away from the pressure of being on a major label."

"Where Kitsune had taken them to was a perfect place for us to get involved. Like many bands before who have developed over a couple of albums, they're ready to explode on a global level."

Leonard joined the then EMI-owned Parlophone back in 1996 as an A&R. The label's parent company went on to be owned by Terra Firma (2007-2011) and CitiGroup (2011). It was then held separately as Parlophone Label Group (2011-2013) following Universal's

acquisition of EMI Music. Warner Music Group completed its acquisition of Parlophone for £487 million in July.

Despite an ongoing period of job consultations across WMG as it integrates Parlophone as a front-line label alongside Warner Bros and Atlantic, Leonard said that the A&R budget had remained unaffected.

"We're still in the transition process of [Warner integration]," he commented, "but Parlophone has been consistent in its signings throughout. Along with Two Door, we have recently secured Becky Hill, Georgi Kay and Luke Sital-Singh; all artists that were highly contested, Becky Hill especially."

"Despite everything that's happened in the past five years in terms of ownership, the label retains its strengths. We're renowned for artist development and that's exactly what we're still doing."

He added: "The A&R resource has actually never changed throughout any of the [Warner buyout] process. We've been very consistent in terms of the finances we have available here."

"We are continuously investing in new artists; we have to, otherwise we'll just sit still. In fact, Parlophone is probably investing more in A&R now than we've ever done before."

Leonard, who is also co-chairman of Warner Bros Records, commented that both WMG-owned labels he is involved with "have the stability and the A&R budget to compete with anyone out there".

Two Door's debut album, Tourist History (2010), has gone platinum in the UK, while their last studio LP, 2012's Beacon, has sold more than 130,000 units according to Official Charts data.

Leonard predicted that the band's next LP would have a "much broader reach" than their previous efforts - and earmarked France and Germany as markets where the band were particularly popular.

NEWS

NEWS IN BRIEF

■ **LIVE NATION:** The promotions giant is searching for a new commercial partner for London 'Calling' events after splitting with former sponsor Hard Rock International. The announcement that Hard Rock International had scrapped plans for the London festival in 2014 was made on Monday afternoon. The event had run for six years in the UK Capital.

■ **IMPEL:** Carlin Music Corporation, Wixen Music UK and Ole UK will join the Independent Music Publishers' European Licensing (IMPEL) collective on October 1 2013, increasing the one-stop shop's indie publisher count to 25. IMPEL has also confirmed distributions of over £10 million in royalties to date.

■ **VIMEO:** A US judge has allowed a group of major labels including Capitol Records to challenge the "safe harbor" defence in relation to 55 videos on the Vimeo platform. Vimeo argues that it is protected from being liable for copyright-infringing content uploaded to its service by users. While Judge Robbie Abrams said that it would be difficult to police the thousands of daily uploads to its site generally, she said that whether action should have been taken on 55 specific videos that the site's staff commented on is a "triable" issue.

■ **PRS FOR MUSIC:** PRS for Music has launched an apprenticeship scheme backed by the Arts Council's Creative Employment Programme, delivered by Creative & Cultural Skills, which is contributing £2,000 towards each apprenticeship.

■ **SPOTIFY:** The streaming service has launched in four new markets: Taiwan, Turkey, Greece and Argentina, expanding its reach to 32 territories worldwide. Spotify had more than 24 million active users and over 6 million paying subscribers globally as of March 2013.

■ **ERA:** The Entertainment Retailers Association has announced new board members and officers for the coming year, with HMV's head of visual Rudy Osorio elected as deputy chairman.

■ **BLOOM.FM:** The mobile music streaming service has started its first major advertising campaign giving it major visibility on buses and tube stations throughout London

OCTOBER NEXT YEAR NOW SUGGESTED AS SELF-FUNDING START DATE

Rights-holders to cough up for Copyright Hub in 2014

LICENSING

■ BY TOM PAKINKIS

Labels and publishers are expected to start funding a Government-backed online Copyright 'Hub' from October 2014.

The news was revealed this week in a report from the Copyright Licensing Steering Group (CLSG), which is overseeing the creation of the hub. CLSG members include PRS for Music, UK Music, Reed Smith and PPL.

The hub is designed to offer a one-stop solution for anyone looking to license music via the web. Rights-holders are expected to foot the bill for its operation, alongside licensing and advertising income.

The recommendation for a Digital Copyright Exchange came from Professor Hargreaves' review of intellectual property and growth, published in May 2011. Business Secretary Vince Cable asked Richard Hooper

(pictured) to undertake a detailed analysis of its feasibility, which he published in his Copyright Works report in July last year.

"The [music] industry can't have it both ways," he told *Music Week* at the time. "These are either problems that, if solved, will increase their revenue and so they should fund it. Or if it doesn't solve their issues and doesn't increase their revenue, then why are we doing it?"

This week's Steering Group report indicated that such a plan was yet to be agreed by rights-holders. It read: "Going forward the Board of the Copyright Hub will need to agree plans for the Hub to become self-financing from October 14. It is possible that self-funding will come from a combination of membership fees, a percentage of licensing incomes for licenses that happen as a result of connection to the Hub, and advertising."

The Government announced its support for the Hub in January and pledged £150,000 to



get it off the ground.

Phase 1a of the project went live on July 8, offering a simple sign-posting and navigation service linking to relevant parts of licensors' websites.

Phase 1b is slated for the end of 2013 and will see a range of new clients added.

Phase 2, which is likely to begin in early 2014, will turn the Hub "from a simple signposting and navigation device into an intelligent switch," enabling it to carry out in-site searches.

The Hub may also provide

some licensing functions at this point. Phase 3 is likely to begin in 2015 and would add any extra functionality needed for creators to register their rights.

In its own music-focused report released alongside The Copyright Licensing Steering Group, UK Music outlined 'A Year of Innovation' in music licensing with progress updates drawing on a range of music rights-holders and licensors.

"The innovation shown by music companies around the UK Music Board is staggering," said UK Music CEO Jo Dipple.

"Our success is admired by other rights-owning industries [but] the value of our innovative work is not matched by an understanding of our industry by Government.

"UK Music will work hard to right this misconception. We ask in return that Government gives us a regulatory framework that allows us to grow our digital businesses in a legal and licensed ecosystem."

!K7 strikes duo of new deals

K7 has announced two new strategic label partnerships with LA-based Friends Of Friends and UK indie Acid Jazz – further diversifying its genre spread across the group.

!K7's alliance with electronic imprint Friends Of Friends – home to the likes of Salva, Shlohmo, Groundislava and more – will see the company provide an EU base to help market, develop and grow the label outside of the US.

Friends Of Friends released *The Water's Way* from dubstep beat-maker Kyson on September 23. It will be followed by Perera Elsewhere's *Everlast* LP on October 28.

"We've been looking for a way to connect with our overseas fans and don't think we could have



found a better partner than the !K7 Label Group," said Friends Of Friends' Leeor Brown.

Meanwhile, the firm's partnership with Eddie Piller's Acid Jazz label – which launched the careers of The Brand New Heavies, Jamiroquai and many more – will now see the UK indie partner with !K7 globally.

Ambitions from both firms

are set on introducing Acid Jazz-signed writer, comedian, singer and musician Matt Berry to the US market in 2014.

New albums from Dexters, *New Street Adventure* and former Bluetones frontman Mark Morriss are also on the horizon.

"After 25 years Acid Jazz feel we have one of the strongest rosters in our history, and that with !K7's set up we will be able to deliver worldwide sales for our acts," said Piller.

!K7 CEO Horst Weidenmueller (pictured) said, "Welcoming another two exceptional labels with differing styles is a further complement to our diversity.

"Everybody at !K7 is excited to work with Leeor and help realise the potential of such a great label in Europe. Working

with such a historic and important label as Acid Jazz is a real honour and we are looking forward to developing their fantastic and diverse roster through our global !K7 network."

Music services and label group !K7 was founded by Weidenmueller in 1985. It includes in-house labels !K7 and Strut Records as well as a collective of independent label partners that benefit from the company's global label services, marketing and distribution network.

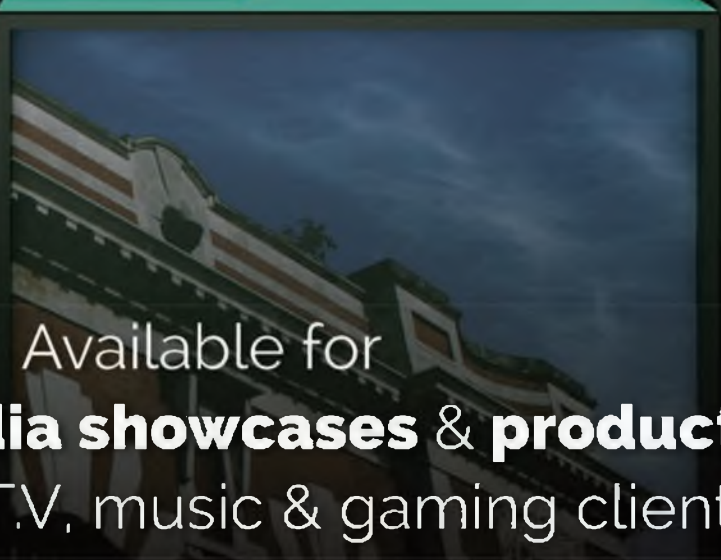
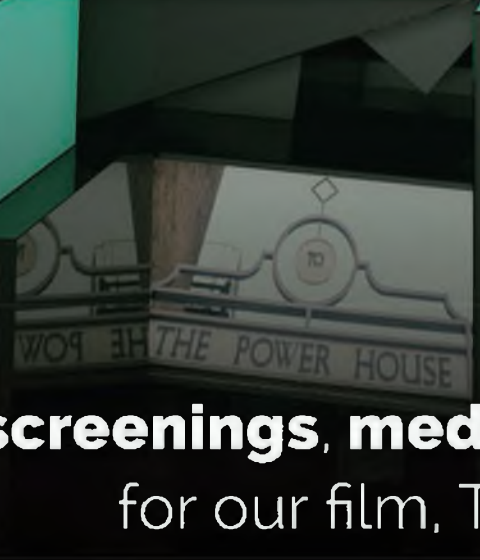
The label group similarly struck two strategic deals at the beginning of August with New York's Luaka Bob and London's Sonic Cathedral. It announced a partnership with R&S Records and sister label Apollo for North America back in March.

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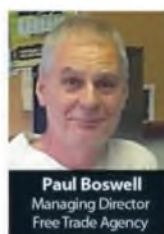
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PLAY A PART IN THE BIG PICTURE



17 October 2013, Radisson Blu Portman Hotel, London

Speakers include:



Conference sessions include:

THE DISCOVERY PANEL

Sometimes they just emerge when least expected, while other times it takes substantial effort to find and develop top-selling artistes. This panel explores whether anyone really knows the secrets of success?

THE DYNAMIC TICKET

Primary ticketing technology is in a state of constant evolution, with new access technology, anti-bot defences, social media linkage and booking fees all topics to be discussed.

FIELDS OF CHANGE

A near flat-lining economy, weather uncertainty and artiste exclusivity contracts maintain the pressure on festival organisers, and will no doubt be among topics for discussion.

WHO DARES WINS

This panel considers whether leadership, diplomacy, mental agility, ingenious tactical and strategic planning, an understanding of psychology, endurance and the courage to forge ahead regardless, may not be enough for a successful artiste manager these days.

MASTERS OF THE UNIVERSE

A Summit favourite featuring leading international agents and promoters discussing global touring, new markets and, inevitably, sharing some startling revelations along the way.

THE VENUE'S MENU

From pubs to stadiums and open-air spectaculars, each live event is a unique occasion for the audience, and that sells tickets. This panel discusses how promoters and venues can enhance that experience yet further.

GOOD CAUSES & EFFECTS

With millions of pounds a year being raised through collaborations between charities, festivals and artistes, this session asks how these good works can be expanded.

THE MUSIC CHAMBER: POLITICS & LIVE MUSIC

Music tourism, the scourge of ticket abuse, the impact of the Live Music Act and the success of Rock The House will be topics engaging politicians and industry figures in this session.

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SONY/ATV EXEC POINTS TO TRIUMPHANT PAN-EUROPEAN ARTIST DEVELOPMENT SETUP

Moot: Avicii success proves A&R strategy

PUBLISHING

■ BY PAUL WILLIAMS

Sony/ATV is pointing to the rise of Avicii to global stardom as evidence its pan-European A&R approach is working.

A long-term extension to its deal with the Swedish superstar DJ, songwriter and producer was announced last week to coincide with the release of his new Universal album *True*, which went on to debut at No.2 on the Official UK artist albums chart last Sunday and is expected to go Top 10 in the US this week.

Avicii was originally signed to what was then a separate EMI Music Publishing at a time when Sony/ATV UK and European creative president Guy Moot said "nobody knew who this guy was". However, he was put under the wing of the publisher's European A&R team and has developed into a talent who with *Wake Me Up* has just had his most successful single internationally. It has already sold more than 4 million copies globally and earlier this month became his first-ever Top 5 hit on the Billboard Hot 100 in the US.

Moot said Avicii's success typified a situation where "music can now travel at the speed of the internet and people don't have any prejudice where good music comes from".

"In Scandinavia there has always been a sensibility of writing for international success," he said. "It's in the heritage of Scandinavia and they're well-travelled people and even when they had long boats they got around. What we're seeing is it's everywhere. It's Romania; it's Greece. There are incredible things coming out of France. We find quality music all over Europe, and Holland in particular right now, so geographically you have to have eyes and ears on the ground, which we have with the best local team."

It is this geographical spread of songwriting talent that Sony/ATV's four-strong European A&R team - led by



"We find quality music all over Europe. It's Romania, it's Greece. There are incredible things coming out of France. Geographically, you have to have eyes and ears on the ground"

GUY MOOT, SONY/ATV

Moot - looks to exploit, working with the publisher's own staff in each territory and where appropriate "connecting the dots" to allow the signings to reach their potential internationally.

"We're constantly travelling. If you're a songwriter, we can place your songs with Universal Germany but then again I can go and sit with a Craig Calman [chairman/CEO of Atlantic Records] in the US. You have to reflect modern culture and it travels, so we have to travel accordingly," he said.

Also part of the European team with Moot are London-based European A&R VP David Ventura, and Stockholm-based European A&R SVP Johnny Tennander and head of European song pitching & producers Lasse Ewald.

Tennander said Avicii was a

"perfect example" of how the pan-European setup could take someone successful locally and enable them to realise their international ambitions.

"Being based in Sweden the last five to 10 years, everyone over here has been aiming towards the UK and the US directly and that's tied in with the Swedish industry struggling for many years before Spotify came in," he said. "Tim [Bergling, Avicii] and his manager Ash [Pournouri] told me right away the US, the world was their approach and that was their aim - and that's where we started."

Sony/ATV chairman and CEO Marty Bandier described Avicii's album as "pretty special" and believed the Swede would be in the running for a lot of awards.

"It's one of those albums that

that, so it starts with the MDs and then you have your pan-European team that finds things that have real value on a global basis."

One sign of the power shift of global songwriting talent away from an Anglo-American dominance Moot noted is that at one time European writers might have had to move to the US or UK to be successful, but that was no longer the case.

"There's a real opportunity to bring people to them and, with the size of the market, Europe is a very important market for our US writers now SoundScan isn't what it was. As a songwriter you've got to look at your opportunities internationally. Before, there was a tendency to go, 'I'm big in the UK. I'm going to make a fortune' or 'I'm big in the US.' Now, you've got to look at this business internationally and sometimes that means putting the best people from different countries together."

The international nature of the business now is reflected by two of Sony/ATV's other big European-signed success stories: Lana Del Rey and Passenger. Although from the US, Del Rey was signed out of what was then EMI Publishing's German office, while Passenger is a UK singer-songwriter based in Australia and whose success started in the Netherlands.

Both acts have gone on to be successful internationally with Del Rey now enjoying her first-ever radio and Hot 100 Top 10 hit back home in the States with the Cedric Gervais remix of *Summertime Sadness*, having experienced much more success elsewhere.

"She is so incredibly talented," said Moot. "We should have sold more records in the US and this is, to a degree, a remix but I hope this is the start of a new campaign."

Other European signings Sony/ATV is tipping for international success include Dutch act Bingo Players who were signed via its Stargate joint venture Stellar Songs and who topped the UK singles chart in January with the Ministry of Sound-issued *Get Up* (Rattle) featuring Far East Movement.

is deep in singles and it's a real discovery. It's one of those things, once you listen to it, you want to listen more. For us it could really be right up there with the albums of the year," he said. "People will look at this and realise this is a major artist, kind of like what happened with Calvin Harris."

For Bandier, a key part of the pan-European A&R strategy was having the right people running the teams in each of Sony/ATV's local territories.

"Guy is happy to travel throughout Europe and has a real sense of it, but I have to give credit to our MDs who foster the growth of all of this. It all starts with one company. This is a new structure for the EMI folks because they really had got rid of the concept of having MDs in all the European territories. Now we've got them accustomed to

GLOBAL NEWS

ARCTIC MONKEYS, GOLDFRAPP, THE 1975 AND LONDON GRAMMAR ALL PERFORMING WELL

Brit acts enjoy international success

CHARTS

BY ALAN JONES

With one of the best opening weeks of any album thus far in 2013, Arctic Monkeys' fifth album, AM, follows up its No.1 debut in the UK by topping the chart in a further seven countries, while achieving the band's best ever chart placing in North America.

Newly crowned atop the chart in Australia, Denmark, Iceland, Ireland, The Netherlands, New Zealand and Portugal, AM surpasses all of its predecessors to debut at number three in Canada and number six in the US.

It also opens at No.2 in Austria, Flanders and Switzerland, No.3 in Germany, Poland and Spain, No.4 in Italy, No.5 in Norway and Wallonia, No.8 in Finland,

and No.15 in Sweden. It dips 10-11 on its second week in the charts in Japan.

The Sheffield band isn't the only British act to open wide this week - Goldfrapp's sixth album, Tales Of Us, invades the chart in 16 territories.

It can't match its domestic debut position of No.4 anywhere else, but becomes the durable duo's first Top 10 album in Switzerland (8) and Germany (9). It also debuts in Portugal (14), Australia (15), Ireland (15), The Netherlands (16), Norway (19), Denmark (23), Austria (24), France (26), Finland (32), Italy (38), Flanders (39), Spain (47), Wallonia (61) and the US (75).

No international repertoire came within a light of matching the number of debuts that Arctic Monkeys and Goldfrapp (pictured) managed last week.



Indeed, a couple of albums that dominated North American sales tabulations were a little sluggish elsewhere. Country superstar Keith Urban's eighth album Fuse, exploded to number one debuts in the US and Canada, as well as his adopted

homeland of Australia - but it made a much more modest No.31 debut in the country of his birth, New Zealand, and hasn't yet shown up anywhere else.

Meanwhile, Canadian alternative hip-hop star The Weeknd's new album Kiss Land

was a No.2 debut hot on Urban's heels both in the US and Canada but elsewhere only made the Top 10 in Denmark (6).

It completed its portfolio with low debuts in The Netherlands (52), Ireland (58), Sweden (60), France (76) and Germany (93).

A week after Cheshire band The 1975's eponymous debut album showed up in the chart in the US, Canada, Ireland and Japan it suffers double digit declines in all, but adds debuts in Germany (57), Austria (60) and South Korea (81).

Finally, another new British act to get off to a decent start is London Grammar. Number two domestically last week, their first album, If You Wait, debuts in the same lofty position in Australia, while also making its mark in France (10), Ireland (21) and New Zealand (22).



SPORTS + ENTERTAINMENT ACCOUNTANTS

Live Wire Business Management has been at the forefront of providing accounting services to the UK entertainment sector since 1998. Established by Alan McEvoy, who is approaching his third decade in the industry, the company has acted for some of the UK and Ireland's best known music acts both in the domestic and international markets.

+ While the company has to date carried out its operations solely from Ireland, continued expansion has resulted in the need for a permanent London office from which to service its existing client base and continue its expansion.

Live Wire now wish to recruit a senior accountant with the appropriate qualifications and experience to head up its new UK office. This is an opportunity for the successful candidate to join a business in expansion and become part of the frontline management team.

Applicants should have appropriate professional qualifications along with a depth of technical and client handling experience necessary to assist in the successful establishment and running of a busy entertainment accountancy practice.

Salary and package are negotiable and will be in line with the level of experience of the successful candidate.

Interested parties should submit their CV to Brenda@LBM.ie on or before October 18th. All submissions or enquiries will be treated with the strictest of confidence.



NEWS

RETAIL VETERANS REMAIN WITH COMPANY AS BUSY FOURTH QUARTER APPROACHES

HMV confirms music team under Hilco



[Left to right top] Melanie Armstrong (head of music), John Hirst (music manager), Tony French (music buyer), Martin Simpson (merchandise planner), Ross Wilson (music buyer), Jon Rees (head of commercial stock margin & Fopp); [bottom] Chris Hodgkiss (Fopp buyer), Hemen Shafeie (Fopp buyer), Gary Williamson (related products manager), John McCaul and Mark Hooper (related products buyers)



RETAIL

BY TOM PAKINKIS

HMV has confirmed its music team as it steps into a new era under retail restructuring firm Hilco.

The retailer's music ranks have remained strong during its turbulent transition with many of the brand's veterans still in place and previous long-time servants of the company returning after short redundancy spells.

Melanie Armstrong remains as head of music, having been at HMV for over 16 years. Meanwhile, John Hirst is confirmed in the role of music manager - continuing in a 13 year career with the business.

The HMV music buyers are named as Tony French and Ross Wilson. Wilson's HMV career spans almost four years while French's current stint has stretched almost six years.

French also previously worked for the retailer for a no less than 13 years from 1989 to 2002.

Martin Simpson is HMV merchandise planner, having been with the company for over 18 years.

Buyers for HMV's sister brand Fopp are Chris Hodgkiss, who has been at the company for almost six years and Hemen Shafeie who returned in June after being made redundant at the beginning of the year.

"The HMV music team has gone from strength to strength since the business was bought by Hilco earlier this year. The focus on music has never been greater and there is a great deal of experience here"

MEL ARMSTRONG, HMV

Meanwhile, Jon Rees is head of commercial stock, margin and Fopp. His latest stretch at HMV of almost six years adds to over 17 years with the company between 1984 and 2002.

Gary Williamson is related product manager, with a total HMV career of over 15 years.

He will manage related products buyers John McCaul - who returned to HMV in May having been made redundant in

March after almost nine years at the company - and Mark Hooper, who rejoined the company in April having been made redundant in February after one-and-a-half years.

"The HMV music team has gone from strength to strength since the business was bought by Hilco earlier in the year," Mel Armstrong, head of music at HMV Retail Ltd told *Music Week*.

"The focus on music within HMV has never been greater and we have recently added to the team to make sure we can deliver our best commercial offer for the coming peak trading period.

"There is a great deal of experience within the team and the product managers are able to use their exceptional knowledge of the music industry to work in partnership with our suppliers in providing our customers with the specialist range they expect to find at an HMV store."

Hilco took effective control of HMV in January this year when it took on the retailer's debt from lenders Loyds and Royal Bank of Scotland.

iTunes claims 41% of digital music users, reveals ERA research

iTunes is still the dominant digital music service, according to new findings that reveal 41% of online consumers are regular or occasional users of the platform.

A survey from the Entertainment Retailers Association (ERA) and Fly Research was carried out during the week commencing August 12 amongst 2,068 panelists. It was part of an ongoing study to measure entertainment consumption, device ownership and usage of content by device.

Extracts from the first wave of results were announced at ERA's Annual General Meeting, which took place on Wednesday,

September 18. Spotify was the third most popular digital music service with a total of 17% regular or occasional users. Amazon MP3 was in second place, claiming 21% of respondents.

Google Play, Last.fm, Napster, Xbox Music, O2 Tracks and torrentz.eu rounded off the next six places. In last place was Deezer - with 68% of users claiming to have never heard of the service.

Elsewhere, adults downloaded more single songs than music albums (24% vs. 19%), whereas 'early adopters' of technology downloaded slightly more albums than individual



songs (34% vs. 33%).

The next wave of research will take place in October/November and at various intervals from thereon. ERA will provide the

results to members for retailers to understand what's behind consumption behavior of music, video and games, and attempt to predict future changes.

ERA director general Kim Bayley (pictured) said the growth of the trade body's independent members and digital services retailers as well as a "redefinition of entertainment retail" were the defining themes of its year.

New ERA board members and officers were confirmed for the coming year, with HMV's head of visual Rudy Osorio elected as deputy chairman.

Paul Quirk was re-elected as chairman while Chris O'Reilly of

Presto Classical was named treasurer - taking over from Graham Lambdon, who has held the position for 12 years.

Osorio takes over from CEO of 7digital Ben Drury who will remain on the board. Cathal Naughton from Blinkbox and Sainsbury's Matt Newman were both re-elected, as were indie reps - Newcastle's Reflex founder Alan Jordan and Rough Trade West's Nigel House.

New to the board is Rupert Morrison of The Drift Record Shop in Totnes and Garry Elwood, sales director of entertainment wholesaler and distributor Gardners Books.

MusicWeek The Playlist

10 tracks you need to hear...

DATA DIGEST

SALES STATISTICS



CHART WEEK 38 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	2,936,916	1,036,871	282,671	1,319,542
PREVIOUS WEEK	2,956,800	1,118,438	312,488	1,430,926
% CHANGE	-0.7%	-7.3%	-9.5%	-7.8%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	128,338,963	45,024,317	13,307,367	58,331,684
PREVIOUS YEAR	127,123,890	47,639,353	12,159,606	59,798,959
% CHANGE	+1.0%	-5.5%	+9.4%	-2.5%



THE KILLERS
Shot At The Night (Island)
(single, November 4)
Contact: Rachel Hendry
rachel@rachelhendry.com



BRING ME THE HORIZON
Can You Feel My Heart (Sony)
(single, October 7)
Contact: Louise Mayne, Sony Music
louise.mayne@sonymusic.com



DIZZEE RASCAL
Life Keeps Moving On
(Dirtee Stank/Island)
(from album, September 30)
Contact: Shane O'Neill
shane.oneill@umusic.com



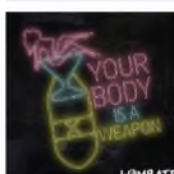
ARCTIC MONKEYS
Knee Socks (Domino)
(from album, out now)
Contact: Anton Brookes,
Bad Moon Publicity
anton@badmoon.co.uk



CHINA RATS
No Money (unsigned)
(from ep, October 14)
Contact: Rachel Hendry
rachel@rachelhendry.com



KWES
36 (Warp)
(from album, October 14)
Contact: Leah Ellis, Warp Records
leah@warprecords.com



THE WOMBATS
Your Body Is A Weapon
(14th Floor Records)
(single, October 2)
Contact: Andy Prevezer, Warner
andy.prevezer@wamermusic.com



JAMES BLAKE
Life Round Here feat. Chance
The Rapper (Atlas)
(single, October 28)
Contact: Ruth Drake, Toast Press
ruth@toastpress.com



TO THE BONES
Martian Motherf**c**r
(Martian Pop)
(from album, TBA)
Contact: Rod Chancellor, Martian PR
martianpr@gmail.com



LULU JAMES
Sweetest Thing (RCA)
(single, November 3)
Contact: Beth Drake, Toast Press
beth@toastpress.com

APPOINTMENT TO VIEW

ALAN CARR: CHATTY MAN
Friday, September 27 - C4, 10pm - 11.20pm
Justin Timberlake joins Carr to talk about his new film Runner Runner and to perform his latest single Take Back The Night. There's more music courtesy of Rihanna, who will sing What Now from 2012 album Unapologetic.

LATER WITH JOOLS HOLLAND
Friday, September 27 - BBC2, 11.05pm - 12.10am
Extended edition of Tuesday night's programme. Expect live music from Pixies, Janelle Monae, Tony Joe White, Chvrches, Barrance Whitfield and Savages.

THE STEPHEN LAWRENCE UNITY CONCERT
Tuesday, October 1 - BBC2, 10.35pm - 11.35pm
Highlights of Sunday's concert at the O2, hosted by Nick Grimshaw and Reggie Yates. Artists including Ellie Goulding, Rita Ora, Beverley Knight, Emeli Sandé, Rizzle Kicks, Labrinth, Plan B, Jamie Cullum, Jessie J, Tinie Tempah, Rudimental, Ed Sheeran and Soul II Soul perform in support of the Stephen Lawrence Charitable Trust.

PIRATES' BAY

NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON SEPTEMBER 22 2013

249	ARCTIC MONKEY AM
297	AVICII TRUE
96	ELTON JOHN The Diving Board
33	GOLDFRAPP Rewind The Film
215	LONDON GRAMMAR If You Wait
12	KATIE MELUA Ketavan
362	JACK JOHNSON From Here To Now To You
463	ROD STEWART Time
37	DEAF HAVANA Old Souls
411	THE 1975 The 1975

SOCIAL SCIENCE: CHVRCHES

Impact Social analysed 1,475 mentions of Chvrches in the seven days to Monday (23/9) for Music Week across Twitter, forums, news websites and blogs. The main topic of conversation was the Scottish band's newly released album The Bones Of What You Believe, an upcoming appearance on the Jools Holland Show on Friday, September 27, tracks appearing on the Fifa 14 Soundtrack, gigs including a performance in New York and their live Facebook chat.

shazam TAGGED

The latest most popular Shazam new release chart:

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

OVERALL SENTIMENT OF COMMENTING

- Positive 44%
- Neutral 56%

CONVERSATION TOPICS ON SOCIAL MEDIA

- Album 39%
- Media 16%
- Streaming 13%
- Neutral 11%
- Fan Tweet 11%
- Track - The Mother We Share 3%
- Gig 2%
- Jools 2%
- Performing Live 1%
- Various Tracks 1%
- Fifa 14 Soundtrack 1%
- Track - Under The Tide 1%
- T-Shirts 1%
- Live Facebook Chat 1%

For daily news visit musicweek.com

GIGS OF THE WEEK

LONDON



Who: Paramore
Where: Wembley Arena, London
When: September 27
Why: The US pop

punk trio play a second London date after selling out the first in a matter of hours. The UK tour is in support of their chart-topping self-titled fourth album.

MANCHESTER



Who: Manic Street Preachers
Where: The Ritz, Manchester
When: September 27
Why: After releasing their 11th studio album on September 16, the Welsh band play the second to last date of a UK tour. They are joined by Public Service Broadcasting.

the release of the band's 1977 album Rumours and Mick Fleetwood, John McVie, Lindsey Buckingham and Stevie Nicks play a UK date as part of their 2013 reunion tour.

BIRMINGHAM



Who: Fleetwood Mac
Where: LG Arena, The NEC, Birmingham
When: September 29
Why: 35 years since

the release of the band's 1977 album Rumours and Mick Fleetwood, John McVie, Lindsey Buckingham and Stevie Nicks play a UK date as part of their 2013 reunion tour.

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 *Clash* magazine is Manchester four piece **The 1975**.



Inside, "synth-pop's great new hope" discuss lazy record labels. "[The majors want] a fully-formed band to smack them in the face with massive singles," says singer Matthew Healy.

Elsewhere, Harlem rapper **\$AP Ferg** says he has no musical muse and instead "just studied myself." In other news **RZA** of **Wu-Tang Clan** explains why he surrendered six figures worth of unpaid royalties in a 2009 lawsuit with **Ghostface Killah** - his fellow clan member was using the money to help children in Africa.

Billy Ocean writes a guide to surviving a life in music and says dedication is key. "If it takes you ten years to get where you want to, that's better than having instant success for one or two years."

In the reviews pages, Simon Harper awards **King Of Leon's** *Mechanical Bull* nine out of ten. A "strong, engaging return to form," the record is "made to ride," says the critic. **Machinedrum's** *Vapor City* gets eight marks from Felicity Martin. The Berlin-based artist is one of the most versatile and heavy-hitting producers in the game," she says.



THE MAGIC NUMBERS

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

1

And only artist ever to have a No.1 single on the Billboard pop charts in each of the last six decades is Cher. The singer's 26th studio album *Closer To The Truth* is out now

4

November will see the launch of a Sky Arts music show, hosted by Malcolm Gerrie. Running at 9pm for 10 weeks, guests include Ray Davies and Nile Rodgers

8

Years of hosting Hard Rock Calling festival in London and Hard Rock International has pulled out as sponsor. However, Live Nation hasn't given up on the 'Calling' brand and is now looking for a new commercial partner

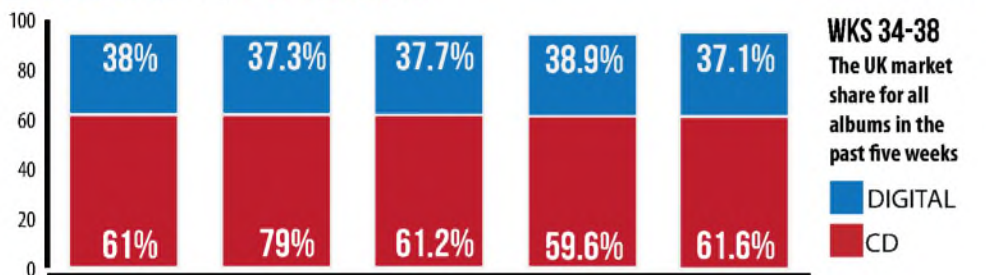
6

Billion hours of video are watched every month on YouTube - that's almost an hour for every person on the planet, according to data revealed at Social Media Week

No.1

On the annual UK CoolBrands survey makes Apple the front-runner for two years. Other music-related companies on the list include Glastonbury Festival (No.5), Sony Music (No.18) and Spotify (No.20)

DIGITAL vs PHYSICAL



TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending Sept. 23

- 01 NME.com to trial online payroll this week
Monday, September 23
- 02 Vince Cable admits "the creative industries are undervalued"
Wednesday, September 18
- 03 Spain introduces six-year jail sentence for pirate site owners
Monday, September 23
- 04 Midweek Charts: Arctic Monkeys set for second week at No.1
Wednesday, September 18
- 05 McCartney to play for 6 Music
Friday, September 20

MUSIC WEEK POLL

This week we asked...

Does The Music Export Growth Scheme signify a turning point in the Government's support of the music industry?

Vote at www.musicweek.com



LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



@lilyallen Hey @MailOnline and @CloserOnline don't drag me into your whole hatred of women saga. I'm fucking hot and I'm a size happy. Suck it. (*Lily Allen*) *Tuesday, September 17*



@LeonElse Please ignore this status, I am standing in public alone & I don't want to seem like a total loner, so I am making it look like I'm texting. (*Leon Else*) *Friday, September 20*



@NathanCHubbard All these technological advances, and we still can't get the white crayon to work as well as the other colors. (*Nathan Hubbard, Twitter*) *Sunday, September 22*



@Bryony_Walden Those intro strings on #wastingmyyoungyears by @londongrammar bring a tear to my eye every time. Amazing album, thanks guys. (*Bryony Walden, Peer Music UK*) *Tuesday, September 17*



@RomillyTegan SOMEONE TELL ME WHERE HAIM ARE PARTYING TONIGHT. GOOD GOD I LOVE THEM (*Romilly Tegan, Universal Music UK*) *Saturday, September 21*



@oliviaspitfire Had such a good time dancing like a loon at @HAIMtheband last night that I trapped the nerve in my neck again. Oh crumbs. (*Olivia Hobbs, Polydor Records*) *Sunday, September 22*



@DavidGArnold James Blake makes antony and the jonsons sound like Hansen (*David Arnold, composer*) *Wednesday, September 18*



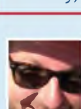
TWEET OF THE WEEK
@stephenackroyd If NME is going to trial something - that's what it is, a trial. There's nothing wrong with trying stuff out. You don't learn by presuming. (*Stephen Ackroyd, This Is Fake DIY*) *Monday, September 23*



@laurenhales Wow @TheVampsband are causing quite a stir at Radio 1! Over 400 people outside and police called! #R1Vamps (*Lauren Hales, Universal Music UK*) *Sunday, September 22*



@PatrickCloherty Sometimes I feel I could have saved £30,000 of Uni debt and just bought @MusicWeek News more... (*Patrick Cloherty, Sentic Music*) *Thursday, September 19*



@leethommo I wonder if the Tweet Of The Week in Music Week could ever be a tweet wondering if my tweet will make it as Tweet Of The Week in Music Week? (*Lee Thompson, BT Vision*) *Saturday, September 21*



@EmmaJayMarsh Blackberry has been taken over.. Let's be honest trying to revive Blackberry is like Alesha Dixon relaunching her singing career. (*Emma Marsh, Spiral Management*) *Tuesday, September 24*

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

DATA DIGEST

PHOTO CREDIT: STEVE GILLETT, LIVEPIX



PICTURE OF THE WEEK

THE ROCKNEY GEEZERS RETURN

September 19, No.5 Cavendish Square, London
Chas 'n' Dave build towards the release of their new album *That's What Happens* - their first studio album in 27 years - with a special invite-only Evening With... show where they played tracks from the forthcoming LP.

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



MISTAJAM BBC RADIO 1XTRA

LOLO ● Year Round Summer of Love (*Universe/Island*)

Having heard a few tracks from LOLO's forthcoming album, I've got big hopes for her and *Year Round Summer Of Love* feels like the warning shot! She now has an edge missing from her earlier work that cuts through and grabs you with the quality production, vocals and songwriting.



PAUL LESTER THE GUARDIAN

Last Japan ● Darsk EP (*Space and Time Records*)

Last Japan is the new poster boy of post-2-step and assorted other bass music tangents. He's young, good-looking and he's a walking bass encyclopaedia who can seemingly open the latter at any page and make a club track out of it.



STEVE BONIFACE LABELLED INDEPENDENT

Gabriella Jones ● Losing My Baby (*unsigned*)

Gabriella Jones is a talented singer/songwriter who's been building her profile over the past year, her new song *Losing My Baby* is the best yet and a shining example of her raw talent. It is a rock-fuelled energetic track that mixes Gabriella's powerful and distinctive voice with impressive guitar techniques.



ROB WILDE SUPAJAM

Deathline ● Every Dying Breath (*Rock Noir Recordings*)

For some bands singing about *Every Dying Breath* might seem hyperbole, but thanks to Deathline's take on post punk and industrial sounds - they nod to the past but stay fresh, with a vocal both perfectly disaffected and louche - you can believe they might be seeing their maker.



SYNC STORY

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



- Artist Coves
- Track Wicked Game
- Composer Chris Isaak
- Publisher Warner Chappell (original song), Nettwerk (artist)
- Client BBC
- Campaign The White Queen
- Usage Blanket coverage across the BBC. Four weeks for the launch followed by episode-specific trailers
- Key execs Jason Thomson (senior creative, Red Bee Media), Mina Patel (creative head, Red Bee Media), Kerry McDonagh (marketing, Red Bee Media), Tim Miles (senior creative sync manager, Warner Music Group), Katherine Wray (head of sync, Nettwerk Music Group)

With a cover of Chris Isaak track *Wicked Game*, Coves found themselves synched to BBC television drama *The White Queen*.

Tim Miles, senior creative sync manager, Warner Music Group said: "The BBC constantly makes brilliant promos for their programmes and especially promos advertising new dramas, it's a platform we are constantly pushing appropriate new music for. When we heard the pensive and dreamy cover of [Chris Isaak's] *Wicked Game* by Coves we instantly knew that this type of use was what we were aiming for."

Jason Thomson, senior creative at Red Bee Media added: "The Coves track not only married well with the look and feel of the drama, but the message it delivered (*Wicked Game*) summed up the premise of the entire series. It also made the drama feel contemporary, dramatic and sexy. When I was sent this I knew it was the perfect track. When *The White Queen* arrived it was the first and only choice on the table."

Katherine Wray, head of sync, Nettwerk Music Group commented: "Having your music synched can be a crucial tool for any band wanting to gain exposure especially when it is on a major BBC drama. Nettwerk are now Coves label and publisher and we are excited to see the band's sync potential."

SIGNS O' THE TIMES



Big Dada has signed **Baishe Kings** (pictured) to a three-album, worldwide, record and publishing deal. They launched their mixtape *Eyes Of Mark* last week.

WeMakeEverything have signed a publishing deal with **BMG Chrysalis** ahead of the release of their EP *Good Company*. The three-piece production group from the outskirts of London were formed in 2011 and opted for BMG Chrysalis after reportedly being embroiled in an industry bidding war.

BMG Chrysalis will publish the songs worldwide with an initial 24-month deal with a two-year extension option.

Touch Tones Music has signed a worldwide publishing deal with **Swim Deep**. The Birmingham four-piece released their debut album *Where The Heaven Are We Now?* on Chess Club/RCA in August and have recently been on tour around the UK, with a sold-out headline show at Shepherd's Bush Empire on September 27.

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

ticketmaster®



TICKETMASTER UK

POS	EVENT	POS	EVENT
1	ONE DIRECTION	11	MICHAEL BUBLE
2	ROD STEWART	12	CARO EMERALD
3	FLEETWOOD MAC	13	KODALINE
4	ARCTIC MONKEYS	14	JAMES BLUNT
5	BIG REUNION	15	ELLIE GOULDING
6	BRUNO MARS	16	RUDIMENTAL
7	DISCLOSURE	17	LONDON GRAMMAR
8	BASTILLE	18	THE 1975
9	RAHAT FATEH ALI KHAN	19	DEACON BLUE
10	IMAGINE DRAGONS	20	ANDRE RIEU

ticketweb



TICKETWEB UK

POS	EVENT	POS	EVENT
1	HARDWELL	11	BABYSHAMBLES
2	DISCLOSURE	12	IMAGINE DRAGONS
3	PASSENGER	13	TOM ODELL
4	THE 1975	14	MUTYA KEISHA SIOBHAN
5	BRING ME THE HORIZON	15	SOUNDGARDEN
6	RUDIMENTAL	16	JAY Z
7	KODALINE	17	JAMES BLAKE
8	OVERLOAD	18	MAJOR LAZER
9	FAT FREDDY'S DROP	19	THE CAT EMPIRE
10	FRANZ FERDINAND	20	JAKE BUGG

ON THE RADAR YOUNG KATO

They've toured with the likes of Spector, Bastille, Swim Deep, We Are Scientists and Peace.

Further boosting six-piece British indie-pop band Young Kato's profile have been features on the E4 television series Made In Chelsea, including one of their performances at The Barfly in London – the timely result of MIC's producer picking up a copy of their Young Kato EP and loving it.

Speaking to *Music Week* about their sound and televisual triumph, vocalist Tommy Wright said: "We create colourful, youthful pop with eighties influences.

"[The Made In Chelsea

appearances are] a great thing. It's hard for bands to get on TV nowadays, there's no Top Of The Pops, there's nothing special like that anymore, so if any bands have the chance to be on TV and be in millions of peoples living rooms they should just take that chance to showcase their sound."

Following this, Young Kato saw a rise in fan awareness and interest in their development, which eventually resulted in them firstly signing a publishing deal and later a record deal with BMG Rights Management. Talking about their new crew at BMG, Wright said: "They are such a great team that

we thought the best thing to do was to stick with them. We were told to always go with the people that wanted it the most and the people who showed the support and their love first."

Young Kato previously released their first self-titled EP through LAB Records and their next EP - Drink Dance Play – will come out through BMG towards the end of October.

As for their forthcoming album, slated for release next year, Wright reveals they are working with renowned producer Dan Grech

(Vaccines, Lana Del Rey, Tom Odell).

"He just gets the pop side of us, the pop element in all of the songs... That's what people can expect from us - a good, well-produced, pop album.

"We know that the songs can speak for themselves, we just need to do the groundwork to ensure that people can listen to it and hopefully they'll love it."



ESSENTIAL INFO

RELEASES

2012

Jun 3 Single: Drink, Dance, Play (LAB Records)

Aug 26 EP: Young Kato (LAB Records)

2013

Jan 13 Single: Breakout (LAB Records)

Jun 3 Single: Something Real (BMG)

Oct 28 EP: Drink Dance Play (BMG)

2014 Album: TBC

LABEL BMG

MANAGEMENT Nick Mander

LIVE

November UK tour

Mon 11 Bodega, Nottingham

Tue 12 Ruby Lounge, Manchester

Wed 13 Dingwalls, London

Thu 14 Guildhall, Gloucester

Fri 15 The Institute, Birmingham

Sat 16 Thekla, Bristol

HE SAID / SHE SAID



“Rap is the new rock ‘n’ roll. We’re culture. We’re the rock stars. We are the real rock stars and I am the biggest of all of them”

Kanye West notes a shift in the cultural landscape, with one of his typical showings of modesty, in an interview with Zane Lowe for BBC Radio 1

TAKE A BOW TEAM ARCTIC MONKEYS



THE LOWDOWN

Album: AM

Highest chart position: No.1

Label: Domino

Publisher:

Guy Moot – EMI Music Publishing

Project manager: Jonny Bradshaw

A&R: Laurence Bell

Managers: Ian McAndrew and Geoff Barradale, Wildlife

Legal: Gavin Maude, Russells

Agent: Charlie Myatt, 13

Marketing: Phil Day, Domino

Digital Marketing: Jason Reed, Domino

Digital Sales: Lisa Goodall, Domino

Promotion: Colleen Maloney, Domino

National press:

Anton Brookes, Bad Moon

Regional press: Sam Williams, Domino

Online press: Natasha Parker, Domino

National radio: Rob Lynch, Airplayer

Regional radio: Gillian Fleet, Domino

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

BUSINESS ANALYSIS BBC RADIO 1

EDITORIAL

Hardly Grim news for labels



Radio 1's vow last year Nick Grimshaw would play double the amount of music at breakfast as Chris Moyles did was hardly up there with bold election manifestos promising full employment, lower taxes and maybe world peace throw in in for good measure. But the fact it has been achieved marks a positive step forward for the music industry.

Self-styled "saviour" Moyles talked so much during his breakfast tenure on what is supposedly a music radio station that it meant from labels' perspective this vital window of promotion was not fully delivering.

Now some kind of normality has returned with the flagship show meeting that more music promise, although given sometimes Moyles would play a dozen or fewer tracks across two-and-a-half hours that was not exactly tough going to realise.

"The Radio 1 breakfast show in terms of reach and stature is not what it once was, but it remains hugely relevant to the music industry"

It does, however, mean we can return to a more usual industry "debate" of arguing over the merits or otherwise of what is getting aired rather than when are we actually going to hear some music?

Clearly the Radio 1 breakfast show in terms of reach and stature is not what it once was and Grimshaw's first 12 months have thrown up plenty of challenges, especially the fall in audience. But as the programme that effectively sets the agenda each day for what is still a premier national radio outlet for making and breaking hits, it remains hugely relevant to the music industry.

As our analysis highlights, the show is hardly unique at breakfast in serving up a music diet made up largely of new and recent recordings and in some cases it is still playing less music than some of its commercial rivals, even though they have to accommodate ads, too. But what sets it apart is the sheer variety of the genres and artists on offer with an Arctic Monkeys track able to slot in between Conor Maynard and Avicii and Sean Paul following Queens Of The Stone Age. No other national radio station in the UK is doing that.

Where its influence has undoubtedly waned is in sheer numbers with something like 800,000 fewer people listening since the presenters switch. For controller Ben Cooper and his team that loss has been a price worth paying as they must aim to match a BBC Trust pledge and bring the average audience age down.

While any listener decline is on the surface not good news for the music industry, the situation does need to be put into the context of how important long-term it is for everyone that Radio 1 does manage to attract more young followers. They are, after all, hopefully tomorrow's radio listeners and music consumers.

In any case, those swerving Grimshaw are not totally lost but have probably just returned, evidenced by Chris Evans' ever-swelling reach at Radio 2, while other stations have also benefitted. For the Radio 1 show, meanwhile, its second year needs to see a real halt in that drop-off (numbers were up in Q2) and a new, younger audience fully signing up.

Paul Williams,
Head of Business Analysis

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

RADIO 1 WAKES UP TO MORE MUSIC



Breakfast show analysis shows Chris Moyles exit has heralded new dawn for BBC flagship slot

MEDIA

■ BY PAUL WILLIAMS

Radio 1 is fulfilling a promise of doubling the amount of music in its breakfast show as Nick Grimshaw this week reaches a year in the job.

Ahead of his September 24 2012 debut in the flagship 6.30 to 10am weekday show the station publicly vowed that the presenter switch from Chris Moyles would result in a significant increase in how much music would be played. In one interview head of programmes Rhys Hughes suggested Grimshaw would aim to play eight to 10 tracks an hour, around double what his predecessor achieved.

A comparison by Music Week of what Grimshaw is playing suggests the network is living up to its promise with a typical hour of his programme averaging at least eight tracks. However, the reality is Moyles made the job of upping the music output of the show very easy for any successor given just how few tracks he generally played.

Our analysis has looked at the music output of the breakfast show in the last four weeks before Moyles exited and compared it to the equivalent period this year when Grimshaw was host. On every single day over this timeframe Grimshaw played at least 10 more tracks each day than Moyles and in some cases managed to fit in another 20 extra songs

EXECUTIVE SUMMARY

- Nick Grimshaw played on average 31.4 tracks per show in analysis period, more than double what Chris Moyles managed
- Tracks on A list made up 32% of selections and oldies nearly 30%
- Almost half of breakfast show tracks played were Universal releases, compared to around a fifth from Sony
- Rival breakfast shows at likes of Capital and Kiss accommodating more music than Radio 1
- Breakfast slot at Radio 1 has lost around 800,000 listeners since Chris Moyles' departure

in the two-and-a-half hour show compared to what the self-styled "Radio 1 saviour" managed.

The last four weeks before Moyles exited cover a period from Monday, August 20 to Friday, September 14 2012 and during that first week Scott Mills was filling in, which itself throws up some interesting comparisons. Over those five days Mills averaged 32 tracks a day, according to station logs tracked by Radiomonitor, but over the following three weeks Moyles aired an average of just under 15 tracks a day. On one particular day (September 12) he played just nine songs with the first track broadcast – Mercury act Taylor Swift's We Are Never Ever Getting Back Together – not being spun until 43 minutes after the programme began.



LEFT
A Kiss above the rest: The Bauer station's breakfast show plays more music than Radio 1's

Although nine tracks in one programme was excessively low, even by Moyles' standards, it was not unusual for half-an-hour or more of the show to elapse before he played any music. However, the period we have analysed, which needs to be put in context of being his last few weeks doing the show after eight-and-half years so may have included untypical behaviour, also highlights how much the amount of music he played could vary. While nine tracks meant typically only around 35 minutes of a slot lasting 210 minutes was made up of music, on two days over this period he played at least 20 tracks.

For Grimshaw we have looked at the music make-up of his shows from the period Monday, August 19 to Friday, September 13 2013, excluding Monday, August 26 as this was a Bank Holiday and Scott Mills hosted instead. Across the 19 days in question the show averaged 31.4 tracks a day, more than double an average of 14.8 tracks achieved by Moyles during his last three weeks in the job, with in some days the number of tracks Grimmy played getting as high as 36 or more.

Grimshaw's average would have partially been boosted by a Radio 1 initiative running during September called Even More Music Month which, as the name suggests, has meant extra broadcast time dedicated to playing tracks with in some cases presenters taken off the air to host their shows instead via Twitter. This has therefore freed up time to feature even more music.

In the four-week period we have analysed there has been a notable increase since the beginning of September in the number of tracks Grimshaw has played but, even taking that into account, he is still virtually doubling what Moyles achieved. Just looking at the last week of August (a four-day week because of the Bank Holiday), he averaged 29.5 tracks a day or around 8.5 an hour, while Moyles over the same timeframe (also a four-day week) averaged 17 tracks a day or 4.9 an hour.

Even though the current breakfast host is playing far more music than his predecessor managed, our analysis suggests it is still less than some of the other key breakfast shows in the market, including those at Radio 2, Capital and Kiss.

As breakfast programmes run over different times between stations it is not possible to compare rival shows' music output over an entire broadcast. Instead

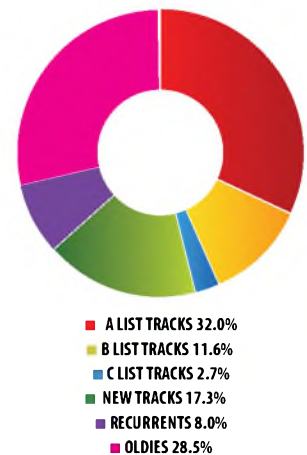
we have taken one week's output – Monday, August 19 to Friday, August 23 2013 – and looked at what went out at selected contemporary music stations each day between 8 and 9am, generally the key hour of radio listening when audiences reach a peak.

Over this hour Grimshaw averaged seven tracks, lower than his Radio 2 opposite number Chris Evans who played on average 8.8 songs in this period each day. Among the other BBC networks, Radio 1 sister station 1Xtra's breakfast presenters Twin B and Yasmin Evans averaged 11 tracks between 8 and 9am, while perhaps surprisingly for such a music-focused station 6 Music's average for its Shaun Keaveny show came out much lower, 8.2 tracks over these 60 minutes.

Commercial radio has fewer minutes in the hour to accommodate music by virtue of the adverts it plays, but in some cases it appears this is not holding it back playing more tracks at breakfast than Radio 1. These include Global-owned Capital FM's London breakfast show hosted by Dave Berry and Lisa Snowdon who during the week under the spotlight averaged 10 tracks each day between 8 and 9am, compared to Grimshaw with seven. Meanwhile, Absolute Radio's Christian O'Connell averaged 8.6 tracks, although this heavily fluctuated from just six on the Monday (August 19) to 10 on the Friday (August 23).

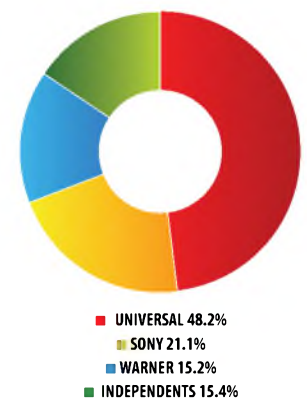
Where the amount of airtime Radio 1's breakfast show devotes to music is really put in the shade is at Bauer's Kiss in London. Hosted by Rickie, Melvin and Charlie, the brand's flagship show in the city averaged 15 tracks from 8 to 9am during the week in question, more than double the BBC station,

MUSIC MAKE-UP OF RADIO 1 BREAKFAST SHOW



The above breaks down tracks played by Radio 1 breakfast show between August 19 and September 13 2013 (excluding August 26 as this was a Bank Holiday). New tracks are current hits either not yet on or previously on the station playlist and recurrents tracks no longer in the chart from the past year.
Source: Music Week research/Radiomonitor data

CORPORATE RECORD GROUP MAKE-UP OF RADIO 1 BREAKFAST SHOW



The above breaks down tracks played by Radio 1 breakfast show between August 19 and September 13 2013 (excluding August 26 as this was a Bank Holiday) by corporate record group.
Source: Music Week research/Radiomonitor data

despite also having to fit in ads.

If this particular week is anything to go by, a look at the station's logs suggests between 8 and 9am each day Radio 1 plays less music than at other times at breakfast. While the average number of tracks during this hour was just seven, between 7 and 8am it was eight and between 9 and 10am it was 10.4. This included Grimshaw cramming in 15 tracks during the last hour of his show on the Friday, a selection almost exclusively made up of oldies.

RADIO 1 LISTENING FIGURES

Radio 1's breakfast show remains a hugely important shop window for labels, even though its audience has slipped sharply since Nick Grimshaw took over.

During the last three months of 2011 Chris Moyles had 7.24 million people listening to him, according to Rajar, dropping to 7.10 million at the start of 2012, to 6.93 million in Q2 and then 6.73 million in Q3, a period that covered his last shows after eight years eight months in the slot.

Despite these falls, Moyles' final Rajar numbers are far

higher than Grimshaw has so far managed as the station under controller Ben Cooper looks to fulfil a remit by the BBC Trust to bring down the station's average age. The new host's first set of figures gave him an audience of 6.69 million in the last three months of 2012, 551,000 down on the same period the year before, while that further dropped to 5.78m in Q1 this year before recovering slightly to 5.89 million in the latest figures covering the second quarter.

BUSINESS ANALYSIS BBC RADIO 1**RADIO 1 BREAKFAST PLAYLIST
DOMINATED BY UNIVERSAL**

UMG's commanding market share played out on Grimshaw's morning programme

MEDIA

BY PAUL WILLIAMS

Around half of the tracks being played on the Radio 1 breakfast show come from Universal, reflecting the market domination of the major.

A look at the label origin of what featured on a four-week period from August 19 to September 13 this year found 48.2% were Universal releases, more than double closest rival Sony (21.1%) with Warner contributing 15.2% and independents 15.4%.

The *Music Week* research, utilising station logs captured by Radiomonitor, covers a period in which Universal was heavily represented on the Radio 1 playlist, including Polydor act Ellie Goulding's *Burn* and Island signings Rizzle Kicks' *Lost Generation* appearing on the A list for each of the four weeks covered. Other Universal acts cropping up on the A list during this time included Virgin artists Bastille and Katy Perry, Interscope/Polydor's Lady Gaga and Dirty Hit/Polydor's *The 1975*.

An analysis of what Nick Grimshaw played on his 6.30 to 10am programme reveals the importance of winning a place on the A list as a means of featuring on the flagship show. Some 32.0% of the tracks featured over the four weeks were on the A list at the time and also took in tracks by Sony acts such as One Direction and Justin Timberlake, Warner signings including Jason Derulo and Domino's Arctic Monkeys among the indie representatives.

Tracks on the station's B list provided 11.6% of the breakfast show's music selections and C list songs 2.7%, while 17.3% of the output were what



OPPOSITE
A bigger breakfast: Nick Grimshaw is serving up far more music than his predecessor

we have classed as new tracks that had either not yet made it onto the playlist or had recently dropped off. This category featured a variety of releases winning early backing by Grimshaw, such as Cash Money/Republic act Drake featuring Majid Jordan's *Hold On, We're Going Home* and Metal & Dust Recordings act London Grammar's *Strong*, which eventually made it onto the A list.

Some 8.0% of tracks aired were recurrents, which we have classed as tracks from the past year that were no longer in the chart, such as Phonogenic/Epic act The Script's *Hall Of Fame* with will.i.am and Jake Bugg's Mercury-issued *Lightning Bolt*.

Perhaps surprisingly for a contemporary music station heavily geared towards new music, 28.5% of what the programme broadcast during the four weeks were oldies. Typically only around four or five old tracks were featured each day out of an average 31.4 tracks played and most of these were from the last few years, but on occasions, especially during the last hour on a Friday, far more would be aired.

WHAT BREAKFAST RADIO IS PLAYING**RADIO 1 (NICK GRIMSHAW HOST)**

IMAGINE DRAGONS Radioactive Interscope
ELIZA DOOLITTLE Big When I Was Little Parlophone
MILEY CYRUS Wrecking Ball RCA
THE 1975 Sex Dirty Hit/Polydor
NERO Promises MIA
MACKLEMORE & RYAN LEWIS FEAT. MARY... Same Love Macklemore
YOU ME AT SIX Wake Me Up BMG Rights
CHASE & STATUS FEAT. LIAM BAILEY Blind Faith Mercury

RADIO 2 (CHRIS EVANS HOST)

DARIO G Sunchyme Warner
CAPITAL CITIES Safe And Sound Capitol
RUBY LUX I Don't Want Paradise Luxury B
JOHNNY NASH I Can See Clearly Now Sony
JAKE BUGG Lightning Bolt Mercury
CHAKA KHAN I'm Every Woman Warner Bros
ROSE ROYCE Car Wash MCA
MIDGE URE If I Was Chrysalis
ULTRAVOX Love's Great Adventure Chrysalis

ABSOLUTE RADIO (CHRISTIAN O'CONNELL HOST)

COLDPLAY Viva La Vida Parlophone
OCEAN COLOUR SCENE Hundred Mile High City MCA
PASSENGER Let Her Go Netwerk
FOO FIGHTERS Best Of You RCA
NO DOUBT Just A Girl Interscope
MANIC STREET PEACHERS Show Me The Wonder Columbia
THE POLICE Roxanne A&M

CAPITAL LONDON (DAVE BERRY, LISA SNOWDON HOSTS)

KATY PERRY Roar Virgin
JASON DERULO FEAT 2 CHAINZ Talk Dirty Warner Bros
FUSE ODG FEAT. WYCLEF JEAN Antenna 3 Best
SWEDISH HOUSE MAFIA FEAT. JOHN... Don't You Worry Child Virgin
DJ FRESH VS DIPLO AND DOMINIQUE YOUNG UNIQUE Earthquake MoS
ARMIN VAN BUREN FEAT. TREVOR... This Is What It Feels Like MoS
MACKLEMORE AND RYAN LEWIS FEAT. RAY... Can't Hold Us Macklemore
RUDIMENTAL FEAT. ELLA EYRE Waiting All Night Asylum
ICONA POP FEAT. CHARLI XCX I Love It Atlantic
JOHN NEWMAN Love Me Again Island
DIZZEE RASCAL Something Really Bad D1tee Skank

HEART LONDON (JAMIE THEAKSTON, EMMA BUNTON HOSTS)

DON HENLEY The Boys Of Summer Geffen
PASSENGER Let Her Go Netwerk
MODJO Lady (Hear Me Tonight) Polydor
BOYZONE Picture Of You Polydor
MADNESS It Must Be Love Siff
ROBBIE WILLIAMS Candy Island
4 NON BLONDES What's Up Interscope
JAMES BLUNT Bonfire Heart Atlantic

KISS LONDON (RICKIE, MELVIN, CHARLIE HOSTS)

LANA DEY REY VS CEDRIC GERVAIS Summertime Sadness Polydor
FUSE ODG FEAT. WYCLEF JEAN Antenna 3 Best
AVICII Wake Me Up Festival/PRMD
DRAKE FEAT. MAJID ... Hold On, We're Going Home Cash Money/Republic
ARMIN VAN BUREN FEAT. TREVOR... This Is What It Feels Like MoS
NAUGHTY BOY FEAT. SAM SMITH La La La Virgin
SEAN PAUL Other Side Of Love Atlantic
AVICII You Make Me Feel Festival/PRMD
CHRIS MALINCHAK So Good To Me MoS
CALVIN HARRIS FEAT. ELLIE GOULDING I Need Your Love Columbia
ROBIN THICKE FEAT. TI & PHARRELL WILLIAMS Blurred Lines Interscope
KATY PERRY Roar Virgin
RIZZLE KICKS Lost Generation Island
MACKLEMORE & RYAN LEWIS FEAT. RAY... Can't Hold Us Macklemore
PINK FEAT. NATE RUESS Just Give Me A Reason RCA

6 MUSIC (SHAUN KEAVENY HOST)

M83 Reunion Naive
BASSHEADS Back To The Old School Deconstruction
YUCK Middle Sea Fat Possum
THE SPECIALS Stereotype 2 Tone
VAMPIRE WEEKEND Step XL
PRINCE Sign O' The Times Warner Bros
ARCTIC MONKEYS Snap Out Of It Domino
MGMT Plenty Of Girls In The Sea Columbia
VELVET UNDERGROUND Sweet Jane Atlantic
ROOTS MANUVA Stole Youth Big Dada

The above shows what selected radio stations played on their breakfast shows between 8 and 9am on Monday, September 16 2013
source: Radiomonitor

WHAT OTHER BREAKFAST SHOWS ARE PLAYING

The 60 minutes between 8 and 9am weekdays are the most important for most radio stations with audiences hitting a peak as listeners make their way to work, school or just get their day started. From a music perspective, that hour throws up a huge variety on the dial as evidenced by a snapshot of what some of the key radio stations played.

We have randomly looked at what was playing from 8 to 9 on Monday, September 16, according to Radiomonitor logs, and although it is just one hour of one day does offer some flavour of what we can expect to hear from different stations.

Radio 1's eight selections were typically made up of a variety of genres but largely focused on new or recent hits, including tracks by RCA's Miley Cyrus and Dirty Hit/Polydor's *The 1975*. The only "oldies" it played were from the last couple of years by Nero and Chase & Status respectively.

The back catalogue count was expectedly ramped up at Radio 2 with music ranging from the Seventies (Johnny Nash's *I Can See Clearly Now*) through the Eighties (two selections by Midge Ure/Ultravox as Ure was a show guest) to Nineties trance act Dario G, but a few current selections include Brighton band RubyLux who last week won a place on the station's C list.

Capital and Kiss offered some crossover with three of the same tracks played during the hour – by Katy Perry, Fuse ODG and Armin van Buuren respectively. However, Bauer-owned Kiss managed to cram in more tracks than its Global Radio rival, 15 cuts compared to 11, although both stations' selections were largely current or recent rhythmic hits.

Netwerk act Passenger's *Let Her Go* could be heard during the hour on Absolute Radio, Heart and Magic, a rare current track on each station. Absolute Radio favoured proven rock acts of various vintage, ranging from The Police to Coldplay and Foo Fighters, while Heart veered from the Eighties (Madness and Don Henley) to Modjo's 2000 chart-topper *Lady (Hear Me Tonight)*. Magic across its hour managed to represent six musical decades, ranging from Sixties hits by The Rolling Stones and Smokey Robinson & The Miracles to current cuts by Passenger and Atlantic's James Blunt.

Digital station 6 Music rivalled Magic for diversity in terms of the age of its selections, although had unsurprisingly musically nothing in common. Its 10 tracks aired went as far back as the Velvet Underground's *Sweet Jane*, while off the playlist were tracks by Arctic Monkeys, Roots Manuva, Vampire Weekend and Yuck.

THE INDUSTRY ASKS... BBC RADIO 1

REASON BEHIND THE RADIO

In the first of an exciting occasional new feature, leading British music business figures ask the questions they want answered from industry gatekeepers. This week, BBC Radio 1's playlist kings, Nigel Harding and George Ergatoudis, step forward for a grilling...

MEDIA

■ BY TIM INGHAM

BBC Radio 1's influence on the British public's music taste is unparalleled. The station plays what it considers the best new music from the best new artists, and remains an essential stepping stone for any act hoping to move from being an unknown to a conqueror of the charts.

But, inevitably, not every decision made by this media powerhouse pleases the UK music industry. Any organisation operating under a mantra of 'In New Music We Trust' is going to be prone to accusations of subjectivity, and Radio 1 certainly attracts its fair share - whether from labels, managers, promoters, agents or publishers.

High-profile points of criticism in recent times have included the station's annual Big Weekend live shows - which the BBC runs for free during a competitive period for gig promoters - as well as its efforts to reduce the average listening age of Radio 1 at the behest of the BBC Trust.

Without doubt the broadcaster's biggest cause of intra-industry friction, though, is its weekly playlist - particularly the occasionally unclear justification as to why one act gets regular rotation on Radio 1 whilst others are ignored completely.

Music Week asked prominent modern music industry execs to pitch their questions to the masters of that playlist, Radio 1's head of music George Ergatoudis and music policy director Nigel Harding. And, being decent sports, they agreed to face down some pretty tricky queries.

Let the fireworks commence...



Mike Smith, President of Music, Virgin/EMI:

I would love to know: what has been your proudest addition to the playlist, and what is the record you now feel most foolish about adding?

George Ergatoudis: That's an impossible question to answer! I'm proud of the support we have given to so many artists I can't seriously name just one.

As for mistakes, we've supported a few projects that have gone nowhere, but the truth is that we only add songs and artists that we believe in. Gut instinct is still a key driver in our decision making process and no-one picks winners all the time.

Nigel Harding: It's always a thrill to take a track from the depths of our specialist programming to the A List, especially if it ends up altering the musical landscape.

I'll never forget seeing the text reaction to the first daytime spot play of La Roux's 'In For The Kill' remix by Skream - page after page of astonishment from our listeners. We knew at that moment it was destined for high rotation.



ABOVE
George Ergatoudis: Radio 1's head of music says "gut instinct" remains a big driver of the station's playlist picks - and that "no-one picks winners all the time"; *(Below right)* Blackpool's Darlia, who Nigel Harding calls the "most exciting new guitar band in the UK"

We've added about 3,000 tracks in my time at Radio 1 so there are a few regrets! In hindsight, I'm not sure we needed Paris Hilton's 'Stars Are Blind' on the playlist.



John Saunderson, Head of A&R, Notting Hill Music:

Do you feel you're achieving your desired goal of bringing down the average age of the Radio 1 listener? How have you gone about this? And do you feel you can sustain it?

George: This is undoubtedly our biggest challenge and very difficult to achieve. We've refreshed our presenter line-up and focused our music policy on our target audience (aged 15-29), but loads of our older listeners still feel young and they love our DJs and the diverse range of music we play. They have no intention of taking their radio habit elsewhere, so our average age remains stubbornly high. It's also worth noting that the generation gap between teenagers and their parents has never been closer: many parents are trying far harder to stay youthful. In-car listening also accounts for a lot of our hours

and it's common for parents to find their kids demanding they have Radio 1 on while travelling. All of this adds up to thousands of over 30s being officially recorded as listeners. Of course statistics only ever reveal part of the story, our most common listener age, for instance, is 19.

Nigel: One of the factors we take into consideration when discussing a track for playlist is the age of the artist's primary audience. We always try our best to select tracks that are truly relevant to our core demographic of 15-29 year-olds. In terms of lowering the average age, it's a big challenge in a medium dominated by older listeners.



THE INDUSTRY ASKS... BBC RADIO 1



Kevin McCabe, Promotions Specialist, Independent:

The age of artists question: what really is the concise criteria that you base your decision-making on when it comes to playing acts or

not? Have the two of you disagreed over these decisions? Some examples:

- You wouldn't play Robbie's Candy. He then features on a Dizzee track and you support it. Will you go near the next Robbie project?

- Noel Gallagher: 'Not relevant to the majority of our audience'. 'What A Life' is one of the songs of the past year (and a sales hit). In hindsight was it a mistake to not back that one?

- Muse: the only band/artist you play from the '90s yet their sales and return are arguably in decline. How come you support those and not Franz Ferdinand, Green Day, Noel, Stereophonics etc?

Nigel: This is all about the age of the artist's primary audience. In Robbie's case we believe that his main fan base is comfortably over the age of 30, whereas Dizzee's is clearly much lower. The age of a guest vocalist is much less important – in the last few years we've playlisted features from Mick Jagger, Boy George and Robert Smith.

I think Noel's music feels more at home on Radio 2 and the last Green Day project simply wasn't good enough. Muse are approaching a

ABOVE

Nigel Harding:

The BBC exec claims that "Radio 1 actively supports the acts we think are the most talented, regardless of where they originate"

"Noel Gallagher's music feels more at home on Radio 2 and Green Day's last project simply wasn't good enough. Muse are approaching a crossroads"

NIGEL HARDING, BBC RADIO 1

crossroads – their last single was the first one not playlisted by Radio 1 in over a decade. The door remains open to them but we'll have to think carefully about the next album. Our music research also plays an important role in helping us decide which artists to stick with as they get older. David Guetta, Dave Grohl, Jay Z, Jared Leto and Eminem are all over 40 but our young listeners continue to tell us that they love their music.

George: There's always robust debate and yes, argument, around the music we play and the artists we support. With The Stereophonics, Robbie and Noel for instance we considered the age of the majority of their core fans and where they best fitted within the BBC radio portfolio.

We particularly try to manage the overlap between Radio 2 and Radio 1 and ultimately, after much discussion, we concluded that these artists were a better fit for Radio 2.

We could have played 'What A Life' without supporting the rest of Noel's campaign, but some calls are very tough to make and that was one of them. The playlist team discussed the track and the rest of Noel's project at length and ultimately the decision was not to support

Anonymous: Zane Lowe and Chase & Status have the same management company. I don't actually think there is any evidence of anything dodgy - but how do you get round this and other similar conflicts of interest?

George: We have a robust process for managing conflicts of interest with our presenters and staff. Anyone with a potential conflict must declare it to their producer and/or editor and ultimately to me, as head of music. Any conflicted plays are registered and signed off by me and archived. It's very common for DJs to be actively involved in music production and so conflicts are to be expected. As with all the music we play, it comes down to editorial judgement and the process of monitoring we have in place works well.

Anonymous: Do you dislike Northern guitar bands?

Nigel: Arctic Monkeys might disagree with that statement, seeing as they are our most-played act across all genres in the last three months. (At the time of this Q&A, they are also due to perform both a Live Lounge and a Zane Lowe gig as part of Radio 1's Even More Music Month).

The only geographic quota we apply to the playlist is the overall number of British artists (the target is 40%; this week the figure stands at 62%). From a personal perspective, I think the most exciting new guitar band in the UK is Darlia and they are from Blackpool.

George: Of course we don't dislike Northern guitar bands! The real issue is the public's current lack of appetite for guitar bands – wherever they're from. Take a look at the single and album sales for new guitar bands over the last few years and it's pretty obvious that most of them have limited fanbases despite some of them having support from Radio 1.

The fans might be engaged and ready to pay to see their favorite bands live, but they still make up a tiny fraction of the UK population. I still believe that there is a cycle of musical taste at mass-market level and in due course the market will shift, but I suspect it'll be 2015 before we see guitar bands starting to come back in a significant way.

Having said that, an amazing guitar band can come through at any point from anywhere, north or south, but they're really going to have to be outstanding to cut through.



Tom Pakinkis, Deputy Editor, Music Week:

Simple question: why would a 16-year-old want to listen to Radio 1 - and where would they listen to Radio 1?

George: According to the latest set of figures from RAJAR (the official body that measures and profiles the audiences of UK radio stations) 42.5% of all 15 to 24s in the UK tune into Radio 1 every week for at least 15 minutes. Clearly we are still relevant, but we aren't being complacent.

For us it's really important that the Radio 1 brand is bigger than just 'radio', although it's true that the vast majority of our audience engages with our live audio output. We are growing our social network interactions, our YouTube channel subscriptions and our website traffic at

bbc.co.uk/radio1. Mobile is vitally important to our future and there's a lot of work going on to make sure we have our strategy right there – the BBC Radio iPlayer app has been very popular.



**Peter Thompson, MD,
[PIAS] Recordings:**

Is there a tendency at Radio 1 to support new talent more actively if it is unsigned – therefore allowing the BBC to claim credit for the band's ultimate success?

Nigel: We are certainly proud of the acts we've brought to mainstream attention from their early beginnings with BBC Introducing – Jake Bugg, Florence and Rizzle Kicks spring to mind as artists who were unsigned when we started playing them on air. However, the vast majority of brand new acts we support are still a product of the record business so I don't believe there is any bias in our decision making. Radio 1 actively supports the acts we think are the most talented, regardless of where they originate.

George: We certainly like to support new unsigned talent and we're very proud of the work done by BBC Introducing, but only one thing matters when it comes to the artists we support: do we love the music they're making? Our DJs, our production staff, the music team and myself don't really care



what label an artist is on. Our decisions have to be based on the artists and their music. The BBC, and particularly Radio 1, can make a dramatic difference to an artist's success, but we're not obsessed with claiming that success. If anything I feel we should probably blow our trumpet a bit louder.



**Conrad Murray,
Manager, SJM:**

How do you balance your objective personal opinion of a track against the station's external research? If you love a track and it researches badly do you generally stick with your instincts and continue to back the song or would you drop it as a result of poor feedback?

**ABOVE
Arctic Monkeys:** The band were Radio 1's most-played act across the past three months. During that time, their album, AM, sold more than 157,000 units in its first week on sale - double its predecessor's tally

George: We continue to do music research every week, but we only test songs that we have already heavily supported. If a song doesn't test well after significant play we are likely to reduce its future exposure on air and we'll certainly reflect on the artist's potential.

However, we know from experience that it sometimes takes a while for the mass market to 'get' an artist and our belief in their appeal means we'll often stay committed for up to three singles. Having said that, Radio 1 has to support a wide range of new music.

Nigel: We only test a track towards the end of its run on the playlist – first during week of 'impact', once we've played it around 100 times. At this point, our listeners will generally be familiar enough with a song to give us a robust opinion.

Good research means the track becomes a recurrent, bad research means it's quietly dropped from rotation. If the feedback is poor we must react accordingly – we can't operate in an editorial vacuum. The important thing to note is that the playlist team still relies largely on objective personal opinion when first deciding to add a track.

■ BBC Radio 1's Even More Music Month has run across the station throughout September. Its activity included a Live Lounge every day from Tuesday September 3 to Thursday September 26, including those from Jessie J, Rizzle Kicks, Arctic Monkeys and London Grammar.

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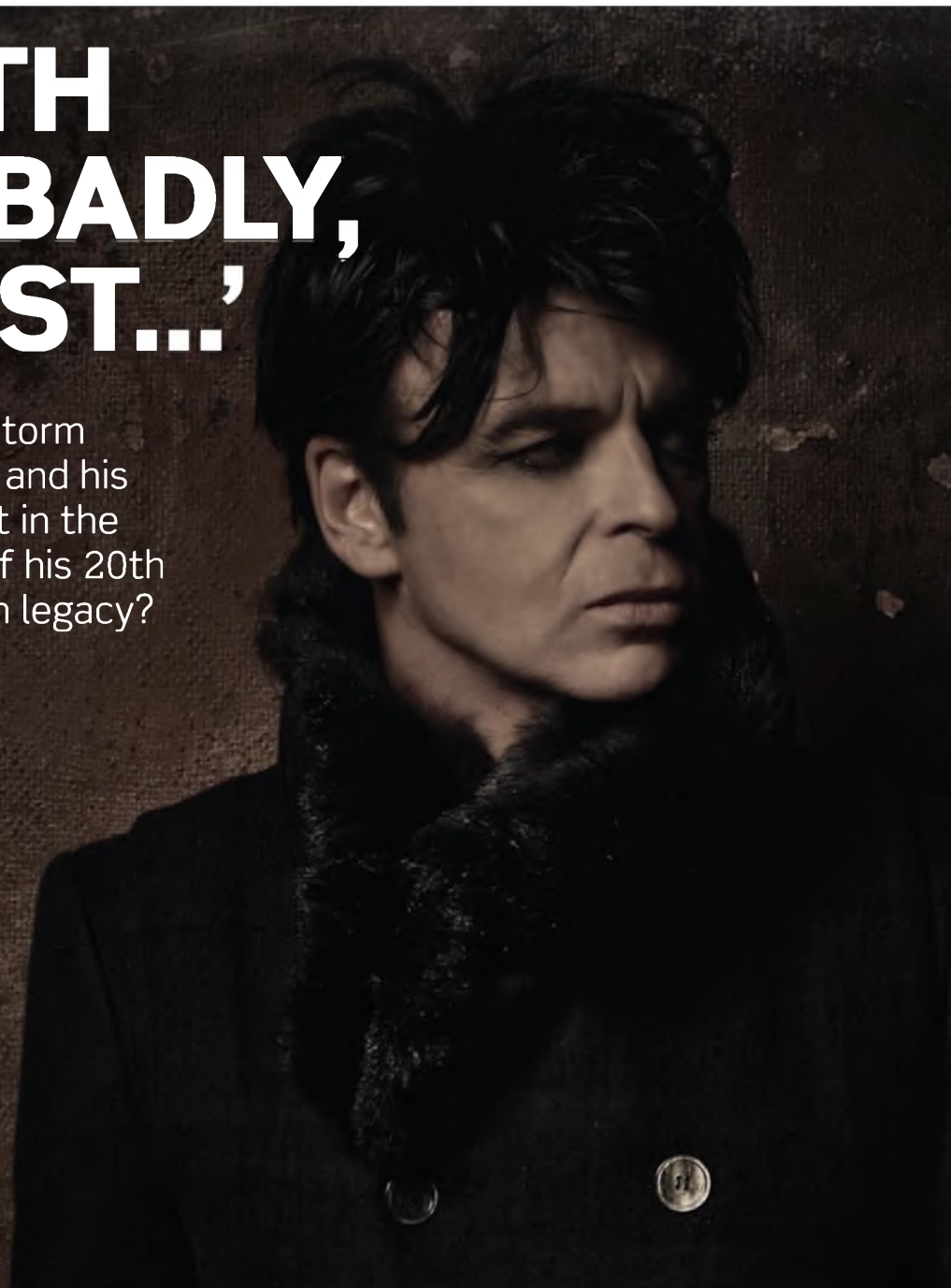
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PROFILE GARY NUMAN

'I COPEd WITH FAME VERY BADLY, TO BE HONEST...'

Gary Numan took electronic music by storm when he arrived in the charts in 1979 - and his influence still looms large over the best in the field today. As he readies the release of his 20th studio album, how does he rate his own legacy?



TALENT

■ BY DAVE ROBERTS

There is a great bit in the excellent BBC documentary *Synth Britannia*, where the *Bands Most Likely To*, with a mixture of good-humoured indignation and genuine admiration, discuss the man who, initially at least, usurped them all.

Until this point the programme has focused on the early and earnest electronic fumbblings of the Human League, Cabaret Voltaire, Orchestral Manoeuvres in the Dark and, oh yes, pop pickers, Throbbing Gristle – these are the art school boys The Undertones warned us about.

And then suddenly, as OMD's Andy McLuskey explains, this "Johnny-come-lately" appears without trace and leaves them all behind. "Who the hell is this guy who's on telly and having a massive hit record? We'd never heard of him!"

He was (is) of course, Gary Numan. A Londoner with a brief punk past who blindsided the more critically adored pioneers with a series of singles (including *Are 'Friends' Electric?* (credited to Tubeway Army) and *Cars*) and two albums

ABOVE
A little help from *Are Friends?*: Gary Numan's 20th studio album, *Splinter (Songs From A Broken Mind)* is out on October 14 on Mortal Records via Cooking Vinyl

"I couldn't sing very well, I couldn't play very well. I had no stage experience to speak of, so I wasn't particularly good at that either. But there I was: huge"

GARY NUMAN

(*Replicas* (another Tubeway Army release) and *The Pleasure Principle*) that set a commercial benchmark for the synth pop explosion to come.

Back on the doc, when the retrospective (and by no means malicious) incredulity dies down, credit is warmly given to the man who made the genre's definitive breakthrough. Ultravox founder and electro hero John Foxx says: "I really liked Gary's music. I think he made the best records of that time. He condensed it into a form that was perfect."

The truth is, though, the almost pathologically self-deprecating Numan was just as surprised and more critical than any of his 'rivals' – then and now. He recalls: "I was unbelievably lucky. I'm not sure I felt guilty, but I certainly felt that I didn't have enough talent to warrant what had happened.

"I couldn't sing very well, I couldn't play very well, I had no experience on stage to speak of, so I wasn't

particularly good at that, but there I was: huge.

"I was glad it had happened, I wanted to be famous and I wanted to be successful, so that was cool, but I was really bothered about wanting to get better, especially to be a better songwriter.

"In 1979 I had a No.1 single and album with *Are 'Friends' Electric?* and *Replicas* and that same year I had another double No.1 with *Cars* and *The Pleasure Principle*. So, statistically I was phenomenally successful, but on the inside I was just thinking, Crikey, I've got to do better than this."

Those two singles weren't just hits, they were mega hits, and still sound great today. Numan, typically, doubts their worth and relishes telling the story of his very first hit's accidental birth: "*Are 'Friends' Electric?* is arguably considered a classic, I know that. But I remember writing it and I had [hums the famous intro] but no, couldn't think what to do with it.

"And I had another song [hums the equally famous chorus] but no, don't know what to do with that either. Stuck. And I'm like that for weeks. Then, suddenly, Ooh, they go together! Who'd have thought? So I've got a song.

"And then one day, running through it, I hit the

actually just a way of hiding. And thankfully, somehow, it worked.”

He continues: “I think any progressive rise to fame is always better than what I went through, for anyone. Artistically it means you’re at the top of your game, or close to it, when you get all the attention. But more important than that, you adapt to different levels of pressure and workload as you rise up, because if it happens overnight it can be an awful lot to take in.

“I went from having done not a single interview to being No.1 in two weeks. And what made it worse was that the record label I was on had [previously] had no success, I didn’t have a manager and I was a solo artist. Nobody had any experience around me, and every single aspect of it came down to me – including dealing with all the hostility, and it was extremely hostile.”

Numan did, indeed, take a battering from the music press. At the time he was shocked, and 34 years later he remains baffled: “It was horrible. It massively spoiled what should have been the best time of my life. I wouldn’t say it was totally ruined, but it was fucking close to it. I couldn’t understand that level of hatred when all you’ve done is written some songs that lots of people liked. What did I do

“[Music press criticism] was horrible. It spoiled what should have been the best time of my life. I wouldn’t say it totally ruined things, but it was fucking close. I couldn’t understand the level of hatred - I just wrote songs people liked”

GARY NUMAN

wrong? Did I rape a child? No, I wrote a song that millions of people liked. Let’s make his life a fucking misery then. Weird.”

He believes there was an inherent antipathy towards electronic music (considered not ‘real’) plus “there was a very anti-stardom ethic, people were very suspicious of success. There was still the punk thing of not wanting hits, or fame – or at least not saying that’s what you wanted, because if you did it was seen as a betrayal of the class you were born into. Fuck all that. Fuck it then and fuck it now.”

Numan’s last top 10 album was 1982’s *I, Assassin*. As his fortunes faded he admits he tied himself up in knots trying to recapture a mainstream audience, and succeeded only in making music even he didn’t like.

“By about 1992 I was pretty much dead and buried. My songwriting was really bad, I didn’t know what I wanted to say or sing about, I had no style of my own. Musically I was rubbish. I made a record called *Machine and Soul* which was just a pile of shit.

“I was writing to try and salvage my career and basing decisions on what A&R men were telling me, not on my own instincts. Turns out I couldn’t do that either I was in debt, people were trying to repossess my house I didn’t have a record deal and didn’t look like I was ever going to get one again.

“So I sort of gave up, I went back to doing it as a hobby, writing songs I liked. I wasn’t thinking about a career and because of that, because of no pressure, no worries about radio play, the songs were darker and heavier and more personal, and these are the

songs that ended up on *Sacrifice* [1994], which was a much, much better album and was the start of my recovery, if you like.”

At the same time, artists such as Marilyn Manson and Trent Reznor were starting to namecheck Numan, citing him as a major influence and introducing him to a wider audience. A critical reappraisal was set in motion. Numan laughs and gives thanks that it happened when it did. “If it had happened earlier, they’d have checked out *Machine and Soul* and said, ‘What the fuck is Trent Reznor talking about? This bloke’s rubbish!’”

The rehabilitation is now complete. Numan will never recapture the astonishing commercial success of the late ‘70s/early ‘80s, but his place and worth in pop music history has been reappraised, and his role in pop music present is to continue to make dark, intense and occasionally experimental music for a dedicated fanbase.

His new record, *Splinter (Songs From a Broken Mind)* - out on Mortal Records via Cooking Vinyl on October 14 - certainly fits the bill. And the reference to a ‘broken mind’ is no throwaway.

Numan explains: “Our third baby came along and coincided with me turning 50 and I just didn’t adapt very well. I was already struggling and then at that point, life had changed so dramatically and my head was all over the place.

“I got depressed, I got properly depressed. I had anxiety and panic attacks about being old and dying. I couldn’t look at old people in the street without crying. I was shaking, I was on the floor, a proper state.

“I went to the doctors and they put me on medication, which leveled me out, but to such a degree that eventually nothing bothers you. During that time, I got the worst news, terrible news, hugely damaging, and my reaction was, ‘Shall we get something to eat? I just didn’t give a fuck. And I didn’t write a song for four years.’

“The marriage got rocky for a bit, we were both struggling and not getting on well at all. There are songs on the album about that, including *Lost*, which is me talking about what it would be like if she wasn’t there. And that sort of helped save us, to be honest. Another track, *Everything Comes Down To This*, is me trying to work out what the fuck was going wrong.

“The bulk of these songs were written as I was coming out the other side, and looking back on those three or four years.

“Eventually my wife and two mates did an intervention on me, they explained that I wasn’t the person I used to be. I had lost my drive, I’d lost my emotions. I used to be a moody bastard and they said for all the arse you could be, it was infinitely better than the bland thing you’ve become. That was the start, really. And what I needed.

“So I reduced the dosage, I began to feel things again, I began to feel creative again, and I began to write.”

Numan is now happy again, his family relocated to Los Angeles, a new record on the way and a general level of credibility that, he admits, “was at one time unthinkable”.

The shy boy who snuck up on the cool kids insists he doesn’t think about his career in terms of vindication. Instead, he says: “I’m just glad it’s changed, I’m glad those early records are seen differently and I’m glad I’m doing what I’m doing.”

wrong note, and I get that kind of ‘Deh-duh’ [perhaps the definitive, jarring sound of the song], and it’s better! So there you go: two songs I couldn’t finish and a mistake because I don’t play very well. The foundation of my career is based on incompetence! That’s not talent, that’s luck. And it certainly helps you not get big-headed.”

Numan’s insecurities allied with a natural diffidence meant that, still just 21, he struggled with this intense and sudden success: “I coped very badly, to be honest. My nature was painfully shy, certainly then, and I did the music thing despite my personality. I’ve probably become it now, because I’ve done it for so long... but actually no, probably not even now.

“One of the reasons I started to use image was because I would get so nervous. Even before I was famous, when I was doing clubs with 20 or 30 people, I was so nervous I could barely hold a conversation with anyone for days before.

“I used to be physically sick, terrified, and my dad took me to one side and said you have to find a way of dealing with this or you just can’t carry on. So I came up with image. At the time people said it was a Bowie copy, which I understand, but it was

Q&A MOBY

'I NO LONGER SEE MUSIC AS A SOURCE OF INCOME'

Moby is back with a new album. Working with an outside producer for the first time, plus a long list of collaborators, we catch up him to discover the story behind his music - and hear a few strong opinions about the record industry



TALENT

■ BY RHIAN JONES

Twenty-one years since he released his self-titled debut album, Moby is readying his eleventh studio LP.

Having sold over 20 million albums to date - including his notorious 1999 multi-platinum international smash *Play* - the electronic music pioneer has teamed up with a wealth of collaborators for his new LP, *Innocents*. The Mark 'Spike' Stent produced record features the likes of Wayne Coyne, Mark Lanegan, Cold Specks, Skylar Grey, Damien Jurado and Inyang Basse.

Released on his own label Little Idiot via Mute on September 30, the first single *Case For Shame* is out now. A keen advocate of independence, the producer has also recently set up *mobygratis.com* - which gives music for free to independent and not-for-profit filmmakers.

Your new album *Innocents* is the first time you've worked with an outside producer - what sparked that decision?

Most of the music I've made has been created in my small studio [alone]. But for this record I wanted to try working with a producer and different collaborations and the only producer on my list was 'Spike' Stent. When they think of Spike, most people think of the work he did with Madonna, U2 and No Doubt. I was more interested in a lot of the older records he made with Massive Attack, Bjork and even the work he did in the late '80s with bands like The KLF. When he and I first met up, I said that I wasn't looking to make a big radio-driven pop record. I wanted to make something more low-fi, emotional and atmospheric and I think that's what made him want to get involved.

"I felt [creatively] inhibited after *Play* because my record label wanted me to make another successful record. Some people are really good at crafting pop music that will sell and appeal to a lot of people, but I'm not one of them" MOBY

***Innocents* also has a number of impressive collaborations. Do you think that has helped the music stay current? Was that your aim?**

I have no interest in being relevant or current. The only thing that I'm interested in is trying to make music that I really like and that's been my guiding principle since I first starting playing music when I was 13 years old. Mark Lanegan is my age, in his late forties, and I love his voice; a producer who was desperate to stay current would have probably worked with some 19-year-old.

I'm really wary of what I consider to be marketing-driven collaborations. The music business is filled with collaborations that seem to be very little to do with actual creativity or the quality of music and everything to do with just being able to put someone's name on the record.

What was it that made *Play* such a commercial success in the '90s?

A lot of it was just a fluke because it was released in a musical environment that was really dominated by the Backstreet Boys, Britney Spears, and huge pop



records. Along comes *Play* which was a very idiosyncratic, low-fi record made in my bedroom. It primarily featured vocals that were recorded 15 years ago so it wasn't any sort of recipe for success. We released it on a relatively small indie label, we didn't have much of a marketing budget, it didn't get much radio play - it just seemed to spread by word of mouth.

Did you feel pressure for the subsequent album, *18*, to achieve the same sales?

I never really expected to have a career as a musician. I thought my whole life would be spent being a philosophy professor and maybe making music in my spare time that no-one listened to. So almost every aspect of my career has been both strange and surprising to me. When *Play* happened I was a relatively unknown underground musician and then [after the album's success] I found myself in a position where my record label wanted me to make another successful record.

I wouldn't say I felt creatively restricted but a little inhibited because up until the success of *Play*, I had approached making music assuming that no one was going to listen. There was a lot of freedom with that, and then suddenly after *Play* I realised people were listening and it almost forced me to have a different methodology or try to employ a bunch of different criteria. Some people are really good at crafting pop music that will sell and appeal to a lot of people, but I'm not one of them.

You don't regularly tour, so where does your main source of income come from?

I was raised by fiscally prudent WASPs in Connecticut so whenever I've made money I've either saved it or invested well. At this point in my life I don't see making music as a source of income

You've had quite a lot of sync success in your early career, is that still a source of revenue for you?

I don't really go after [syncs] and when they happen 99% of the time it's usually for a low budget indie film or documentary where they have no money. I wouldn't say that syncs at this point are a significant revenue source for me. Every couple of years something mildly lucrative will happen but because

"It's ironic that journalists who write for magazines which are wholly subsidised and supported by advertising criticised me for licensing my music for syncs in the past"

MOBY

every single person in the music business is desperately falling over themselves to try and license their music, it's inclined to me to not pursue that avenue any more.

The world of syncs and licensing is so competitive, and it's funny because in the '90s when I let my music be licensed a lot I received criticism for it. A lot of the people who criticised me [then] are now working for companies trying to get their music licensed and trying to generate syncs. Especially on the press level - I found it very ironic that journalists who write for magazines which are wholly subsidised and supported by advertising revenue criticised someone for letting their music be used in an advert.

Taking about labels, *Innocents* is released via your own *Little Idiot* and you've had a long relationship with *Mute* - have you always been independent?

I was on EMI for a little while when *Mute* was bought by EMI [from 2004 - 2007]. That made me leave *Mute*. For that brief period I was having to deal with a lot of EMI corporate politics that just didn't suit me. It was quite difficult during the years being signed to EMI, because the people at Terra Firma didn't really know that much about making and releasing records.

I was putting out an album called *Last Night* and at the time was doing a lot of DJing and someone from EMI business affairs called my manager and asked me not to play any of the music off the new album because they were afraid of piracy; they were afraid of some kid in a nightclub holding up a cell phone and recording a song off the nightclub PA system. I thought that was the single most absurd thing I had ever heard: what kid wants to listen to a version of a song they recorded off of their cell phone in a nightclub? Anti-piracy had gotten to such an extent that it was almost like

people weren't concerned about how to get people to hear music; they were more concerned about how to get people to not hear music. My goal is to try and get people to listen to my music - not to prevent them from doing so.

What's your view on piracy and the likes of streaming services like Spotify nowadays?

My perspective would probably be quite different if this were my first record but at the same time I haven't seen any evidence indicating that the people who have tried to control access to music have had a lot of success doing so. All the campaigns that the labels have had to punish people for downloading music or restricting people's access to music, none of them have worked.

What is the answer?

This may sound naïve, but to make wonderful music. The digital age in which we live in now doesn't look anything like the record business that we all grew up with. The new model is to make music that you really love and put it out into the world and see what happens. I want musicians to be able to have a good life and make money and I want people who work at record labels to be able to continue working - there does have to be revenue, but desperately trying to enforce some old business model isn't the answer. The new age in which we live it just doesn't in any way support any of the old practices.

Would you say that streaming models do work?

Streaming models work in that they enable people to hear lots of music. One of the shortcomings of the record business has been an unwillingness to look at circumstances as they currently are; an unwillingness to accept paradigms that are unchangeable. Complaining about a streaming system is absurd because the streaming model isn't going away. Hoping that people are going to give up streaming and go back to buying CDs - it's just not going to happen.

I've met with Daniel Ek from Spotify and Spotify is working. Whether something makes a profit or not is in some ways becoming less valid criteria for evaluating a company. The world of tech is filled with companies who failed but had an amazing approach to technology - the people who come after them figure out a way to do it remarkably well. Google and Facebook are perfect examples. You can go from being deeply unprofitable to profoundly profitable pretty quickly. In some instances profitability is not a good short-term criteria to apply to evaluating a company.

A lot of what inhibits Spotify's profitability is legislation; if the legislation changes they could become profitable very quickly. It might be the company that follows them who figures out a slightly modified way of approaching it and who ultimately has a streaming model that is profitable.

Finally, what are your future ambitions?

Very few people buy albums and listen to them from start to finish these days but for some reason I really love making albums. I honestly want to keep making music and without being too concerned whether anyone buys the records. The main reason I'm not touring is so that I can stay at home in my studio and make music.



ABOVE Innocents: Moby's new album is due for release on September 30. His next single, *The Perfect Life*, will follow on October 21. Notoriously tour shy, Moby will play three live shows in Los Angeles at the Fonda Theatre on October 2, 3 and 4.

INTERVIEW MICROSOFT STUDIOS

PLAYING THE GAME

Gaming is now a multi-billion dollar industry and music plays a much bigger role in the medium compared to the days of 8-bit arcades. Microsoft Studios' music and audio director tells us more



SYNCHRONISATION

BY TOM PAKINKIS

If your idea of a video game soundtrack is an electronic flurry at the start of an arcade classic like Pac-Man or the chromatic bass notes of Space Invaders, you might be surprised to learn that the medium has come a long way.

Now a video game's audio offering can be just as integral, cinematic and spectacular as its uncanny graphics and - with more and more developers looking to license both catalogue and contemporary tracks from artists big and small for multi-million pound franchises - the sync opportunities can be pretty special as well.

Microsoft's newest console, Xbox One, is set for release on November 22 and the brand's online Xbox Live Gold gaming community currently boasts 48 million paying subscribers. Having recently spoken at London's video game music conference Game Music Connect, Microsoft Studios music and audio director Paul Lipson tells us about his company's vision for music and games and the opportunities on the horizon with the next generation of consoles.

How has music in video games developed?

Music for games has come so far over the past decade, it really is remarkable. We have reached a level of creative output that certainly rivals the biggest blockbuster experiences - on any screen or stage.

Games have actually fostered a resurgence in large ensemble composition and recording - bringing the orchestra back to the forefront of popular culture. We are finding ways to express



ABOVE
Good game: Lipson is flanked by Microsoft-owned sci-fi franchise Halo (left) and EA Sports' upcoming football title Fifa 14 (right), the soundtrack for which includes tracks from Dan Croll (top) and John Newman (bottom)

"Labels and publishers have a huge opportunity in games - to not only align with franchises but also utilise distribution mechanisms driven by an engaged audience"

PAUL LIPSON, MICROSOFT STUDIOS

themes and define interactive worlds with music of all sizes, types, styles, and genres. I've worked on some projects that have had four feature films worth of music, all recorded with 85-plus players - mixed and mastered to perfection. Other projects might feature leading electronica artists, or cultural wind experts, or master jazz musicians.

The tech limitations of yesteryear have largely been addressed - and our ability to create bespoke content to support new fiction and franchises is limited only by our imagination and ingenuity.

What opportunities are there for music publishers and record labels when it comes to console video games? Is music limited to bespoke instrument/orchestral pieces?

Labels and publishers have a huge opportunity in games - to not only align with franchises and innovative experiences, but also utilise distribution mechanisms driven by an enthused and engaged audience. Xbox Live has 48 million users, so if an artist can become synonymous with IP and drive the creative identity of a title, it'll translate back to the identity of the artist, which is mutually beneficial. You see this model with top sports

franchises but, beyond that, working with games of all types only drives discoverability for an the artist, which is a winning scenario for everyone.

How closely does the music industry and the video games industry work together in 2013?

We are working across the industry in partnerships that are helping us achieve class-leading results for our releases. On the bespoke content side, we work with musicians throughout the US and the UK to record our scores - and enjoy a relationship with the AFM (the American Federation of Musicians, largest union in the USA/Canada), and facilities like Skywalker Sound, Abbey Road, etc.

We commission scores from some of the best composers working today, and encourage innovation and new approaches to original music. We also work with labels and publishers of all sizes to source and integrate work from artists across genres and styles.

Why should music companies take an interest in the Xbox One and the next generation of consoles in general?

Xbox One represents a bold vision for experiencing entertainment, and gives users the power to bring the best interactive and linear content together in a way never seen before. Our studios leadership team has a strong vision for integration and cross-screen engagement, which translates into real opportunities for artists. Considering how music is being integrated into our games, and distributed through channels like Xbox Music, now is the time to pay attention and get involved.

COME TOGETHER: LONDON'S FIRST GAMES AND MUSIC CONFERENCE

Paul Lipson hosted panels at London's Game Music Connect conference at London's Southbank Centre at the beginning of the month (right). "Game Music Connect, by all accounts, appears to have been both a critical success and a thoroughly enjoyable day for speakers and audience alike," said BAFTA award-winning composer and event co-founder James Hannigan. "Having

conceived the formula for it with co-founder, John Broomhall, over a year ago now, I can only say how delighted we are that, after all the hard work to make it a reality, the inaugural event has been so well-attended and well-received. In light of the fantastic reaction and ongoing interest we've received from all quarters, rest assured, we will be back..."



INTERVIEW DIRTY HIT

TALKING DIRTY

Dirty Hit just claimed the No.1 spot on the Official UK Albums Chart with The 1975's debut LP - helped by UMG. With a bunch of exciting acts, the indie label is definitely one to watch

LABELS

■ BY RHIAN JONES

Founded in 2009 by Jamie Osborne, Dirty Hit has fast become an eye-catching independent label - with an enviable quota of cool.

Its roster includes Manchester's latest indie darlings, The 1975, plus respected singer/songwriter Benjamin Francis Leftwich and fast-growing Leeds two-piece Fossil Collective.

Dirty Hit's acceleration is a prime example of what can be achieved despite the modern record industry's much talked-about pitfalls. Osborne confirms that the label has turned a profit on five of its six artists so far - a commendable feat for any new business, let alone one working within the confines of the British creative industries.

After toiling in management for ten years at Dirty Hit's sister company All On Red Management, Osborne launched his label with "a desire to develop and nurture homegrown artists".

Today the firm has three staff members, with freelancers contracted for marketing and promotional duties. All acts are signed under long-term deals, with distribution going via Universal.

Manchester band The 1975 are the most recognisable: rumours point to a megabucks UMG licensing deal which helped propel their self-titled debut album to No.1 on the Official UK chart last month. Elsewhere on Dirty Hit's artist roster, Marika Hackman, Little Comets and General Fiasco are all pegged as ones to watch.

Osborne says that he's grown frustrated with "out-dated record company models" - so what's Dirty Hit doing differently? We caught up with him to find out...

What inspired you to set up your own label?

I very much believe that we're in a period of renaissance for recorded music at the moment with the true birth of the digital age. There's an amazing value in owning copyright and with the value of recorded music sales we're really at the tip of the iceberg. That's my belief anyway.

So a desire to be at the forefront of this digital copyright boom if you like inspired me to start a label. And added into that equation - my natural need to want to be very creative cog in the machine in my relationship with my artists.

What do you see your role as for your artists?

I very much see my role as label manager and A&R as a facilitator. I genuinely believe that the artist is right 95% of the time and it's about guidance. I'm attracted to artists who have very strong sense of their identity and I'm someone who helps them achieve that.

Our strategy is that we will just sign stuff that we really believe in and help them achieve their vision and along the way try and sell some records. We've



been quite fortunate in that commercially we've done reasonably well so far. And I think maybe there is a parallel between that and all of our marketing campaigns - which feel like they are built around the artist rather than the artist fitting into a marketing campaign if that makes sense. I don't think it always feels like that.



"The difference between Dirty Hit and your average indie label is that we invest a lot in our artist roster"

JAMIE OSBORNE, DIRTY HIT

The difference perhaps between Dirty Hit and your average indie is that we do invest a lot in the artist. So, for instance, we TV advertised Benjamin Francis Leftwich whereas a lot of indie labels wouldn't really look at doing that sort of stuff. The goal for the label is to be a viable alternative to signing to a major - by that I mean perhaps what we wouldn't give in upfront advances, we would make sure we matched on marketing spend.

How is it you're able to afford to do that as an independent company?

We've managed our finances quite well - all but one artist we've made a profit on. We're in it to build a solid foundation and a business that will last.

Do you think it's a good time to be an independent label at the moment?

Yeah I think so. I've only ever known this time so it's the same when a lot of people outside of the industry ask you, "what's it like managing bands in

ABOVE
Smash hit:
Released on September 2, The 1975's self-titled debut album has sold 46,672 copies to date, according to the Official Charts Company

this new age?" and I'm like, "I don't know I've only ever known this 'new' age, it's what we do". If you speak to older managers, older label people, I think they feel the change is quite threatening. But if we look at economics, businesses have to mutate or they fail - that's an economic law - so it's easier for people of our age to embrace that mutation and be part of it rather than hang on to the past.

How did The 1975 signing come about?

We'd been reasonably successful with Benjamin Leftwich's album and after managing The 1975 for a few years it got to the point where the band were so disillusioned with meeting labels, listening to people going through the motions of wanting to work with them, only to pull away and they asked me if they could sign to Dirty Hit.

In our minds we always knew The 1975's record would be quite a comprehensive production and I was worried I couldn't afford to make it on my label but once we had that conversation we all became quite stubborn in our decision and just forged ahead and rightly or wrongly I made the record that we needed to make anyway.

Was the production expensive?

It wasn't really expensive but for an indie label it was a lot of money to spend on a record. Just in terms of the time in the studio - we used Mike Crossey, who is an amazing producer - he co-produced it with the band and was so keen to work with them that he met me half way.

Spending the same amount of money on a record that perhaps a major would isn't really what indie labels do. But I was happy to do it because I believed in the band and fortunately it all paid off.

PROFILE LOJINX RECORDS

'PEOPLE BUY ETHICAL BAGS - WHY NOT ETHICAL MUSIC?'

Specialising in harmonious, mature pop-rock, British indie Lojinx is signing increasingly established acts from across the Pond. As it grows in stature, what's its founder's plan?

LABEL

■ BY TIM INGHAM

Andrew Campbell knows a fair bit about what makes a corking piece of power pop. His own band, Farrah, are four albums into a career in which they've shared the stage with Ben Folds, Ash, Nada Surf and The Thrills.

The group, fronted by BMG-signed songwriter Jez Ashurst, purvey joyous bubblegum indie occasionally curdled by droplets of downbeat lyrical venom. Although guitarist, singer and keyboardist Campbell admits Farrah are now "more about having fun than any serious aspiration of getting rich", they remain - he affirms with a self-mockingly dramatic tone - "pretty big in Japan".

In 2004, Swedish-born Brit Campbell decided to take further advantage of his natural ear for mature, catchy pop, setting up his small indie label Lojinx with the help of Farrah manager Will Ashurst - now COO of Rocket Music.

"It started as a way for us to release our own records and our friends' records," explains Campbell. "A bit of success led to me start pursuing bands that I could only dream of - including Fountains of Wayne. I thought, 'Fuck it, let's go for it.' So far, it's worked out pretty well."

As well as Fountains' excellent last record, 2011's *Sky Full Of Holes* - which Lojinx signed for the UK and EU - the label has issued albums from kooky, melodious US heavyweights such as Brendon Benson and They Might Be Giants, as well as lesser-known gems from Ireland's Pugwash and former Posies man Ken Stringfellow.

"There are all these tremendous bands that aren't making enough money for big labels anymore," says Campbell, "but they don't want to do [the label side] themselves. I'm delighted to spend my time championing these incredible songwriters."

On Monday (September 30), Lojinx's stature bulks up yet again with the release of *VII* - the seventh album from US Pitchfork darlings Blitzen Trapper, previously signed to Sub-Pop.

"Their profile over here hasn't been as big as it could be," says Campbell. "It's not my place to bitch about Sub-Pop, but perhaps they didn't really focus on them that well so the last couple of records went a bit unnoticed. I think we can do a better job, especially as this album is more pop - a bit less rootsy or Eagles-y."

Campbell realises that for all his love of the building blocks of classic power pop, a sustainable business can't survive on "a captive fanbase of 250 middle-aged men buying your vinyl".

His plan with Lojinx has always been to diversify into multiple genres. There are signs that he is happy to tiptoe outside of his natural leanings - not least the gloomy country of his signings The Dark Flowers. And he's certainly forward-looking,



ABOVE
Blitzen Trapper: The US pop-rock band's new album, *VII*, is released via Lojinx in the EU on Monday (September 30)



"If we changed how the public thought about the creation of music, it could transform everything"

ANDREW CAMPBELL, LOJINX

revealing that he's a "huge supporter" of Spotify.

"Its income is healthy for us," he adds. "You have to think that the way it's gone in Norway and Sweden will eventually apply here. People who bitch and badmouth streaming don't really know what they're talking about. The more people subscribe to it, the more we all win."

But the former teenage metallor - still wearing a tribalistic tunnel in his left ear - remains thankful for Lojinx's core customers' affection for physical music. They're not always the "hippest", he volunteers, but they regularly buy records - and love them to death.

"We're not deliberately aiming for an audience of 30-plus-year-olds, but they tend to enjoy things like great songwriting, melody and harmony. They also remain happy to pay for music - we've seen success from kids getting into vinyl recently too."

Campbell is instantly enlivened by chat about the influential mid-'90s sunny indie pop band Jellyfish and their most famous alumnus, Jason Falkner, who has gone on to work with the likes of Beck, Air, Primal Scream and Paul McCartney, as well as recording his own critically-lauded material.

Falkner's position as a cult icon - only ever on the fringes of mainstream success - turns

Campbell's thoughts to how artists make a living in this uncertain business era.

"I wonder a lot about the whole ethical shopping thing," he says. "People will buy ethical coffee and ethical toilet roll. Why can't we extend that conversation to art and music?"

"Music's not just about consumption: it's about who made it, how was it made, who was arse raped in the process... Most people don't give a shit, I realise. But if we changed how even some of the public thought about the creation of music, it could genuinely transform everything."

For now, Campbell has little time to single-handedly alter music's common valuation amongst Joe Public, as Lojinx continues to strengthen its global cachet. A distribution and marketing partnership signed with Essential Music has significantly boosted the company's EU foothold.

"I'm wary of growing too soon and too fast," Campbell cautions. "We're an independent label, so cash flow is always challenge. We have no investors - we're purely reliant on sales. I'm not about to go and borrow vast amounts of money. We'll just keep organically growing by doing what we do."

That may well include a widening of the Lojinx roster's make-up in the near future - but only if the right opportunity presents itself to a man with proudly refined parameters of taste.

"I'm aware Lojinx has a lot of American artists," says Campbell. "I'd really like to work with more British bands. It's just... I don't know. There really aren't really any setting my world alight right now."



28 SINGLES/ALBUMS/COMPS
Arctic Monkeys enjoy a second week at No.1 on the Official UK Albums Chart with latest LP AM

NOW INCLUDES
OFFICIAL WEEKLY
iTUNES CHARTS FROM
AROUND THE WORLD

CHARTS FOCUS



30 UK AIRPLAY & EU AIRPLAY

Katy Perry is still top of the RadioMonitor charts with her latest single Roar

32 STREAMING & VEVO

The streaming charts are topped by Katy Perry, Avcii and Ellie Goulding

35 INDIES

Macklemore & Ryan Lewis continue their reign at No.1 on the indie singles Top 20



38 ANALYSIS

Alan Jones crunches the crucial numbers from the Official UK Charts

39 CLUB

Storm Queen's Look Right Through is No.1 on the Upfront club chart

40 KEY RELEASES & PRODUCT

Album Of The Week is Robbie William's new swing album Swings Both Ways

CHARTS UK SINGLES WEEK 38



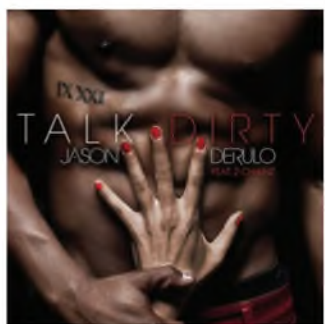
For all charts and credits queries email isabelle.nesmon@intendmedia.co.uk. Any changes to credits, etc, must be notified to us by Monday morning to ensure correction in that week's printed issue

THE OFFICIAL UK SINGLES CHART

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

Table with 2 columns of chart data. Each row includes rank, week, chart type, artist/title, label, and various status icons like 'Highest New Entry' or 'Sales Increase'.

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



CHARTS UK ALBUMS WEEK 38



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

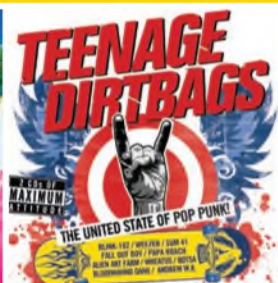
Key
★ Platinum (300,000)
● Gold (100,000)
● Silver (60,000)

THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR)
1	1	2	ARCTIC MONKEYS AM <i>Drivin' WIG'D317 (PIAS Arvato)</i> ● (Ford/Organ)	39	32	25	IMAGINE DRAGONS Night Visions <i>Interscope 3722421 (Arvato)</i> ● (Imagine Dragons/Alex Da Kid/Carnier)
2	New		AVICII True Position <i>PRMD 3748460 (Arvato)</i> HIGHEST NEW ENTRY (Bergling/Pournour/Rodgers)	40	41	20	CARO EMERALD The Shocking Miss Emerald <i>Dramatica/Grand Mono DRAMCD0092 (Ada Arvato)</i> ● SALES INCREASE (Schreurs/van Weering)
3	New		ELTON JOHN The Diving Board <i>Mercury 3742534 (Arvato)</i> (T-Bone Burnett)	41	34	36	MACKLEMORE & RYAN LEWIS The Heist <i>Macklemore 754152229 (Ada Arvato)</i> ● (Lewis)
4	New		MANIC STREET PREACHERS Rewind The Film <i>Columbia 98893745292 (Arvato)</i> (Manic Street Preachers/Williams/Silva)	42	38	204	STEREOPHONICS Best Of - Decade In The Sun v2 1780699 (Arvato) ★★ ★ (Jones/Lowe)
5	2	2	LONDON GRAMMAR If You Wait <i>Metal & Dust MACART1 (Sunny DADC UK)</i> (London Grammar/Brian Kier/Disclosure)	43	39	18	DAFT PUNK Random Access Memories <i>Columbia 88883716862 (Arvato)</i> ★ SALES INCREASE (Bangalter/de Homem-Christo)
6	New		KATIE MELUA Ketevan <i>Dramatica DRAM'D0095 (Ada Arvato)</i> (M.Ratt/L. Ratt)	44	0	1	BILL CALLAHAN Dream River <i>Drag City DCSS53CD (PIAS Arvato)</i> (Welford)
7	New		JACK JOHNSON From Here To Now To You <i>Brushfire/Island 3745526 (Arvato)</i> (Caldato Jr.)	45	0	1	MGMT MGMT <i>Columbia 88883760152 (Arvato)</i> (Friedmann/MGMT)
8	6	19	ROD STEWART Time <i>Capitol/Dacca 9842897 (Arvato)</i> ★ (Stewart/Savigiar/Cregan/Kentz)	46	30	3	LUCIANO PAVAROTTI The 50 Greatest Tracks <i>Decca 4785944 (Arvato)</i> (Minshull/Malinson/Harvey/Mordier/Raeburn/Woolcock/Pope/Cushaw/Ramone/Cornall/Passengers/Lattianca)
9	New		DEAF HAVANA Old Souls <i>BMG Rights 538010362 (Raimy Arvato)</i> (Youth/Batiuk)	47	New		CARCSS Surgical Steel <i>Nuclear Blast NB31487 (PIAS Arvato)</i> (Richardson)
10	3	3	THE 1975 The 1975 <i>Dirty Hit/Polydor DHO0040 (Arvato)</i> (Crossey/The 1975)	48	20	3	RIZZLE KICKS The Roaring 20s <i>Island 3743323 (Arvato)</i> (Lannon/Whiting/Look)
11	8	30	PASSENGER All The Little Lights <i>Nettwerk 309552 (Essential GEM)</i> ●	49	22	4	NAUGHTY BOY Hotel Cabana <i>Virgin CDV3114 (Arvato)</i> (Naughty Boy/Craze & Hoax/MoJam/Komu/Dalydd/Wex)
12	New		THE TEMPERANCE MOVEMENT The Temperance Movement <i>Earache MOSHS02CD (Ada Arvato)</i> (Temperance Movement/Miller)	50	43	11	JAY-Z Magna Carta Holy Grail <i>Roc-A-Fella 7800419 (Arvato)</i> ● (The-Cream/Timbaland/Harmon-No-1C/Boi-1da/Virgil/Pharrell/Hit-Boy/Camper/Clean/Scott/Swiss Beatz/Mike Will Made It/Marz/Timberlake/Joshua)
13	New		PLACEBO Loud Like Love <i>Vertigo 3741795 (Arvato)</i> (Noble)	51	31	4	AVENGED SEVENFOLD Hail To The King <i>Warner Brothers 7362474307 (Arvato)</i> (Elvondo)
14	10	13	TOM ODELL Long Way Down <i>Columbia 88765437087 (Arvato)</i> ● (Grech/Marguerat/EgWhite/Dd-H/Whitton)	52	44	53	PINK The Truth About Love <i>RCA 88775457477 (Arvato)</i> ★★ (Kurstin/Bhasker/Walker/Hill/Haynie/Martin/Shelback/Mann/Schulz/DJ Khalil/Chin Injutsu/Trackscar/Wikson/tbc)
15	9	29	BASTILLE Bad Blood <i>Virgin CDV3077 (Arvato)</i> ★ (Smith/Crew)	53	New		NAKED & FAMOUS In Rolling Waves <i>Fiction 3743777 (Arvato)</i> (Short/Powers/Midal-Johnson)
16	11	50	ELLIE GOULDING Halcyon <i>Polygram 3714241 (Arvato)</i> ★ (Eliot/Goulding/MONSIE/Spencer/Billboard/Fortis/Parker/Sarsmith/Harris)	54	52	22	JOHNNY CASH The Rebel <i>Music Digital 260409 (Delta/Sony DADC)</i> (tbc)
17	16	23	MICHAEL BUBLE To Be Loved <i>Reprise 935249497 (Arvato)</i> ★ SALES INCREASE (Rock)	55	Re-entry		BOB MARLEY & THE WAILERS Legend <i>Tuff Gong 5487042 (Arvato)</i> ★6 (Marley/Various)
18	7	8	RICHARD & ADAM The Impossible Dream <i>Sony Music CG 88883750352 (Arvato)</i> ●	56	46	27	JUSTIN TIMBERLAKE The 20/20 Experience <i>RCA 88765478502 (Arvato)</i> ★ (Timbaland/Timberlaks/Harmon/Knox)
19	4	2	GOLDFRAPP Tales Of Us <i>Mute CDSTIMM356 (PIAS Arvato)</i> (Goldfrapp/Gregory)	57	14	2	JANELLE MONAE The Electric Lady <i>Atlantic 756786405 (Arvato)</i> (Monae/GianArthur/Wonder & Lightning)
20	17	21	RUDIMENTAL Home <i>Asylum 256454475 (Arvato)</i> ★ (Rudimental/Spencer)	58	49	273	EMINEM Curtain Call - The Hits <i>Interscope 2887893 (Arvato)</i> ★5 (Eminem/Dr Dre/Roscoe/The 4 King & Louie/DJ Head/Mel-Man/Elzondo/tbc)
21	5	2	THE STRYPPES Snapshot <i>Virgin EMI 373873 (Arvato)</i> (Gifford/The Stryppes)	59	12	2	THE WEEKND Kiss Land <i>Republic/XO/Island 3751447 (Arvato)</i> (The Weeknd/DaHala/DannyBoyStyle/Fraud/Johnson/Hallmon)
22	15	45	ONE DIRECTION Take Me Home <i>Sony 88725437777 (Arvato)</i> ★★ (Ram/Falk/Gosling/Bunetta/Ryan/Fogelmark/Noel/Sherlock/DLuk/KoDoL/KQJAK/Cirkut/Robson)	60	54	4	ANDRE RIEU Rieu Royale <i>Dacca 3737370 (Arvato)</i> (Rieu)
23	18	14	KODALINE In A Perfect World <i>Bilingual/RCA 88765447807 (Arvato)</i> ● (Harris)	61	61	10	ROBIN THICKE Blurred Lines <i>Interscope 3745682 (Arvato)</i> ● (Pharrell/Timbaland/Thicke/Pro-Jay/Dr. Luke/will.i.am)
24	23	41	BRUNO MARS Unorthodox Jukebox <i>Atlantic 756786285 (Arvato)</i> ★★ (The Smeezingtons/Bhasker/Haynie/Ronson/Blanco/Epworth/Chin-Quese/Diplo)	62	New		MARK LANEGAN Imitations <i>Heavenly HUNLP101:CD (PIAS Arvato)</i> (Fevyyear)
25	24	16	DISCLOSURE Settle <i>PMR/Island 3739432 (Arvato)</i> ●	63	65	19	GABRIELLE APLIN English Rain <i>Parlophone P737182 (Arvato)</i> ● SALES INCREASE (Spencer)
26	21	43	OLLY MURS Right Place Right Time <i>Epic/Syco 88725415352 (Arvato)</i> ★★ (Future Cut/Robson/Harmony/Kelly/Eliot/TMS/fitzmaurice/Bunetta/Ryan/Seon/The Fearless/Frampton/Kipner/Alyse/Sammer/Prieme)	64	58	2	BYRN TERFEL Homeward Bound <i>Deutsche Grammophon 4771073 (Arvato)</i> (McLauchlan/Murphy/Wilberg)
27	19	29	STEREOPHONICS Graffiti On The Train <i>Stylus STYBSCD3 (Ignition)</i> ● (Jones/Lowe)	65	60	139	ADELE 21 XL <i>CDSD20 (PIAS Arvato)</i> ★16 (T.Smith/Hubin/Epworth/Abiss/Wilson/Adkins)
28	New		ELVIS COSTELLO & THE ROOTS Wise Up Ghost <i>Blue Note 3744054 (Arvato)</i> (Mandel/Costello/Thompson)	66	70	37	MOTION PICTURE CAST RECORDING Les Miserables <i>Polydor 3724585 (Arvato)</i> ★ SALES INCREASE (McCartoon/Metcalfe)
29	25	103	DAVID GUETTA Nothing But The Beat <i>Parlophone P7352312 (Arvato)</i> ★★ (Guetta/Vee/Caren/Tunfort/Kieserer/Black Hawk/Afrojack/Luttrell/Avicii)	67	57	34	BIFFY CLYRO Opposites <i>14th Floor 254455037 (Arvato)</i> ● (GGGarth/Biffy Clyro)
30	29	52	MUMFORD & SONS Babel <i>Gentlemen Of The Road/Island 3712787 (Arvato)</i> ★★ ★ (Dravs)	68	Re-entry		BEN HOWARD Every Kingdom <i>Island 2783251 (Arvato)</i> ★ (Bond)
31	13	2	THE CLASH The Clash Hits Back <i>Columbia 88725442362 (Arvato)</i> (The Clash/Foree/Pearlman/Stevens)	69	Re-entry		OF MONSTERS & MEN My Head Is An Animal <i>Republic/Island 3701055 (Arvato)</i> ● (Of Monsters and Men/Arnarson/King)
32	28	96	ONE DIRECTION Up All Night <i>Syco 88692843542 (Arvato)</i> ★★ ★ (Wau/Falk/Yacoub/Kawling/Meshai/Squire/Solomon/Meredith/Stannard/Hoves/Gad/Robson/HedDini/Beez/Geek/Jimmy Joker/Kawling/Gaudino/Hoony)	70	Re-entry		GUNS N' ROSES Greatest Hits <i>Geffen 9852108 (Arvato)</i> ★5 (Various)
33	33	49	JAKE BUGG Jake Bugg <i>Mercury 3707053 (Arvato)</i> ★ (Anher/Crossey/Prime/Hart/Hunt)	71	Re-entry		KANYE WEST Yeezus <i>Def Jam/Virgin 3743213 (Arvato)</i> ● (West/Daft Punk/Gesaffektein/Brendonki/Dean/Frasco/No/D/Donoghue/Goldstein/Bronfman/Scott/Joseph/ChePope/Anra/Chris/Solo/Mohawke/Lunice/Broad/88 Keys/Various)
34	27	84	EMELI SANDE Our Version Of Events <i>Virgin CDV3094 (Arvato)</i> ★6 (Spencer/Haynie/Naughty Boy/MoJam/Herman/Millard/Harrison/Craze/Hoax/Keys/Sande/Slater/Atkins)	72	Re-entry		AMY WINEHOUSE Back To Black <i>Island 1713041 (Arvato)</i> ★11 (Ronson/Salaamremi.com)
35	New		ONEREPUBLIC Native <i>Interscope 3719804 (Arvato)</i> (Tedder/Zancanella/Kutze/Brown/Bhasker/Johnson/Haynie/Dar/Boombass/Blanco/Cassius/Sprinkle)	73	66	106	ED SHEERAN + <i>Asylum 524785452 (Arvato)</i> ★6 (Gosling/Hugall/Sheeran/No I D)
36	42	86	LANA DEL REY Born To Die <i>Polydor/Stranger 2787091 (Arvato)</i> ★★ HIGHEST CLIMBER (Haynie/Parker/Berger/Robopop/Bhasker/Daly/Sneddon/Bauer-Mein/Novels/Braide/Shux/Skarbeck/Hove)	74	Re-entry		FLEETWOOD MAC Rumours <i>Rhino 8122296778 (Arvato)</i> ★11 (Fleetwood Mac/Dashut/Caillat)
37	New		DIANA VICKERS Music To Make Boys Cry <i>So SGA040 (Essential/Proper)</i> (Simen & Espen/Whiting/Gamson/Utters/Eyes/Harry)	75	36	3	NINE INCH NAILS Hesitation Marks <i>Polydor 3743875 (Arvato)</i> (Kozmor/Koss/Moulder)
38	26	47	CALVIN HARRIS 18 Months <i>Columbia/Fly Eye 9369795232 (Arvato)</i> ★★ (Harris/Komero/Keynolds/Knight/Francis)				

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

COMPILATION CHART TOP 20

THIS WK	LAST WK	ALBUM / LABEL (DISTRIBUTOR)
1	1	NOW THAT'S WHAT I CALL MUSIC 85 / Sony Music CG/Virgin EMI (Arvato)
2	2	TEENAGE DIRTBAGS / UMTV (Arvato)
3	3	KISSTORY / Sony Music CG (Arvato)
4	0	ELECTRONIC DANCE MUSIC EUPHORIA / MoS (Sony DADC UK)
5	5	THE 80S / Sony Music CG (Arvato)
6	4	CANDY CANDY / Sony Music CG (Arvato)
7	0	SIXTYS SOUL MACHINE / Rhino (Arvato)
8	6	NOW THAT'S WHAT I CALL DISCO / Sony Music CG/Virgin EMI (Arvato)
9	7	IBIZA ANNUAL 13 / MoS (Sony DADC UK)
10	8	CHILLED R&B - THE PLATINUM EDITION / Sony Music CG (Arvato)
11	10	EDDIE STOBART - TRUCKING SONGS / Sony Music CG (Arvato)
12	39	PITCH PERFECT / Island (Arvato)
13	12	NOW THAT'S WHAT I CALL 30 YEARS / Sony Music CG/Virgin EMI (Arvato)
14	9	CHILLED HOUSE CLASSICS / MoS (Sony DADC UK)
15	13	MARBELLA SESSIONS 2013 / MoS (Sony DADC UK)
16	11	ELECTRONICA / AATV/UMTV (Arvato)
17	14	HITS OF THE 60S / Music Digital (Delta/Sony DADC)
18	37	THE SOUND OF DEEP HOUSE / MoS (Sony DADC UK)
19	22	GREATEST EVER - INDIE ANTHEMS / Greatest Ever USM (Sony DADC UK)
20	23	GREATEST EVER - BUBBLEGUM POP / Greatest Ever USM (Sony DADC UK)



CHARTS UK AIRPLAY WEEK 38

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	1	Katy Perry Roar Virgin EMI UMG 4,944 +5% 182 96.80m +25%						
2	2	Ellie Goulding Burn Polydor UMG 4,466 +9% 169 65.71m +3%						
3	3	Avicii Wake Me Up PRMD/Positiva UMG 4,219 -1% 170 53.00m -8%						
4	7	Jason Derulo feat. 2.. Talk Dirty Warner Music WMG 2,117 +26% 127 50.62m +23%						
5	4	Robin Thicke feat. T.. Blurred Lines Polydor UMG 3,854 -8% 178 47.30m -9%						
6	6	Jessie J It's My Party Island UMG 2,649 +37% 158 45.82m +3%						
7	9	Lady Gaga Applause Interscope UMG 2,935 +9% 157 42.83m +10%						
8	17	OneRepublic Counting Stars Polydor UMG 2,439 +62% 168 40.25m +37%						
9	12	Michael Bublé feat. ... After All Warner Music WMG 2,118 +22% 182 38.03m +20%						
10	8	Daft Punk feat. Phar.. Get Lucky Columbia SME 3,200 -8% 207 36.66m -10%						
11	20	Drake feat. Majid Jo.. Hold On, We're Going.. Island UMG 1,392 +44% 131 34.96m +34%						
12	19	James Blunt Bonfire Heart Atlantic WMG 1,825 +32% 144 34.68m +19%						
13	10	Miley Cyrus We Can't Stop RCA SME 2,034 -12% 139 31.78m -12%						
14	14	Naughty Boy feat. Sa.. La La La Virgin Records UMG 2,276 -7% 148 31.42m +1%						
15	24	Jamie Cullum You're Not The Only One Island UMG 355 +7% 56 30.81m +29%						
16	13	John Newman Love Me Again Island UMG 3,168 -6% 169 29.88m -4%						
17	11	Icona Pop feat. Char.. I Love It Atlantic WMG 2,252 -4% 143 28.20m -17%						
18	22	Pink feat. Lily Allen True Love RCA SME 2,798 +7% 155 27.18m +9%						
19	5	Olly Murs Right Place Right Time Epic SME 2,932 +3% 199 27.13m -45%						
20	21	Passenger Holes Nettwerk Ind. 804 +58% 115 26.26m +5%						
21	23	Jason Derulo The Other Side Warner Music WMG 1,852 -4% 128 25.94m +8%						
22	25	Capital Cities Safe And Sound Capitol Records UMG 918 +19% 102 25.15m +6%						
23	52	John Newman Cheating Island UMG 1,017 +52% 92 24.25m +62%						
24	15	Lana Del Rey Summertime Sadness Polydor UMG 1,405 -15% 141 24.03m -23%						
25	26	Macklemore And Ryan .. Can't Hold Us Atlantic WMG 1,028 -3% 36 23.86m +3%						
26	27	Jessie J feat. Big S.. Wild Island UMG 1,251 -7% 64 22.48m -1%						
27	28	Olly Murs Dear Darlin' Epic SME 1,833 0% 169 22.03m -1%						
28	53	Lawson Juliet Polydor UMG 1,294 +40% 109 21.74m +48%						
29	35	Kings Of Leon Supersoaker Columbia SME 679 -4% 47 21.60m +9%						
30	40	Fuse ODG feat. Wycle.. Antenna 3beat Ind. 929 +7% 44 21.06m +13%						
31	69	Avicii You Make Me PRMD/Positiva UMG 780 +63% 119 20.50m +70%						
32	31	Passenger Let Her Go Nettwerk Ind. 2,368 -2% 207 20.25m -6%						
33	38	Arctic Monkeys Why'd You Only Call .. Domino Recording Ind. 409 +11% 124 19.65m +5%						
34	41	Pink Just Give Me A Reason RCA SME 1,452 -1% 152 19.53m +5%						
35	39	Manic Street Preachers Show Me The Wonder Columbia SME 710 -10% 93 19.38m +4%						
36	37	Justin Timberlake Mirrors RCA SME 1,583 -1% 130 19.24m +0%						
37	33	Kodaline Brand New Day RCA SME 1,100 -20% 128 18.78m -9%						
38	34	Armin van Buuren fea.. This Is What It Feel.. Positiva/Virg.. UMG 1,091 -8% 82 18.77m -6%						
39	45	1975, The Sex Dirty Hit Ind. 230 -9% 24 18.31m +8%						
40	43	Klangkarussell feat... Sonnentanz (The Sun .. Island UMG 1,103 -4% 132 17.78m +2%						
41	18	Tom Odell Grow Old With Me Columbia SME 1,018 -6% 99 17.56m -40%						
42	16	Rizzle Kicks Lost Generation Island UMG 921 -32% 123 16.95m -44%						
43	42	Calvin Harris feat. ... I Need Your Love Columbia SME 913 0% 61 16.87m -5%						
44	30	Jay-Z feat. Justin T.. Holy Grail Def Jam UMG 773 -4% 110 16.71m -23%						
45	83	Macklemore With Ryan.. Same Love Atlantic WMG 535 +34% 115 16.51m +70%						
46	74	Bastille Things We Lost In Th.. Virgin Records UMG 522 +29% 125 16.40m +48%						
47	67	Earth, Wind & Fire My Promise Sony CMG SME 154 -22% 58 16.34m +32%						
48	29	Naughty Boy feat. Em.. Lifted Virgin EMI UMG 1,739 -1% 148 16.29m -25%						
49	1323	Paul McCartney New Virgin EMI UMG 170 +21% 77 16.19m +1,426%						
50	91	Wanted, The Show Me Love (America) Island UMG 676 +81% 70 15.96m +77%						

UK TV AIRPLAY CHART TOP 40



LAST	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STATS
2	Katy Perry Rcar Virgin EMI UMG 754 14% 16				
1	Jason Derulo feat 2 Talk Dirty Warner Music WMG 749 +8% 20				
4	Lady Gaga Applause Interscope UMG 651 +9% 17				
5	Ellie Goulding Burn Polydor UMG 598 +3% 17				
3	Avicii Wake Me Up PRMD/Positiva UMG 590 -8% 18				
7	Macklemore With Ryan Same Love Atlantic WMG 539 +5% 20				
6	U! Fresh vs Diplo te. Earthquake Ministry of S. Ind 525 -7% 21				
9	Lana Del Rey Summertime Sadness Polydor UMG 487 -2% 18				
10	Klangkarussell feat Sonnentanz (The Sun .. Island UMG 486 0% 18				
8	Rizzle Kicks Lost Generation Island UMG 468 -7% 17				
14	Jessie J It's My Party Island UMG 463 +16% 14				
29	Avicii You Make Me PRMD/Positiva UMG 426 +72% 16				
11	Miley Cyrus We Can't Stop RCA SME 421 -11% 14				
31	Robin Thicke feat 2 Give It 2 U Polydor UMG 409 +77% 18				
34	CneRepublic Counting Stars Polydor UMG 378 +83% 17				
13	Calvin Harris feat Thinking About You Columbia SME 369 -11% 17				
16	Exampie All In The Wrong Places Epic SME 350 -3% 18				
15	Naughty Boy feat Em Lifted Virgin EMI UMG 333 -13% 19				
25	Conor Maynard R U Crazy Parlophone WMG 333 17% 13				
19	Sean Paul Other Side Of Love Atlantic WMG 324 +1% 16				
12	Robin Thicke feat T. Blurred Lines Polydor UMG 321 +23% 19				
22	Saturdays, The Disco Love Polydor UMG 320 +5% 13				
83	Miley Cyrus Wrecking Ball RCA SME 316 +305% 11				
21	Icona Pop feat Char I Love It Atlantic WMG 304 -1% 16				
20	Cne Direction Best Song Ever Syco SME 303 -5% 13				
17	Tinie Tempah feat 2 Trampoline Parlophone WMG 296 -18% 18				
37	Uizzee Rascal Something Really Bad Island UMG 275 +43% 15				
18	Justin Timberlake Take Back The Night RCA SME 268 -18% 17				
23	Olly Murs High Place High Time Epic SME 252 -17% 15				
40	Lawson Juliet Polydor UMG 246 +34% 11				
28	Daft Punk feat Phar Get Lucky Columbia SME 241 -5% 20				
27	Naughty Boy feat Sa La La La Virgin Records UMG 237 -7% 18				
36	Vamps, The Can We Dance Virgin EMI UMG 233 +17% 9				
35	Jason Derulo The Other Side Warner Music WMG 229 15% 17				
46	John Newman Cheating Island UMG 220 +40% 13				
30	will i am Bang Bang Polydor UMG 213 -13% 18				
26	Neon Jungle Trouble RCA SME 201 -28% 13				
32	Wanted, The We Own The Night Island UMG 199 -12% 11				
38	John Newman Love Me Again Island UMG 193 -1% 13				
85	Iggy Azalea feat T I Change Your Life Virgin EMI UMG 184 +145% 12				
42	Pink feat Lily Allen True Love RCA SME 183 +6% 13				
43	Passenger Let Her Go Nettwerk Ind 174 +1% 14				
39	Breach Jack Atlantic WMG 171 -10% 12				
33	Jessie J feat Big S Wild Island UMG 161 +22% 16				
41	Demi Lovato Made In The USA Polydor UMG 160 -12% 9				
24	Ray Fox feat Rache Boom Boom (Heartbeat) Strictly Rhythm Ind 155 -46% 16				
1009	Avril Lavigne Rock N Roll Columbia SME 152 +1,800% 5				
59	Fuse ODG Azonto 3beat Ind 144 +26% 8				
309	Eminem Berzerk Polydor UMG 141 +513% 9				
New	James Arthur You're Nobody 'Til S Syco SME 139 - 9				



LAST	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STATS
2	Katy Perry Rcar Virgin EMI UMG 754 14% 16				
1	Jason Derulo feat 2 Talk Dirty Warner Music WMG 749 +8% 20				
4	Lady Gaga Applause Interscope UMG 651 +9% 17				
5	Ellie Goulding Burn Polydor UMG 598 +3% 17				
3	Avicii Wake Me Up PRMD/Positiva UMG 590 -8% 18				
7	Macklemore With Ryan Same Love Atlantic WMG 539 +5% 20				
6	U! Fresh vs Diplo te. Earthquake Ministry of S. Ind 525 -7% 21				
9	Lana Del Rey Summertime Sadness Polydor UMG 487 -2% 18				
10	Klangkarussell feat Sonnentanz (The Sun .. Island UMG 486 0% 18				
8	Rizzle Kicks Lost Generation Island UMG 468 -7% 17				
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34	CneRepublic Counting Stars Polydor UMG 378 +83% 17				
13	Calvin Harris feat Thinking About You Columbia SME 369 -11% 17				
16	Exampie All In The Wrong Places Epic SME 350 -3% 18				
15	Naughty Boy feat Em Lifted Virgin EMI UMG 333 -13% 19				
25	Conor Maynard R U Crazy Parlophone WMG 333 17% 13				
19	Sean Paul Other Side Of Love Atlantic WMG 324 +1% 16				
12	Robin Thicke feat T. Blurred Lines Polydor UMG 321 +23% 19				
22	Saturdays, The Disco Love Polydor UMG 320 +5% 13				
83	Miley Cyrus Wrecking Ball RCA SME 316 +305% 11				
21	Icona Pop feat Char I Love It Atlantic WMG 304 -1% 16				
20	Cne Direction Best Song Ever Syco SME 303 -5% 13				
17	Tinie Tempah feat 2 Trampoline Parlophone WMG 296 -18% 18				
37	Uizzee Rascal Something Really Bad Island UMG 275 +43% 15				
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23	Olly Murs High Place High Time Epic SME 252 -17% 15				
40	Lawson Juliet Polydor UMG 246 +34% 11				
28	Daft Punk feat Phar Get Lucky Columbia SME 241 -5% 20				
27	Naughty Boy feat Sa La La La Virgin Records UMG 237 -7% 18				
36	Vamps, The Can We Dance Virgin EMI UMG 233 +17% 9				
35	Jason Derulo The Other Side Warner Music WMG 229 15% 17				
46	John Newman Cheating Island UMG 220 +40% 13				
30	will i am Bang Bang Polydor UMG 213 -13% 18				
26	Neon Jungle Trouble RCA SME 201 -28% 13				
32	Wanted, The We Own The Night Island UMG 199 -12% 11				
38	John Newman Love Me Again Island UMG 193 -1% 13				
85	Iggy Azalea feat T I Change Your Life Virgin EMI UMG 184 +145% 12				
42	Pink feat Lily Allen True Love RCA SME 183 +6% 13				
43	Passenger Let Her Go Nettwerk Ind 174 +1% 14				
39	Breach Jack Atlantic WMG 171 -10% 12				
33	Jessie J feat Big S Wild Island UMG 161 +22% 16				
41	Demi Lovato Made In The USA Polydor UMG 160 -12% 9				
24	Ray Fox feat Rache Boom Boom (Heartbeat) Strictly Rhythm Ind 155 -46% 16				
1009	Avril Lavigne Rock N Roll Columbia SME 152 +1,800% 5				
59	Fuse ODG Azonto 3beat Ind 144 +26% 8				
309	Eminem Berzerk Polydor UMG 141 +513% 9				
New	James Arthur You're Nobody 'Til S Syco SME 139 - 9				

MUSIC WEEK'S UK RADIO AIRPLAY CHART BASED ON RADIO MONITOR DATA. UK TV AIRPLAY CHART WILL RETURN TO MUSIC WEEK MAGAZINE SOON - SEE OUR WEEKLY DIGITAL CHART PACK FOR THIS WEEK'S TV NUMBERS.

UK AIRPLAY ANALYSIS

BY ALAN JONES

A week after establishing a lead atop the radio airplay chart, **Katy Perry's** Roar adds 227 plays and 19.16m listeners week-on-week to increase its lead over runner-up **Ellie Goulding's** Burn from an already commanding 21.52% to a massive 47.31%.

Up marginally at Radio One from 23 plays to 24, Roar gained the largest slice of its audience - for the first time - from Radio Two. Initially slow to embrace the track, Radio Two increased rotation from one to seven plays a fortnight ago, and upped that dramatically last week to 19.

Roar garnered 25.96% of its audience from the station, compared to 16.44% from Radio One. Five songs were played more

frequently by Radio One, and one by Radio Two. No other song was even among the 10 most-played tracks on both stations.

Emphasising the difference between the rest of the two stations' biggest tracks, **Drake's** Hold On We're Going Home topped the Radio One list with 27 plays but was aired just once on Radio Two, while Radio Two's hottest song was **Jamie Cullum's** You're Not The Only One, which it played 20 times but which Radio One has never played.

Jason DeRulo's Talk Dirty (feat 2 Chainz) knocked Roar off the top of the sales chart on Sunday - but Katy Perry gets low level revenge of a sort on the TV airplay chart, where Roar jumps 2-1 with 754 airings of its promotional



Paul McCartney

video, swapping places with Talk Dirty, which was aired just five times fewer.

Talk Dirty still has some growing to do before it can threaten Roar's radio airplay chart throne. It climbs 7-4 this week, with a 26% hike in plays and a 23% leap in audience week-on-week. Aired 2,117 times on 127 stations, it attracted an

audience of 50.62m. Its biggest supporter was The Hits (83 plays) followed by Capital's Birmingham, South Wales and Yorkshire franchises (78 plays apiece).

Number one for seven weeks, **Avicii's** Wake Me Up! retreated to number three on the radio airplay chart last week, and remains there with support decreasing slowly,

while follow-up **You Make Me** charges 69-31 with a 63% increase in plays driving a 70% jump in audience. Radio One doubled support of **You Make Me** from seven to 14 plays last week, and provided 38.77% of its audience as a result. In terms of plays, its biggest supporters were Kiss Fresh (42 plays), Cool FM (41) and The Hits (34).

A staple of radio for more than 50 years, **Paul McCartney** lands his latest airplay hit with **New** - the title track of his upcoming album - vaulting 1323-49. Aired a total of 170 times for an audience of 16.19m, its sudden surge was due almost entirely to Radio Two, which went from not playing it at all to 11 spins last week, providing 91.98% of its audience. The only other station to spin it more than six times was Oldham's **The Revolution** (17 plays).

CHARTS EU AIRPLAY WEEK 38 (Mon 16 - Sun 22 September)

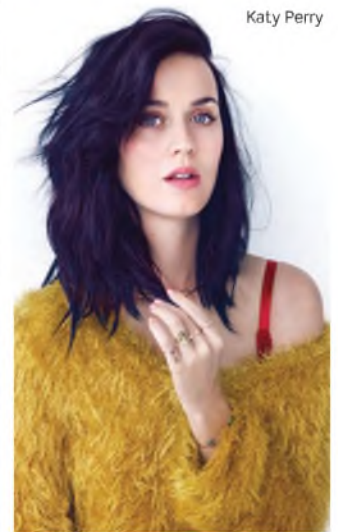


EU AIRPLAY CHART TOP 50

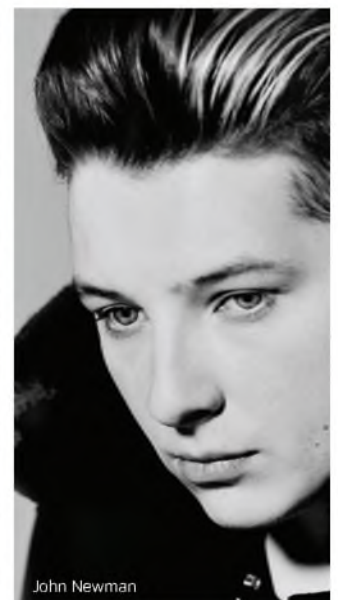
POS	LAST	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	Avicii Wake Me Up PRMD/Positiva UMG	UMG	18,227	-2%	751	781.05m	-1%
2	2	Katy Perry Roar Virgin EMI UMG	UMG	16,038	+4%	705	611.57m	+6%
3	3	John Newman Love Me Again Island UMG	UMG	12,571	0%	684	528.00m	+0%
4	6	Naughty Boy feat. Sa.. La La La Virgin Records UMG	UMG	11,966	+0%	599	484.04m	+1%
5	5	Capital Cities Safe And Sound Capitol Records UMG	UMG	8,754	+3%	559	482.75m	-3%
6	4	Robin Thicke feat. T.. Blurred Lines Polydor UMG	UMG	12,525	-9%	746	473.67m	-8%
7	8	Ellie Goulding Burn Polydor UMG	UMG	12,339	+9%	586	421.40m	+9%
8	7	Daft Punk feat. Phar.. Get Lucky Columbia SME	SME	11,220	-11%	874	399.78m	-15%
9	9	OneRepublic Counting Stars Polydor UMG	UMG	8,731	+15%	523	391.60m	+3%
10	10	Passenger Let Her Go Embassy Of Music SME	SME	7,924	-5%	718	358.59m	+0%
11	11	Lady Gaga Applause Interscope UMG	UMG	11,003	+5%	575	353.33m	-1%
12	12	Pink feat. Lily Allen True Love RCA SME	SME	9,472	+1%	595	336.01m	-2%
13	13	Bastille Pompeii Virgin Records UMG	UMG	5,560	-7%	477	316.55m	-2%
14	15	James Blunt Bonfire Heart Atlantic WMG	WMG	5,279	+14%	486	310.79m	+5%
15	14	Pink Just Give Me A Reason RCA SME	SME	5,526	-5%	609	309.81m	+2%
16	16	Bruno Mars Treasure Atlantic WMG	WMG	8,017	-11%	665	252.68m	-2%
17	17	Macklemore And Ryan .. Can't Hold Us Atlantic WMG	WMG	5,760	-7%	360	246.59m	+1%
18	19	Olly Murs Dear Darlin' Epic SME	SME	5,369	+1%	434	234.81m	+5%
19	21	Imagine Dragons On Top Of The World Polydor UMG	UMG	3,712	+10%	282	232.40m	+12%
20	18	James Arthur Impossible Syco SME	SME	4,125	-3%	368	227.22m	-1%
21	26	Armin van Buuren fea.. This Is What It Feel.. Positiva/Virg.. UMG	UMG	4,003	-3%	306	200.67m	+9%
22	20	Calvin Harris feat. ... I Need Your Love Columbia SME	SME	5,044	-5%	409	188.73m	-9%
23	22	Lumineers, The Ho Hey Dualtone UMG	UMG	3,703	-6%	528	186.75m	-7%
24	29	NoNoNo Pumpin Blood Warner Music WMG	WMG	2,677	+25%	206	183.13m	+11%
25	25	Martin Solveig And T.. Hey Now Relentless SME	SME	3,551	-3%	245	179.15m	-4%
26	24	Empire Of The Sun Alive Virgin Records UMG	UMG	2,710	-9%	293	174.95m	-7%
27	23	Icona Pop feat. Char.. I Love It Atlantic WMG	WMG	4,330	-8%	389	174.88m	-9%
28	28	Cro Whatever Others Ind.	Ind.	2,190	-7%	124	165.92m	-4%
29	27	Sportfreunde Stiller Applaus Applaus Universal Mus.. UMG	UMG	1,749	-8%	152	159.70m	-11%
30	31	Rihanna feat. Mikky .. Stay Def Jam UMG	UMG	2,945	+2%	474	157.27m	+1%
31	30	Justin Timberlake Mirrors RCA SME	SME	4,359	-9%	529	157.01m	-4%
32	33	Sean Paul Other Side Of Love Atlantic WMG	WMG	3,711	-11%	324	137.70m	-5%
33	36	Rihanna Diamonds Mercury UMG	UMG	2,735	-3%	559	132.48m	-3%
34	42	Calvin Harris feat. ... Thinking About You Columbia SME	SME	4,134	0%	352	131.02m	+9%
35	41	Miley Cyrus We Can't Stop RCA SME	SME	5,018	-13%	378	130.24m	+8%
36	39	Gotye Somebody That I Used.. Island UMG	UMG	2,676	+1%	657	129.68m	+4%
37	37	Lana Del Rey Summertime Sadness Polydor UMG	UMG	3,895	+0%	440	128.68m	-2%
38	32	Imagine Dragons Radioactive Polydor UMG	UMG	2,342	-7%	235	128.34m	-12%
39	44	Stromae Papaoutai Mercury UMG	UMG	3,861	+7%	266	127.49m	+11%
40	34	Lykke Li I Follow Rivers LL Recordings WMG	WMG	1,606	-5%	332	126.73m	-12%
41	38	Justin Timberlake Take Back The Night RCA SME	SME	4,419	-8%	381	126.60m	-3%
42	68	Jason Derulo feat. 2.. Talk Dirty Warner Music WMG	WMG	4,813	+31%	315	125.07m	+50%
43	35	Passenger Holes Sony Music SME	SME	2,939	+19%	377	123.63m	-10%
44	40	Michael Bubl� It's A Beautiful Day Reprise WMG	WMG	2,246	-7%	444	110.71m	-9%
45	46	Bruno Mars Locked Out Of Heaven Atlantic WMG	WMG	3,001	0%	526	108.95m	+0%
46	54	Macklemore With Ryan.. Same Love Atlantic WMG	WMG	3,562	+19%	326	108.61m	+5%
47	52	Coldplay Atlas Island UMG	UMG	2,522	+46%	410	106.33m	+2%
48	45	Carly Rae Jepsen Call Me Maybe Interscope UMG	UMG	2,185	-2%	548	106.13m	-3%
49	49	Revolverheld Das Kann Uns Keiner .. Columbia SME	SME	1,204	+15%	103	105.84m	0%
50	50	Christina St�rmer Millionen Lichter Others Ind.	Ind.	810	-12%	94	102.49m	-3%



Avicii



Katy Perry



John Newman



Robin Thicke



Capital Cities



Naughty Boy

CHARTS STREAMING – OFFICIAL WEEK 38

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OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	KATY PERRY Roar <i>Virgin</i>
2	3	AVICII Wake Me Up <i>Positiva/PRMD</i>
3	2	ELLIE GOULDING Burn <i>Polydor</i>
4	4	ARCTIC MONKEYS Do I Wanna Know? <i>Domino Recordings</i>
5	17	ONEREPUBLIC Counting Stars <i>Interscope</i>
6	9	DRAKE FT MAJID JORDAN Hold On We're Going Home <i>Cash Money/Republic Records</i>
7	5	ARCTIC MONKEYS Why'd You Only Call Me When You're High? <i>Domino Recordings</i>
8	7	MILEY CYRUS We Can't Stop <i>RCA</i>
9	6	ROBIN THICKE/TI/PHARRELL Blurred Lines <i>Interscope</i>
10	8	LANA DEL REY VS CEDRIC GERVAIS Summertime Sadness <i>Polydor</i>
11	10	PASSENGER Let Her Go <i>Nettwerk</i>
12	11	LADY GAGA Applause <i>Interscope</i>
13	12	DAFT PUNK FT PHARRELL WILLIAMS Get Lucky <i>Columbia</i>
14	13	NAUGHTY BOY FT SAM SMITH La La La <i>Virgin</i>
15	14	JAY Z FT JUSTIN TIMBERLAKE Holy Grail <i>Roc-A-Fella</i>
16	16	ARCTIC MONKEYS R U Mine? <i>Domino Recordings</i>
17	15	JOHN NEWMAN Love Me Again <i>Island</i>
18	21	KLANGKARUSSELL FT WILL HEARD Sonnentanz (Sun Don't Shine) <i>Island</i>
19	31	MACKLEMORE/LEWIS/LAMBERT Same Love <i>Macklemore</i>
20	NEW	JASON DERULO FT 2 CHAINZ Talk Dirty <i>Warner Bros</i>
21	20	ARCTIC MONKEYS Arabella <i>Domino Recordings</i>
22	18	ONE DIRECTION Best Song Ever <i>Syco Music</i>
23	NEW	AVICII You Make Me Feel <i>Positiva/PRMD</i>
24	23	ARCTIC MONKEYS One For The Road <i>Domino Recordings</i>
25	19	MACKLEMORE/RYAN LEWIS/DALTON Can't Hold Us <i>Macklemore</i>
26	22	IMAGINE DRAGONS Radioactive <i>Interscope</i>
27	25	BASTILLE Pompeii <i>Virgin</i>
28	26	SEAN PAUL Other Side Of Love <i>Atlantic</i>
29	24	CALVIN HARRIS FT AVAH MARAR Thinking About You <i>Columbia</i>
30	27	ARCTIC MONKEYS I Want It All <i>Domino Recordings</i>
31	30	1975 Chocolate <i>Dirty Hit</i>
32	32	ARCTIC MONKEYS Snap Out Of It <i>Domino Recordings</i>
33	28	ICONA POP FT CHARLI XCX I Love It <i>Atlantic</i>
34	29	ARCTIC MONKEYS No. 1 Party Anthem <i>Domino Recordings</i>
35	44	BASTILLE Things We Lost In The Fire <i>Virgin</i>
36	33	RIZZLE KICKS Lost Generation <i>Island</i>
37	36	ARCTIC MONKEYS Knee Socks <i>Domino Recordings</i>
38	42	THE 1975 Sex <i>Dirty Hit/Polydor</i>
39	38	ARCTIC MONKEYS Fireside <i>Domino Recordings</i>
40	37	ARCTIC MONKEYS Mad Sounds <i>Domino Recordings</i>
41	39	ARCTIC MONKEYS I Wanna Be Yours <i>Domino Recordings</i>
42	41	RUDIMENTAL FT ELLA EYRE Waiting All Night <i>Asylum</i>
43	40	WILL.I.AM Bang Bang <i>Interscope</i>
44	46	IMAGINE DRAGONS It's Time <i>Interscope</i>
45	35	TINIE TEMPAH FT 2 CHAINZ Trampoline <i>Parlophone</i>
46	43	CALVIN HARRIS/ELLIE GOULDING I Need Your Love <i>Columbia</i>
47	34	NAUGHTY BOY FT EMELI SANDE Lifted <i>Virgin</i>
48	45	BRUNO MARS Treasure <i>Atlantic</i>
49	48	OLLY MURS Dear Darlin' <i>Epic</i>
50	49	LUMINEERS Ho Hey <i>Decca</i>
51	NEW	COLDPLAY Atlas <i>Republic Records</i>
52	59	SWEDISH HOUSE MAFIA/MARTIN Don't You Worry Child <i>Virgin</i>
53	47	JASON DERULO The Other Side <i>Warner Bros</i>
54	52	MACKLEMORE/RYAN LEWIS/WANZ Thrift Shop <i>Macklemore</i>
55	53	RUDIMENTAL FT JOHN NEWMAN Feel The Love <i>Asylum/Black Butter</i>
56	56	LE YOUTH Cool <i>Sign Of The Times</i>
57	50	DISCLOSURE F For You <i>PWR/Island</i>
58	51	TAYLOR SWIFT FT ED SHEERAN Everything Has Changed <i>Mercury</i>
59	55	JUSTIN TIMBERLAKE Mirrors <i>RCA</i>
60	64	TOM ODELL Another Love <i>Columbia</i>
61	86	DAFT PUNK FT PHARRELL WILLIAMS Lose Yourself To Dance <i>Columbia</i>
62	60	OF MONSTERS & MEN Little Talks <i>Republic Records</i>
63	63	DISCLOSURE FT ALUNAGEORGE White Noise <i>PWR/Island</i>
64	NEW	JESSIE J It's My Party <i>Lava/Republic Records</i>
65	NEW	BEN PEARCE What I Might Do <i>Mercury</i>
66	65	RIHANNA Diamonds <i>Def Jam</i>
67	61	DAVID GUETTA FT NE-YO & AKON Play Hard <i>Parlophone</i>
68	57	FUSE ODG Antenna 3 <i>Beat/AATW</i>
69	67	PINK FT NATE RUESS Just Give Me A Reason <i>RCA</i>
70	68	MUMFORD & SONS I Will Wait <i>Gentlemen Of The Road/Island</i>
71	NEW	EXAMPLE All The Wrong Places <i>Epic</i>
72	58	JESSIE J/BIG SEAN/D RASCAL Wild <i>Lava/Republic Records</i>
73	62	JUSTIN TIMBERLAKE Take Back The Night <i>RCA</i>
74	74	BRUNO MARS Locked Out Of Heaven <i>Atlantic</i>
75	71	IMAGINE DRAGONS On Top Of The World <i>Interscope</i>



CLIMBER: ONE REPUBLIC



NEW: JASON DERULO



CLIMBER: THE 1975



NEW: COLDPLAY



NEW: EXAMPLE

CHARTS STREAMING – SPOTIFY WEEK 38



GLOBAL

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

EUROPE

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

AUSTRIA

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



France: Stromae

FRANCE

POS	ARTIST/ ALBUM
1	STROMAE Formidable
2	AVICII Wake Me Up - Radio Edit
3	STROMAE Papaoutai
4	STROMAE Bâtard
5	STROMAE Tous Les Mêmes
6	KATY PERRY Roar
7	ROBIN THICKE Blurred Lines
8	STROMAE Ta Fête
9	NAUGHTY BOY La La La - feat. Sam Smith
10	MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton



Austria: Katy Perry

GERMANY

POS	ARTIST/ ALBUM
1	ALLIGATOAH Willst Du
2	AVICII Wake Me Up - Radio Edit
3	KATY PERRY Roar
4	ELLIE GOULDING Burn
5	STROMAE Papaoutai
6	AVICII You Make Me
7	NAUGHTY BOY La La La
8	MARTIN GARRIX Animals - Radio Edit
9	ALLIGATOAH Fick Ihn Doch
10	CASPER Im Ascheregen



US: Lorde



Norway: Miley Cyrus

NETHERLANDS

POS	ARTIST/ ALBUM
1	AVICII Wake Me Up - Radio Edit
2	JASON DERULO Talk Dirty - feat. 2 Chainz
3	KATY PERRY Roar
4	STROMAE Papaoutai
5	ELLIE GOULDING Burn
6	MARTIN GARRIX Animals
7	MR. PROBZ Waves
8	AVICII You Make Me
9	NAUGHTY BOY La La La
10	IMAGINE DRAGONS On Top Of The World

NORWAY

POS	ARTIST/ ALBUM
1	YLVIS The Fox
2	MILEY CYRUS Wrecking Ball
3	AVICII Wake Me Up - Radio Edit
4	KATY PERRY Roar
5	ELLIE GOULDING Burn
6	AVICII You Make Me
7	NAUGHTY BOY La La La
8	AVICII Hey Brother
9	JAY Z Holy Grail
10	ROBIN THICKE Blurred Lines

SPAIN

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

SWEDEN

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

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	MILEY CYRUS We Can't Stop
9	IMAGINE DRAGONS Radioactive
10	ROBIN THICKE Blurred Lines

CHARTS STREAMING – MUSIC VIDEO WEEK 38



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	AVICII – You Make Me (Official)
5	AVICII – You Make Me (Lyric Video)
6	KLANKARUSSELL - Sonnentanz (Sun Don't Shine ft. Will Heard)
7	JOHN NEWMAN – Love Me Again LFT
8	UNION J – Beautiful Life
9	ARIANA GRANDE – Baby I
10	IGGY AZALEA - Change Your Life (Explicit) LFT
11	IMAGINE DRAGONS – Radioactive
12	BASTILLE – Pompeii LFT
13	THE VAMPS – Can We Dance
14	ARIANA GRANDE - The Way ft. Mac Miller
15	LUCY SPRAGGAN – Last Night (Beer Fear)
16	BASTILLE - Things We Lost in the Fire LFT
17	JOHN NEWMAN – Cheating LFT
18	ARIANA GRANDE - Almost Is Never Enough ft. Nathan Sykes
19	LAWSON – Juliet LFT
20	THE WEEKND – Live For (Explicit)

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 LFT



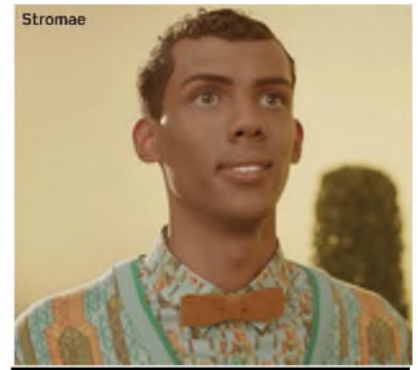
UK

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) ft. T.I. LFT
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 38



INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Macklemore & Ryan Lewis

- 1 1 **MACKLEMORE & RYAN LEWIS FT MARY LAMBERT** Same Love / Macklemore (Ada Arvato)
- 2 2 **DJ FRESH VS DIPLO AND DOMINIQUE YOUNG UNIQUE** Earthquake / MoS (Sony DADC UK)
- 3 4 **LONDON GRAMMAR** Strong / Metal & Dust (Sony DADC UK)
- 4 3 **ARCTIC MONKEYS** Do I Wanna Know? / Domino (PIAS Arvato)
- 5 6 **PASSENGER** Let Her Go / Nettwerk (Essential GEM)
- 6 5 **ARCTIC MONKEYS** Why'd You Only Call Me When You're High / Domino (PIAS Arvato)
- 7 9 **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** Can't Hold Us / Macklemore (Ada Arvato)
- 8 10 **THE 1975** Chocolate / Dirty Hit (Ingrooves)
- 9 8 **ARCTIC MONKEYS** R U Mine / Domino (PIAS Arvato)
- 10 7 **LETHAL BIZZLE FT RUBY GOE** Party Right / New State (New State Digital)
- 11 92 **EVA CASSIDY** Songbird / Blix Street (Ada Arvato)
- 12 14 **MACKLEMORE FT RYAN LEWIS & WANZ** Thrift Shop / Macklemore (Ada Arvato)
- 13 21 **KATIE MELUA** I Will Be There / Dramatico (Ada Arvato)
- 14 0 **PEWDIEPIE & THE GREGORY BROTHERS** Jabba The Hutt / Gregory Residence (Soulspeazm)
- 15 22 **PASSENGER** Holes / Nettwerk (Essential GEM)
- 16 15 **LONDON GRAMMAR** Wasting My Young Years / Metal & Dust (Sony DADC UK)
- 17 17 **CHRIS MALINCHAK** So Good To Me / MoS (Sony DADC UK)
- 18 0 **JASMINE THOMPSON** Ain't Nobody / Nowever (Absolute Arvato)
- 19 16 **MB3** Midnight City / MB3/Naive (Naive)
- 20 31 **AWOLNATION** Sail / Red Bull (PIAS Arvato)



DJ Fresh Indie Singles (2)



Jasmine Thompson Indie Singles Breakers (2)



London Grammar Indie Albums (2)

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 1 **ARCTIC MONKEYS** AM / Domino (PIAS Arvato)
- 2 2 **LONDON GRAMMAR** If You Wait / Metal & Dust (Sony DADC UK)
- 3 0 **KATIE MELUA** Ketevan / Dramatico (Ada Arvato)
- 4 0 **DEAF HAVANA** Old Souls / BMG Rights (Ramu/Arvato)
- 5 4 **PASSENGER** All The Little Lights / Nettwerk (Essential GEM)
- 6 0 **THE TEMPERANCE MOVEMENT** The Temperance Movement / Earache (Ada Arvato)
- 7 3 **GOLDFRAPP** Tales Of Us / Mute (PIAS Arvato)
- 8 5 **STEREOPHONICS** Graffiti On The Train / Stylus (Ignition)
- 9 0 **DIANA VICKERS** Music To Make Boys Cry / So (Essential/Proper)
- 10 8 **CARO EMERALD** The Shocking Miss Emerald / Dramatico/Grand Mono (Ada Arvato)
- 11 6 **MACKLEMORE & RYAN LEWIS** The Heist / Macklemore (Ada Arvato)
- 12 0 **BILL CALLAHAN** Dream River / Drag City (PIAS Arvato)
- 13 0 **CARCASS** Surgical Steel / Nuclear Blast (PIAS Arvato)
- 14 12 **JOHNNY CASH** The Rebel / Music Digital (Delta/Sony DADC)
- 15 0 **MARK LANEGAN** Imitations / Heavenly (PIAS Arvato)
- 16 13 **ADELE** 21 / XL (PIAS Arvato)
- 17 26 **VAMPIRE WEEKEND** Modern Vampires Of The City / XL (PIAS Arvato)
- 18 11 **FRANZ FERDINAND** Right Thoughts Right Words Right Action / Domino (PIAS Arvato)
- 19 10 **QUEENS OF THE STONE AGE** Like Clockwork / Matador (PIAS Arvato)
- 20 9 **ARCTIC MONKEYS** Whatever People Say I Am That's What I'm Not / Domino (PIAS Arvato)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Jasmine Thompson

- 1 0 **PEWDIEPIE & THE GREGORY BROTHERS** Jabba The Hutt / Gregory Residence (Gregory Residence)
- 2 0 **JASMINE THOMPSON** Ain't Nobody / Nowever (Nowever)
- 3 8 **AWOLNATION** Sail / Red Bull (Red Bull)
- 4 4 **MR YZ** Animals / Red Crystal (Red Crystal)
- 5 3 **EDWARD SHARPE & MAGNETIC ZEROS** Home / Rough Trade (XL Beggars)
- 6 5 **PURITY RING** Fineshrine / 4AD (XL Beggars)
- 7 9 **DJ JASON MEDALLION** Talk Dirty To Me / DJ Jason Medallion (DJ Jason Medallion)
- 8 7 **NEW MUSIC MASTERS** I Don't Care I Love It / New Music Masters (New Music Masters)
- 9 6 **MADILYN BAILEY** Titanium / Keep Your Soul (Keep Your Soul)
- 10 72 **CRYSTAL FIGHTERS/CRYSTAL FIGHTERS** You & I / Zirkula (Zirkula)
- 11 0 **BOYCE AVENUE/BOYCE AVENUE** A Thousand Years / 3 Peace (3 Peace)
- 12 0 **CATFISH & THE BOTTLEMEN** Rango / Communion (Communion)
- 13 12 **SAGE THE GEMINI FT IAMSU** Gas Pedal / Black Money (Black Money Music)
- 14 21 **KERRY P/KERRY P** Roar / Youtunez.Com (Youtunez.Com)
- 15 0 **FKA TWIGS/FKA TWIGS** EP2 / Young Turks/Young Turks/XL (XL Beggars)
- 16 0 **BOYCE AVENUE FT BEA MILLER/BOYCE AVENUE FT BEA MILLER** Roar / 3 Peace (3 Peace)
- 17 16 **DUKE DUMONT** The Giver / Turbo (Turbo Recordings)
- 18 13 **CINEMATIC ORCHESTRA** To Build A Home / Ninja Tune (Ninja Tune)
- 19 2 **BASHY FT JARETH** These Are The Songs / Ragz 2 Richez (Ragz 2 Richez)
- 20 15 **DIMITRI VEGAS/MOGUAI/LIKE MIKE** Mammoth / Doom (Doom)



Carcass Indie Albums Breakers (2)



Drenge Indie Albums Breakers (3)



Factory Floor Indie Albums Breakers (4)

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Bill Callahan

- 1 0 **BILL CALLAHAN** Dream River / Drag City (Drag City)
- 2 0 **CARCASS** Surgical Steel / Nuclear Blast (Nuclear Blast)
- 3 8 **DRENGE** Drenge / Infectious (Infectious Music)
- 4 1 **FACTORY FLOOR** Factory Floor / DFA (PIAS)
- 5 0 **CLOUD CONTROL** Dream Cave / Infectious (Infectious Music)
- 6 2 **VOLCANO CHOIR** Repave / Jagajaguar (Jagajaguar)
- 7 0 **LUNAR C** Good Times And Dead Brain Cells / Insanity (Insanity)
- 8 13 **BETHEL MUSIC** Tides / Absolute (Absolute)
- 9 10 **JON HOPKINS** Immunity / Domino (Domino Recordings)
- 10 0 **GENTLEMEN OF FEW** For All We Know / Norris & Co (Norris & Co)
- 11 0 **DANNY & THE CHAMPIONS OF THE WORLD** Stay True / Loose (Loose Music)
- 12 12 **LPO/PARRY** The 50 Greatest Pieces Of Classical / XS (XS)
- 13 0 **DEPZMAN** 2 Real / Ditto (Ditto Music)
- 14 3 **EMILIANA TORRINI** Tookah / Rough Trade (XL Beggars)
- 15 7 **EDWARD SHARPE & MAGNETIC ZEROS** Up From Below / Rough Trade (XL Beggars)
- 16 6 **NEKO CASE** The Worse Things Get The Harder I Fight The Harder I Fight The More... / Anti- (Epitaph)
- 17 0 **LISA KNAPP** Hidden Seam / Navigator (Navigator)
- 18 0 **JOANNA GRUESOME** Weird Sister / Fortuna Pop (Fortuna Pop)
- 19 22 **JASMINE THOMPSON** Bundle Of Tantrums / Jasmine Thompson (Jasmine Thompson)
- 20 0 **LUNG** Wait Less Suspense / Med School (Hospital)

CHARTS iTUNESSINGLES WEEK 38

BELGIUM	
POS	ARTIST/ ALBUM
16/09/2013 - 22/09/2013	
1	JASON DERULO Talk Dirty (feat. 2 Chainz)
2	AVICII Wake Me Up
3	MARTIN GARRIX Animals
4	MILEY CYRUS Wrecking Ball
5	KATY PERRY Roar
6	BIRDY Wings
7	AHZEE Born Again
8	MILK INC. Imagination
9	DVBBS,BORGEOUS Tsunami
10	ELLIE GOULDING Burn

DENMARK	
POS	ARTIST/ ALBUM
13/09/2013 - 19/03/2013	
1	OLLY MURS Dear Darlin'
2	JASON DERULO Talk Dirty
3	IMAGINE DRAGONS On Top of the World
4	KATY PERRY Roar
5	WOODKID Run Boy Run
6	FLO RIDA Can't Believe It (feat. Pitbull)
7	MARTIN GARRIX Animals
8	AVICII Wake Me Up
9	CRO Whatever
10	FAMILY OF THE YEAR Hero

FRANCE	
POS	ARTIST/ ALBUM
16/09/2013 - 22/09/2013	
1	STROMAE Formidable
2	AVICII Wake Me Up
3	MARTIN GARRIX Animals
4	BAKERMAT Vandaag
5	STROMAE Papaoutai
6	KATY PERRY Roar
7	NAUGHTY BOY La La La
8	JOHN NEWMAN Love Me Again
9	ROBIN THICKE Blurred Lines
10	MILEY CYRUS Wrecking Ball

GERMANY	
POS	ARTIST/ ALBUM
13/09/2013 - 19/03/2013	
1	OLLY MURS Dear Darlin'
2	JASON DERULO Talk Dirty (feat. 2 Chainz)
3	IMAGINE DRAGONS On Top of the World
4	KATY PERRY Roar
5	WOODKID Run Boy Run
6	FLO RIDA Can't Believe It (feat. Pitbull)
7	MARTIN GARRIX Animals
8	AVICII Wake Me Up
9	CRO Whatever
10	FAMILY OF THE YEAR Hero

ITALY	
POS	ARTIST/ ALBUM
12/09/2013 - 18/09/2013	
1	AVICII Wake Me Up
2	ELISA L'anima vola
3	LIGABUE Il sale della terra
4	IMANY You Will Never Know
5	KATY PERRY Roar
6	MILEY CYRUS Wrecking Ball
7	BRITNEY SPEARS Work B**ch
8	JOHN NEWMAN Love Me Again
9	CAPITAL CITIES Safe and Sound
10	LAURA PAUSINI Limpido



NETHERLANDS	
POS	ARTIST/ ALBUM
13/09/2013 - 19/03/2013	
1	COOSJE SMID Fields of Gold
2	DVBBS,BORGEOUS Tsunami
3	NIELS GEUSEBROEK Take Your Time Girl
4	AVICII Wake Me Up
5	KATY PERRY Roar
6	JULIA VAN DER TOORN Oops!... I Did It
7	STROMAE Papaoutai
8	JASON DERULO Talk Dirty
9	ANOUK Wigger
10	PHARRELL WILLIAMS Happy

SPAIN	
POS	ARTIST/ ALBUM
16/09/2013 - 22/09/2013	
1	AVICII Wake Me Up
2	ROBIN THICKE Blurred Lines
3	NEW MUSIC MASTERS I Love It
4	BRITNEY SPEARS Work B**ch
5	NAUGHTY BOY La La La
6	DANI MARTÍN Cero
7	KATY PERRY Roar
8	JOHN NEWMAN Love Me Again
9	PASSENGER Let Her Go
10	MARC ANTHONY Vivir Mi Vida

SWEDEN	
POS	ARTIST/ ALBUM
11/09/2013 - 17/09/2013	
1	MILEY CYRUS Wrecking Ball
2	AVICII Hey Brother
3	KATY PERRY Roar
4	BRITNEY SPEARS Work B**ch
5	MAEJOR ALI Lolly
6	LALEH Colors
7	LADY GAGA Applause
8	THE GREGORY BROTHERS.. Jabba the...
9	AVICII Wake Me Up
10	VERONICA MAGGIO Sergels torg

SWITZERLAND	
POS	ARTIST/ ALBUM
13/09/2013 - 19/03/2013	
1	AVICII Wake Me Up
2	MARTIN GARRIX Animals
3	KATY PERRY Roar
4	BIRDY Wings
5	JASON DERULO Talk Dirty (feat. 2 Chainz)
6	OLLY MURS Dear Darlin'
7	STROMAE Papaoutai
8	ELLIE GOULDING Burn
9	NAUGHTY BOY La La La (feat. Sam Smith)
10	MILEY CYRUS Wrecking Ball

UNITED KINGDOM	
POS	ARTIST/ ALBUM
15/09/2013 - 21/07/2013	
1	JASON DERULO Talk Dirty (feat. 2 Chainz)
2	KATY PERRY Roar
3	JESSIE J It's My Party
4	ONEREPUBLIC Counting Stars
5	AVICII You Make Me
6	DRAKE Hold On, We're Going Home
7	ELLIE GOULDING Burn
8	AVICII Wake Me Up
9	MACKLEMORE & RYAN LEWIS Same Love
10	KLANKARUSSELL Sonnentanz

CHARTS iTUNES ALBUMS WEEK 38



BELGIUM



POS ARTIST/ ALBUM

16/09/2013 - 22/09/2013

- 1 STROMÆ Racine Carrée
- 2 PLACEBO Loud Like Love
- 3 BIRDY Fire Within
- 4 KINGS OF LEON Mechanical Bull
- 5 ARCTIC MONKEYS AM
- 6 AVICII TRUE
- 7 VARIOUS Maximum Hit Music 2013/3
- 8 VARIOUS ARTISTS MNM Party 2013.2
- 9 VARIOUS Tomorrowland - The Arising...
- 10 MACKLEMORE & RYAN LEWIS The Heist

DENMARK



POS ARTIST/ ALBUM

13/09/2013 - 19/03/2013

- 1 AVICII TRUE
- 2 PLACEBO Loud Like Love
- 3 VARIOUS ARTISTS About: Berlin, Vol. 4
- 4 JACK JOHNSON From Here To Now To You
- 5 DIE ÄRZTE Die Nacht der Dämonen
- 6 SSIO BB.U.M.SS.N.
- 7 WOLFGANG NIEDECKEN Zosamme alt
- 8 ANDREA BERG Atlantis
- 9 GREGORY PORTER Liquid Spirit
- 10 ALLIGATOAH Triebwerke (Premium Edit)

FRANCE



POS ARTIST/ ALBUM

16/09/2013 - 22/09/2013

- 1 STROMÆ Racine Carrée
- 2 AVICII TRUE
- 3 PLACEBO Loud Like Love
- 4 ROHFF P.D.R.G.
- 5 LONDON GRAMMAR If You Wait
- 6 GRÉGOIRE Les roses de mon silence
- 7 ARCTIC MONKEYS AM
- 8 JACK JOHNSON From Here To Now To...
- 9 DAFT PUNK Random Access Memories
- 10 VARIOUS NRJ 200% Hits 2013, Vo

GERMANY



POS ARTIST/ ALBUM

13/09/2013 - 19/03/2013

- 1 AVICII TRUE
- 2 PLACEBO Loud Like Love
- 3 VARIOUS About: Berlin, Vol. 4 (Special)
- 4 JACK JOHNSON From Here To Now To You
- 5 DIE ÄRZTE Die Nacht der Dämonen (Live)
- 6 SSIO BB.U.M.SS.N.
- 7 WOLFGANG NIEDECKEN Zosamme alt
- 8 ANDREA BERG Atlantis
- 9 GREGORY PORTER Liquid Spirit
- 10 ALLIGATOAH Triebwerke (Premium Edit)

ITALY



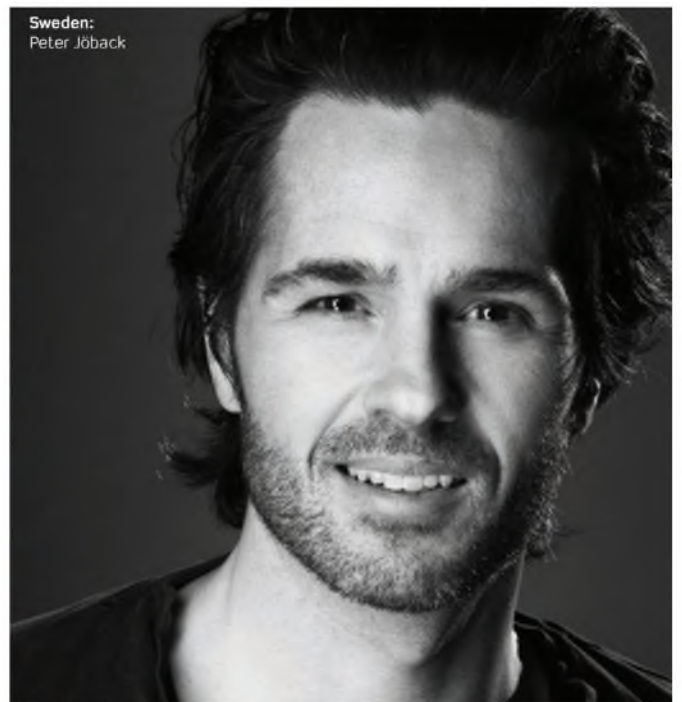
POS ARTIST/ ALBUM

12/09/2013 - 18/09/2013

- 1 AVICII TRUE
- 2 NEGRITA Déjà vu
- 3 PLACEBO Loud Like Love
- 4 SAMUELE BERSANI Nuvola numero ...
- 5 JOVANOTTI Backup 1987-2012
- 6 ARCTIC MONKEYS AM
- 7 GIUSEPPE GIOFRÈ Call On Me - EP
- 8 ALESSANDRA AMOROSO Amore puro
- 9 MADONNA MDNA World Tour (Live)
- 10 DAFT PUNK Random Access Memories



Spain: Dani Martín

Italy:
NegritaNetherlands:
Jack JohnsonSweden:
Peter Jöback

NETHERLANDS



POS ARTIST/ ALBUM

13/09/2013 - 19/03/2013

- 1 VARIOUS ARTISTS 538 Hitzone 67
- 2 AVICII TRUE
- 3 JACK JOHNSON From Here To Now To You
- 4 VARIOUS 538 Dance Smash 2013-03
- 5 ARMIN VAN BUUREN Universal Religion
- 6 ARCTIC MONKEYS AM
- 7 ACDA & DE MUNNIK Alle Singles
- 8 LEONARD COHEN The Essential Leonard
- 9 VARIOUS ARTISTS 538 Hitzone 66
- 10 ARMIN VAN BUUREN Intense

SPAIN



POS ARTIST/ ALBUM

16/09/2013 - 22/09/2013

- 1 DANI MARTÍN Dani Martín
- 2 AVICII TRUE
- 3 ANDRÉS CALAMARO Bohemio
- 4 JACK JOHNSON From Here To Now To You
- 5 PABLO LÓPEZ Once Historias y un Piano
- 6 CHENOA Otra Dirección
- 7 PLACEBO Loud Like Love
- 8 PASSENGER All the Little Lights
- 9 PABLO ALBORÁN Tanto
- 10 BUNBURY Palosanto [Pre Order]

SWEDEN



POS ARTIST/ ALBUM

11/09/2013 - 17/09/2013

- 1 AVICII TRUE
- 2 PETER JÖBACK I Love Musicals
- 3 LARS WINNERBÄCK Hosianna
- 4 DIVERSE ARTISTER Vi är luleå hockey
- 5 VARIOUS ARTISTS Absolute Music 73
- 6 ONE DIRECTION Midnight Memories
- 7 EDDA MAGNASON Monica Z - Musiken..
- 8 RODRIGUEZ Searching for Sugar Man
- 9 HÅKAN HELLSTRÖM Det kommer ...
- 10 LALEH Colors

SWITZERLAND



POS ARTIST/ ALBUM

13/09/2013 - 19/03/2013

- 1 AVICII TRUE
- 2 PLACEBO Loud Like Love (Bonus Track)
- 3 STROMÆ Racine Carrée
- 4 JACK JOHNSON From Here To Now To You
- 5 KATIE MELUA Ketevan
- 6 ANDREA BERG Atlantis (Deluxe Version)
- 7 ARCTIC MONKEYS AM
- 8 ELTON JOHN The Diving Board
- 9 DAVID GUETTA Nothing But...Ultimate
- 10 VARIOUS About: Berlin, Vol. 4 (Special)

UNITED KINGDOM



POS ARTIST/ ALBUM

15/09/2013 - 21/07/2013

- 1 ARCTIC MONKEYS AM
- 2 AVICII True
- 3 LONDON GRAMMAR If You Wait
- 4 DRAKE Nothing Was the Same
- 5 VARIOUS Now That's What I Call...! 85
- 6 JACK JOHNSON From Here To Now To...
- 7 VARIOUS ARTISTS Teenage Dirtbags
- 8 THE 1975 The 1975
- 9 VARIOUS Electronic Dance Music...
- 10 VARIOUS ARTISTS Kisstory

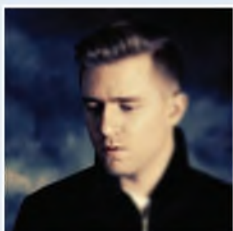
CHARTS ANALYSIS WEEK 38



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



● SUB FOCUS/KELE Turn It Around EMI

● HAIM The Wire Polydor

● CAPITAL CITIES Safe And Sound

Lazy Hooks

● JESSIE J Sexy Lady Lava/Republic

● JUSTIN TIMBERLAKE TKO RCA

● FAITH HILL There You'll Be Warner Bros

● DRAKE Started From The Bottom

Cash Money/Republic

● YLVIS The Fox WM Norway

● BONDAX Giving T All Relentless

● 2 CHAINZ FEAT. WIZ KHALIFA We Own It

(Fast & Furious) Def Jam

● JASMINE THOMPSON Ain't Nobody

Nowever

UK ARTIST ALBUMS CHART

● KINGS OF LEON Mechanical Bull RCA

● DRAKE Nothing Was The Same

Cash Money/Republic

● JESSIE J Alive Lava/Republic

● CHVRCHES The Bones Of What You

Believe Virgin

● BIRDY Fire Within 14th Floor/Atlantic

● JASON DERULO Tattoos Warner Bros

● DREAM THEATER Dream Theater

Roadrunner

● STING The Last Ship Cherrytree

● NEW MODEL ARMY Between Dog And

Wolf Attack Attack

● NIRVANA In Utero Geffen

● MAZZY STAR Seasons Of Your Day

Rhymes Of An Hour

● ROY HARPER Man And Myth Bella Union

● THUNDER Live At Donnington 1990 +

1992 Parlophone

● ANATHEMA Universal K Scope

● CLANNAD Nadur Arc Music

● SKUNK ANANSIE An Acoustic Skunk

Anansie - Live 100 Percent Records

● MATT REDMAN Your Grace Finds Me

Six Steps

● THIN LIZZY Thunder & Lightning Vertigo

● THIN LIZZY Renegade Mercury

● BIRDY Birdy 14th Floor/Atlantic

● RYAN KEEN Room For Light

Lookout Mountain

● NICOLA BENEDETTI My First Decade Decca

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

2 on Saturday (21st), Jason DeRulo received a belated birthday gift the following day in the form of his third No.1 single. Previously No.1 in 2010 with In My Head, and in 2011 with Don't Wanna Go Home, DeRulo's latest chart-topper is Talk Dirty, the second single from his third album Tattoos.

Also featuring rapper 2 Chainz, Talk Dirty sold 159,888 copies last week - the highest weekly tally of any of DeRulo's 10 Top 40 hits to date, and the seventh highest weekly tally of 2013. It is set to continue at No.1 this Sunday.

Making way for DeRulo after two weeks in pole position, Katy Perry's Roar slipped to No.2 (80,557 charts) but was joined in the Top 40 by Dark Horse (feat. Juicy J), a second track from upcoming album Prism. Entering at No.21, Dark Horse didn't go live until Tuesday and cantered rather than galloped to sales of 12,620 by the end of the week.

Debuting at No.3 (55,288



MIDWEEK NO.1

Jason DeRulo: Talk Dirty (feat. 2 Chainz)

sales), It's My Party is the second single from Jessie J's second album Alive, which was itself released on Monday. It instantly surpassed the peak position of Wild (feat. Big Sean & Dizzee Rascal) - the first single from the album, which reached No.5 in June, and has thus far sold 363,631 copies.

After jumping 13-2 last week in a very weak top five,

OneRepublic's Counting Stars reversed to No.4 in a stronger top few, increasing its sales 37.15% to 54,443 as it fell.

Macklemore & Ryan Lewis' Same Love (feat. Mary Lambert) also increased its sales, enjoying an 11.90% flip week-on-week to 26,432, despite holding at No.9.

Top 10 singles not mentioned elsewhere: Hold On We're Going Home fell 5-7 (35,504

sales) for Drake feat. Majid Jordan, Burn flickered 3-8 (30,765 sales) for Ellie Goulding and Klangkarussell's Sonnentanz (Sun Don't Shine) faded 6-10 (25,208 sales).

17-year-old Jasmine Van Den Bogaerde - aka Birdy - swooped to a No.16 debut (15,550 sales) with Wings. It is her highest chart placing to date, just beating her cover of Bon Iver's Skinny Love, which glided to a No.17 peak in 2011. Skinny Love climbs 65-49 this week, on sales of 5,119 copies.

Also new to the Top 40 on Sunday were A Light That Never Comes by Linkin Park & Steve Aoki (No.34, 6,435 sales) and The Mother We Share by Chvrches (No.38, 5,939 sales).

Back into the Top 40 after X Factor covers: Christina Perri's A Thousand Years (95-11, 24,367 sales) and The Wanted's We Own The Night (51-23, 11,903 sales).

Overall singles sales disappointed again, retreating a further 0.67% week-on-week to 2,936,916. That is a 109 week low, and 7.56% below same week 2012 sales of 3,177,250.

ALBUMS

■ BY ALAN JONES

Seven of the top eight albums on the artist album chart on Tuesday's midweek sales flashes were new entries - but up against the likes of Drake, Jessie J, Chvrches, Birdy, Jason DeRulo and Dream Theater, the clear leaders were Kings Of Leon, with their sixth album Mechanical Bull charging to the summit, with every likelihood of becoming their fourth No.1 album this Sunday.

Pitted against new releases by five acts who have racked up a total of 14 No.1's between them, Arctic Monkeys remained atop the chart last weekend with fifth album, AM. Selling 57,486 copies on its second frame, the album was never in trouble against new releases from former chart toppers Elton John (seven No.1's), Jack Johnson (three), Katie Melua (two) and Diana Vickers (one).

In fact, its biggest challenge in a week when six new albums poured into the Top 10, came from Swedish DJ Avicii's True, which debuted at No.2 (31,623 sales). Although it is his first album, True includes none of Avicii's first seven hits,



MIDWEEK NO.1

Kings Of Leon: Mechanical Bull

accommodating only the eighth - the smash Wake Me Up!, which spent three weeks at No.1 in July/August and slipped 4-6 (36,115 sales) last weekend - and the ninth, You Make Me, which debuted at No.5 (52,532 sales).

Debuting at No.3 (22,087 sales), The Diving Board is Elton John's first solo album of new material since 2006, arriving seven years to the week after The Captain & The Kid debuted and peaked at No.6 (26,450 sales). He subsequently charted The Union - comprising

collaborations with Leon Russell - which debuted and peaked at No.12 (14,070 sales) in 2010, and topped the chart with Good Morning To The Night, a Pnau project, sampling vintage 1970-1976 recordings which reached pole position on sales of 14,342 in July 2012.

Manic Street Preachers scored their 14th straight Top 15 album since their 1992 debut, with latest release Rewind The Film debuting at No.4 (19,680 sales). Its release comes three years to the week after their most recent

studio album, Postcards From A Young Man, which debuted and peaked at No.3 this week in 2010 on sales of 38,314 copies.

Katie Melua maintained her 100% record of hitting the Top 10 with every studio album, as sixth effort Ketevan debuted at No.6 (16,324 sales).

After three consecutive No.1's, Jack Johnson had to settle for a No.7 debut (10,445 sales) for new album From Here To Now To You.

The last of the artists who have previously had number ones, Diana Vickers came to prominence after finishing fourth on the 2008 season of The X Factor. She topped the chart in 2010 with debut album Songs From The Tainted Cherry Tree on sales of 35,951 copies. Vickers completed second album, Music To Make Boys Cry, earlier this year. Finally released, it debuted at No.37 (2,705 sales) on Sunday.

Despite the large intake of new entries to the artist album chart, overall sales were down 7.78% week-on-week at 1,319,542 - 13.30% below same week 2012 sales of 1,521,888, and 38.73% below same week 2003 sales of 2,153,602.

CHARTS CLUB WEEK 38

Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	2	7	STORM QUEEN Look Right Through / <i>MoS</i>
2	11	4	RUSS CHIMES Turn Me Out / <i>Deconstruction/Columbia</i>
3	13	6	BENNY BENASSI FEAT. JOHN LEGEND Dance The Pain Away / <i>Ultra</i>
4	7	3	ARIANA & THE ROSE Heartbeat / <i>Pookiebird</i>
5	6	3	WESTERN DISCO FEAT. LURA The Sun / <i>Island</i>
6	36	2	TYRON DIXON FEAT. KODIE Nothing They Can Tell Me Now / <i>Dixon</i>
7	26	7	FOXES Youth / <i>Sign Of The Times</i>
8	10	3	AVICII You Make Me / <i>PRMD/Positiva</i>
9	1	6	ARMIN VAN BUUREN FEAT. CINDY ALMA Beautiful Life / <i>Armada/Positiva/Virgin</i>
10	15	6	HARDWELL & DYRO FEAT. BRIGHT LIGHTS Never Say Goodbye / <i>Relentless</i>
11	0	1	ELECTRONIC YOUTH FEAT. ALEX HART Wish I Didn't Miss You / <i>Newstate</i>
12	21	3	AYALA The Sun Has Come/On My Way / <i>De Angels</i>
13	17	3	INNER CITY Good Life 2013 / <i>KMS</i>
14	22	2	MARCIA JUELL & MIDOUT Hell Yeah / <i>Marcia Juell & Midout</i>
15	0	2	I AM A CAMERA The Legendary Children / <i>Tim & Danny</i>
16	28	3	MEITAL Give Us Back Love / <i>Transmission</i>
17	0	2	MONSIEUR ADI FEAT. A*M*E What's Going On / <i>Relentless/Sony/Karma Artists</i>
18	24	2	CLAPTONE FEAT. JAW No Eyes / <i>Parlophone</i>
19	23	3	LONDON GRAMMAR Strong / <i>Metal & Dust</i>
20	19	3	CHRIS MALINCHAK If U Got It / <i>Relentless</i>
21	40	2	SHOWTEK FEAT. WE ARE LOUD & SONNY WILSON Booyah / <i>Spinnin'/Polydar</i>
22	37	2	SHARAM FEAT. HONEY HONEY My Way / <i>Yoshitoshi</i>
23	0	1	SUB FOCUS FEAT. KELE Turn It Around / <i>Mercury</i>
24	0	1	JETSKI SAFARI FEAT. HELEN CORRY Like A Lie / <i>Sweat It Out</i>
25	27	3	PAUL VAN DYK & ARNEJ We Are One 2013 / <i>Vandit</i>
26	31	2	JOHN NEWMAN Cheating / <i>Island</i>
27	3	7	BONDAX Giving It All / <i>Relentless</i>
28	8	6	WANKELMUT & EMMA LOUISE My Head Is A Jungle / <i>Positiva/Virgin</i>
29	0	1	PAUL WOOLFORD Untitled / <i>Hotflush</i>
30	14	7	ALEX METRIC & JACQUES LU CONT FEAT. MALIN Safe With You / <i>MoS</i>
31	0	1	RIHANNA What Now / <i>Virgin/EMI</i>
32	0	1	LITTLE NIKKI Little Nikki Says / <i>Deconstruction/Columbia</i>
33	0	1	VENSUN FEAT. DAVID VENDETTA & SYLVIA TOSUN Love Is Love / <i>Sea To Sun</i>
34	0	1	SIGMA FEAT. TAYLOR FOWLIS Summer Calling / <i>3 Beat</i>
35	5	3	LETHAL BIZZLE FEAT. RUBY GOE Party Right / <i>Newstate</i>
36	32	3	CHASE & STATUS FEAT. MOKO Count On Me / <i>MTA/Mercury</i>
37	25	6	BIZARRE INC. Playing With Knives 2013 / <i>Vinyl Solution</i>
38	35	2	PATROLLA Groovy / <i>Island</i>
39	30	9	EXAMPLE All The Wrong Places / <i>Epic</i>
40	16	8	FRANCESCO ROSSI Paper Aeroplane / <i>D.Vision/Strictly Rhythm</i>

COMMERCIAL POP TOP 30

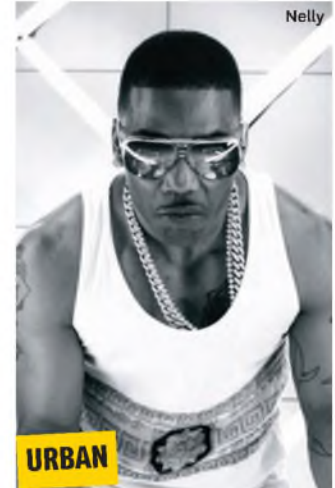
POS	LAST	WKS	ARTIST / TRACK / LABEL
1	5	3	JESSIE J It's My Party / <i>Island</i>
2	2	8	MUTYA KEISHA SIOBHAN Flatline / <i>Polydor</i>
3	10	2	AVICII You Make Me / <i>PRMD/Positiva</i>
4	21	2	MEITAL Give Us Back Love / <i>Transmission</i>
5	22	2	STORM QUEEN Look Right Through / <i>MoS</i>
6	17	2	THE SATURDAYS Disco Love / <i>Polydor</i>
7	0	1	ARIANA & THE ROSE Heartbeat / <i>Pookiebird</i>
8	13	5	NEON JUNGLE Trouble / <i>RCA</i>
9	27	2	DIZZEE RASCAL FEAT. WILL.I.AM Something Really Bad / <i>Island</i>
10	16	3	KASKADE Atmosphere / <i>Ultra</i>
11	23	5	BACKSTREET BOYS In A World Like This / <i>K-Bahn</i>
12	11	8	MAYRA VERONICA Mama Mia / <i>Syco</i>
13	3	5	FUSE ODG Azonto / <i>3 Beat</i>
14	30	2	JOHN NEWMAN Cheating / <i>Island</i>
15	7	4	LADY GAGA Applause / <i>Interscope</i>
16	1	4	ARMIN VAN BUUREN FEAT. CINDY ALMA Beautiful Life / <i>Armada/Positiva/Virgin</i>
17	0	1	NONA Feel The Heat Rising / <i>Supertone</i>
18	20	3	CAPITAL CITIES Safe And Sound / <i>Capitol</i>
19	18	4	NONONO Pumpin Blood / <i>One More Tune/Warner Bros</i>
20	0	1	FREEMASONS VS. RUBYLUX The World Goes Quiet / <i>Freemaison</i>
21	0	1	SCRUFIZZER Kick It / <i>Black Butter</i>
22	0	1	TOOCHI Fight For Your Dream / <i>T Records</i>
23	26	2	BLEONA Take It Like A Man / <i>BDB Entertainment</i>
24	0	1	RIHANNA What Now / <i>Virgin/EMI</i>
25	6	6	WRETCH 32 FEAT. JACOB BANKS Doing Ok / <i>Levels/MoS</i>
26	0	1	HARDWELL & DYRO FEAT. BRIGHT LIGHTS Never Say Goodbye / <i>Relentless</i>
27	0	1	ENRIQUE IGLESIAS Turn The Night Up / <i>Republic</i>
28	0	1	SELENA GOMEZ Slow Down / <i>Hollywood/Polydar</i>
29	28	8	LANA DEL REY VS. CEDRIC GERVAIS Summertime Sadness / <i>Spinnin'</i>
30	24	5	ELLIE GOULDING Burn / <i>Polydar</i>



UPFRONT Storm Queen aka Morgan Geist



COMMERCIAL POP Jessie J



URBAN Nelly

Morgan Geist's Queen alias Storms to the summit of Upfront Chart

ANALYSIS

BY ALAN JONES

After narrowly missing out on Upfront club chart leadership last week, Storm Queen's Look Right Through is not to be denied, jumping 2-1.

Originally released in the US on the Environ label in 2010 - owned by Morgan Geist aka Storm Queen - the track reaches full fruition thanks to new mixes from MK (Mark Kinchen) on Ministry Of Sound which boost it to the top of the chart with a

10.5% margin over Russ Chimes' fast-growing Turn Me Out (11-2).

Jessie J has become a major pop artist with few concessions to the dancefloor - but things seems to be changing. She didn't register on the Commercial club chart at all until May 2012, when she loaned her larynx to LaserLight, one in a long line of number one smashes by David Guetta. She returned to the chart in July, reaching number two with Wild (feat. Dizzee Rascal & Big Sean), the introductory single from her new album, Alive.

Follow-up It's My Party,

jumps 5-1 thanks to a plethora of fine mixes from Steve Smart & Westfunk and All About She. It's tough on Sugababes-by-another-name Mutya Keisha Siobhan, who remain at number two for the second straight week with their comeback single, Flatline.

There's more tantalising teetering from Mutya Keisha Siobhan on the Urban chart, where Flatline skips 4-2, ending up less than 2% behind the chart's new leader, Get Like Me by an even more celebrated trio of talents: Nelly, Nicki Minaj and Pharrell.

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	3	NELLY FEAT. NICKI MINAJ & PHARRELL Get Like Me / <i>Island</i>
2	4	4	MUTYA KEISHA SIOBHAN Flatline / <i>Polydor</i>
3	1	6	EELKE KLEIJN FEAT. TRESOR Stand Up / <i>3 Beat</i>
4	0	1	IGGY AZALEA FEAT. T.I. Change Your Life / <i>Mercury</i>
5	16	2	CHARLIE BROWN Bones / <i>AATW</i>
6	2	7	WOOKIE FEAT. ELIZA DOOLITTLE The Hype / <i>Mancu/Strictly Rhythm</i>
7	13	3	GHETTYS FEAT KANO + MYKL Party Animal / <i>Disrupt</i>
8	14	3	ROBIN THICKE FEAT. KENDRICK LAMAR Give It 2 U / <i>Interscope</i>
9	5	6	DRAKE FEAT. MAJID JORDAN Hold On We're Going Home / <i>Cash Money/Republic</i>
10	17	3	ATIRA High On Love / <i>Ayo</i>
11	23	2	PRINTZ BOARD #1 / <i>Beats & Produce</i>
12	7	9	FUSE ODG Azonto / <i>3 Beat</i>
13	8	3	DIZZEE RASCAL FEAT. WILL.I.AM Something Really Bad / <i>Island</i>
14	6	7	JAY SEAN FEAT. BUSTA RHYMES... Break Of Dawn/All On Your Body / <i>Cash Money</i>
15	0	1	2 CHAINZ FEAT. PHARRELL Feds Watching / <i>Def Jam</i>
16	10	4	AZEALIA BANKS FEAT. PHARRELL Atm Jam / <i>Polydor</i>
17	15	4	MS. DYNAMITE & SHY FX Cloud 9 / <i>Digital Soundbwoy</i>
18	20	2	BIG SEAN Fire / <i>Good/Def Jam</i>
19	9	11	TINIE TEMPAH FEAT. 2 CHAINS Trampoline / <i>Parlophone</i>
20	11	7	SIGMA FEAT. TAYLOR FOWLIS Summer Calling / <i>3 Beat</i>
21	0	1	FUGI-ROC FEAT. S.E.L. Dangerous / <i>Bournehill</i>
22	0	1	SKILF Shuffle / <i>Soi</i>
23	19	9	JUSTIN TIMBERLAKE Take Back The Night / <i>RCA</i>
24	0	1	JESSIE J It's My Party / <i>Island</i>
25	21	18	ROBIN THICKE FEAT. T.I. & PHARRELL Blurred Lines / <i>Interscope</i>
26	22	9	JAY-Z FEAT. JUSTIN TIMBERLAKE Holy Grail / <i>Roc Nation</i>
27	0	1	RIHANNA What Now / <i>Def Jam</i>
28	25	4	LETHAL BIZZLE FEAT. RUNY GOE Party Right / <i>Newstate</i>
29	28	6	NAUGHTY BOY FEAT. EMELI SANDE Lifted / <i>Virgin/EMI</i>
30	24	11	JOHN LEGEND Made To Love / <i>Sony RCA</i>

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	WILKINSON Afterglow
2	FATBOY SLIM & RIVA STARR Eat Sleep Rave Repeat
3	DAFT PUNK FT PHARRELL Lose Yourself To Dance
4	SWAY Wake Up
5	BEN PEARCE What I Might Do
6	EMPIRE OF THE SUN Dna
7	KNIFE PARTY Lrad
8	SICK INDIVIDUALS & AXWELL FT TAYLR RENEE I Am
9	SCRUFIZZER Kick It
10	SHADOW CHILD FT TAKURA Friday
11	STEVE ANGELLO, MATISSE & SADKO Slvr
12	STEVE AOKI, CHRIS LAKE & TUJAMO Boneless
13	GINA STAR 1000 Years
14	MS DYNAMITE & SHY FX Cloud 9
15	ROGER SANCHEZ My Roots
16	WALDEN First Day
17	DADDY'S GROOVE FT MINDSHAKE Surrender
18	JAGWAR MA Come Save Me
19	KOVE Love For You
20	ROB ROAR FT JLG Chicks On Acid



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

INDUSTRY EVENTS DATES FOR YOUR DIARY

October 2 Royal Albert Hall, London

Classic BRIT AWARDS 2013 with MasterCard



October

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

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

19
Mobo Awards
The SSE Hydro, Glasgow
mobo.com

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

30
Mercury Prize Awards Show
Roundhouse,
London
mercuryprize.com

November

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

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

April

24
Music Week Awards 2014
The Brewery, London
musicweekawards.com

FORTHCOMING FEATURES

Coca-Cola



Music & Brand Partnerships

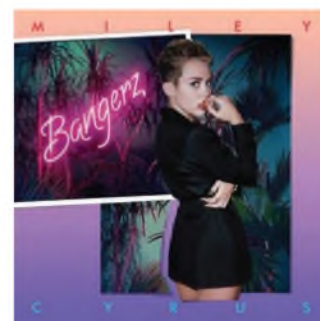
The music industry is closer than ever to big brands after names such as Coca Cola, O2, Blackberry and Volkswagen spent a record £100m on music in 2012. *Music Week* will take a close look at some of the most successful brand partnerships of recent times and the vital ingredients that have made beneficial agreements for all in a special feature on October 25.

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



▶ DIZZEE RASCAL *The Fifth* 30.09



▶ MILEY CYRUS *Bangerz* 07.10

SEPTEMBER 30

SINGLES

- **ARTHUR WALWIN** Someone Who Knows (*Engineer*)
- **AZEALIA BANKS** Atm Jam (*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 (*Levels/Republic/Polydur*)
- **DIZZEE RASCAL FEAT. WILL.I.AM** Something Really Bad (*D'rtree 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/Polydur*)

- **AUSTIN MAHONE** What About Love (*Island*)
- **MAXSTA FEAT. LITTLE NIKKI** Wanna Go (*Sony*)
- **BRIAN MCFADDEN** Time To Save Our Love (*Bmi*)

- **METIS** All In (*Warner*)
- **NELLY** Get Like Me (*Republic/Island*)
- **PITBULL** Outta Nowhere Feat. Danny Mercer (*J/Mr.305/Pola Grounds*)

- **SWIM DEEP** Honey (*Sony*)
- **TWO DOOR CINEMA CLUB** Changing Of The Seasons (*Parlophone*)
- **THE WOMBATS** Your Body Is A Weapon (*14th Floor*)
- **YUCK** Middle Sea (*Mercury*)

ALBUMS

- **MARTIN BARRE** Away With Words (*Ed./Ying*)
- **BE BOP DELUXE** Be Bop Deluxe At The BBC 1974-1978 (*Parlophone*)
- **DIZZEE RASCAL** *The Fifth* (*D'rtree Stank/Island*)
- **SAMMY HAGAR** Sammy Hagar & Friends (*Frontier*)
- **HAIM** Days Are Gone (*Polydur*)
- **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 Records/Vertigo*)
- **MOBY** Innocents (*Little Idiot*)
- **VAN MORRISON** Moondance: Deluxe Edition (*Warner*)
- **NELLY** Mu (*Republic/Island*)

• AGNES OBEL

- **AGNES OBEL** *Aventine* (*Pias*)
- **OKKERVIL RIVER** *The Silver Gymnasium* (*Jagjagwar*)
- **PINS** *Girls Like Us* (*Bella Union*)
- **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* (*Dramatica*)

OCTOBER 7

SINGLES

- **JAMES BLUNT** *Bonfire Heart* (*Atlantic*)
- **BRING ME THE HORIZON** *Can You Feel My Heart* (*Rca*)
- **CELSIUS** *Incoming* (*Mudtech*)
- **CODE MANTA** *Wasps Ep* (*Rogue Industries*)
- **DAVE STEWART FT MARTINA MCBRIDE** *Every Single Night* (*Kobalt*)
- **DAWES** *Most People* (*Emi*)
- **DEATHCRUSH** *Skool's In* (*Norway Rat*)
- **EMINEM** *Berzerk* (*Interscope*)
- **EVERYOUNG** *You Got Me* (*Seymour Place*)
- **THE FEELING** *Rescue* (*Bmg Chrysalis*)
- **FOXES** *Youth* (*Rca*)
- **THE GETAWAY PLAN** *Lovesick Ep* (*Warner Brothers*)

- **GHOST BEACH** *Miracle* (*Nettwerk*)
- **KHUSHI** *Magpie* (*Laissez Faire Club*)
- **NATASHA KHAN & JON HOPKINS** *Garden's Heart* (*Parlophone*)
- **JOHN NEWMAN** *Cheating* (*Island*)
- **NIGHT MOVES** *Colored Emotions* (*Dumina*)
- **THE SATURDAYS** *Disco Love* (*Polydur*)
- **SCRUFIZZER** *Kick It* (*Black Butter/Polydur*)
- **TEMPLES** *Keep In The Dark* (*Heavenly*)
- **THOMAS DYBDAHL** *Man On A Wire* (*Virgin/Emi*)

- **WANKLEMURT/EMMA LOUISE** *My Head Is A Jungle* (*Virgin/Emi*)

ALBUMS

- **ALL TIME LOW** *Don't Panic: It's Longer Now!* (*Hopeless*)
- **CAGE THE ELEPHANT** *Melophobia* (*Relentless/Virgin*)
- **ANNA CALVI** *One Breath* (*Dumina*)
- **CHASE & STATUS** *Brand New Machine* (*Mercury*)
- **JOE COCKER** *Fire It Up* (*Columbia Sevenone*)
- **MILEY CYRUS** *Bangerz* (*Rca*)
- **DANIEL AVERY** *Drone Logic* (*Phantasy/Because*)

▶ **ELIZA DOOLITTLE** In Your Hands 14.10▶ **JAMES BLUNT** Moon Landing 21.10▶ **LORDE** Pure Heroine 28.10▶ **AVRIL LAVIGNE** Avril Lavigne 04.11▶ **CELINE DION** Loved Me Back To Life 11.11**Music**

- **THE FALLOWS** Liars And Kings (4 Real)
- **THE FEELING** Boy Cried Wolf (Bmg Chrysalis)
- **THE FRATELLI** We Need Medicine (Bmg)
- **DAN LE SAC VS SCROOBIUS PIP** Repent Replenish Repeat (Sunday Best)
- **NYPC** Nypc (The Number)
- **PAUL OAKENFOLD** Oakenfold Cream 21 (New State)
- **THE ORB** History Of The Future - The Island Years (Island/U M Catalogue)
- **PANIC! AT THE DISCO** Too Weird To Live, To Rare To Die (Fuelled By Ramen/Atlantic)
- **PARQUET COURTS** Tally All The Things That You Broke (Mam+Pop/What's Your Rupture)
- **PREFAB SPROUT** Crimson/Red (Icebreaker)
- **PUSHA T** My Name Is My Name (Decan)
- **SAN CISCO** San Cisco (Columbia)
- **SLEIGH BELLS** Bitter Rivals (Lucky Number/Mam + Pop)
- **LUCY SPRAGGAN** Join The Club (Columbia)
- **LISA STANSFIELD** Seven (Monkeynatra)
- **DAVE STEWART** Lucky Numbers (Kabalt)
- **THOMAS DYDBAHL** What's Left Is Forever (Virgin/Emi)
- **TO KILL A KING** Cannibals With Cutlery (Xtra Mile)

OCTOBER 14**SINGLES**

- **ANGEL HAZE** Echelon (It's My Way) (Island)
- **THE ASTON SHUFFLE** Can't Stop Now (Polydar)
- **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 (Atlantic)
- **IGGY AZALEA** Change Your Life (EMI)
- **MILES KANE** Better Than That (Columbia)
- **MORCHEEBA** Cimme Your Love (Pias)
- **ALISON MOYET** Changeling (Cooking Vinyl)
- **PEARL JAM** Sirens (Monkeywrench/Republic)
- **RAC FT KELE & MNDR** 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 (Polydar)
- **TWENTY ONE PILOTS** House Of Gold (Fbr/Atlantic)
- **ARMIN VAN BUUREN** Beautiful Life (Positiva/Virgin)
- **WESTERN DISCO** The Sun (Island)
- **WILKINSON** Afterglow (Kam)

ALBUMS

- **THE AVETT BROTHERS** Magpie And The Dandelion (Island)
- **CHER** Closer To The Truth (Warner Brothers)
- **GAVIN DEGRAW** Make A Move (Sony Rca)
- **THE DISMEMBERMENT PLAN** Uncanny Valley (Partisan Records)
- **ELIZA DOOLITTLE** In Your Hands (Parlophone)
- **JONATHAN & CHARLOTTE** Perhaps Love (Sony Classical)
- **KWES** Iip. (Warp)
- **LISSIE** Back To Forever (Columbia)
- **LUKE TEMPLE** Cood Mood Fool (Secretly Canadian)
- **ANNIE MAC** Annie Mac Presents 2013 (Virgin EMI)
- **PAUL MCCARTNEY** New (Virgin EMI)
- **MORCHEEBA** Head Up High (Pias)
- **JOHN NEWMAN** Tribute (Island)
- **OCEANO** Incisions (Earuche)
- **PAUL SIMON** The Complete Albums Collection (Sony)
- **PEARL JAM** Lightning Bolt (Legacy/Columbia)
- **DAVID ROTHERAY** Answer Ballads (Navigator)
- **THE SATURDAYS** Living For The Weekend (Polydar)
- **SKILLET** Rise (Warner)
- **JONATHAN WILSON** Fanfare (Bella Union)

OCTOBER 21**SINGLES**

- **ACTIVE CHILD** Rapor Ep (Third Rock)
- **JAMES ARTHUR** You're Nobody 'Til Somebody Loves You (Syco)
- **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/Polydar)
- **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)
- **RECONNECTED** Time Of Our Lives (Bannatyne)
- **SHOWTEK** Booyah (Polydar)
- **TONY LIONNI FT RACHEL FRASER** Take Me With You (Madhouse)
- **UNION J** Beautiful Life (Rca)
- **THE WANTED** Show Me Love (America) (Global Talent/Island)

ALBUMS

- **AFI** Burials (Island)
- **ANDREA BEGLEY** The Message (Umts)
- **BLACK HEARTED BROTHER** Stars Are Our Home (Sonic Cathedral)
- **JAMES BLUNT** Moon Landing (Atlantic)
- **CFCF** Outside (Paper Bag/Dummy)
- **JEREMY DENK** J.S. Bach: Goldberg Variations (Nonesuch)
- **DALE EARNHARDT JR JR** The Speed Of Things (Warner Brothers)
- **EARTH, WIND AND FIRE** Now, Then & Forever (Rca)
- **GLORIA ESTEFAN** The Standards (Sony)
- **FLASH BANG BAND** Bite Your Tongue (As The Helm)
- **GENTLEMAN'S DUB CLUB** Fourtyfour (Ranking)
- **IGGY AZALEA** The New Classic (Mercury)
- **LAWSON** Chapman Square Chapter II (Global Talent/Polydar)
- **KATY PERRY** Prism (Virgin)
- **SHIROCK** Everything Burns (The Movement Group)
- **MATTHEW E WHITE** Big Inner: Outer Face Edition (Domino)

OCTOBER 28**SINGLES**

- **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)
- **GOO GOO DOLLS** Come To Me (Warner Brothers)
- **JAVEON** Love Song (Island)
- **JAY Z** Tom Ford (Roc-A-Fella/Virgin)
- **AVRIL LAVIGNE** Rock N Roll (Epic)
- **NICK MULVEY** Nitrous (Communion)
- **MIKILL PANE** Straight To The Bottom (Mercury)
- **SKREAM** Rollercoaster (Feat. Sam Frank) (Virgin/EMI)
- **STYLO G** Badd (3 Beau/Atw)
- **UNKNOWN MORTAL ORCHESTRA** Lp II (Jagjaguwar)
- **THE VAMPS** Can We Dance (Mercury)

ALBUMS

- **AMPLIFY DOT** Paper Cuts (Virgin Records)
- **ARCADE FIRE** Reflektor (Sanavox)
- **ASGEIR** In The Silence (One Little Indian)
- **MATT CARDLE** Porcelain (Matt Cardle)
- **CHAS & DAVE** That's What Happens (Warner)
- **RORY GALLAGHER** Kickback City (Sony Rca)

- **GRASS HOUSE** A Sun Full And Drowning (Marshall Teller)
- **LILY & MADELEINE** Lily & Madeleine (Asthmatic Kitty)
- **LORDE** Pure Heroine (Virgin)
- **OM UNIT** Threads (Civi)
- **THE TRICKS** In The Doghouse (Unison)
- **UNION J** Union J (Rca)
- **WILKINSON** Lasers Not Included (Kam)

NOVEMBER 4**SINGLES**

- **ALL ABOUT SHE** Higher (Atlantic)
- **BIG BEAT BRONSON** Nothing (Bad Boys)
- **DIANE BIRCH** All The Love You Got (Warner)
- **FALL OUT BOY** Young Volcanoes (Del Jam/Virgin)
- **STEVE MASON** Fire (Double 6/Domino)
- **MIA** Come Walk With Me (Virgin/EMI)
- **PAROV STELAR** Keep On Dancing (Dramatic)
- **PUBLIC SERVICE BROADCASTING** Night Mail (Test Card)
- **RAINY MILO** Rats (Virgin/EMI)
- **RIHANNA** What Now (Del Jam/Virgin)
- **RUEN BROTHERS** Blood Runs Wild (Republic/Island)
- **THE STRYPPES** Can't Judge A Book (Virgin EMI)
- **TAYLOR SWIFT** The Last Time (Feat. Gary Lightbody) (Mercury/Big Machine)
- **ROBBIE WILLIAMS** Go Gentle (Island)

ALBUMS

- **JAMES ARTHUR** James Arthur (Syco)
- **CUT COPY** Free Your Mind (Modular)
- **DEAN WAREHAM** Emancipated Hearts (Sonic Cathedral)
- **ICONA POP** This Is... Icona Pop (Atlantic)
- **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 (Dramatic/Etage Non)
- **THE WANTED** Word Of Mouth (Global Talent/Island)
- **WHITE DENIM** Corsicana Lemonade (Downtown)

NOVEMBER 11**SINGLES**

- **LUMINITES** Du Something (Suzy)

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

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**SINGLES**

- **SKATERS** Deadbolt (Warner)

ALBUMS

- **LEWIS WATSON** Some Songs With Some Friends (Warner Brothers)
- **ROBBIE WILLIAMS** Swings Both Ways (Island)

NOVEMBER 25**ALBUMS**

- **DIDO** Greatest Hits (Rca)
- **GABRIELLE** Now And Always - 20 Years Of Dreaming (Island)

DECEMBER 2**SINGLES**

- **JAKE BUGG** Slumville (Mercury)

ALBUMS

- **IL DIVO** A Musical Affair (Syco)
- **MARY J BLIGE** A Mary Christmas (Verve)

DECEMBER 9**SINGLES**

- **ALEX HEPBURN** Miss Misery (Warner)

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

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

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

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



ROBBIE WILLIAMS Swings Both Ways

(Island)



November 18

The new swing album from Robbie Williams features a host of guest vocalists and selection of classic songs including Dream A Little Dream (with Lily Allen), I Wan'na Be Like You (with Olly Murs) and Little Green Apples (with Kelly Clarkson). Brand new tracks include Soda Pop (with Michael Bublé) and Swings Both Ways, written and performed with Rufus Wainwright.

The album sees Williams reunited with Guy Chambers, with whom he wrote six new songs. Guy Chambers produced the album.

Williams' previous swing album, *Swing When You're Winning*, was released in 2001 and spent six consecutive weeks at the top of the UK chart, going 7x platinum. It remains his best-selling album ever. Earlier this year, Williams embarked on his *Take The Crown Stadium Tour* of the UK and Europe - his first solo stadium tour in seven years.

He also released the 10th anniversary edition of *Live At Knebworth*, a remixed and remastered DVD of the biggest UK pop concert of all time.

TRACK OF THE WEEK



DALEY Broken

(Polydor/ Universal Republic/
Levels)



September 30

Having garnered and earned the respect of high profile acts ranging from Alicia Keys to Miguel, Maxwell to Pharrell, Daley is set to release his brand new track *Broken* next week.

Broken is co-written by Andrea Martin and produced by Bernard Butler and Chris Loco.

The track has already earned a place on the 1Xtra A-list.

This track follows his collaboration with Jessie J on *Remember Me*, which saw support from Radio 1, 1Xtra, Kiss FM and Capital FM.

Broken is taken from Daley's upcoming major label debut LP, *Days & Nights*. Producers on the album including Pharrell Williams, Questlove, Illangelo (The Weeknd), Andre 'Dre' Harris (Jill Scott) and Happy Perez (Frank Ocean).

The much-anticipated release follows Daley's self-issued mixtape, *Those Who Wait*, which has attracted over 150,000 downloads to date.

INCOMING ALBUMS

ANNIE MAC *Annie Mac Presents 2013*
(Virgin/EMI Records)



The fifth installment of the Annie Mac Presents compilation arrives next month. For the first

time, as well as a UK release, it will be made available in America and Australia. Mac's last entry topped the iTunes album chart.

This AMP comp is packed with over two hours of Mac's favourite tracks of the year, split over two contrasting mixes - the first offering big dance tracks straight from the club, whilst the second mix is more mellow.

Next month will see AMP return to its London residency at KOKO. AMP will then hit the road in the autumn for the annual tour, which will be heading out to some of the biggest club venues across the UK and Dublin. The eight-date tour kicks off on November 8 at The Warehouse Project in Manchester.

OCTOBER 14

ROBERT GLASPER EXPERIMENT *Black Radio 2*
(Blue Note)



The 2012 breakout Robert Glasper Experiment album *Black Radio* debuted at No.10 on

Billboard's Top Current Albums chart, also claiming No.1 on both the Billboard Jazz chart and the iTunes R&B chart.

The album also bagged a 2013 Grammy for Best R&B Album.

Next month, RGE follows up with the release of *Black Radio 2*. The core remains the Experiment, featuring Robert Glasper on keyboards, Derrick Hodge on bass, Mark Colenburg on drums, and Casey Benjamin on vocoder and saxophone. Vocalists include Common, Patrick Stump, Brandy, Jill Scott, Dwele, Marsha Ambrosius, Anthony Hamilton, Faith Evans, Norah Jones, Snoop Dogg, Lupe Fiasco, Emeli Sandé, Lalah Hathaway and Malcolm-Jamal Warner.

OCTOBER 28

CHER *Closer To The Truth*
(Warner Bros. Records)



Cher will release her 26th studio album *Closer To The Truth* next month.

The LP was recorded over the last year in Los Angeles and London and features eleven new tracks.

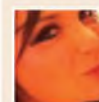
Its release has been preceded by the anthemic first single *Women's World* which reached No.1 on the Billboard Dance Club Play charts.

Cher's multi-platinum 1998 *Believe* album sold 20 million copies and contained the international hit single title track which reached 11 million worldwide sales.

She counts Oscar, Emmy, Grammy and several Golden Globes amongst her long list of awards, and is the only artist to have a No.1 single on the Billboard pop charts in each of the last six decades.

OCTOBER 14

STAFF PICK: BETHAN MARSH, WORK EXPERIENCE



ALICE IN CHAINS
The Devil Put Dinosaurs Here
(Virgin/EMI)

"The devil put dinosaurs here/Jesus don't like a queer, the devil put dinosaurs here/No problem with faith just fear." These lyrics sum

up the latest album from this grunge/heavy metal band, leaving us shocked and confused as to what they have done this time.

Alice in Chains return with their fifth album, and another set of heavy, head-banging music to risk losing our hearing to.

I have especially re-visited tracks *Scalpel and Voices*, as their softer tones are slightly easier on the ear than the album's heavier songs. Regular AIC fans will be pleased as many of the tunes ooze darkness and deep hypnotising melodies.

The title track stood out to me,

and if you have a listen you'll understand why. 'The Devil Put Dinosaurs Here' video is a good indication, showing sweet little children waiting in excitement for their favourite TV show: it includes a washed-up presenter, a creepy clown and an

oversized white rabbit hopping around - and probably watching the kids in their own homes.

As eerie and disturbing as the video is, with the promise of a few sleepless nights, I found



myself glued to the screen, unable to pry myself away. The bright lights and psychedelic tones suck you in to this imaginary world where you just can't escape... for over six minutes.

If you are daring enough, you're in for a real treat during their UK tour performances. Just keep your eye out for those suspicious white rabbits...

OUT NOW

NEW REISSUES / CATALOGUE ALBUMS

SANDY DENNY - The Lady - The Essential Sandy Denny*(Spectrum SPEC 2147)*

As troubled as she was talented, Sandy Denny died in 1978 at the age of 31 and left behind a

formidable body of work, as a member of Fairport Convention and Fotheringay and, more importantly, as a solo artist. This collection concerns itself only with Denny's solo recordings for Island Records and illustrates very vividly that she was not just Britain's pre-eminent female folk singer but that her affecting songs and her haunting voice provided a potent combination that extends her appeal far beyond the usual folk boundaries. Bookended by Peel Session recordings of her most famous song *Who Knows Where The Time Goes* and *Solo*, this 15 song selection includes key tracks from each of her four solo albums. More traditionally-styled folk songs

like *Sweet Rosemary* and *Quiet Joys Of Brotherhood* - the latter penned by Richard Farina - are perfect showcases for her crystal clear vocals but she really excels on more demanding material like *At The End Of The Day*, a majestic self-penned love song which runs for six and a half minutes but never outstays its welcome, with sweeping strings, understated guitars and an intense lyric. Priced to sell at less than £5, *The Lady* is a perfect introduction to a stellar talent.

DR. FEELGOOD - Get Rhythm: The Best Of Dr. Feelgood 1984-1987*(Salvo SALVOMDCD 38)*

A spent force in chart terms by 1979, Dr. Feelgood were

nevertheless the most enduring band to emerge from the pub-rock scene with an exhilarating sound and a repertoire that encompassed R&B and blues standards and their own songs.

Get Rhythm is a comprehensive double disc set concentrating on the fascinating third phase of the band's career. Their lead singer and pivotal member until his death in 1994, Lee Brilleaux put together an entirely new line-up for the band in 1983, and *Get Rhythm* focuses on the immediate aftermath of this, via 44 songs from the period 1984-1987, including the singles *Don't Wait Up*, *See You Later Alligator* and *Hunting Shooting Fish*.

It's a heady brew, with a superb version of Muddy Waters' *Mad Man Blues*, a similarly scintillating take on Johnny Cash's *Get Rhythm* and original *Don't Start Me Talking* all proving that although their chart days were over, Dr Feelgood were still making fine music and fully deserve the elevated status they enjoy these days.

An extensive 28 page booklet - featuring photos, liner notes and memorabilia - adds value to a fine package celebrating an underappreciated period of Feelgood history.

VARIOUS - The Promised Land: A Rock & Roll Road Map*(Fantastic Voyage FVDD 175)*

While British songs rarely allude to locations within these sceptered Isles, Americans have

never been shy about namechecking neighborhoods, celebrating cities, rhapsodising rivers and otherwise pinpointing places in song. Their geographical bent is fully explored on *The Promised Land*, a 2CD 50-song selection compiled by record producer and DJ Stuart Colman, who also provides informative liner notes. Occasionally straying over the border into Mexico, it is a fascinating miscellany of rock & roll, country, R&B and beyond, with Hurricane Harry suffering *The Pennsylvania Blues*, Skeets McDonald visiting *Fort Worth Jail* and Wild Jimmy Spruill going on a *Kansas City March*. It is a novel premise but the real deal here is the music, which stands up to close examination on merit, and provides a tantalising taste of late 1950s/early 1960s Americana.

ALICE COOPER - Hey Stoopid*(Fear No Evil HNECD 026)*

Appearing 20 years after his first chart success, *Hey Stoopid* was a top five album for Alice Cooper in 1991, and is one of the finest examples of pop/metal from the period. The anthemic title track, a number 21 hit, opens the album and sets the scene.

The similarly accessible *Love's A Loaded Gun* and *Feed My Frankenstein* were also chart singles, while several other tracks could easily have followed in their footsteps had they been given a chance.

Hey Stoopid was released during a transitional period for Cooper and its appeal was maximised by loading it with hooky songs and a lengthy guest list that included Ozzy Osbourne, Slash, Joe Satriani, Nikki Sixx and Elvira, *Mistress Of The Dark*.

Nicely packaged in a triptych digipack, the album now comes with 16 pages of liner notes and pictures, and a trio of bonus tracks.

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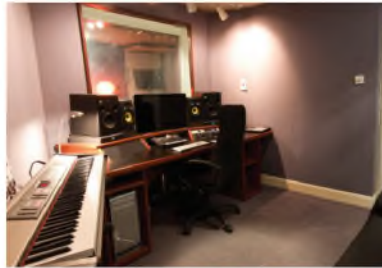
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Based in London, **Mystic Sons** is a music publicity company that specialises in National and Regional Radio, Print and Online PR, with a focus on student and social media.

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

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

The team has got many years of promotional experience in the music industry, having worked with Gary Numan, Squarepusher, Digitalism, Vitalic, Pendulum, James Lavelle (UNKLE), Kavinsky, The Bloody Beetroots, Leftfield, XYYYXX, 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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► **ROGER THAT**

With Roger Daltrey announced as BIMM Brighton's first ever Patron earlier this year, The Who icon turned up at the college's graduation ceremony last Wednesday as a surprise guest to present students with their qualifications. Pictured [L-R]: Adam Bushell (head of further education at BIMM), Vaseema Hamilton (principal), Roger Daltrey (patron of BIMM Brighton), Adam Carswell (group MD at BIMM Group).



◀ **THAT'S A CLASSIC**

Pictured to the left you'll see Universal Music Group International boss Max Hole, Decca Classics MD Paul Moseley, Decca Music Group president Dickon Stainer and SVP, Classical A&R, UMGI - International Classics, Costa Pilavachi. The reason they look pleased as punch is because Decca Classics was awarded 2013's Gramophone Label of the Year award in London last Tuesday and a mighty nice award it is too.



► **BRIGHTON EARLY**

UK Music's Jo Dipple is pictured to the right with UKIE CEO Dr. Jo Twist on the Brighton coast. Don't worry, you didn't miss a memo about an impromptu second leg of The Great Escape, the pair were taking part in a UK Music driven fringe event at the Labour Party Conference on Monday. Titled 'The Economic Value And Growth Potential Of The Creative Industries', Dipple and Twist were joined by CBI's director for competitive markets Matthew Fell on a panel chaired by Tom Watson MP to discuss just that. It followed a similar showing at the Lib Dem Conference in Glasgow last week, with a Conservative Party Conference event set for next Monday.



▲ **PARAMORE REASONS TO CELEBRATE**

Paramore played the iTunes Festival at the beginning of the month and, as an added bonus, grabbed a handful of gold discs for their self-titled album along the way with the Atlantic team. Pictured [L-R]: Damian Christian (TV, Atlantic), Mark Mercado (management), Nienke Klop (press), Jeremy Davies (band), Jack Melhuish (digital, Atlantic), Hayley Williams (band), Deirdre Moran (TV, Atlantic), Roz Mansfield (digital, Atlantic), Taylor York (band), Jamie Burgess (marketing/Atlantic), Max Lousada (chairman, Atlantic), Catherine Thrower (marketing, Atlantic), Lucie Balcombe (marketing, Atlantic), Linda Walker (sales, Warner Music)

KEY SONGS IN THE LIFE OF

Gareth Smith



VP of Marketing & Synch, BMG
Chrysalis UK

What's the first record you remember buying?

Vanilla Ice - Ice Ice Baby. I still know all the words, and am proud of it.

Which song was (or would be) the 'first dance' at your wedding?

I don't know about getting married, but We Came Along This Road by Nick Cave would make an awesome divorce song.

Which track would you like played at your funeral?

Hot Hot Hot by the mighty Arrow. The coffin would be followed by a conga, obviously.

What's your karaoke speciality?

Apparently I'm good at the Phil Daniels part of Parklife by Blur.

What was the best artist meeting of your life?

Mick Jagger. A fair amount of pressure but he must have liked us as he signed soon after...



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

Psapp - Everything Belongs To The Sun (Available as a free download on their site now!).

What's your favourite single/track of all time?

Fools Gold - The Stone Roses (the 10-minute version).

ARCHIVE

MUSIC WEEK April 16, 2005

HEADLINE NEWS

HMV is 'plugging in to digital' with a long-awaited download service provided by MusicNew in a bid to "bring a digital service to the mass market customer," according to HMV Europe e-commerce director Stuart Rowe. The service is backed by a tidy £10m of investment from the retailer and comes at a time when UK download sales have already topped 300,000 a week and the first combined digital and singles chart is on the horizon. Still, Rowe points out that it's early days for the digital market. "If you look at the average bus queue in Rotherham, how many are going to be downloading?" It's very, very small," he adds, taking an unnecessary pop at Rotherham's rate of tech uptake.

ALSO

Glastonbury's photo ID tickets have been hailed as a success in the battle against ticket touts. A handful of tickets did still appear on eBay ahead of the festival but sellers made it clear that successful bidders would not be guaranteed entry, which anyone working in the ticketing sector will tell you is kind of a deal-breaker.

NEW RELEASES RECOMMENDED 16.04.05



SNOOP DOGG Signs
EELS Blinking Lights And Other Revelations
 Single of the Week goes to Snoop Dogg's Signs, with the rapper "in the form of his life right now". Having teamed up with Pharrell Williams on Drop It Like It's Hot, Mr. Dogg has called on "arguably the hottest property in pop" Justin Timberlake for this latest release. Meanwhile, Album of the Week Eels' Blinking Lights And Other Revelations has left *Music Week* feeling "truly spoilt" calling it "perhaps Eels' finest LP to date."

AD WATCH

As well as the cover, HMV takes the first right-hand ad page to promote its new digital service. Its canine mascot is looking hopefully up at indie in particular with the message "If you want to sell your music digitally, sign up with the top dog". Of course, if you want to sell your music digitally in Rotherham, you're going to have to give it a couple of years.



Inside: *Mint Royale* *The Rules* *My Chemical Romance* *Cut Copy* *Kasabian*

MUSICWEEK



Q&A: Mint Royale
 The band discusses their new album 'The Rules' and their relationship with the music industry.

HMV plugs in to digital

Retail giant's link-up with MusicNet marks vital step towards launch of downloads service

HMV has teamed up with MusicNet to launch a digital download service. The move is seen as a significant step towards the retailer's goal of becoming a digital music provider.

SINGLES TOP 10 16.04.05

POS	ARTIST	SINGLE
1	CHRISTIE/KAY	... Amarillo
2	ELVIS PRESLEY	Crying In The Chapel
3	MARIO	Let Me Love You
4	50 CENT	Candy Shop
5	WILL SMITH	Switch
6	MARIAH CAREY	It's Like That
7	GARBAGE	Why Do You Love Me
8	MCFLY	All About You
9	LEMAR	Time To Grow
10	MELANIE C	Next Best Superstar

ALBUMS TOP 10 16.04.05

POS	ARTIST	SINGLE
1	NATALIE IMBRUGLIA	Counting Down The Days
2	TONY CHRISTIE	The Definitive Collection
3	BASEMENT JAXX	The Singles
4	STEREOPHONICS	Language.Sex.Violence.Other?
5	AKON	Trouble
6	50 CENT	The Massacre
7	MARIAH CAREY	The Emancipation Of Mimi
8	GWEN STEFANI	Love.Angel.Music.Baby
9	THE KAISER CHIEFS	Employment
10	G4	G4

WRITER'S NOTES

Top-notch tunesmiths on their history with songs

Sacha Skarbek



Published by *WhiteRope Music*, known for work with Miley Cyrus, James Blunt, Adele and Jason Mraz

What was the first song you ever wrote?

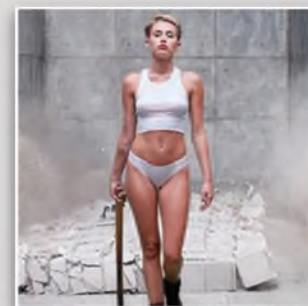
It was called Nighthawks, based on the Edward Hopper picture. The song had about four chords in it, so not much has changed!

And the last song you wrote?

A song called Be My Enemy with an amazing young artist called Alec Benjamin.

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

[James Blunt's] You're Beautiful was a proud moment, but I have to say Wrecking Ball [Miley Cyrus] had a bit of something when we started it as a piano ballad.



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

[Beck's] Everybody's Gotta Learn Sometime. Simple, pure, genius.

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

In the studio, running, on my bike. I'm an awful guitar player, so I tend to start on piano.

Who is your favourite songwriter of all time?

Tom Petty probably just pips it.

And your favourite songwriter of the moment?

Max Martin for pop, Kendrick Lamar for hip-hop and James Vincent McMorrow for folk.

MusicWeek

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Music Week is published 50 times a year by Intent Media London, 1st Floor, Suncourt House, 18-26 Essex Road, London, N1 8LN, England

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Intent Media is a member of the Periodical Publishers' Association ISSN - 0265 1548

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Printed by Pensord Press Ltd, 11 Main Road, Pontllanfraith, Blackwood, Gwent NP12 2YA



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UK £235; Europe £275; Rest of World Airmail (1) £350; Rest of World Airmail (2) £390.

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