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GARETH MALONE VOICES

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GARETH MALONE

“THIS HAS BEEN ONE OF THE PREMIER MUSIC EXPERIENCES OF MY LIFE”

GARETH MALONE

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- 2 NO.1 SINGLES AND 2 NO.1 ALBUMS – 2 MILLION UNITS SOLD
- *Sing While You Work* averaging 3 million viewers



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- Produced by David Kosten (Everything Everything/ Bat for Lashes/Guillemots)
- A unique sounding album reflecting Gareth's vision of the future of choral music

THE CAMPAIGN

- Classical EP out 14.10
- Extensive TV and Radio advertising campaign
- Major TV appearances confirmed including The Classic BRITS Awards, This Morning, BBC Breakfast News, Sunday Brunch and Loose Women
- Major support from Classic FM
- New, weekly BBC show airs w/c 4th November for 8 weeks
- Series of webisodes documenting the process



Out 18.11



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NEWS

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Tattersfield unleashes his own indie

OUTGOING WARNER UK BOSS LIFTS LID ON GOOD SOLDIER VENTURE ● SIGNS WITH ADA

LABELS

BY TIM INGHAM

The UK is about to get a serious new independent record company player, *Music Week* can reveal - under outgoing Warner Music UK boss Christian Tattersfield.

His label, Good Soldier, will join with Tattersfield's publishing company of the same name after he exits Warner next year.

As broken by *MusicWeek.com* on Sunday (September 29), Tattersfield will be replaced as CEO of Warner Music UK by Atlantic chairman Max Lousada in February 2014.

The duo of execs will act as co-CEOs of the major label in the interim in a bid for a smooth transition. Tattersfield's relationship with Warner won't come completely to an end, however: his Good Soldier label will be distributed by the major's



ADA in the UK, as well as the world outside of the US.

As such, Rhino and ADA UK president Dan Chalmers will once again work closely with his former boss.

In the UK, ADA partners with successful indie artists like

Macklemore and Ryan Lewis, and labels such as Because, Epitaph, Dramatico, Defected, Eagle Rock and Stylus.

Meanwhile, the roster of publishing company Good Soldier Songs, founded by Tattersfield in late 2003, includes

Birdy, The 1975, Biffy Clyro and producer Mike Crossey.

Tattersfield told *Music Week*: "I'm excited to return to my entrepreneurial roots with the launch of Good Soldier, and I'm delighted to be staying in the Warner family. I have a great admiration for Dan and his team. They really are the best in the business and genuinely care about great music.

"I've seen first-hand the extensive expertise at ADA, their impressive global infrastructure and the results they achieve when they get behind acts. I look forward to our partnership and to driving great success for new artists in the UK and beyond."

Dan Chalmers added: "Christian's track record for signing and breaking great talent speaks for itself. We're very proud he has chosen us as his partners. This is a very prestigious signing for us and testament to our

ability to work with the cream of the indie community. I'm thrilled to continue to work with Christian and to welcome Good Soldier into ADA."

Tattersfield was appointed CEO, Warner Music UK and chairman, Warner Bros. Records UK in August 2009, assuming responsibility for the full portfolio of Warner Music's labels in the UK. His tenure has seen successful UK signings such as Ed Sheeran, Cee Lo Green, Rumer, Birdy and Hugh Laurie.

However, Tattersfield's position was changed in July, following WMG's £487m buyout of Parlophone. The exec kept his role as WMUK CEO, but was jointly made co-chairman of Warner Bros. Records alongside Miles Leonard.

Leonard will now become standalone chairman of Warner Bros Records, while retaining his role as Parlophone chairman.

Lousada: I'll support 'unorthodox' Warner A&R approach

He'll be sole chief executive of Warner Music UK within six months - and Max Lousada is already plotting how to spread his successful approach at Atlantic across the company.

Lousada, who will hold the role of co-CEO of WMUK with Christian Tattersfield until February 2014, spoke to *Music Week* after the announcement of the top-level shift at WMG earlier this week.

The exec, who will retain his position as chairman of Atlantic Records UK, said that his strategy with the label - which has developed stars such as Ed

Sheeran and Plan B - would influence how he approached his new corporate-level job.

"Our success at Atlantic is built on having an artistic point of view, finding those distinctive voices that really cut through and building the plan with and around them," he said.

"Artists like Ed Sheeran or Paolo Nutini are never going to fit a formula and that challenges us creatively. Making sure the environment across the business supports that kind of unorthodox thinking and thoughtful, creative risk-taking is a priority."

Lousada took the helm of

Atlantic Records UK in 2004. As well as Plan B, Sheeran and Nutini, he has helped bring through artists such as Birdy, Rudimental, James Blunt, Rumer, Lykke Li, Marina And The Diamonds and Santigold.

"All [Warner's] labels have fairly individual identities but the common thread is that we're about artist development and building long-term careers," he added. "We're selective about who we work with, but once we sign an act, we're committed, we select the very best team and the organisation as a whole gets behind the artist."



Prior to his tenure at Atlantic UK, Lousada was head of A&R at

Mushroom Records where he was closely involved in the careers of Muse, Ash, Zero 7 and Garbage.

He told *Music Week* that he now looked forward to "the opportunity to be able to work with the full suite of front-line, catalogue, distribution and label services to move the needle".

He added: "During this transitional period my focus will be to get under the skin of those areas of the business and to develop a strategy that sees them all working together to offer artists the level of support they need to fulfil their potential, at whatever stage of their career."

NEWS

EDITORIAL



Two of a kind

YOU MIGHT KNOW THAT U.S. troops once tortured Iraqi prisoners of war by shutting them in light-starved metal containers and piping in music tracks on a continuous loop. Depending on the cell, POWs would be subjected to a three-day-long repetition of a song picked from a menu that included Metallica's Enter Sandman, Barney The Dinosaur's I Love You and various tracks from Sesame Street.

What you may not realise is that someone, somewhere thought to enquire if the composers of these songs were getting their due recompense. According to Jon Ronson's *The Men Who Stare At Goats*, having heard reports of this sonically barbaric procedure, a BMI lawyer informed his client, Sesame Street jingle-maker Christopher Cerf, of the possibility that a big pay-day was on the horizon.

In the book, Cerf and Sesame Street music supervisor Danny Epstein then calculate that Cerf's music could feasibly be getting played 14,000 times in each cell over a three-day interrogation period - before collapsing into giggles at the blackened humour of it all, and deciding not to press the issue.

Cerf is a US composer, where clear-cut public performance royalties for recorded music rights-holders don't exist; only songwriters and publishers stand to make such a claim. Lucky - because no-one wants to hear the same joke twice.

"Requiring two licensing fees just to play a CD publically is a classic example of the over-complication of this business. It makes us seem less transparent and even devious"

If this unlikely tale were being told anywhere else in the world, Cerf would have likely taken a call from both BMI and an organisation similar to the UK's PPL.

Anywhere else in the world, that is, except New Zealand, who this week announced a truly groundbreaking initiative. The country's two music licensing bodies, APRA and PPNZ - PRS and PPL equivalents, respectively - have amalgamated their general licensing services to create a single public performance licence for anyone wanting to use tracks, dubbed 'OneMusic'.

The boss of PPNZ, Damian Vaughan, didn't waste any time laying down the gauntlet to his global compatriots.

"Our customers were telling us that the international norm, which is a two-licence model, was frustrating and confusing," he said. APRA's John Healy noted that it was remarkable that the industry hasn't come together like this before.

Both of them are spot on, of course. Although NZ has the administrative luxury of a small historic repertoire compared to the UK, its industry has found a solution to an age-old industry problem: the affront on the independent hairdresser/restaurant proprietor/hardware store owner when told that they owe the music industry not one, but two fees just to play a CD.

A two-licence system remains a classic case of the over-complication of this business; one that leads to public accusations of deviousness or even deliberate obfuscation in the name of profit. It doesn't wash in the online age of transparency - and, worse, turns decent folk into mini-outlaws.

As APRA's Healy rightly puts it: "The idea of dual performance rights is complex for the music industry itself, let alone the general public that just want to get access to music legally."

Tim Ingham, Editor

Do you have views on this column? Feel free to comment by emailing tim.ingham@inttentmedia.co.uk

Album sales dip in Q3

ARCTIC MONKEYS AM BEST-PERFORMING ARTIST LP

ANALYSIS

BY PAUL WILLIAMS

Arctic Monkeys' fastest seller in six years could not halt the decline in UK album sales gathering pace in Q3 with the market dropping by nearly 6% year-on-year.

The Domino band's AM sold 250,000 copies in just three weeks at the end of the quarter, making it their most in-demand release since second album *Favourite Worst Nightmare* topped the chart in 2007.

However, AM was the only artist title able to shift more than 150,000 copies across the three months and as a consequence total album sales fell by 5.7% annually to 18.8 million units, according to BPI/Official Charts Company statistics. This compared to album sales dropping by 5.3% in Q2, while they rose by 1.4% during the first three months of the year.

The decline was much more pronounced in the artist albums market where sales fell by 10.3%, compared to a 0.7% decline in Q1 and 7.7% in Q2, and reflected what was a fairly light release schedule, although it picked up towards the end of the quarter with new efforts from the likes of Avicii, Jessie J and Kings Of Leon.

By contrast, compilations had another excellent quarter, rising 10.4% to 4.9 million units, meaning more than 460,000 extra various artist sets were sold in the market compared to the same period last year. Universal



and Sony's latest *Now!* release - *Now! 85* - was unsurprisingly the top seller with 815,692 takers by the end of September, but four other compilations shifted 100,000 copies, including Sony's *Chilled R&B - The Platinum Edition* and UMTV's *Teenage Dirtbag*.

BPI chief executive Geoff Taylor said: "A few notable exceptions aside, we all know it's been a relatively quiet Q3 for big releases, with compilations again proving a highlight within the overall trends. However, the upside of this is a fantastic slate of releases in the run-up to Christmas. With new albums on the way from Arcade Fire, Lady Gaga, Dizzee Rascal, Tinie Tempah, James Blunt, 1D, Susan Boyle, Little Mix, and Gabriella Cilmi to name just a few, we're confident of a strong end to the year."

The overall bigger drop in album sales compared to the first six months of the year was reflected by a digital slow-down with demand for downloaded albums up 3.5% annually in Q3,

"We all know it's been a relatively quiet Q3 for big releases [but] we're confident of a strong end to the year"

Geoff Taylor, BPI

having risen 17.8% in Q1 and 10.2% in Q2.

And for the first time since the arrival of iTunes in the UK quarterly sales of digital one-track releases - now virtually the entire singles market - dropped. Total singles sales fell annually between July and September by 3.1% to 43.9 million units, despite the Top 10 titles collectively selling nearly 40% more copies than the equivalent releases sold combined over the corresponding three months last year. This was led by Universal's *Positiva/PRMD* track *Wake Me Up* by Avicii selling more copies in a third quarter (980,316 units) than any release since Elton John's record-breaking *Candle In The Wind* 1997 16 years ago.

See an analysis of Q3 sales in next week's issue

Fountain funeral this month

Music industry booker, agent and manager Pete Fountain passed away in the early hours of Saturday, September 21.

Fountain worked at Rod MacSween's *International Talent Booking* agency in the 1970s and for Bill Curbishley's *Trinifold Management* in the 1980s.

He more recently ran his own artist management company called *Brighton Rock Music*.

A funeral will be held at 3pm

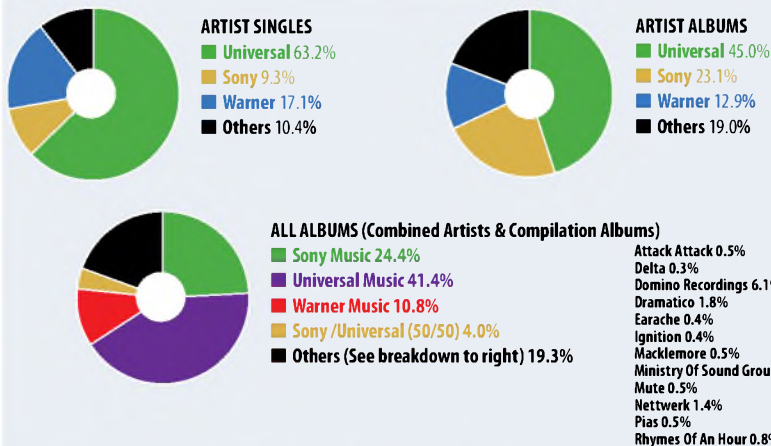
on Monday, October 14 at Worthing Crematorium, Horsham Road (A24), Findon, Worthing, West Sussex, BN14 0RG.

There is a request for no flowers but, with Fountain having been a Buddhist, environmentalist and keen gardener, there will be an opportunity to donate to *Sussex Wildlife Trust*, *Free Tibet* or *The Badger Trust*.

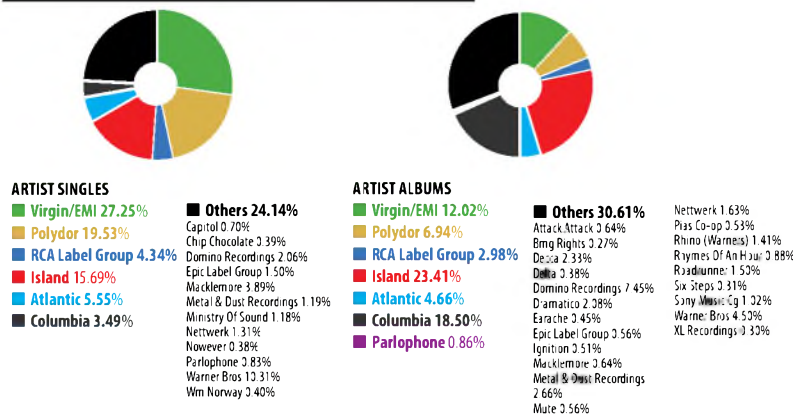


MARKET SHARES

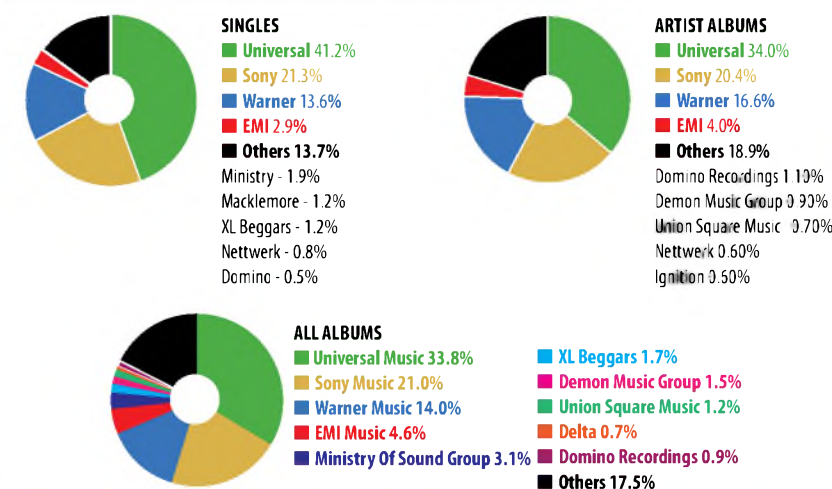
WEEK 39: TOP 75 SHARE BY CORPORATE GROUP



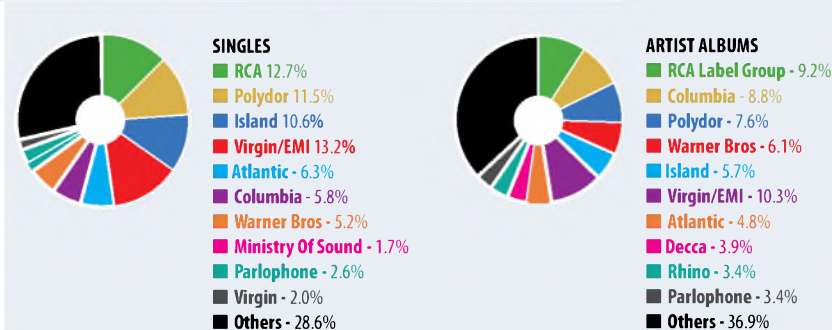
WEEK 39: TOP 75 SHARE BY RECORD COMPANY



YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



NEW EDITORIAL INITIATIVE SPOTLIGHT TO PROVIDE EXCLUSIVE HAND-PICKED CONTENT

Spotify: Help us improve campaigns



DIGITAL

BY TIM INGHAM

Spotify wants labels to commit to giving it even more exclusive content for fans to consume through its service - the key, it says, to creating a successful campaign on its new editorial platform Spotlight.

The music streaming company launched Spotlight this week, an 'editorial voice within Spotify for new, exclusive and hand-picked content from both new and established acts'.

The feature effectively acts as an online hub for an artist that is heavily promoted on the Spotify app and through its browser. It launched on Monday showcasing two new acts, New Zealand teenager Lorde and Los Angeles rock band Haim.

According to Spotify's head of label relations Will Hope, who has led the project, Spotlight has the potential to attract many new consumers to these kind of acts - but only if their labels continue to provide content for a sustained period.

"Spotlight can provide real value for establishing artists, that's partly what it's all about," he told *Music Week*. "Streaming services can offer real value as both a route to discovery, and then in terms of long-term monetisation."

"We like to get involved [in a campaign] as early as we can, setting targets on establishing a fanbase and driving engagement, then coming up with different content activations over a period of time - six months and beyond. That means we can grow the fanbase, keep them interested and keep them engaged."

He added: "These will be real partnerships. This isn't 'give us a release and here's a bunch of promo we'll do for it'. You can only be a Spotlight artist if you and your label are fully committed to the plan, and that's producing different bits of



"Streaming services can offer real value in long-term monetisation"
WILL HOPE, SPOTIFY

content and a long-term collaboration. If we see there's interest in a new artist out there but we can't get the necessary content to keep the campaign alive, then it's not something we're going to pursue."

Spotify has played a key role in campaigns for artists such as Daft Punk, Avicii and Kendrick Lamar this year, teasing fans with exclusive content from each act.

"The industry is increasingly realising that this is a different way of approaching the previous dynamic of breaking artists," commented Hope. "Once, you would restrict distribution to drive buzz as much as possible, getting as much promo as you possibly could. Then you'd have to recognise when you've reached the pinnacle of that buzz with your sales or marketing campaign."

"Streaming doesn't really work like that. Consumption drives more consumption. Because previously only sales mattered, you'd have a one-off transaction with a customer and never engage with them again, except perhaps over radio or social networks. But with Spotify, [that relationship] is always there, so [labels] have had to think again about the traditional strategy. Fans are listening to the music over a longer period of time, so you've got to keep them interested, and you can't do that with just the same message over and over."

He added: "Labels are now far more au fait with getting a million streams, how it represents your fanbase, where it'll take your project. Being able to do these campaigns, set targets and report back on those targets is really helping drive this new strategy."

NEWS

NEWS IN BRIEF

■ **YOUTUBE:** The video platform has launched its own music awards show, set to take place in New York on Sunday, November 3. The YouTube Music Awards will honour the most popular artists and songs that viewers have watched and shared over the year, as voted for by the public across social media.

■ **VEVO:** The video platform has officially launched in Germany. Its arrival in the country marks the first time it has entered a territory without long-term partner YouTube. Vevo's Berlin office will be helmed by Tina Funk, with the company describing the move into its 13th country and one of the biggest music markets in the world as "a milestone".

■ **UNIVERSAL:** Universal Music Group has appointed Michele Anthony as executive vice president of US recorded music. With the role becoming effective on November 1, Anthony will report to UMG chairman and CEO Lucian Grainge and work closely with UMG EVP and CFO Boyd Muir and US recorded music management teams.

■ **WARNER:** EMI stalwart Bart Cools has been appointed to the newly-created position of EVP, global A&R and marketing, dance music, Warner Recorded Music. Cools joined the major as part of the Parlophone Label Group company that was acquired by Warner in July.

■ **MPG AWARDS:** Nominations for the Music Producers Guild Awards 2014 are now open and recognise the best talent in the history of music recording, along with the industry's rising stars. The UK's top producers, engineers, remixers and mastering engineers will be honoured at a ceremony at the Park Plaza Riverbank Hotel in London, on February 13, 2014.

■ **HMV:** The retailer has returned to its original home at 363 Oxford Street, opening its doors to the public last Saturday, September 28. The larger HMV store on 150 Oxford Street will close.

■ **WIMP:** The streaming service has launched a high-quality music streaming option called WIMP HiFi. Available for Sonos, Bluesound, iOS and Android at double WIMP Premium price, listeners will be able to experience lossless music streaming in CD quality.

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WARNER CHAPPELL SAYS DIOR AD COULD FIND YOUNG FANS FOR BAND

Led Zeppelin approve first ever global sync

PUBLISHING

■ BY TIM INGHAM

Warner Chappell is confident that Led Zeppelin's first ever global sync will draw a significant number of new fans to the band.

This month saw the premiere of Christian Dior's TV ad for its Dior Homme fragrance around the globe. The black and white ad features Hollywood heartthrob Robert Pattinson and was directed by Romain Gavras.

It is soundtracked by Zeppelin classic Whole Lotta Love from the studio album Zeppelin II. The Dior ad boasts an unusually long duration of one-and-a-half minutes in its director's cut form.

The collaboration between Warner, Led Zeppelin and the artist's management represents only the second time that the group's music has been used in the ad. The first, a Chevrolet commercial 17 years ago, was only aired in the US.

"We get regular enquiries about using Led Zeppelin music in ads, but there's precious few brands the band would really consider," Warner/Chappell's SVP of synchronisation for Europe, Jim Reid, told *Music Week*. "They are global icons. As custodians of their catalogue, it's quite a responsibility.

"We worked a long time getting this right with the band - making sure it was the right ad,



the right brand and the right product. It's a high-end production that stars a genuine global superstar actor and the product is world-renowned."

Pattinson, who found fame in the Twilight movies, is shown kissing his co-star Camille Rowe, taking her for a dance and driving down a beach. The ad also carries the hashtag #DiorRob, encouraging fans to discuss the ad on Twitter.

"It's a rather beautiful piece of short film," added Reid. "It could open up Led Zeppelin to a whole new audience.

"We're really happy the band agreed to the use of their music like this. It's sync at its best.

"Led Zeppelin's catalogue is a

timeless catalogue and we'll take every opportunity to re-promote that as something as exciting as this ad. Dior are clearly aiming for a young audience - you can tell by looking at the content and the way it's shot.

"By nature of being on the ad, the music will spark interest that Dior are trying to attract. We hope to capture that audience."

Reid said that the synchronisation deal for Led Zeppelin was made smoother by the fact that Warner Music Group can also negotiate the rights to the band's master recordings, without an outside label getting involved.

"It's a jointly-owned copyright, and that for the

licensee makes it an easier process," said Reid. "At WMG, we're always trying to make the licensing process as easy as possible for our clients, I'm pretty sure that was the case here."

When asked if Zeppelin's experience of working with Dior might inspire them to be more open for future TV ad syncs, Reid replied: "Led Zeppelin are incredibly important to both the label and Warner/Chappell and we'll support them throughout their career. We hope to find other exciting modern opportunities to re-promote their catalogue [through sync] with the band and their management. We're tireless in finding these opportunities for all of our artists."

HMV's Armstrong honoured

HMV's head of music and merchandise Melanie Armstrong last week received a Retail Ambassador award.

The initiative aims to shine a spotlight on women who are capitalising on the opportunities retail offers and achieving career success.

Armstrong has worked at the retail chain for 17 years - starting as a sales assistant.

She was presented with the award at a Specsavers and Everywoman reception in Covent Garden last Thursday (September 27).

Kim Bayley, director general

of ERA, said: "It is a fantastic achievement that Melanie has been honoured as a retail ambassador, she has worked tirelessly in during her 17-year career at HMV, is well respected by her ERA colleagues and fully deserves the plaudits of her peers."



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NEWS

40TH ANNIVERSARY OF LEGENDARY LABEL CELEBRATED AT LONDON GALLERY SHOW

Virgin makes an exhibition of itself

EVENTS

Virgin Records has announced details of an art show celebrating its 40th anniversary, opening later this month.

Virgin Records: 40 Years of Disruptions [The Exhibition] takes place at Studio B1 in Southampton Row, London, from October 24th-29th. It will feature the photography, album covers, clothes, magazine covers and more that have helped make Virgin such an iconic label.

There will also be a number of art installations created especially for the event by artists including The Chemical Brothers and Massive Attack.

In one audiovisual 'mash-up' space, a host of famous videos will be complemented by a soundscape featuring not only the related tracks but also clips from interviews and TV appearances across the ages.

The label's roots will be represented by a recreation of the original Oxford Street, London shop/hippie hangout.



Classic moments from Virgin artists' history (clockwise from top left): Punks outside the Virgin Records London shop (Frank Passingham & Simon Edwards), Boy George photographed by Paul Gobel for the cover of Blitz Magazine in February 1986, The Human League on *Smash Hits* cover in October 1981, Janet Jackson's famously provocative photograph for the cover of her 1993 LP, Janet, The Spice Girls on the cover of *The Face* in March 1997

Cargo signs new partnership with Cinram

UK independent label group Cargo Records has signed a physical distribution partnership with Cinram following its split from Gem Logistics.

As revealed in *Music Week* earlier this year, Gem is pulling back its commitment to primary music distribution to concentrate on other sectors. The decision has led the likes of Essential Music to sign with a new partner in Proper Distribution.

Other former Gem partners that have now teamed up with different distributors include Cadiz, which has signed with Plastic Head, as well as RSK and Union Square, who have both signed with Sony DADC.

Cinram is an international entertainment distribution firm based in the US. It is owned by Najafi Companies and last month acquired Saffron Digital, a specialty firm that provides and

manages digital media content, for \$47 million from HTC.

It boasts three offices in the UK in Buckinghamshire, Bedfordshire and Ipswich. Other European offices operate in France and Germany.

"Following Gem Logistics' decision to exit music, there were a number of options we had," Cargo founder Phil Hill told *Music Week*.

"At the end of the day, given Cinram's long history and experience in logistics of entertainment products, their state-of-the-art facilities and, not least, the enthusiasm we found from their team in taking Cargo on as a client, we felt that they were the best fit for us.

"We are confident that this partnership gives us the platform to continue the growth we've experienced over the past few years."



Cargo was established in the UK in 1992, and has gone on to work with names such as The White Stripes, Blink 182, PiL (lead singer John Lydon pictured) and Burial amongst others.

Other clients of Cinram's

across the globe include giants in movies, video games and retail sectors such as 20th Century Fox, Universal, Lionsgate, Warner Home Video, Ubisoft, Electronic Arts, Motorola, Sears and Best Buy.

The firm was appointed as sole provider of storage and distribution services for the music, video and games categories for popular supermarket Morrisons UK in 2011.

FRESH FEARS OVER DEA PACE AND PRICE TAG FOR BRITISH PUBLISHERS AND LABELS

Digital Economy Act will 'cost industry £12m in its first year'

GOVERNMENT

■ BY TOM PAKINKIS

The Digital Economy Act (DEA) will cost the music industry alone more than £12 million in its first year of operation.

That's according to BPI estimates placed in front of MPs on Monday (September 30) at a meeting with the Culture, Media and Sport Committee, where music industry reps provided evidence that would inform a final report on 'Supporting The Creative Economy' released last Thursday.

Speaking alongside UK Music's Jo Dipple and Andy Heath as well as AIM's Alison Wenham, BPI chief executive Geoff Taylor said that his organisation was "very concerned that it will have taken more than four years to get from the passage of the Digital Economy Act to it having any impact on the ground".

Measures such as anti-piracy 'three-strikes' warning letters were originally drafted in as part of the DEA, which was passed in Parliament back in 2010.

Since then, opposition from the likes of BT, TalkTalk and other ISPs - plus re-drafting of Ofcom's guidelines of how the DEA will work - have seen the implementation postponed numerous times.

The Government gave its latest timeframe in June this year,



"With every year that goes by with no action taken on the Digital Economy Act by the British Government, the music industry is losing more sales and more revenues"

GEOFF TAYLOR, BPI

when it said that the first letters of warning to internet users suspected of piracy wouldn't be sent out until the latter half of 2015.

Taylor also expressed concerns with the fees associated with the DEA "and that all of those costs are being passed on to the originators of the content".

"For the music industry alone, we expect that the first year of the Digital Economy Act will cost more than £12 million," said Taylor.

"It is a very large sum of money. In France, where [local

DEA equivalent] HADOPI was put into place, those costs were borne by the Government.

"In the United States, a system is being put into place that will be much more cost-effective again. We are concerned that UK creators of copyright content will be at a significant disadvantage.

"With every year that goes by that no action is taken, we are losing more sales and more revenues and when we finally do, we hope, get some action taken, it is going to be much more expensive than in other

territories. It is a concern."

In the final report on supporting the creative economy, MPs appeared to take on board the calls for quicker DEA action at least, urging Government to "resolve the current impasse" on implementing an online copyright infringement code and set out a clear timetable for doing so.

"While the practical implementation of the Digital Economy Act continues to be delayed, millions of pounds are being lost by the creative industries with serious consequences for the wider economy," said the report. "We recommend that a copyright infringement notification system envisaged by the Digital Economy Act be implemented



with far greater speed than the Government currently plans."

The £12 million sum quoted by Taylor appears to reveal the music industry's share of charges to copyright holders that Ofcom previously suggested.

The first of these suggested fees was for copyright holders to pay £10.5 million directly to the media body for costs 'incurred to date executing [its] function under the DEA'. This figure includes projected costs for the first 13 months in which notification letters will be sent out.

In addition, Ofcom suggests that copyright holders should pay 75% of a fixed fee which will fund the processing of ISPs distributing notification letters. The body previously estimated this would incur a further £6.3 million bill for UK copyright holders.

LBM accountancy opens London office

One of the domestic industry's leading entertainment accountancy firms is opening its first-ever London office to help deal with its UK-based workload and work with emerging artists in the area.

Ireland-based Live Wire Business Management (LBM) has been providing accounting

services to the UK entertainment industry for 15 years, after opening in 1998.

The group is recruiting for a senior accountant to head-up the London HQ, under the watchful eye of founder Alan McEvoy.

"The majority of our work is now UK-based so we feel we need a team on the ground to support

that and develop new business. I spend two to three days a week there at the moment," McEvoy told *Music Week*. "We're very excited about the establishment of a UK office. It will give us a solid base to expand further in the territory and, in particular, try to get in at the development stage and start working with artists

from an earlier stage than we would be used to."

LBM has worked with many top names from the business, especially in the pop world. It has a close working relationship with managers such as Hilary Shaw (Shaw Thing), Richard Griffiths and Harry Magee (Modest!) and Louis Walsh.

McEvoy told *Music Week* that much of the company's work will continue to be handled out of its Limerick, Ireland office to "help keep the cost to the client down".

He said that the London move could eventually prove to be the first step in further expansion, but would "take a couple of years to establish properly".

NEWS

TED COHEN TO LEAD CREATIVE SERIES IN MID-OCTOBER, WITH FOLLOW UP IN NOVEMBER

Henley launches new events for music execs

EVENTS

Henley Business School, home of the MBA for the music industry, is launching two new events before the end of the year specially designed for executives working in the trade.

The first is a new entry in the school's Creative Dynamics Series, which are interactive sessions between senior executive speakers, the industry and the Henley faculty.

Offering what programme director Helen Gammons called "new insights and immediate takeaways for implementation and ongoing discussion", the next Creative Dynamics session will take place in two weeks on October 14 at Henley (Henley.ac.uk) from 9.30am.

Dubbed 'Tuning In', and focusing on leadership and strategy in the digital economy, the day-long event has been particularly designed for middle and senior-level executives within the music and creative industries.

It will tackle 'increased global competition and disappearing market boundaries'. It posits



these developments could mean that strategic advantage in business is often short-lived. The discussion will centre around how creative organisations can stay ahead and maintain their 'unique competing space'.

Former EMI Music and Warner management exec Ted Cohen (*pictured above, left*) will chair the event. Cohen's career has often involved modernising the entertainment industry by integrating digital development, from mobile and IPTV to high-tech product launches and

consumer media development.

Cohen said: "Traditional industry gatekeepers have been supplanted by the New Centurions: streaming and download services from players like Apple, Amazon, Spotify, delivered to you via your iPhone, Samsung Galaxy or Sonos. There is no cookie-cutter path to success, the distribution economy has become the attention economy. Everyone now has access to the audience, they just need to figure out the best way to let them know they exist."



Other speakers will include Reed Smith's Gregor Pryor, while invited guests such as Telefonica Digital global marketing director John Bartleson, AEG Live's Belinda Boakye and well-known digital consultant Clive Gardiner.

Another one-day event at Henley, 'Marketing with Byte(s)', will follow on November 22, focusing on 'using advanced analytics to drive marketing effectiveness'. Speakers will include Sir Richard Heygate and IBM's Paul Crick.

"There's a real thirst for

something different, some practical applications to best future business practices," said Helen Gammons (*pictured above, right*). "These one-day events are a real taster for the work we are doing on the MBA and which Henley Business School is respected for worldwide."

■ To book a place on the Creative Dynamics course at Henley Business School, visit <http://store.rdg.ac/HBS-LeadershipStrategy>

VETERAN BRITISH MUSIC LAWYER ALEXIS GROWER BECOMES A PROFESSOR AT HENLEY

Legal music stalwart

Alexis Grower from McGrath LLP has been awarded an honorary professorship by Henley Business School.

Grower has represented the likes of Roger Daltry, Eddy Grant, So Solid Crew, Beverley Knight, Hurts, Calvin Harris, Alex Claire and Motorhead in his career.

The music business veteran joined the Business School as part of the steering committee that launched the first ever MBA for the Music Industry last year.

Recognising his outstanding contribution to the music industry and his valued input as an integral part of the MBA steering committee, Grower joins fellow steering committee member and honorary Professor Jonathan Shallit of Roar Global in receiving the accolade from the Business School.

Grower said: "Over the years I've worked with every conceivable kind of artist from every genre imaginable. One thing they have in common is that special bit of creativity.

"This is what sets them apart from the rest and I've been proud, and in many cases privileged, to help them fulfil their maximum potential and get a fair reward for their special talents.

"I'm proud to be part of that process for so many great acts. Without that special spark of creativity none of us would be standing here today. I owe this honour to them".

Helen Gammons, programme director for the MBA for the Music Industry said:

"Alexis not only celebrates 35 years as a music lawyer but is as passionate today about music as ever. It's wonderful that he sits on the steering committee of the MBA for the Music & Creative Industries at Henley Business School. Professor John Board the dean of Henley Business School and I are delighted that his standing in the music industry has been so honoured in this way. His industry and legal knowledge is of the highest calibre."



Music Glue version 2.0 released to industry

An 'evolved' Music Glue platform has been released, promising to make it easier and more cost effective for bands, artists, promoters, venues, labels

and managers to connect directly with their consumers and sell a range of products online. The platform's new range of tools allow users to set up a

multi-page mini-site that works on PC, tablet and mobile, for no setup cost or subscription fee, and then sell, stream and give away digital content alongside

merch, tickets and more. Founded in 2007 by Mark Meharry, Music Glue has now processed over 1 million direct to consumer transactions with half

of those occurring in the last 12 months. Users can sign-up to create and customise their free profile pages at www.musicglue.com

BRITISH INDEPENDENT GROUP HIRES INDUSTRY STALWART AS MD ACROSS ITS DIVISIONS

Distiller expands as Pell joins its ranks

LABELS

■ BY TIM INGHAM

London-based Distiller Music Group has appointed Alan Pell to the position of group managing director as it looks to expand its operation further into TV music content creation.

Pell has almost three decades' experience of working at a senior level within the UK music industry.

He has previously held positions in both the recording and publishing sectors including executive roles at BMG Chrysalis, Universal/Mercury, EMI Chrysalis, Stage Three Music and Bug Music.

An A&R specialist throughout most of his career to date, Pell is also recognised for his music supervision work on numerous successful films.

Pell has recently consulted for the BBC, Universal Records, Sony CMG and Schubert Music Europe, and recently worked with Scottish band Texas and their label [PIAS] Recordings on the successful 2013 album *The Conversation*.

Pell will report directly to the board of Distiller and will have responsibility for all of the



company's various divisions, which include Distiller Records, whose current roster includes The Ramona Flowers, LOWB and Funeral For A Friend (pictured). The exec will also oversee Distiller Music Publishing, which represents a roster of successful writers and producers, as well as the Bath-based Distillery Studios, which has hosted Laura Marling and The Vaccines in recent times.

In conjunction with label manager Rob Anderson, Pell will also oversee the



"Distiller can build into a multi-faceted, truly independent company that can embrace and build upon opportunities. I'm thrilled to join its excellent team"

ALAN PELL

development of two new divisions: Distiller Management and Distiller TV, which is already currently creating music-based broadcast content, utilising the group's own studios.

Alan Pell said: "I am thrilled

to be working with the Distiller Music Group and with the excellent team here. This is a truly exciting time for our industry and we have a fantastic opportunity here to build a multi-faceted, truly independent

company that can embrace and build upon all of the opportunities currently available to us."

Sam Dyson, CEO of the Distiller Music Group, said, "I am absolutely delighted to have Alan Pell on board. We are looking forward to taking Distiller to the next level together. Alan's experience and expertise will help develop the fantastic work our existing team has done to date and will bring further clarity to our vision for the company."

Sefton Woodhouse exits Parlophone

Parlophone's popular VP of artist relations Sefton Woodhouse has parted ways with the company. The news comes amid a period of job consultations within Warner following the major's £487m acquisition of Parlophone Label Group earlier this year.

Other execs that have left the company in recent weeks include Parlophone senior director of PR, Debra Geddes, and publicity director, William Luff, who has is launching his own PR agency, called Wilful Publicity.

Woodhouse (pictured) said in a statement: "Thank you to all of the colleagues, artists and artist managers who I have been lucky enough to work with over the past 15 years. It's been a truly awesome experience at EMI; the music, the events



and making many, many friends."

SVP, media, Parlophone & Warner Bros. UK, Kevin McCabe, left the company in August. Meanwhile, Sam Stubbings, VP, digital & artist development at Warner Bros Records UK, has left to join Native Management.

Scream launches publicity division

Promotions specialist Scream has hired Scott Steele, formerly senior publicist at Parlophone/EMI, to help staff the company's new publicity team.

Steele will work alongside Scream's Scott Bartlett, in the company's publicity team, covering national events, artist press and online PR.

Steele has over 16 years experience in the industry, having worked as a senior publicist at Virgin Records, LD Communications and EMI Records.

Scream Promotions is celebrating its 10 year anniversary. It was founded in October 2003 by Tony Cooke and Claire Collins. As well as plugging artists including The 1975, Ben Howard, Bring Me The Horizon, Iron Maiden, Nina



Nesbitt, Maximo Park and Goyte, the company also looks after promotion for festivals and events such as BRIT Awards, Reading and Leeds, The Barclaycard Mercury Prize and The i-Tunes Festival.

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NO CEREMONY / DJ CHEEBA / DJ MONEYSHOT
WE WERE EVERGREEN / CRUSHED BEAKS
RADKEY / ISLET / GOD DAMN / SUPERFOOD
SISTERS / MEADOWLARK / KIRAN LEONARD
GEORGE EZRA / CLARE MAGUIRE / DEMS
LADY LAMB THE BEEKEEPER / COMANECHI
HARLEIGHBLU / ABI WADE / BLOODY KNEES
HONNINGBARNA / SAN ZHI / WOODEN ARMS
ROYAL BLOOD / BAD GRAMMAR / F.U.R.S / DOE
ROBERT LUIS / RAEVENNAN HUSBANDES / ALTO 45
DEVIL SOLD HIS SOUL / BALTIC FLEET / CHEVEU
WE BUTTER THE BREAD WITH BUTTER / PURSON
HORSE PARTY / MIDAS FALL / NIAGARA / MESPARROW
FEMALE SMELL / WAYLAYERS / CUT YOURSELF IN HALF
KILLAMONJAMBO / JAZZANOVA DJS / STRANGERS
THERE'S SOMEONE IN THE POND / TOM ROBINSON
CURXES / ALPHA MALE TEA PARTY / NORDIC GIANTS
BRNS / MARI JOYCE / MAMMAL HANDS / M+A / MØ
LISA REDFORD / DE'BORAH / MEGA EMOTION / GREN BARTLEY / SILENT SLEEP
GRANT LEY / MATT WATSON / CHAD MASON / BIRDS OF HELL / THE MONDEGREENS
JUST HANDSHAKES / DAMIEN FLYNN / WOODLAND CREATURES / PONY & TRAP / HALLS
THE JOHN LANGAN BAND / OLLIE RUDGE / LILY & MEG / FABIENNE / ANTONIO LULIC
THE DARLINGTONS / WILL VARLEY / BOX OF LIGHT / SULLIVAN AND GOLD / THE THESPIANS
EYES TO ISTANBULL / DAN WILDE / THE MANIC SHINE / THE UNDIVIDED / LENA DELUXE
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TOMMY ZEE (MASSIVE MUSIC) / MANVEER HEIR (BIOWARE)
JAMAL EDWARDS (SBTV) / PHIL FORD (WRITER & TV PRODUCER)
KEITH HARRIS (PPL) / JULIET JACQUES (GUARDIAN JOURNALIST)
JOHN KENNEDY (XFM) / JEN LONG (BBC RADIO 1) / PETER BRADBURY (SKY TV)
KORDA MARSHALL (INFECTIOUS) / ADAM TANDY (PRODUCER)
SERGIO PIMENTAL (NIMROD PRODUCTIONS) / JEREMY SILVER (SEMETRIC)
JOHN ROBB (AUTHOR & MUSICIAN) / TOM ROBINSON (BBC 6 MUSIC)
THOMAS WILLOMITZER (LAST.FM) / NICOLL HUNT (I FIGHT BEARS)

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GLOBAL NEWS

AVICII STORMS WORLD'S CHARTS AS ELTON, MANICS AND MELUA DO BATTLE ABROAD

Johnson makes impressive comeback

GLOBAL CHARTS

BY ALAN JONES

Five new albums by British acts make their debuts in at least 10 territories apiece this week - but the week's top newcomers are US singer/songwriter Jack Johnson's *From Here To Now To You* and Swedish dance phenomenon Avicii's *True*.

Hot on the heels of his smash hit singles, *Wake Me Up!* and *You Make Me*, 24 year old Avicii's debut album *True* follows up its UK number two debut by becoming an instant Top 10 entry in a further 18 countries.

Debuting at No.1 in his homeland and Denmark, it is No.2 in Australia, Canada and Switzerland, No.3 in Austria and Norway, No.4 in Italy and The Netherlands, No.5 in Flanders, Germany and the US, No.6 in Iceland and New Zealand, No.7 in France, No.8 in Finland, No.9 in Wallonia and No.10 in Portugal. It also debuts in Spain (12), Hungary (26), Japan (34), The Czech Republic (35) and Poland (46).

Jack Johnson's *From Here To Now To You* debuts atop the chart in Canada and the US, but can't match Avicii's ubiquity, otherwise making the Top 10 only in Australia (3), New Zealand (3), Austria (5), Switzerland (5), The Netherlands (8), Denmark (9) and Germany (9).

Among UK acts, veteran Elton John's new album *The Diving Board* enjoys the widest currency. Although only Top 10 in Denmark (6), Switzerland (7)



and Norway (10), it also debuts in Germany (11), Italy (12), Austria (13), The Czech Republic (17), New Zealand (20), The Netherlands (22), France (23), Brazil (25), Australia (26), Spain (36), Sweden (42), Japan (100), Flanders (110) and Wallonia (192).

Although its members were born in Belgium, Sweden and the US, Placebo are London-based and widely regarded as British, and their seventh studio album, *Loud Like Love*, is off to an impressive start. Becoming their third No.1 album in Switzerland, it also breaches the Top 10 in Austria (2), Belgium (No.2 in both Flanders and

Wallonia), Italy (2), France (3), The Czech Republic (7), The Netherlands (7) and Australia (9). It completes its portfolio with debuts in Portugal (15), Spain (16), Denmark (20), Finland (23), Norway (23) and Poland (28).

Thirty-six years after his breakthrough, Elvis Costello remains a reliable export. His new album *Wise Up Ghosts* - a collaboration with US hip-hop act The Roots - is an instant chartmaker in a dozen territories, making the Top 40 in Switzerland (12), The USA (16), Norway (26), Germany (29), Denmark (31), The Netherlands (35) and Australia (40).

Liverpudlian extreme metal band Carcass's first album in 17 years, *Surgical Steel*, reached No.36 in Japan a couple of weeks ago. It debuts more widely now, with entries in Finland (6), Germany (10), Austria (24), The USA (41), Switzerland (44), Australia (59), France (66) and The Netherlands (73).

Manic Street Preachers scored their 14th straight Top 15 album in the UK with *Rewind The Film* last week - but the album falls short of the Top 20 in all of the 10 countries in which it opens its account this week, and is Top 40 only in Finland (27), The Czech Republic (28), Germany (31) and Norway (31).

A staggered release schedule means that Anglo-Georgian singer/songwriter Katie Melua's sixth album *Ketevan* isn't yet debuting widely, although it is No.6 in Poland and Switzerland, No.8 in France, No.12 in Norway, No.38 in Sweden and Ireland and No.80 in Spain.

Finally, after debuting at No.1 in seven countries last week, Arctic Monkeys' fifth album, *AM*, slips 1-4 in Australia, 1-5 in The Netherlands, 1-6 in Portugal and 1-8 in Denmark, Iceland and New Zealand. However, it remains top in Ireland, while climbing 2-1 in Flanders. It also improves 5-4 in Wallonia, but is otherwise down everywhere.

Beats receives \$500m boost as HTC gets out

US headphone specialist Beats has attracted an approximate \$500m investment from private equity firm Carlyle Group for a 'minority stake' in its business.

The news comes as tech firm HTC sells its 24.84% stake in Beats back to the company for \$265m. Beats is due to launch its own digital streaming music service later this year. Previously

codenamed Project Daisy and recently unveiled as carrying the brand 'Beats Music', the Spotify rival is being steered by former Topspin exec Ian Rogers.

Nine Inch Nails frontman Trent Reznor is to oversee the service's curation efforts, which will use algorithms to serve up personalized playlists for each listener.

The new music service has been born out of Beats-owned streaming platform MOG, which according to Iovine "was [previously] a failed utility."

In March, Beats announced that it had secured a \$60 million investment led by Access Industries, the owner of Warner Music Group, for its streaming platform.



MusicWeek The Playlist

10 tracks you need to hear...

DATA DIGEST

SALES STATISTICS



CHART WEEK 39 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	2,853,527	1,146,371	278,173	1,424,544
PREVIOUS WEEK	2,936,916	1,036,871	282,671	1,319,542
% CHANGE	-2.8%	+10.6%	-1.6%	+8.0%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	131,192,408	46,170,674	13,585,541	59,756,215
PREVIOUS YEAR	130,353,765	49,052,683	12,423,119	61,475,802
% CHANGE	+0.6%	-5.9%	+9.4%	-2.8%



SAM SMITH
Nirvana (PMR)
(EP, October 6)
Contact: Caroline Cabral, Purple PR
caroline.cabral@purplepr.com



FANFARLO
The Sea (New World Records)
(EP, October 14)
Contact: Jenna Jones, 9PR
jenna@9pr.co.uk



STRANGE NAMES
Potential Wife (Minor Times)
(from EP, October 7)
Contact: Billy Burrell, 9PR
billy@9pr.co.uk



KEANE
Higher Than The Sun (Island)
(single, November 11)
Contact: Sarah Pearson,
Wasted Youth PR
sarah@wastedyouthpr.com



BANKS
This Is What It Feels Like
(Good Years/Harvest Records)
(from EP, out now)
Contact: Ruth Drake, Toast Press
ruth@toastpress.com



RHODES
Run (Hometown)
(from EP, October 28)
Contact: Fred Mellor, MBC PR
fred@mbcpr.com



DISMANTLE
Round & Round (Digital Soundboy)
(single, out now)
Contact: Seb Burford,
WFS Communications
seb@worldwidefriendsociety.com



ONLY REAL
Lemonade (Luv Luv Luv)
(from EP, October 7)
Contact: Richard Onslow, Toast Press
richard@toastpress.com



JULIO BASHMORE
Peppermint feat. Jessie Ware
(Broadwalk)
(from album, tba 2014)
Contact: Jon Wilkinson, Technique PR
jon@technique-pr.com



SAVAGES
Husbands (Matador)
(from album, out now)
Contact: Jon Wilkinson,
Technique Publicity
jon@technique-pr.com

APPOINTMENT TO VIEW



LATER WITH JOOLS HOLLAND

Friday, October 4 - BBC2, 11.05pm - 12.10am
Extended edition of Tuesday night's programme. Expect live music from Franz Ferdinand, Goldfrapp, Gregory Porter, Chas & Dave, James Blake and Radkey.

THE X FACTOR

Saturday, October 5 - ITV, 8pm - 9.50pm
The 24 best acts from boot camp compete for 12 places in the live shows at the judge's houses. Gary Barlow is joined by Olly Murs as he auditions the groups, Nicole Scherzinger and Mary J Blige are with the girls, Robbie Williams assists Sharon Osbourne in choosing the over 25s, and Louis Walsh receives advice from Nicole Appleton, Shane Filan and Sinitta for the boys. Part two continues on Sunday at 7.10pm.

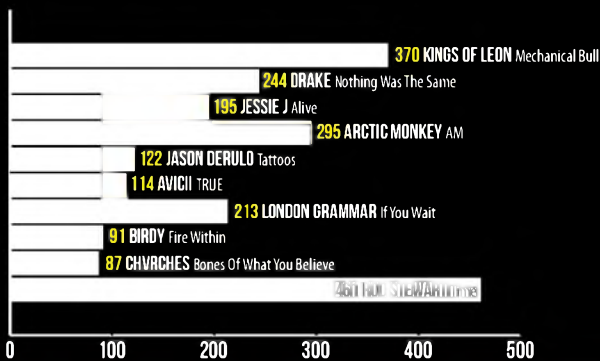
THE CLASSIC BRIT AWARDS 2013

Sunday, October 6 - ITV, 10.20pm - 11.50pm
Myleene Klass hosts the ceremony from the Royal Albert Hall, featuring performances by Gareth Malone and his Voices choir, and pianist Lang Lang with violinist Nicola Benedetti.

PIRATES' BAY



NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON SEPTEMBER 29 2013



The latest most popular Shazam new release chart:

- 1 STORM QUEEN Look Right Through
- 2 MACKLEMORE & RYAN LEWIS Same Love
- 3 AVICII You Make Me
- 4 THE VAMPS Can We Dance
- 5 CONOR MAYNARD R U Crazy

SOCIAL SCIENCE: DIZZEE RASCAL

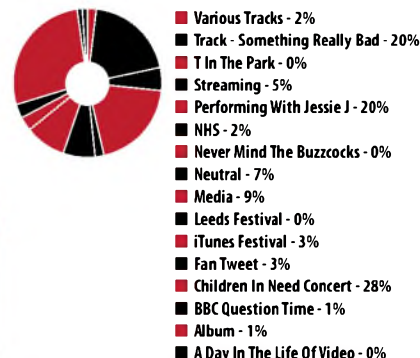
impactSocial analysed over 1,000 mentions of Dizze Rascal in the seven days to Monday (30/9) for Music Week across Twitter, forums, news websites and blogs. The majority of mentions took place on traditional news sites. The main topic of conversation was the rapper's planned appearance at the upcoming BBC Children In Need Concert, taking place on November 12. Media mentions made up 9% of the conversation, driven by strong pick up in regional media, while music streaming accounted for 5% of the conversation.



OVERALL SENTIMENT OF COMMENTING

- Positive 7%
- Negative 4%
- Neutral 90%

CONVERSATION TOPICS ON SOCIAL MEDIA



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GIGS OF THE WEEK

BIRMINGHAM



Who: Foxes
Where: O2 Academy 3, Birmingham
When: October 4
Why: Sony priority act Foxes plays her first UK tour. The 24-year-old singer's debut album *Glorious* is expected in February. Next single *Youth* is out on October 27.

MANCHESTER



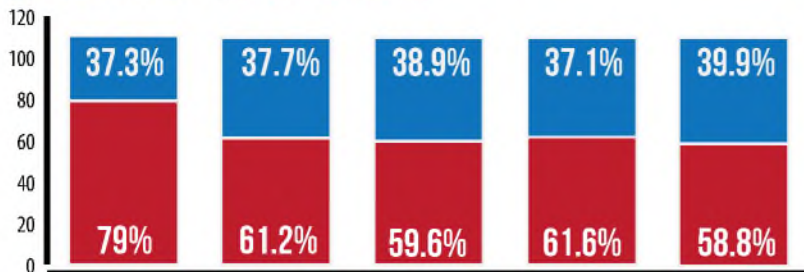
Who: Bruno Mars
Where: Phones 4u Arena, Manchester
When: October 5
Why: The US singer brings his *Moonshine Jungle* tour to the UK for one of eight sold out dates. He will play two shows at London's O2 Arena on October 8 and 9.

LONDON



Who: Ikon Pop
Where: XOYO London
When: October 9
Why: After claiming the sound of the summer with their UK No.1 single *I Love It*, the Swedish synthpop duo play a headline tour. Their second album *This Is... Ikon Pop* is out via Atlantic on November 4.

DIGITAL vs PHYSICAL



Official Charts Company

WKS 35-39
 The UK market share for all albums in the past five weeks

DIGITAL
 CD

TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending Sept. 30

- 01** Christian Tattersfield to leave Warner - Lousada takes over in UK (update) *Sunday, September 29*
- 02** UPDATE: 'Open Music UK' digital sandbox on the horizon: all majors get involved *Wednesday, September 25*
- 03** Bart Cools to lead global EDM strategy at Warner *Thursday, September 26*
- 04** Dave Stewart unveils bank for artists *Monday, September 30*
- 05** UK 'Copyright Hub' future roadmap revealed *Wednesday, September 25*

MUSIC WEEK POLL

This week we asked...

Do you think harsher penalties for online copyright infringers would help solve the piracy problem?

Vote at www.musicweek.com



INK SPOTS

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

On the front of this month's *Classic Rock* magazine is **Alter Bridge**.



Inside, "rock's hardest working band" discuss the "tragedy, ridicule, illness and excess" encountered on their "unbelievable rise to success".

Elsewhere, **Sammy Hagar** aka. The Red Rocker says that "not keeping Van Halen together" is his biggest life failing to date.

Explaining the band's 1996 split, he says: "I was horny to make a solo album. Those guys are so insecure that it freaked them out."

Fleetwood Mac's 1987 *Tango In The Night* is their "craziest" album to date, says Paul Elliott. Released just before guitarist Lindsay Buckingham left due to "a sense" that fellow members Stevie Nicks and Mick Fleetwood had "lost their minds and souls to drugs," it was reportedly recorded amidst a backdrop of "physical violence and epic strops".

In the reviews pages, **The Temperance Movement's** self titled debut album gets 9/10 from Polly Glass. Described as "affectionate, original and understatedly cool" it's "a really fantastic rock'n'roll record."

Dave Everley isn't so impressed with **The Manic Street Preachers' Rewind The Film**. The record gets an 'above average' 6/10.



THE MAGIC NUMBERS

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

7th

November will be the first day of a new electronic music festival curated by Bestival founder Rob da Bank and IMS creator Ben Turner in partnership with SJM. Titled LEAF, the four-day event will encompass masterclasses, screenings, parties and performances

No.6

On the Official Albums Chart means Katie Melua scores her sixth consecutive UK Top 10 studio album with *Ketevan*

1

Minute after going on sale, tickets for David Brent's first live music outings across two dates have sold out

\$500m

Reported investment from US based private-equity firm the Carlyle Group means Beats Electronics can now buy out HTC's 24.84% stake in its company

1st

Out of three branches of Dave Stewart's First Artist Bank will be inside the new part of private members' club The Hospital - currently under construction in London's East End. Launching early next year, the project will offer services designed to ensure fellow musicians "don't sign stupid deals"

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



@johannagiudice Just because you put ten question marks in your email doesn't mean I'm going to reply faster. (*Johanna Giudice, PIAS/Co-Op*) *Friday, September 27*



@simon_price01 If there is a worse musical genre than gothic metal with a male band and 'foxy' female singer, I am thankful that I've yet to encounter it. (*Simon Price, freelance journalist*) *Saturday, September 28*



@LewisCorner Genuinely just gasped with delight at the email subject line 'TAYLOR SWIFT TO BRING THE RED TOUR TO THE UK IN FEBRUARY 2014'. (*Lewis Corner, Digital Spy*) *Monday, September 30*



@NeilRansome The funny thing is, and what I have found during my time in this industry, the most important & successful are the nicest. (*Neil Ransome, Insanity Group*) *Friday, September 27*



@mrasaunders The new Manic Street Preachers album is an absolute cracker - been on repeat for the last couple of days (*Andy Saunders, Velocity Communications*) *Saturday, September 28*



@lucytallant17 This new JT album is a lot like one hour long song (*Lucy Tallant, Turn First Artists*) *Monday, September 30*



@moqazalbash #autoreplyoftheday I had to leave the office early as I've stabbed myself in the leg with a pair of scissors, sorry for the inconvenience (*Mohammed Qazalbash, Max Clifford Associates*) *Friday, September 27*



TWEET OF THE WEEK
@Paulhitsuheet Did Haim just blow credibility by dedicating "The Wire" to David Cameron on the Andrew Marr Show? "That was for you DC - its all about you". (*Paul Kramer, Hitsheet magazine*) *Sunday, September 29*



@TheLivingLens Somebody please give @jtimberlake a cookie and a crown the 20/20 experience is an absolute masterpiece! #ilove #now-icandie #myprecious (*Maria Arndt, AR Artist Management*) *Monday, September 30*



@garethdobson What will happen to the music industry the day that Paul McCartney stops? (*Gareth Dobson, Wichita Management*) *Friday, September 27*



@joemuggs "I've had an idea for this campaign guys, let's get a twee indie girl singer to sing an upbeat song in a slow, fragile way" "dude you ROCK" (*Joe Muggs, freelance journalist*) *Saturday, September 28*

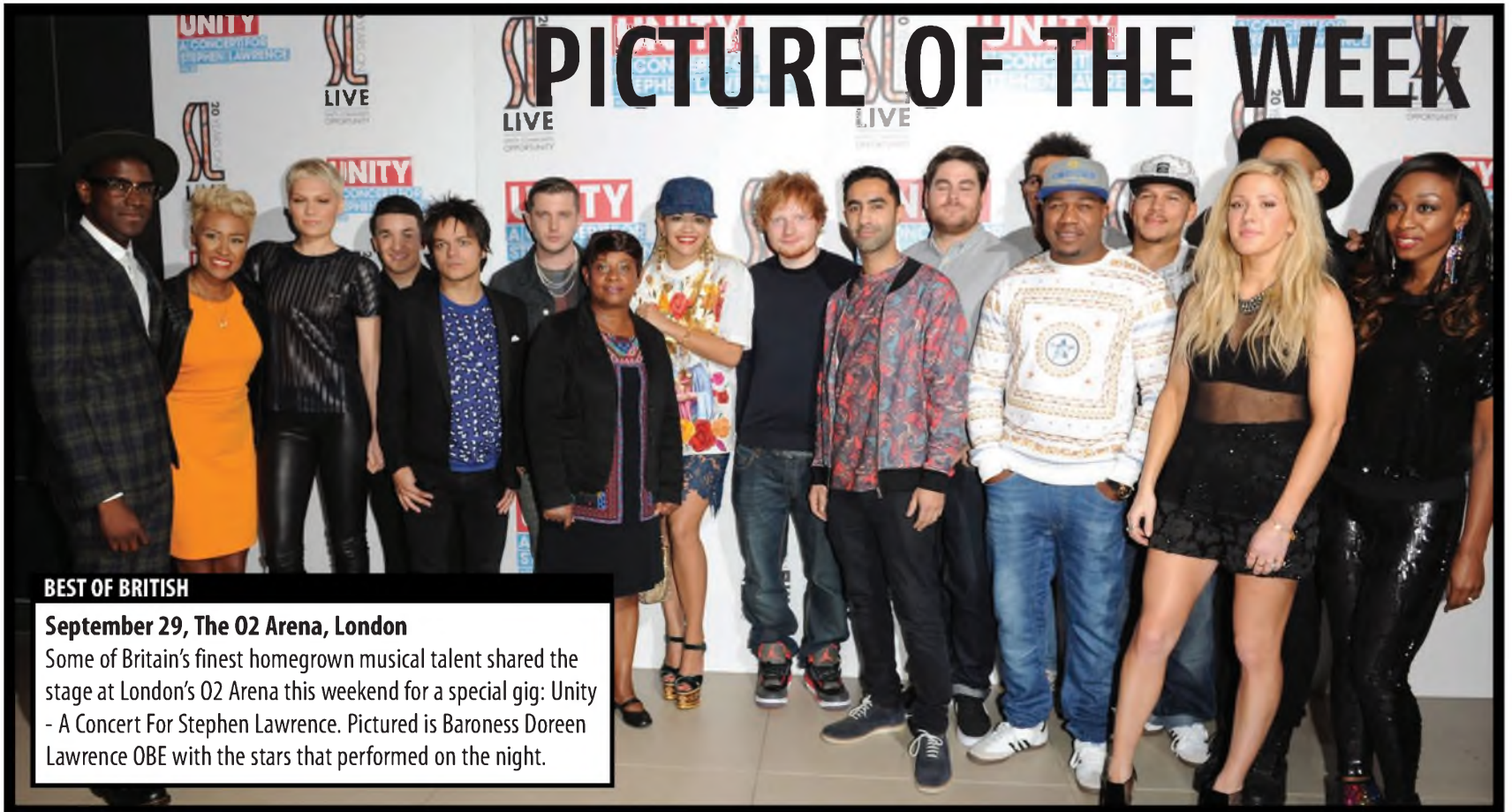


@adrian_read Without trying to sound sanctimonious (I do), it's just great to see properly brilliant bands actually selling records (*Adrian Read, Inside/Out*) *Monday, September 30*

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

DATA DIGEST

PHOTO CREDIT: PETE MARINER & ANDREW TIMMS



BEST OF BRITISH

September 29, The O2 Arena, London

Some of Britain's finest homegrown musical talent shared the stage at London's O2 Arena this weekend for a special gig: Unity - A Concert For Stephen Lawrence. Pictured is Baroness Doreen Lawrence OBE with the stars that performed on the night.

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



PETE BAILEY TEAM ROCK RADIO

After The Ice • **Thick Snow Magic EP** (ATI Records)

Self-described as "unashamedly populist" London three-piece After The Ice certainly live up to that title, the four-track EP Thick Snow Magic serves up incredible grooves, fantastic melodies and all around well written songs.



JOANNA ROCKCLIFFE HEAR ME RAW

The Brink • **One Night Only** (unsigned)

Cambridgeshire's answer to Reckless Love are releasing their awesome, brand new single One Night Only, and what a single it is. Eased in with the guitar you're then counted in to a fist-pumping, head-banging proper rock song - not to mention the awesome guitar solo in the latter half... Give it a listen, you won't regret it!



DONTE GIBSON SOULBOUNCE.COM

Ruth Koleva • **Better** (Flat Line Collective)

Ruth Koleva is an unexpected burst of soul hailing from Bulgaria. Better finds her sweet, slightly whispery vocals couched by lush, jazzy production (courtesy of Seravince), creating an almost intoxicating track that rises above typical R&B fare.



JOE MANGONE MANGONEBLOG.COM

The Family Monroe • **Silhouettes** (unsigned)

The Family Monroe combine retro nostalgic tones with a psyche smooth eruption of leather jacket cool and pink denim heartbreak. Silhouettes in particular combines the hopelessly devoted emotions and teardrops on the pillows of the fifties diner crushes and strutting heartthrobs which are caressed by the more modern noughties-inspired vocals.



SIGNS O' THE TIMES



Norwegian comedy duo **Ylvis**, brothers Vegard and Bard Ylvisaker, have signed a worldwide deal with **Warner Music** following the success of their viral video for satire song The Fox, which has garnered 50 million views on YouTube.

London-based duo **Thumpers** have signed to **Sub Pop** which will release their debut album in North America in 2014. Marcus Pepperell (vocals, guitar, keys) and John Hamson Jr. (drums, vocals, bass) produce the majority of their music themselves, but have recently worked with David Kosten

(Bat for Lashes, Everything Everything) and will tour Europe this fall, supporting Everything Everything and Chvrches.

One Direction have signed a new long-term deal with **Syc0**. A statement read: "Simon Cowell and One Direction are delighted to confirm they have agreed to continue their hugely successful relationship with a new long-term agreement with Syc0. Simon and the band look forward to many years of continued success together."

Geri Halliwell has signed a record deal with **Sony Australia**.

SYNC STORY

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



- **Artist** Foxes
- **Track** Youth
- **Composer** Louisa Rose Allen, Jonny Harris
- **Publisher** BMG Chrysalis
- **Client** Cord Worldwide / JWT
- **Campaign** Debenhams
- **Usage** 1 year, all media
- **Key execs** Patrick Hanrahan (creative sync, Sony), Ed Hoyland (music supervisor, Cord), Doug Wade (producer, JWT), David O'Bryan (BMG)

Foxes track Youth is being used across the new Debenhams TV campaign for the coming year, she even appears in the advert. The track will be released on October 20 and already has over a million views on YouTube.



Patrick Hanrahan (pictured), creative sync, Sony said: "Cord came to me searching for a track for the new Debenhams campaign, and Youth fitted the criteria perfectly. They wanted something contemporary and fresh with a slight urban edge, which Foxes certainly has, and, after discussing further, we even managed to secure an appearance in the ad for the artist."

"It's a great-looking spot and fantastic exposure going into the single release for Youth in October. We've already had sync success with Foxes in the US on shows such as Gossip Girl, and this ad is another great result for an exciting new artist."

Solo artist Foxes is signed to Sign Of The Times/Epic under Sony and her track with Zedd, Clarity, has been Top 10 in the US and a No.1 airplay record. It is now officially the most Shazamed track of the year with over 3.5 million tags at the time of writing.

Foxes has also appeared as a guest vocalist on the current Fall Out Boy album Save Rock And Roll that reached No.2 on the Official UK Album Chart as well as the platinum-selling No.1 album Home, from Rudimental.

She embarked on her own headline tour this month and her debut solo LP is due in 2014.

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

ticketmaster®



TICKETMASTER UK

POS	EVENT	POS	EVENT
1	MICHAEL BUBLÉ	11	MADNESS
2	ONE DIRECTION	12	BRUNO MARS
3	FLEETWOOD MAC	13	JLS
4	ROD STEWART	14	JAY Z
5	BIG REUNION	15	ONE DIRECTION
6	TINIE TEMPAH	16	ELLIE GOULDING
7	LONDON GRAMMAR	17	M PEOPLE
8	ARCTIC MONKEYS	18	KODALINE
9	DISCLOSURE	19	ANDRE RIEU
10	BASTILLE	20	BARRY GIBB

ticketweb



TICKETWEB UK

POS	EVENT	POS	EVENT
1	LONDON GRAMMAR	11	ME FIRST AND THE GIMME GIMMES
2	THE POGUES	12	JAMIE LENMAN
3	J. COLE	13	BRING ME THE HORIZON
4	HOSPITALITY	14	ANNIE MAC
5	THE 1975	15	SUB FOCUS
6	TOM ODELL	16	GUILTY PLEASURES
7	MELANIE C	17	THE CAT EMPIRE
8	WIZ KHALIFA	18	SCARE KINGDOM
9	WILKO JOHNSON	19	MILES KANE
10	THE WAILERS	20	DAN LE SAC VS SCROOBIOUS PIP

ON THE RADAR BWANI JUNCTION

The sound of four-piece Scottish indie pop band, Bwani Junction has been described as "if Big Country [Scottish rock band] grew up in the Serengeti". Lead singer Rory Fairweather - who spoke to *Music Week* in the lead up to their Johnny Cash-esque African prison gig and Malawi Arts Festival show - said the band's sonic style "tries to embrace African music in the same way as The Clash embraced reggae. It's not actual high life guitar it's not punk rock, but it's somewhere in the middle."

They'll be venturing out to Vietnam in between UK shows soon and Bwani Junction have had

an abundance of exposure on the live circuit recently, clocking up 15 festivals and notable gigs including a hometown Hogmanay show with Simple Minds and touring with Dirty Hit/Dualtone act Little Comets, plus accolades for their performances from *NME* ("they're a Glastonbury institution in waiting") and BBC Introducing ("One of the most exciting bands in the UK").

The band are now approaching the release of Paul Savage (Mogwai, Franz Ferdinand, Delgados, Deacon Blue) -produced single Borneo (which Fairweather often teaches audiences for a mass live singalong) and previous

tracks of theirs have had support from XFM, Absolute Radio and Radio 1 with Huw Stephens bringing in the band for a recorded session and declaring his fan status.

Looking forward, Fairweather has ambitions for Glastonbury and Reading/Leeds - and more internationally too: "I'm a big country fan so playing in Nashville would be cool. New York is so steeped in music history... it would be great, especially coming from a tiny town like Edinburgh.

As for further recordings,



Fairweather revealed vague plans for Bwani Junction but they are far from resting: "We have demos for future albums and there will be more music coming out soon. We can just record for the joy of recording at the moment. We're hoping to release an EP or album early next year.

"We'll definitely be out and about as much as possible even if we are playing to smaller audiences, we'll be out there."

ESSENTIAL INFO

RELEASES

2011 Nov Album: Fully Cocked (Akasatak)
2012 Jun Single: Two Bridges (Akasatak)
2013 Apr Single: Civil War (Akasatak)
Jun Single: Papa Candy (Akasatak)
Aug EP: Live in Strasbourg (Akasatak)
Nov 4 Single: Borneo (Akasatak)
2014 Jan 20 TBC Album: Tongue of Bombie / Single: Caveman

MANAGEMENT Gordon Muir Management

LIVE

October
Fri 11 The Garage, London
Sun 20 PJ Molloys, Dunfermline
November
Fri 8 Exhibition Centre, Hanoi, Vietnam
Sun 10 Q4, Ho Chi Minh City, Vietnam
Fri 15 Flat 1/01, Glasgow

HE SAID / SHE SAID

“ We met this dude ranting in the street about some three-day bender he'd been on - and possibly still was.... We hooked him into our Serato and chopped him up into a tune. I just wish we'd caught his full name... ”

Fatboy Slim tells the tale of how he and Riva Starr recruited the guest vocalist for their track Eat Sleep Rave Repeat whilst out vinyl shopping in Williamsburg

**EAT
SLEEP
RAVE
REPEAT**

TAKE A BOW TEAM LONDON GRAMMAR



THE LOWDOWN

Album: If You Wait
 Highest chart position: No.2

Label: Metal & Dust/Ministry Of Sound

Publisher: Warner Chappell

Managing Director: David Dollimore, MoS

A&R: Dipesh Parmar, MoS

Management: Big Life Management: Jazz Summers, Tim Parry and Ross Allen. **Management assistants:** Natalie Meadham, Kat Kennedy, Big Life Management

Legal: Nicky Stein, Clintons Solicitors

Agent: Alex Hardee, Coda

Marketing: Penny Darbyshire and Nicola Spokes, Ministry of Sound

Social Media: Colin Roberts and Robyn Elton, Work It Media

Print and online publicity: Chloe Melick and Adrian Read, INSIDE/OUT

Regional press: Warren Higgins and Jenn Nimmo-Smith, Chuff Media

National radio: Christian Nockall, our Army

Regional radio: Aaron Labbate, Plug & Play Promotions

TV: Karen Williams & Lizzie Dorney-Kingdom, Big Sister Promotions

BUSINESS ANALYSIS CLASSICAL MUSIC SALES

EDITORIAL

Pop goes a few classical perceptions



CLASSICAL'S ROLE IN THE creation and popularity of recorded music formats sometimes gets overlooked, but without it the industry might look very different today.

It was arguably classical rather than pop that invented the single with the three or four minutes available a century ago on the then new 78rpm perfect for an aria, while the album was born when record companies started making available entire classical works across a series of discs, all physically housed in a book-like album.

Its fans were also early adopters and advocates of the CD, appreciating the shiny disc's clarity and superior sound quality at the beginning of the Eighties long before it swept past the LP and cassette to become the leading format for rock and pop.

However, in the digital age classical has for once found itself

"The market is beginning to change with download's share of classical album sales rising from 15% to more than 20% in the past year"

falling behind the times with the take-up of downloads in the sector much slower than what has happened in the wider market. In the UK sometimes 40% or more of weekly album sales are now digital, but within classical many of its biggest sellers remain almost exclusively physical affairs.

Our analysis, though, reveals things are beginning to change with download's share of classical album sales going from around 15% to more than 20% over the past 12 months. That still means the market remains heavily dominated by CD, but does suggest its aficionados are finally starting to be won round to the possibilities of downloading in a meaningful way.

The sector has not been without its attempts to convince classical music followers of the merits of buying digital downloads, including Universal-owned Deutsche Grammophon launching a DRM-free online music store back in 2007, while other initiatives by the likes of Apple followed, but it has been hard work.

One clear reason behind this slow migration from physical to digital has been concerns about the loss of sound quality, but another may be a far more limited classical singles market compared to popular music. Classical music buyers have had fewer opportunities to dip their toes into the water in trying out downloading one track at a time before progressing to full digital albums compared to their counterparts in other sectors.

Conversely, the chance to buy classical "singles" rather than full works as downloads provides the industry with the perfect vehicle to introduce new fans to the music. In that respect it is not too dissimilar to the arrival two decades ago of Classic FM whose founders realised there was an audience out there who knew and liked more classical music than they realised, but just wanted it a few minutes at a time.

And just to bring matters full circle the most consistent big classical one-track seller is an aria by Puccini – Pavarotti's version of *Nessun Dorma* – who in the early days of the 20th Century was one of the first composers to realise the possibilities of issuing recordings of his music. Now that same music is helping to turn a new generation of classical fans onto downloading.

**Paul Williams,
Head of Business Analysis**

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



CLASSICAL EMBRACING DIGITAL AGE

Genre fares better than pop in the last year despite fall in album sales as digital downloading increases

GENRE

BY PAUL WILLIAMS

Surging digital demand is helping UK classical album sales to hold up better than the overall market.

In the 12 months leading to this week's Classic Brit Awards the genre shrunk in unit terms by 3.5% year-on-year with 3.05 million albums sold, according to Official Charts Company data. However, that fall compares to all sales dropping by 5.2% over this time with classical artist albums in particular proving to be a lot more robust. They dropped by 4.8% during the year compared to total artist album sales contracting by 8.9%.

One key reason for classical's sturdier performance is the impact of digital on the market with our analysis revealing downloads are now starting to have a telling presence on album sales in the genre. In the 12-month period in question, which runs from chart week 39 2012 to chart week 38 2013, classical digital album sales shot up by 26.0% annually, more than double the overall download market growing by 12.6%.

Even though digital's penetration of the classical market continues to be a long way behind where it is in terms of all album sales, its growth this past year now means more than one in every five classical albums sold (21.1%) over this period was a download. Although this compares to a 31.6% digital shares for the total albums market, the evidence is, classical is fast starting to catch up given this time a year ago downloads made up only 16.1% of the classical albums sector.

Getting on for 650,000 classical titles were downloaded over the past year, compared to little more than 500,000 the year before, with the top digital classical seller Islands – Essential Einaudi by Decca's Ludovico Einaudi (*pictured, above*) shifting 22,691 copies in this way. Four other classical releases sold more than 10,000 copies digitally over the period – another Einaudi album (*In A Time Lapse*), an X5-issued LPO title, Howard Shore's

EXECUTIVE SUMMARY

- Classical album sales down 3.5% over past 12 months, compared to overall market dropping 5.2%
- Genre singles sales drop 45.4% as up against Military Wives-boosted numbers from a year ago
- **Andre Rieu's Magic Of The Movies steals top-selling classical album spot**
- Ludovico Einaudi's *I Giorni* is leading classical single
- Universal dominates both markets with 57.4% albums share and 48.1% of singles sales

TOP 10 CLASSICAL GROUPS

UNIVERSAL	48.1%
SONY	14.5%
PARLOPHONE LABEL GROUP	9.4%
WARNER	8.5%
OTHERS	19.5%

The above shows share of classical singles sales between chart week 39 2012 and chart week 38 2013
source: Official Charts Company

Decca soundtrack to *The Hobbit* and a Warner Classics compilation.

However, even with this growth, CD continues to rule among classical music buyers in a way it has not done within the wider albums market for several years. Despite classical CD sales dropping by 9.2% year-on-year, the format still accounted for 78.9% of the genre's album sales during the last 12 months, compared to making up 67.6% of the entire albums market.

This physical dominance is reflected at the top end with CD contributing more than 99% of the sales of the genre's top seller, *Magic Of The Movies* by Andre Rieu and the Johann Strauss Orchestra. The Decca album had sold 341,304 copies by last week, but just 3,182 of these sales were achieved digitally. Similarly, the market's second top seller, fellow Decca release *Opera* by Andre Bocelli shifted nearly 115,000 copies over the year, but fewer than 3,000 of them were downloads.

CLASSICAL SALES STATISTICS		Source: Official Charts Company						
	SINGLES	TOTAL ALBUMS	ARTIST ALBUMS	COMPILATIONS	CD ALBUMS	DIGITAL ALBUMS	VINYL ALBUMS	OTHER
2013	1,023,516	3,051,347	2,496,284	555,063	2,406,980	643,146	502	719
2012	1,873,058	3,162,872	2,621,937	540,935	2,650,740	510,495	246	1,391
% CHANGE	-45.4%	-3.5%	-4.8%	+2.6%	-9.2%	+26.0%	+104.1%	-48.3%

The above covers the period between chart week 39 2012 and chart week 38 2013 and the corresponding 12 months the year before

TOP 10 CLASSICAL ALBUMS

POS	ARTIST/TITLE / LABEL
1	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA Magic Of The Movies Decca
2	ANDREA BOCELLI Opera Decca
3	KATHERINE JENKINS This Is Christmas Warner Music Entertainment
4	VARIOUS ARTISTS The Classical Album 2013 Decca
5	LUDOVICO EINAUDI In A Time Lapse Decca
6	LUDOVICO EINAUDI Islands – Essential Einaudi Decca
7	HOWARD SHORE The Hobbit – An Unexpected Journey – OST Decca
8	ANDRE RIEU December Lights Decca
9	RICHARD CLAYDERMAN Romantique Decca
10	VARIOUS ARTISTS Desert Island Discs Sony Classical

The above shows top-selling classical albums between chart week 39 2012 and chart week 38 2013
source: Official Charts Company

TOP 10 CLASSICAL SINGLES

POS	ARTIST/TITLE / LABEL
1	LUDOVICO EINAUDI I Giorni Decca
2	LUCIANO PAVAROTTI Nessun Dorma Decca
3	HANS ZIMMER Time (Inception – OST) Reprise
4	KLAUS BADELT He's A Pirate (Curse Of The Black Pearl) Walt Disney
5	LUDOVICO EINAUDI Divenire Universal
6	MILITARY WIVES/GARETH MALONE Wherever You Are Decca
7	LUDOVICO EINAUDI Nuvole Bianche Universal Jazz
8	HANS ZIMMER What Are You Going To Do When You Are No Longer Saving The World Sony Classical
9	LPO/PARRY ADAGIO For Strings Op 11A xs
10	HANS ZIMMER Rise (The Dark Knight Rises – OST) Sony Classical

The above shows top-selling classical singles between chart week 39 2012 and chart week 38 2013
source: Official Charts Company

for 57.4% of all the full- and mid-price albums sold, making it nearly seven times as big as its nearest rival Warner, which controlled 8.6% of the market.

Eight of the 10 biggest-selling classical albums of the 12 months were Universal releases, all issued on the Decca label and also including Howard Shore's *The Hobbit – An Unexpected Journey* OST, Andre Rieu's *December Lights* and Richard Clayderman's *Romantique*. The only non-Universal releases to get a look in were Katherine Jenkins' Warner album and Sony Classical compilation *Desert Island Discs*.

Across the Top 100 classical titles, 58 were exclusively Universal releases, while it shared with Warner the compilation *Now That's What I Call Classical*. Seven of the leading major's titles were by Andre Rieu and the Dutchman was also represented by four titles from independent Delta, easily making him the most prolific artist on the chart.

Besides Jenkins' album, the only other Warner release to secure a place among the 40 top classical sellers of the past 12 months was the compilation *The Instant Classic Collection – 100*, although the major saw its non-budget sales in the sector rise by 217.9% overall.

There were five Sony titles among the Top 40 sellers with *Desert Island Discs* joined by fellow compilation *The Real Classical*, Russell Watson's *Anthems*, Hans Zimmer's *Man Of Steel* soundtrack and Chinese concert pianist Lang Lang's *The Chopin Album*. The latter two were part of the line-up of Wednesday's (October 2) *Classic Brits* at London's Royal Albert Hall with Lang Lang performing, while Zimmer was due to receive an *Outstanding Contribution To Music* award. These helped to give Sony a 7.6% classical market share, putting it behind Parlophone Label Group with an 8.0% share made up of sales prior to PLG becoming part of Warner.

Independent classical album sales dropped 5.2% on the year and were led by specialists Hyperion (2.0%), Delta (1.5%), HNH (1.4%) and X5 (1.2%).

Opera saw a big boost to its fortunes and made up 7.6% of all classical album sales over the past 12 months, compared to 3.8% during the year before.

SINGLES FOCUS: HEAVY SALES DROP AFTER MILITARY WIVES CAMPAIGN

Military Wives' *Wherever You Are* gave such a boost to classical singles sales when it topped the Christmas 2011 chart that it inspired the creation of a brand new countdown.

However, since the Official Charts Company rolled out the Official classical singles chart the following May demand for one-track classical downloads has sharply slowed. Without having something like the *Military Wives* Decca single with Gareth Malone to swell numbers, sales of classical singles fell annually in the last 12 months by 45.4%. This compared to the entire one-track market rising by 2.4%.

In the 12 months leading to the 2012 *Classic Brit Awards* *Wherever You Are* was the market's biggest classical single with 709,302 copies sold, but over the same timeframe up to this week's ceremony the top title – Ludovico Einaudi's *I Giorni* – sold less than one-thirtieth of that.

The Italian composer's Decca-issued recording was the only classical track over the past year to sell more than 20,000 copies, while he had 11 more recordings among the Top 100 titles, including *Divenire* at No 5 and *Nuvole Bianche* at No.7.

Einaudi was due to perform at this week's *Classic Brits*, while Luciano Pavarotti was lined up to receive a posthumous award some six years after his death. His 1972 reading of *Nessun Dorma* remains a popular seller, so much so that in the last 12 months only *I Giorni* among classical singles sold more copies.

Pavarotti's four-decade-old recording was typical of a market dominated by catalogue. Just eight of the 100 top sellers of the past year were newly released during this period with the highest places at No.10, Hans Zimmer's Sony-issued *What Are You Going To Do When You Are Not Saving The World* from the *Man of Steel* soundtrack.

I Giorni at No.1 itself dated from 2001, being part of Einaudi's album of the same name, while Zimmer was also in the 12-month Top 10 with the *Reprise/Warner*-issued *Time* from the 2010 movie *Inception* and Sony Classical track *Rise* from 2012's *The Dark Knight Rises*.

More than a third of the 100 leading classical one-track downloads were from film and TV with Zimmer supplying nine titles and John Williams eight, including his themes from *Jurassic Park* and *Schindler's List*.

As with albums, Universal heavily dominates the classical singles sector, supplying 45 of the Top 100 titles of the past year, while it commanded 48.1% of all sales. This compared to a 67.0% share during the 12 months before when its presence was bloated by the chart-topping *Military Wives* single, but even with the major's classical one-track sales dropping more than 60% in the year it still sold more units than all of its rivals combined (7.7% of the market was unattributed to any specific company).

Sony controlled 14.5% of classical singles and Warner 8.5%, while 9.4% of the market was accounted for by Parlophone Label Group prior to being acquired by Warner.

BREAKDOWN OF CLASSICAL ALBUM SALES BY SUB-GENRE



ORCHESTRAL/CHAMBER AND INSTRUMENTAL 58.6% (58.7%)
VOCAL AND CHORAL 21.2% (27.8%)
OPERA 7.6% (3.8%)
UNSUBGENRED 12.7% (9.7%)

The above shows share of classical albums sales by sub-genre between chart week 39 2012 and chart week 38 2013. Share for the equivalent period over the previous 12 months is in brackets
source: Official Charts Company data

TOP CLASSICAL ALBUMS GROUPS



UNIVERSAL 57.4%
WARNER MUSIC 8.6%
PARLOPHONE LABEL GROUP 8.0%
SONY 7.6%
OTHERS 18.4%

The above shows share of full- and mid-price classical album sales between chart week 39 2012 and chart week 38 2013
source: Official Charts Company

Rieu and Bocelli claimed the genre's top two sellers of the past year having also provided the two leading classical titles over the previous 12 months, albeit with different titles. Then Rieu was out in front with *And The Waltz Goes On*, also accompanied by the Johann Strauss Orchestra, while Bocelli slotted into runner-up position with the live album *Concerto – One Night In Central Park*.

A year ago Einaudi and Katherine Jenkins also registered among the leading 10 classical titles and were back again 12 months later with the Italian's *In A Time Lapse* and *Islands – Essential Einaudi* respectively the fifth and sixth biggest sellers, while Jenkins' Warner-issued *This Is Christmas* ranked third. It all once again demonstrated that when it comes to generating anything beyond modest sales numbers only an exclusive handful of classical artists are up for the challenge.

What is also clear is the continuing domination of the sector by Universal, putting even its market share of the overall albums market in the shade. Over the 12 months in question it was responsible

THE BIG INTERVIEW MARK RONSON

'PEOPLE THOUGHT I WAS A JET-SET DOUCHE BAG'

The Brit-born super-producer on Paul McCartney's new project, his renewed focus on music - and why when you have a label 'you sign all your friends and then they hate your guts



Picture: Carsten Windhorst

TALENT

BY PAUL WILLIAMS

Mark Ronson knew he had an image problem when DJ gig offers at the likes of Fabric suddenly started to dry up.

Despite his shelf-load of Grammy and Brit Awards, the perception for some people was he had become more about fashion than music and had dangerously lost his street cred.

"Two or three years ago I was asked to design shoes for Gucci, all this kind of thing," he tells

ABOVE

On the record: Mark Ronson at his own recording studio, Zelig, in London

Music Week. "It's very flattering and cool, but I realised either the music suffers or people look at you, 'Ah it's the fashion guy' as opposed to the guy who makes records.

"All these gigs coming up as a DJ were really important, DJing at places like Fabric and suddenly, 'Why don't I get asked to do these gigs anymore? It's because they think I'm some jet-set douche bag because of something that they read.'"

That realisation led Ronson to completely rethink his life and career. The result has been a total refocus on music: he's back in festival tents

DJing and has revived his two-hour weekly show on New York-based East Village Radio. And now he's further adding to his already stunning CV as a songwriter and producer with assignments for Paul McCartney and Bruno Mars, among others.

"I'm making sure the records I work on are serious records, that I'm doing good work, because at the end of the day the legacy I want to leave is as a record producer," he says. "That's the only thing that really makes me excited and the only thing I can imagine doing for at least the next chapter of my life, writing music and producing records."

CHANGING MUSIC PUBLISHERS: MARK RONSON ON MOVING TO IMAGEM



Since the release of his last album *Record Collection* Mark Ronson found himself in the bizarre position of the European Commission effectively ordering him to ditch his music publisher for a new home.

This odd state of affairs arose as a result of his previous publisher EMI being subject to what turned out to be a

successful takeover bid by a consortium led by rival Sony/ATV. The deal raised alarm bells at the EC, concerned about such market power in one hands and among a series of remedies it ordered the new combined entity to part ways with a dozen of its top contemporary songwriters, including Ronson.

While he is more than happy at his new publisher Imagem, he says about the departure from EMI: "The thing that killed me the most was having to leave [Sony/ATV UK and European creative president, pictured]

Guy Moot because Guy was the one who introduced me to Amy. He sent Amy to my studio. He is an A&R in the true sense of the word, the thing that is taken for granted that doesn't really exist much these days.

"I loved playing him demos with him in the studio like a seed of a new record. 'What do you think of it?' because he has such good taste, so that sucked.

"As far as being for sale you have to know in the record industry as far as it is at this point that's the deal you've made to be in it. I still get to approve and deny usage and that kind of things and it's OK."

He admits he nearly did not take a meeting with Imagem after someone told him it was a Dutch hedge fund and "like a catalogue company" but he turned up anyway, only to discover a bunch of executives he knew such as Kim Frankiewicz and Michael Morley and a roster including Daft Punk, MIA, Jamie T and Vampire Weekend.

"It reminded me when I went into Columbia and signed with Mike Smith in 2006," he says. "It was that same energy, people really excited about music and not jaded by the business."



Even before this renewed focus, Ronson had already given up ambitions of becoming some kind of record industry entrepreneur.

He abandoned his record label Allido Records (named after the Stevie Wonder song *All I Do*). It had enjoyed some notable success with artists including Daniel Merriweather, while former signing *Wale's* album *The Gift* went to No 1 on the Billboard 200 in July. However, Ronson ultimately concluded this life was not for him.

"There's no point in doing a label because it's the quickest way to sign all your friends and have them hate your guts," he says. "I just realised I wasn't doing anything good and the music I was making wasn't any good either.

"I relinquished all the business side to [label partner] Rich [Kleiman] and that's when I started making *Version*. It's a good lesson. We live in an era where entrepreneurship is really, really encouraged. 'OK, you've had one hit single, one hit album, now you have a label.' And then, especially in hip hop, a clothing line or whatever else it is. I think it's okay to be really good at one thing."

Although the record label has been put to one side, Ronson has a whole new enterprise to excite him: his very own customised recording studio, *Zelig*, housed in *Tileyard Studios* in *Kings Cross*.

Neighbours include *Zane Lowe*, *Chase & Status*, *Nero* and *Basement Jaxx*, creating a kind of *Stella Street* for the world of music production. The man who played a starring role in the rise of *Amy Winehouse* with her album *Back To Black* is a bit like a kid in a sweet shop in his new 'office', having assembled what he deems the best bits of some of the leading recording studios in the world.

"This studio is the product of 10 to 15 years' experience of working in studios - literally from having a drum machine in the corner of an apartment to going to *Dunham* in *Brooklyn* to *Metropolis* [in *London*] and noticing all those things I liked," he says.

"OK, what would I take from that place? I like the old school vibe with this type of machine, but I need a computer and some midi, all these different things in a studio like *Jungle City* in *New York*

where *Alicia* is but still feeling like I still want it to feel a bit more *Seventies*.'

"I just made a little bit in my brain; a blueprint of all those places and how I could combine all those things I love. I have the *MCI 500 Series* - my favourite desk out of my experience. It was the same model as the *Imagine* album was recorded on, the *Bee Gees Seventies* stuff, [AC/DC's] *Back In Black*. We did the last *Rufus Wainwright* record on a desk like this."

"There's no point in me running a label. It's the quickest way to sign all your friends and have them hate your guts"

MARK RONSON

His other pieces of kit include equipment from *Trevor Horn's Sarm Studios* in *Notting Hill* where he was based prior to moving to his new professional home base earlier. He's also acquired an old tape machine from *Sun Studios* in *Memphis*.

It is no accident that Ronson's drawn to the odd piece of vintage equipment, given his clear infatuation with the past, although he is very much a modern producer at the same time.

"I was always drawn to all the sounds of break-centric music from hip hop and *Sixties* funk, because that's what they sampled - all the *Public Enemy* records and *Beastie Boys*, *Paul's Boutique* and all those amazing sound collages," he says.

"I had always collected records like that to sample. Then I went to record with *The Dap-Kings* on the first day of working on *Back To Black*. I couldn't believe it. I thought that I was having an out-of-body experience.

"When I walked in the studio they were getting a drum sound and it sounded exactly like these drum breaks of 1966-67- except it was [Dap-Kings drummer] *Homer* [Steinweiss] playing.

"He could play a filler. We weren't stuck in this two-bar loop. I became completely infatuated with their style of recording."

Despite Ronson having installed many of his dream pieces of equipment, the new studio does

ABOVE
Amy Winehouse:
Ronson says working with the Dap-Kings on the late singer's *Back To Black* album was a defining moment in his career so far

have a few spaces waiting still to be filled.

"There's a reason there are these empty racks," he says. "It's like the dream, the wish-list. When I get another little cheque, if I have another record that goes well, I'll get two more of these."

His fourth album in his own right follows *Here Comes The Fuzz* (2003), *Version* (2007) and *Record Collection* (2010). Its progress is somewhere "at the beginning to middle".

He's worked with US record producer and songwriter *Jeff Bhasker*, whose credits include *fun*, *Alicia Keys*, *Kanye West* and *Bruno Mars* - the pair of them met when Ronson was working on *Mars'* second album *Unorthodox Jukebox*.

As Ronson recalls: "Jeff Bhasker is somebody I've respected for a long time since I heard the *Alicia Keys* track *Sleeping With A Broken Heart*. Somehow I found out he was a fan of what I did and when working with *Bruno* out in *LA* I said, 'Do you want to come down?'

"It turns out *Bruno* and *Jeff* had known each other a long time, but had never finished a song together. We started working and *Jeff* said, 'My other buddy *Emile* [Haynie] I work with a lot is around. Do you mind if he comes round?' This *Bruno* project brought together all of us - *Bruno* and *Jeff*, me and *Emile*."

At present the new album is just Ronson with *Bhasker* and *Haynie* with no guest vocalists lined up - although that will soon change. "No one will have to hear me sing again," jokes Ronson. "We're writing the songs first. I'm not worried about the names. If the songs are going to be so good it won't matter who sings them.

"I want the songs to be so airtight and awesome it could be someone we found in a church in *South Carolina* and you don't care because it's so good."

As to the album's music direction, he hints: "There is a big comeback of R&B and disco. I'm not going to name names, but it was the sound of the summer and all that kind of shit. But it's missing, to me, some of the sophisticated, the really special elements of that black/R&B from the late *Seventies* and *Eighties* like *Earth, Wind & Fire* and *Quincy*. I want to bring that back."

THE BIG INTERVIEW MARK RONSON

RONSON ON WORKING WITH PAUL MCCARTNEY: 'IN THE STUDIO, EVERYTHING IN MY HAND WAS LIKE KRYPTONITE'

Mark Ronson is part of a stellar line-up of contemporary producers alongside the likes of Paul Epworth and Ethan Jones on Paul McCartney's forthcoming album *New*.

He worked on two tracks on the album, due out through Hear Music/Universal on October 14, producing *Alligator* and the title track, which has won a place on the Radio A list as well as being B listed at sister BBC station 6 Music.

Ronson has worked with some big names in his career over the years, but he admits teaming up with the former Beatle took him to a whole different level in terms of testing his nerves and his production abilities.

Didn't you get the job by DJing at his wedding? Pretty much.

Presumably you didn't realise at the time, "I'm kind of auditioning here?"

No, I don't think I was auditioning at all. He had asked me to DJ at his wedding, but I forgot to call him back because he had called me right in the middle of my own wedding. I was literally driving to the South of France and I was on my honeymoon and I remember turning to my wife and going, "Fuck, I totally forgot." I thought when I called him back he'd probably have someone booked. [McCartney's wedding] was a good night. People stayed dancing until 4, 5 in the morning.

It was really sweet. I met [Paul's wife] Nancy and she was really cool and then because they had such a good time they were planning another celebration in New York for the people who didn't come over to England. They said, "Could you play that?" I said, "Yes" and they asked, "How much do you want to be paid? You can't do that one for free as well." I said, "No, I don't want the money. Maybe if the time's right or there's ever an opportunity to work together on some music stuff..." and I guess maybe that just planted the idea in his head.

So he said to me at the New York party, "Let's get together soon and try something" so I went to [McCartney's studio in] Hog Hill, day one. It's just like terrifying. Every project for me is like the day before I start a new school: "This is going to be the one where they figure out I've just been chancing this whole time. I'm a fucking fraud."

That's pretty healthy being like that.

I think so. It's a welcome neurosis, but working with Paul McCartney is like a thousand times that. And not only is it the thing of working with him - in my own head I'm putting myself up against Nigel Godrich, Elvis Costello, Dave Kahn, some of the greatest producers of the past 25 years.

There was somebody called George he used to work with, too, wasn't there?

I think it's Martin. And Paul McCartney is one of my favourite producers. So we went in and he said, "I've got this song idea" and he played me this song and I said, "Cool" and he said, "I'm just going to go finish it." I guess what I like to do when I'm working on a song is if the singer has the song in its barest form, just piano and vocal or guitar and



ABOVE

He loves you: Paul McCartney pursued Mark Ronson to produce tracks on his new LP after the producer DJ'd at the ex-Beatle's wedding

vocal, just sit with it by myself and just play drums or every which instrument until you have a skeleton of a rhythm arrangement because then you know what to build on top of it.

But I had like an hour and I think I was playing crappy drums trying to figure out like [McCartney's hit] *Coming Up* and he walks in while I'm playing like the worse drums. Everything is terrible. Everything in my hand was like Kryptonite. I think he's quite understanding because he's used to the fact everybody feels like that when they go in the studio with him.

Does it ever go from, "Wow that's Paul McCartney from The Beatles over there" to, "That's just a guy I'm working with like any other"?

I think you're always pretty aware because even if you forget from the celebrity level it's Paul McCartney; he'll just come with some idea and you're like, "Yes, of course, it's going to be such a good idea because you are Paul McCartney." He's just pretty unpretentious and raw - it becomes your own job to get over it a little bit.

With someone like McCartney do you approach it as "I'm making some Paul McCartney tracks so they should be Paul McCartney-like" or "He's brought me in deliberately, so maybe he wants something a bit different - which is why he asked me in the first place"?

You have to think about it always from that angle. As a producer your job is really to be beholden to the artist, to help them realise that song and make it the best it can be, not necessarily about your ego, putting your own sound on it.

Your sound should change with whoever you are working with or at least make their stuff the best it can, but you have to understand he's hired you for a reason. It's not just because he loved the way you played the songs at the wedding. There are many sides of the producer. You have somebody who gets incredible sounds, is an incredible engineer.

You have people that capture alchemy in a room and they just make the songs better either subtly or not so subtly nudging the artist with the song or performance, when I think of someone like a Rick Rubin. And then you have George Martin and



“Even when you try to forget that you’re working with The Paul McCartney, he’ll come up with an idea and you’re like: ‘Of course that was going to be a good idea. Because you’re Paul McCartney’”

MARK RONSON

Quincy and those kinds of people from that era who know how to make it sound good.

How did you find the experience working with him? It was like taking or getting to sit in a masterclass of musicology, just learning from his ideas on arrangement.

What if he came up with a terrible idea? Would you have told him?

Yeah, definitely. It’s your job to be honest about things like that and there were times when the song would be going in a direction [I didn’t think it should] or if I didn’t think it was as tough as what we were going for we would fix it.

Do you envisage working together again?

If you look at Paul’s track record there’s not a lot of repeat customers. I went to Russia two weeks ago for a DJ gig and by the time I landed he had put New [the track] on the internet and then it was named the album title track as well. It was such a surreal thing. I got the title track and lead single off a Paul McCartney album. That’s great.

ABOVE
Their Version of events: Mark Ronson co-produced his friend Amy Winehouse’s Back To Black album and she featured on his hit LP Version

GROWING UP IN NEW YORK



As a Brit growing up in New York, Mark Ronson found himself simultaneously exposed to two music worlds and this ultimately culminated in his double-platinum album *Version*.

He agrees going to High School across the Atlantic gave him a very different musical upbringing compared to if he had been educated back in the UK with hip-hop the sound of the city when he arrived in New York in the mid-Eighties.

“Growing up in New York on the school bus, going to sports games you sang De La Soul songs and all the radio stations, all those great hip hop shows, made me want to become a DJ,” he says. “At the same time I listened to Guns N’ Roses and INXS and all these kinds of things. It was amazing growing up in New York and being in a band at 14, 15 playing in places like CBGB’s and Wetlands. It was a really exciting time to be in New York around then.

“Then I would come back to England once or twice a year to visit my dad and that’s when I would hear things like Blur and The Wonder Stuff, The Stone Roses (pictured) and just fall in love with all that and take it back to New York and tell all my friends, ‘Have you heard this Stone Roses thing? It sounds like hip-hop but these guys sing like psychedelic all over it’ so I was really lucky to have that.”

Ronson suggests, “in a crass sense”, his album *Version*, which features covers of songs by the likes of Radiohead and The Smiths, was “a little bit of a culmination” of growing up with the two musical influences.

“It was reimagining songs like Radiohead, The Smiths and stuff over more hip hop, more programmed beats,” he says.

WORKING WITH BRUNO MARS: ‘THE GUY’S JUST A F*CKING GENIUS’

Mark Ronson’s co-production on Bruno Mars’ hugely successful *Locked Out Of Heaven* single delivered him a Billboard Hot 100 No 1 at the start of this year, but the producer admits having sometimes felt overwhelmed by Mars’ talent.

“He’s just a little fucking genius,” he says of Mars whose second album *Unorthodox Jukebox* also included the Ronson co-productions *Gorilla* and *Moonshine*. “He’s so annoying. He’s like just 26.

“As a producer you’re there to service the song and the artist, but you also have a bit of an ego. ‘You bring me in.

I’m a producer. I know how to mike these drums.’ ‘Yeah, but don’t you think we should try it like this?’ and fuck what try it he’s right again. I’m going to fucking stab him.”

Ronson has no doubt that Mars will end up becoming “one of the greats” with a long career ahead of him.

“He’s got the dance moves, the voice, he’s the best one,” he says.

“You know when you look at an artist and wonder what they’re going to be doing on their third album. You watch Bruno and I can picture going to the shop or the iTunes store and downloading his fifth album. It’s a given.”



PROFILE PMR RECORDS

'THINKING ABOUT WHAT WILL SELL COULD DRIVE YOU MAD'

PMR Records is fast building a reputation as the alternative face of pop. After signing some of the most interesting success stories of the past year, here founder Ben Parmar reveals his tricks of the trade

LABELS

BY RHIAN JONES

Born out of boredom over 'outdated' major label models, PMR has spent the last two-and-a-half years doing things differently.

Building careers from scratch using a combination of artist development, digital marketing and a genuine belief in the longevity of the music he releases, founder Ben Parmar has every reason to be pleased with his new venture.

2012 Mercury Music Prize nominee Jessie Ware has continued her wave of hype throughout 2013 and garage act Disclosure's No.1 June album *Settle* is approaching 150,000 sales - another act to have made the Mercury Music Prize shortlist, appearing amongst The Arctic Monkeys, David Bowie and Laura Marling in this year's crop.

The label was launched in 2011 by Parmar after a seven-year stint at Polydor as an A&R scout - he teamed with brother Daniel and set up shop in their living room (where they haven't moved from since).

The first official PMR release was Julio Bashmore's *Everyone Needs A Theme Tune* EP in January 2011. Today the independent label exists as a joint venture with Island Records. Parmar also runs a management company, whose artists include Bashmore, Two Inch Punch and XL enigma Jai Paul.

PMR's label roster, meanwhile, boasts a number of innovative and left-leaning pop acts. Ones to watch include Brit singer/songwriter Sam Smith, Canadian producer Cyril Hahn, Ben Ash (a.k.a Two Inch Punch) and house producer T.Williams.

Here *Music Week* chats to Parmar about making his stamp on the modern music industry...

Why did you leave Polydor to set up PMR?

Polydor is a brilliant label. I've done some great things with them and worked with some good people there, but I got frustrated - there wasn't much artist development going on.

There had to be a fresher approach with the way the internet had changed how people discover music and how you could help build and market a band using the internet. I was really excited by that. [At Polydor] it all got a bit stale, people chasing the same things all the time. The emphasis was more on what other people were saying about music rather than what it was you felt about it yourself. Just sat in an office thinking about what is going to sell records can drive you a bit mad.

Big labels have strong identities in the beginning - but as they become more successful and the turnover becomes higher, the pressure grows to make more money. It's just a natural eventuality for a lot of labels that they lose [their identity]. In some labels you can still feel the traces - with Island Records, that history still exists but they are one of the few. I'm a fan of labels that started in an



ABOVE
Band of brothers Ben (right) and Daniel (left) Parmar aged 32 and 29 respectively are fostering some of the best new talent through their jointly run label PMR Records

"Big labels tend to have strong identities in the beginning, but as their turnover grows it's a natural eventuality for them to lose some of that"

BEN PARMAR

underground way, like Def Jam, XL or Warp. That's what I wanted to try and create myself.

Why did you choose to partner with Island?

I really liked the fact that we had to be based outside of Universal, because I believe that in order to build a proper music culture you need to have your own space outside of the bigger corporate label environment. I felt it would be really great to work with the Island Records team because they are the best in the business. Island has a history of working with artists that come a little bit from the left so it was a no-brainer.

Would you ever consider going in-house at a major?

At the moment no because it feels really exciting what we're building. We're utilising the best bits of major labels while managing to avoid some of the negative parts by being slightly outside. It also

encourages us to think in a different way. When you work in bigger companies it's easy to get sucked into a certain way of thinking - taking ourselves out of that has just made me reassess music and look at how what I like fits into the mainstream in a really unique way.

What is it that has made you find quick success with your new signings?

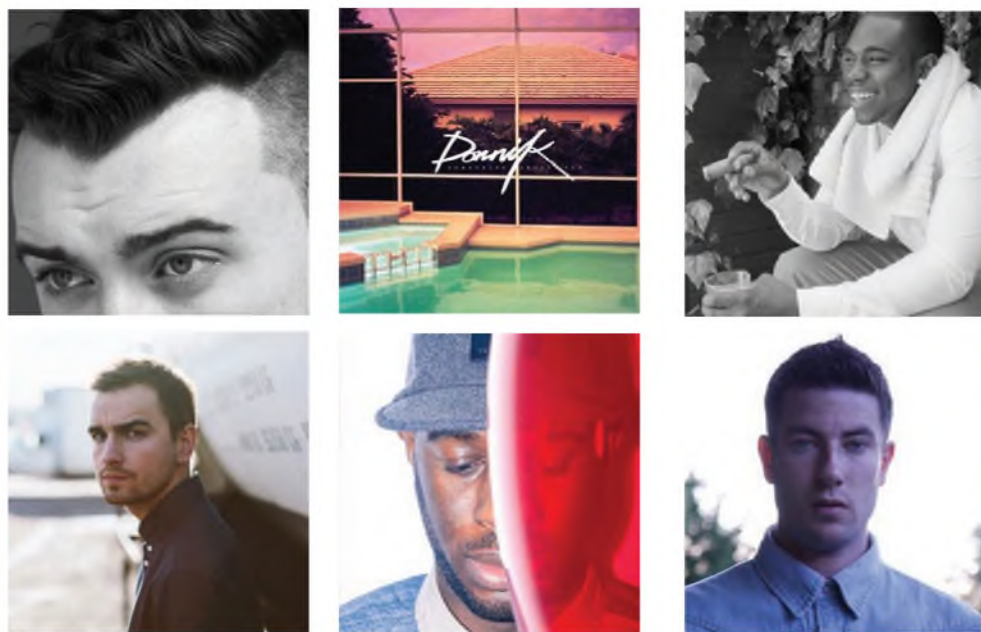
The success comes from us trying to find artists quite early on and nurturing raw talent. Jessie Ware is a prime example; that culture of artist development doesn't really exist anymore. That's actually part of the job I really enjoy.

Being involved from the beginning, just being there to help a young artist figure out what exactly it is they want to do, what they want to be and what they want to say. It's not about telling people what to do, it's about guiding them when they are making big decisions for the first time. And also hooking them up with the right people - trying to avoid unsavoury characters - and helping to educate them on the business of music and how it all works.

It can be a real mystery to young artists who make a tune and put it on Soundcloud and all of a sudden are the talk of the town with record deals

PMR'S ONES TO WATCH: YOUNG ACTS TIPPED FOR SUCCESS IN 2014

It's not all about Jessie Ware and Disclosure. Meet some of PMR's rising stars: (Pictured top row, from left) Brit singer/songwriter Sam Smith, who recently lent vocals to Naughty Boy's No.1 single La La La. His Nirvana EP is out on October 6; Described as 'the Michael Jackson of lysergic cloud-funk' by *The Guardian*, soul/R&B act Dornik will release debut track Something About You on November 4; House/pop crossover singer Javeon has been picking up attention across the web for his new single Lovesong - out on October 28, with an album to follow in 2014. (Bottom row, from left) Canadian producer Cyril Hahn, who will release his track Perfect Form on October 21; house producer T.Williams' Feelings Within EP is out now; R&B/dubstep producer Ben Ash aka Two Inch Punch, who will be releasing new music next year.



and publishing deals pouring in. To an 18- or 19-year old kid that can be quite confusing.

Is there a specific strategy for the label?

We just try and do the principle things really well, which is to find really good people and then do some groundwork in terms of releasing singles and EPs to build a buzz and get people talking. We want to take our artists all the way and be their label throughout their careers and albums.

Ultimately, it's album artists I'm interested in. Nowadays it's become easier to sell singles and there is a lot of disposable stuff that works on a one-off kind of basis. That's cool, it serves a purpose and sometimes the tunes are good and sometimes the tunes are rubbish. But for me the thrill and excitement comes from selling albums.

Are there any specific income streams that you're relying on? Where do you make most money?

In all the ways that labels make money these days - from streaming to synchs to advertisements and getting shares of live or merchandise. You have to look at opportunities in new areas to help your artists make money and enable them to carry on doing what they do. For us we just have to carry on finding new talent.

There still seems to be a divided opinion over income from streaming services...

As a label trying to break artists I think Spotify and streaming services offer an incredible way for people to discover new music. It really helps to build an artist's career at the beginning. But in terms of the amount of money the artist gets, I think it's very personal - people will continue to have their own opinions. I can understand the perspective of an artist that has a lot of catalogue or who has

"As a label trying to break artists, Spotify offers an incredible way for people to discover new music. We're all still working streaming out, but when you're trying to do new things you have to take risks"

BEN PARMAR

established their career over a long period of time who makes more money from selling their music, not from streaming. It's new and we are still finding out how it works, but when you're trying to do new things you have to take risks.

Following the big Universal/EMI merger, what's your view on the market as a whole at the moment? Is it a healthy landscape?

It's hard for everyone. It's hard for big labels because big labels are used to operating in big ways and everyone is finding it difficult to sell music.

The music business is a place where everyone needs to take a really hard look at how you make things work. It's about trying things out and trying to do things a little bit differently and that was always our mission statement.

Indies are brilliant; a lot of indies set a great example in the way in which they sign artists for humble amounts of money and they do 'all in' deals and push records out at the right time rather than forcing things through the door. A lot of people can learn from the way independent labels work and I think the same rules should be applied to majors.

For me it's just about trying to do things in an intelligent way and trying to be honest about what it is you are trying to achieve and how much money you are trying to spend. The main thing is you want an artist to have a long career. It's just about the

'JESSIE WARE HAS THE POTENTIAL TO BE A TRULY GLOBAL ARTIST'



Arguably one of the best new talents to break in 2012, Jessie Ware has just closed a summer of festivals as her debut album *Devotion* nears gold status. The London singer is now writing her second album and the next step is global success, says Parmar.

What was it that struck you about Jessie Ware?

She had an amazing voice first and foremost, then we had a few meetings and were talking about music that she loved and we were all into similar things. She was really into the burgeoning new wave of dance music and producers, as well as classic diva-esque soul artists like Chaka Khan, Sade and Barbra Streisand. We really connected and thought it might be worth trying to make some music together. *Devotion* will be a gold record in the next couple of months; we've only got a few thousand yet more to sell.

What's the future for her?

We've started working on the new album, which will be out next year. She's been released by Interscope in America - she has a real fanbase out there, as she does here. She's building her story and her career in quite an old-fashioned way. As things progress it's just going to get bigger and bigger. It's quite nice to see that in an artist, album one you lay the foundations then you can move on and step things up for the next one.

long term and building the artist over a number of albums not just short return and quick success. I think that has definitely been an important part of the growth of PMR.

What are your future ambitions?

We would really like to grow our label and our brand throughout Europe and into America. I didn't want to push the ground too much in the beginning, I felt it would be better to let the artist take the lead, give it a couple of years. People are starting to connect with Jessie Ware and Disclosure so now is the time to start pushing things a little bit more internationally.

I am spending a lot of time in America and Europe. I don't necessarily feel like I need to setup an office in those places just yet, but it is something I definitely see us doing in the future. It is just about continuing to build our reputation and signing the best artists we can find. The last three years have been really exciting but I very much feel that we are at the beginning of the story.

Q&A GARETH MALONE

A CHOIR ENGAGEMENT

Defying genre boundaries, the UK's most recognisable choirmaster talks about hiring an alt-pop producer, making hip-hop choral and his patented 'Soprano Naughty Corner'



TALENT

BY TINA HART

Making choirs cool since 2007. That's Gareth Malone.

The music student-turned-award-winning-TV-documentary-star has spearheaded a movement, become the choirmaster of the people and taken a group of military wives to the Christmas No.1 spot (in the process battling off another bunch of reality TV show singers and outselling the Top 12 combined). As if that wasn't enough, he's also had a No.1 album and received an OBE.

Now Malone's back with a 17-strong bunch of talented (and wonderfully photogenic, but that's beside the point) young adult singers, aged 18-27, selected on a nationwide search for his next album, *Voices*. And he's screwing with traditional choral convention even more than he did before.

For the forthcoming LP - the creative and promotional journey of which is being documented in a series of webisodes - Malone enlisted the duty of super-producer David Kosten, known for his work with *Everything Everything* and *Bat For Lashes*.

The choirmaster has also pulled in a little help from starry guests such as Lianne La Havas, Guillemots' Fyfe Dangerfield and Amber Le Bon. Covers on the album include the works of Fleet Foxes, Alicia Keys, Death Grips and Keane.



ABOVE
Voices: The new album from Gareth Malone and his new choral collective will be released on November 18 via Decca in the UK

"Decca were brilliant. It was an experiment and the initial mixes were a bit of a dog's dinner but there was a growing sense of excitement from the label"

GARETH MALONE

Malone also has more choir-related TV shows in both the UK and US coming up, but for now he's happy to be talking to *Music Week* about how his forthcoming Decca-issued LP came to be...

How did you come to work with David Kosten?
We were quite lucky because he was both top of the ['most wanted'] list and the only producer we contacted. I was actually quite nervous about it; another producer would have meant a completely different project. I felt, for this, it was really right to have somebody who was going to create a sound world. There are lots of brilliant producers but there was something about David's sonic inventiveness that I really wanted - somebody who would see the potential for taking the sound of the choir.

We had this long conversation about what our favourite songs were. I got my list and he said 'About 10 of these are *my* favourite songs!', so we really clicked on repertoire. We were trying to think 'How can we broaden this out?' The Alicia Keys song was actually really high up on my list and has

been for ages. I really love it and that especially made it feel like not just lots of British indie bands.

In terms of the actual recording of the *Voices* album, was that a challenge?

A lot of what you hear is live takes... we do the first sixteen bars and then think 'Yeah, we've nailed that.' There is a bit of sticking and gluing, but for example the one we did with Fyfe Dangerfield - all those chords that you're hearing, that's live. Then we went back and recorded the soprano vocal line over the top... I was always wondering - I'm going to be unapologetic - 'If we have to use Auto-Tune, if we have to do multiple takes, then we do it' because everyone else is doing that in the recording studio.

It's sort of unfair that 'on record' choirs are judged by the production. My favourite choirs, when I hear the recordings, there's no punch, you're too far away from the choir. When you are in the room with them, it's the physical presence of the voice... It's very hard to emulate that and you can get into all sorts of difficulties. We had what we call the 'Soprano Naughty Corner'. Sopranos, particularly around a top E or F sharp, getting into the upper part of the voice, it just starts to really thin and it dominates everything - all you can hear is soprano. We had to send them to the end of the room! Unless you've got laser point accuracy on every single bar, it's very tricky to pull it off. A lot of



Best of British: Gareth Malone's new choir (pictured above) will make their television debut on October 6 when the Classic BRIT Awards 2013 ceremony is aired on ITV. They are: Rebecca Widdicombe, Naomi Banks, Harriet Armston-Clarke, James Partridge, Fraser Moyle, Andrew Mott, James Newby, Joshua Edwards, Lara Rebekah Harvey, Oliver Kember, George McCarthy, Harriet Syndercombe Court, David Ferguson, Anna Lapwood, Chloë Morgan, Charlotte Roberts and Jenni Harper.



"The Sun quoted me as saying I'm ready to take on Simon Cowell for the Christmas No.1. So if it's in The Sun, it must be true"

GARETH MALONE

time was spent trying to get those sopranos... I love them but it is a technical difficulty; a well-known problem with recording choirs.

You've got Lianne La Havas, Amber Le Bon and Fyfe Dangerfield as guests on the album, how did they come on board?

I was doing a shoot for *Vogue* a while ago and Amber was there. At the end of the day she timidly came up to me and said 'I would like to join a choir' and I suggested one. *Nights In White Satin* just struck me as a model's song, it's got that real sixties vibe, and I thought it'd be great to have Amber doing a husky version of it. So that was fun.

Lianne La Havas - I was on [TV show] *Never Mind The Buzzcocks* with her and she just said, straight out 'I want to be in a choir, I love choirs, let's do something'. As soon as I had this idea to [cover Erasure track *A Little Respect*] I just thought she would come and make it that little bit more heartfelt, because it is a beautiful song even though it's up-tempo.

Fyfe Dangerfield came to us. David did the *Guillemots* albums - I didn't know them, I knew [Fyfe's] voice from the John Lewis advert. I didn't realise that he's a proper musician. He wrote the most beautiful score for us, then came in and worked with us in the studio and was so inventive. We were in a pickle with *I Can't Make You Love Me* because it just wasn't working with just the choir. We just thought he would deliver, and he did.

With your diverse choice of songs, was there anyone who said 'no'?

Decca were just amazing. Once they got me, an idea

of what they thought the choir was going to be and we got David Kosten on board I think they were quite reluctant to start standing in our way. It was a bit of an experiment really and there were a few tentative moments - [the initial mixes] were a bit of a dog's dinner for the first month. But there was a growing sense of excitement about it from the label - I have to say they were brilliant.

How were other artists about lending songs?

No one's sued us yet! We have paid homage to them and we respect them. Radiohead for example, we elevated [the cover song] as much as we could by giving it a sort of cathedral-like, epic feel.

Hopefully everyone will approve. We had to apply directly to Death Grips because theirs was such a loose original, and they said that they loved it.

Did you record everything in London?

Yes. The majority of it was in AIR Studio 1, and then we were at RAK which was very exciting because Radiohead apparently had been there, so people were going around sort of touching all the walls. Through the recording we had 25 mics. We had all these crazy old school mics from the 1940s. We had a Decca Tree, it used to get used for orchestral recordings but it has this amazing ability to take a very big sound but also gives you incredible close detail sometimes.

What I love about this bunch [the choir] is that just by having all this excitement and making a record, they are massively focused on the music. So [at last month's showcase in London], in our final soundcheck we had people saying 'The vowel on this note isn't clear' and 'I can't hear this' - really energised about trying to make it better. It was quite refreshing to see 18-year-olds who were that engaged with the music side of it.

Are you in the running for the Christmas No.1 single this year?

The Sun came out this week and quoted me as saying I'm all ready to take on Simon Cowell. So if it's in *The Sun* it must be true.

THE CHOIR REWORKING HIP-HOP: 'IT'S NOT A COVER VERSION - IT'S A HOMAGE'



Perhaps the most radical choice of song on *Voices* is a cover of *Guillotine* from hip-hop collective Death Grips (pictured). The track was premiered on music site *The Quietus* in August - and even got the choirmaster a write-up on *NME's* website...

Explains Malone: "David Kosten said to me 'Wouldn't it be amazing to do something nobody expects?' He gave me the Death Grips track, I listened to it and poured blood for about three minutes. I emailed him and said 'This is ridiculous!' Then there was this great moment where he brought in a Yamaha synth, sampled the word 'guillotine', got me to sing it in and then played it back at various pitches, making chords and loops.

"He said 'We can get the choir to do all the percussion themselves, the claps and foot stamps and it'll be great'. We took a punt on it and I'm really pleased. It's not a cover in the strictest sense of the word, it's more of a homage. In our own way, we were trying to do something that feels a little bit different, but audacious. It felt right to do something crazy."

DECCA MUSIC GROUP PRESIDENT DICKON STAINER ON VOICES: 'GARETH IS CONSTANTLY SURPRISING US'

"Gareth Malone is unique, there's no one that does what he does. He's amazing. He's sort of carved out his own place. I also think he's a great musician and people might underestimate that when they see him on the TV.

"He's coming with his own vision and spin on everything and what we want to do is help him to spread that vision and to give it every platform and every opportunity for people to see what Gareth is about. We are kind of partners.

"At every single stage in this process of this record Gareth has surprised us - choice of producer, the repertoire, in finding the great young singers. He's got a very diverse musical taste and he doesn't mind doing things that are unpredictable or a little zany - but that's part of what he does.

"He's able to help convert a consumer or a fan from one set of music to another when they least expected it. He's a fantastic guy and I think people who meet him find he's quite an inspiring person.

"For the forthcoming *Voices* record, we'll focus on the UK to start with, but the fact that his career is obviously bursting in America is interesting - and the repertoire is more an international-feeling selection. I think he's got a very successful media career in front of him. He could transfer, it might be that the music is a conduit for that."



PEOPLE

PERSONNEL COOLS RUNNING WARNER DANCE EFFORTS

■ WARNER MUSIC GROUP



EMI stalwart **Bart Cools** has been appointed to the newly-created position of EVP, global A&R and marketing, dance music, Warner Recorded Music.

Cools joined the major as part of the Parlophone Label Group company that was acquired by Warner in July.

Reporting to Atlantic Records chairman and CEO **Craig Kallman**, Cools will spearhead the company's worldwide dance music strategy, leveraging WMG's global A&R and marketing teams as well as its expanded rights expertise to identify leading dance music talent and develop long-term artist

careers across all revenue streams, including recorded music, live performances, synchronization, merchandise, sponsorship and brand partnerships.

In a career spanning 20 years, Cools most recently led the EMI Dance Network when the company was rolling out campaigns for David Guetta, Swedish House Mafia, Deadmau5 and Eric Prydz. Prior to that he was MD of Virgin Belgium, EMI Switzerland and EMI Netherlands and EVP Marketing, International for EMI Music.

Cools will continue to work with Guetta who recently joined the Warner Music roster following the acquisition of Parlophone Label Group by WMG in July 2013.

"There are few executives that can match Bart's track record in dance music and I'm delighted to welcome him to the team," said Kallman. "This is a dynamic genre that breaks many of the rules of traditional artist development, and Bart's unique insight – gained working with some of the world's biggest and most successful

artists – will be invaluable as we continue to transform our capabilities.

"With Bart at the center of a strong, focused network we will be even better equipped to build enduring, global careers for emerging and established dance acts."

Cools said, "I look forward to working with Craig and the talented team here to discover amazing new artists and to continue to deliver best-in-class support to the incredible dance acts we already represent."

■ UNIVERSAL

Universal Music has appointed Michele Anthony as EVP of US recorded music.

With the role becoming effective on November 1, Anthony will report to UMG chairman and CEO **Lucian**



Grainge and work closely with UMG EVP and CFO **Boyd Muir** and US recorded music management teams.

She will be tasked with maximising commercial and strategic opportunities across labels, establishing new revenue streams, forming alliances with third parties and overseeing a variety of the company's special projects. "There are scarce executives in music with the depth of Michele's experience on both the label and artist sides of the industry," said Grainge.

"Michele's versatility and creative approach to business will make her a valuable addition to our management team."

Anthony said: "Over the past several years, Lucian Grainge has transformed Universal Music into the industry's most progressive music company.

"I'm excited to be a part of the forward-thinking executive team

Lucian has put into place, and I look forward to helping UMG lead the music industry's reinvention, working alongside the extraordinary artists, employees and entrepreneurs that make up today's UMG."

■ DHP GROUP

Nottingham-based music promotion company DHP Family has appointed **Ali McLean** to the newly-created role of head of festivals.

McLean is tasked with increasing the profitability of DHP's existing festival portfolio and developing the proposition for new festivals.

During an eight-year tenure in the festival and event industry, McLean worked with Operational Readiness for the London 2012 Olympic and Paralympic Games.



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

NEED TO KNOW

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

#70 IAN MCANDREW CEO & FOUNDER, WILDLIFE

Ian McAndrew is the CEO and founder of Wildlife Entertainment Ltd - a leading UK-based artist management company that celebrates its 25th anniversary next year.

The firm was established in 1989 by both McAndrew and Colin Lester, who has gone on to head up Twenty-First Artists under the Universal Music Group.

McAndrew has represented and helped develop the career of many prominent songwriters and performers including Travis, I Am Kloot, Miles Kane, Stephen Fretwell, The Last Shadow Puppets and Arctic Monkeys. The latter recently released their hugely successful fifth album, AM, which sold double what its predecessor managed in the UK in its first week.

Travis' Fran Healy recently told *Music Week* that McAndrew was a "very cool customer" and that he "trusted Ian completely".



McAndrew was awarded the MMF Peter Grant Award in 2001 for 'Outstanding Achievement in Management' and was awarded 'Manager of the Year' in 2008. In 2005 he was awarded The Gold Badge Award from BASCA for 'services to songwriting'.

McAndrew sits on the Board of the MMF and is a founding member of The FanFair Alliance. He is a passionate supporter of the introduction of legislation to curb the huge profits being made by players in the secondary ticketing market.

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

TILLIE WOOD, Presenter/Editor, Mixmag TV

"After graduating from The Italia Conti Academy Of Theatre Arts, I worked in TV production as a runner on various shows including *The Sunday Night Project* and *Chris Moyle's Quiz Night*.

"The latter gave me my first presenting job on the red carpet of the 2009 BAFTAS.

"My passion has always been music, so a job in music TV was what I was after. I soon realized, however, that there weren't many jobs out there.

"On a whim I emailed Café Mambo in Ibiza with my showreel and idea to create Café Mambo TV. Two weeks later, there I was - living in Ibiza running the channel.

"It was pretty daunting as I'd never done it before, spoke no Spanish and had to teach myself to edit on the job!

"I presented, edited, produced and ran CMTV for three amazing years before moving on to work at Mixmag where I currently edit, present and help run Mixmag TV. I also present for Cream Radio and Creamfields TV."



28 SINGLES/ALBUMS/COMPS

Kings Of Leon's *Mechanical Bull* hits No.1 on the Official Albums Chart, with more than 70,000 week-one sales



NOW INCLUDES
OFFICIAL WEEKLY
iTUNES CHARTS FROM
AROUND THE WORLD

CHARTS FOCUS



30 UK AIRPLAY & EU AIRPLAY

Katy Perry's *Roar* tops the radio airplay chart for the fourth straight week

32 STREAMING, SPOTIFY & VEVO

The streaming charts are reigned by Katy Perry, Avicii and Drake

35 INDIES & ITUNES

Arctic Monkeys are No.1 on the indie albums Top 20 with *AM*



38 ANALYSIS

Alan Jones crunches the crucial numbers from the Official UK Charts

39 CLUB

Both the Upfront and Commercial Pop charts are ruled by Avicii's latest single *You Make Me*

40 KEY RELEASES & PRODUCT

Album Of The Week is Virgin Records' 40th anniversary compilation set

CHARTS UK SINGLES WEEK 39



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

THE OFFICIAL UK SINGLES CHART

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

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	JASON DERULO FT 2 CHAINZ Talk Dirty Warner Brothers USWB11302648 (Arvato) ●	39	25	5	SEAN PAUL Other Side Of Love Atlantic USAT21301618 (Arvato)
2	2	4	KATY PERRY Roar Virgin USUM71308669 (Arvato) ●	40	39	15	JASON DERULO The Other Side Warner Brothers USWB11301709 (Arvato) ●
3	4	9	ONEREPUBLIC Counting Stars Interscope USUM71301306 (Arvato) ●	41	21	2	KATY PERRY FT JUICY J Dark Horse Virgin USUM71312964 (Arvato)
4	7	8	DRAKE FT MAJID JORDAN Hold On We're Going Home Cash Money/Republic USUM71300690 (Arvato) ●	42	New		CAPITAL CITIES Safe And Sound Capital USCA21203108 (Arvato)
5	5	2	AVICII You Make Me Feel (Montero) RCA USRB1300235 (Arvato) ●	43	49	91	BIRDY Skinny Love 14th Floor Atlantic GBAT1100002 (Arvato) ●
6	9	15	MACKLEMORE & RYAN LEWIS FT MARY LAMBERT Same Love Macklemore GMMB81200024 (Arvato) ●	44	New		JAKE BUGG What Doesn't Kill You Mercury GBUM71306024 (Arvato)
7	13	6	BEN PEARCE What I Might Do Mercury GBUM71205962 (Arvato)	45	33	11	LE YOUTH Cool Sign Of The Times Epic GBAR1300152 (Arvato)
8	6	11	AVICII Wake Me Up Positiva/PRMD SEUM71301326 (Arvato) ★	46	Re-entry		DRAKE Started From The Bottom Cash Money/Republic USUM71300064 (Arvato)
9	3	2	JESSIE J It's My Party Island/Lava USUM71309972 (Arvato)	47	23	7	THE WANTED We Own The Night Global Talent/Island GBUM71304194 (Arvato)
10	8	7	ELLIE GOULDING Burn Polydor GBUV71300663 (Arvato) ●	48	50	142	KANYE WEST FT JAMIE FOXX Gold Digger Mercury USUM70500143 (Arvato) ●
11	10	6	KLANKARUSSELL FT WILL HEARD Sonnentanz (Sun Don't Shine) Island DEUM71302178 (Arvato) ●	49	37	14	CALVIN HARRIS FT AVAH MARAR Thinking About You Columbia GBAR1201396 (Arvato)
12	12	15	LANA DEL REY VS CEDRIC GERVAIS SummerTime Sedness Polydor/Stanger GBUM7111565 (Arvato) ●	50	55	5	DAFT PUNK FT PHARRELL WILLIAMS Lose Yourself To Dance Columbia USQX91300106 (Arvato)
13	59	10	DEMI LOVATO SkyScraper Hollywood/Polydor USHR1132837 (Arvato)	51	53	29	MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON Can't Hold Us Macklemore GMMB81200002 (Arvato) ●
14	New		SUB FOCUS FT KELE Turn It Around EMI GBUM71305332 (Arvato)	52	New		JASON DERULO Marry Me Warner Brothers USWB11302792 (Arvato)
15	14	8	MILEY CYRUS We Can't Stop RCA USRB1300235 (Arvato) ●	53	43	14	ICONA POP FT CHARLI XCX I Love It Atlantic USAT21202902 (Arvato) ●
16	New		HAIM The Wire Polydor GBUM71304660 (Arvato)	54	41	23	OLLY MURS Dear Darlin' Epic/Syco GBAR1201992 (Arvato) ●
17	16	2	BIRDY Wings Atlantic GBAS1300286 (Arvato)	55	32	5	CHRIS BROWN FT NICKI MINAJ Love More RCA USRC11300978 (Arvato)
18	19	18	ROBIN THICKE FT T.I. & PHARRELL Blurred Lines Interscope USUM71301250 (Arvato) ★★	56	New		DRAKE FT JHENE AIKO From Time Cash Money/Republic USUM71300744 (Arvato)
19	15	7	LADY GAGA Applause Interscope USUM71310271 (Arvato)	57	Re-entry		DRAKE FT RIHANNA Take Care Cash Money/Republic USUM71300547 (Arvato) ●
20	25	29	PASSENGER Let Her Go Network GBMNO1200012 (Essential GEM) ★	58	New		JUSTIN TIMBERLAKE TKO RCA USRC11301018 (Arvato)
21	11	68	CHRISTINA PERRI A Thousand Years Atlantic USAT21202141 (Arvato) ●	59	59	18	JESSIE J FT BIG SEAN & D RASCAL Wild Lava/Republic/Island USUM71306454 (Arvato)
22	New		JESSIE J Sexy Lady Lava/Republic/Island USUM7131070 (Arvato)	60	54	8	TINIE TEMPAH FT 2 CHAINZ Trapoline Parlophone GB7P1300246 (Arvato)
23	18	4	LONDON GRAMMAR Strong Metal & Dust GBCE1300609 (Sony DADC UK)	61	Re-entry		JOJO Leave (Get Out) Mercury USBGR0300051 (Arvato)
24	17	6	DJ FRESH VS DIPLO AND DOMINIQUE YOUNG UNIQUE Earthquake MoS GBCE1300550 (Sony DADC UK)	62	50	18	WILL.I.AM Bang Bang Interscope USUM71302533 (Arvato) ●
25	20	12	JAY-Z FT JUSTIN TIMBERLAKE Holy Grail Roc-A-Fella/Virgin QJMU1300025 (Arvato) ●	63	34	2	LINKIN PARK & STEVE AOKI A Light That Never Comes Warner Brothers USWB11303495 (Arvato)
26	22	15	ARCTIC MONKEYS Do I Wanna Know? Domino GBCEL1300332 (PIAS Arvato) ●	64	47	20	BRUNO MARS Treasure Atlantic USAT21206717 (Arvato) ●
27	28	13	JOHN NEWMAN Love Me Again Island GBUM71302815 (Arvato) ●	65	New		YLVIS The Fox WM Norway NDAGW1300374 (Arvato)
28	Re-entry		2 CHAINZ FT WIZ KHALIFA We Own It (Fast & Furious) Def Jam/Virgin USUM71305173 (Arvato)	66	52	85	CHRISTINA PERRI Jar Of Hearts Atlantic USAT21001509 (Arvato) ★
29	27	7	ARCTIC MONKEYS Why'd You Only Call Me When You're High Domino GBCEL1300370 (PIAS Arvato)	67	55	2	MAEJOR ALI FT JUICY J & JUSTIN BIEBER Lolly Def Jam USUM71311708 (Arvato)
30	57	12	JUSTIN TIMBERLAKE Take Back The Night RCA USRC11301011 (Arvato)	68	New		CHIP CHOCOLATE Cookie Dance Chip Chocolate USHM91305207 (CD Baby Hit)
31	30	19	NAUGHTY BOY FT SAM SMITH La La La Virgin GBAAA1300148 (Arvato) ★	69	48	8	KINGS OF LEON Wait For Me Hand Me Down USRC11300789 (Arvato)
32	36	24	DAFT PUNK FT PHARRELL & NILE RODGERS Get Lucky Columbia USQX91300809 (Arvato) ★★	70	New		TINIE TEMPAH Don't Sell Out Parlophone GB7P1300267 (Arvato)
33	29	10	ONE DIRECTION Best Song Ever Syco GBHMU1300102 (Arvato) ●	71	40	10	OLLY MURS Right Place Right Time Epic/Syco GBAR1201983 (Arvato)
34	61	5	ROBIN THICKE FT 2 CHAINZ & KENDRICK LAMAR Give It 2 U Interscope USUM71306755 (Arvato)	72	New		JASMINE THOMPSON Ain't Nobody Nowever GBWFS1300012 (Absolute Arvato)
35	24	5	RIZZLE KICKS Lost Generation Island GBUM71302508 (Arvato)	73	55	3	KANYE WEST Bound 2 Def Jam USUM71307523 (Arvato)
36	31	10	BASTILLE Things We Lost in the Fire Virgin GBAAA1200932 (Arvato)	74	63	44	IMAGINE DRAGONS Radioactive Interscope USUM71201074 (Arvato) ●
37	68	11	KINGS OF LEON Supersouper RCA USRC11300780 (Arvato)	75	46	5	TOM ODELL Grow Old With Me Columbia GBAR13001005 (Arvato)
38	38	2	CHVRCHES The Mother We Share Virgin GBGA1200627 (Arvato)				

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ONERE PUBLIC COUNTING STARS



CHARTS UK AIRPLAY WEEK 39

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	4,968	+0%	186	87.98m -9%
2	2	Ellie Goulding Burn	Polydor	UMG	4,407	-1%	166	54.97m -16%
3	3	Avicii Wake Me Up	PRMD/Positiva	UMG	4,063	-4%	169	51.57m -3%
4	4	Jason Derulo feat. 2. Talk Dirty	Warner Music	WMG	2,465	+16%	129	50.36m -1%
5	5	Robin Thicke feat. T.. Blurred Lines	Polydor	UMG	3,606	-6%	174	44.14m -7%
6	6	Jessie J It's My Party	Island	UMG	3,100	+17%	157	42.75m -7%
7	8	OneRepublic Counting Stars	Polydor	UMG	3,409	+40%	169	42.60m +6%
8	12	James Blunt Bonfire Heart	Atlantic	WMG	1,978	+8%	158	36.94m +7%
9	23	John Newman Cheating	Island	UMG	1,535	+51%	124	35.47m +46%
10	11	Drake feat. Majid Jo.. Hold On, We're Going..	Island	UMG	1,566	+13%	132	33.09m -5%
11	9	Michael Bubl� feat. ... After All	Warner Music	WMG	2,117	0%	184	31.01m -18%
12	17	Icona Pop feat. Char.. I Love It	Atlantic	WMG	1,970	-13%	100	30.75m +9%
13	14	Naughty Boy feat. Sa.. La La La	Virgin Records	UMG	2,271	0%	152	30.60m -3%
14	28	Lawson Juliet	Polydor	UMG	1,586	+23%	119	30.23m +39%
15	16	John Newman Love Me Again	Island	UMG	2,882	-9%	164	29.56m -1%
16	10	Daft Punk feat. Phar.. Get Lucky	Columbia	SME	2,584	-19%	231	29.33m -20%
17	13	Miley Cyrus We Can't Stop	RCA	SME	1,791	-12%	136	28.27m -11%
18	24	Lana Del Rey Summertime Sadness	Polydor	UMG	1,345	-4%	134	27.16m +13%
19	31	Avicii You Make Me	PRMD/Positiva	UMG	1,005	+29%	125	26.69m +30%
20	25	Macklemore And Ryan .. Can't Hold Us	Atlantic	WMG	1,053	+2%	50	26.56m +11%
21	18	Pink feat. Lily Allen True Love	RCA	SME	2,571	-8%	154	25.83m -5%
22	20	Passenger Holes	Nettwerk	Ind.	754	-6%	94	25.52m -3%
23	7	Lady Gaga Applause	Interscope	UMG	2,650	-10%	156	25.51m -40%
24	22	Capital Cities Safe And Sound	Capitol Records	UMG	1,028	+12%	93	25.25m +0%
25	67	Daft Punk feat. Phar.. Lose Yourself To Dance	Columbia	SME	826	+95%	96	24.56m +102%
26	19	Olly Murs Right Place Right Time	Epic	SME	2,940	+0%	200	24.41m -10%
27	60	Coldplay Atlas	Island	UMG	861	+14%	144	24.27m +77%
28	21	Jason Derulo The Other Side	Warner Music	UMG	1,660	-10%	129	23.87m -8%
29	30	Fuse ODG feat. Wycle.. Antenna	3beat	Ind.	996	+7%	40	22.63m +7%
30	45	Macklemore With Ryan.. Same Love	Atlantic	WMG	1,010	+89%	132	22.00m +33%
31	34	Pink Just Give Me A Reason	RCA	SME	1,399	-4%	140	21.91m +12%
32	15	Jamie Cullum You're Not The Only One	Island	UMG	353	-1%	55	21.88m -29%
33	26	Jessie J feat. Big S.. Wild	Island	UMG	1,218	-3%	65	21.80m -3%
34	128	Gavin DeGraw Best I Ever Had	RCA	SME	287	+288%	31	21.47m +233%
35	112	Miley Cyrus Wrecking Ball	RCA	SME	1,180	+311%	70	21.10m +180%
36	32	Passenger Let Her Go	Nettwerk	Ind.	2,271	-4%	206	20.66m +2%
37	27	Olly Murs Dear Darlin'	Epic	SME	1,731	-6%	161	20.41m -7%
38	49	Paul McCartney New	Virgin EMI	UMG	480	+182%	82	20.14m +24%
39	109	Eliza Doolittle Let It Rain	Parlophone	WMG	661	+236%	61	20.10m +159%
40	38	Armin van Buuren fea.. This Is What It Feel..	Positiva/Virg..	UMG	960	-12%	73	20.09m +7%
41	29	Kings Of Leon Supersoaker	Columbia	SME	555	-18%	48	18.04m -16%
42	50	Wanted, The Show Me Love (America)	Island	UMG	914	+35%	82	17.96m +13%
43	36	Justin Timberlake Mirrors	RCA	SME	1,486	-6%	136	17.82m -7%
44	51	Bruno Mars Locked Out Of Heaven	Atlantic	WMG	1,334	+2%	140	17.53m +10%
45	80	James Arthur You're Nobody 'Til S..	Syco	SME	1,643	+90%	99	17.43m +69%
46	33	Arctic Monkeys Why'd You Only Call ..	Domino Recording	Ind.	411	+0%	125	17.09m -13%
47	43	Calvin Harris feat. ... I Need Your Love	Columbia	SME	917	+0%	66	17.05m +1%
48	58	HAIM The Wire	Polydor	UMG	520	+35%	67	16.97m +21%
49	57	Duke Dumont feat. AM.. Need U (100%)	Ministry of S..	Ind.	893	-1%	76	16.70m +14%
50	40	Klangkarussell feat... Sonnentanz (The Sun ...	Island	UMG	1,019	-8%	129	16.26m -9%

UK TV AIRPLAY CHART TOP 40



LAST	ARTIST / TITLE/LABEL	OWNER	PLAYS	TREND	STATS
2	Jason Derulo feat 2 Talk Dirty	Warner Music	WMG	834	-11% 21
1	Katy Perry Roar	Virgin EMI	UMG	755	+0% 16
6	Macklemore With Ryan Same Love	Atlantic	WMG	635	-18% 21
5	Avicii Wake Me Up	PRMD/Positiva	UMG	606	+3% 18
4	Ellie Goulding Burn	Polydor	UMG	595	-1% 35
3	Lady Gaga Applause	Interscope	UMG	581	-11% 16
12	Avicii You Make Me	PRMD/Positiva	UMG	558	-31% 17
11	Jessie J It's My Party	Island	UMG	538	-16% 31
50	James Arthur You're Nobody 'Til S	Syco	SME	493	+255% 15
7	DJ Fresh vs Diplo fe Earthquake	Ministry of S	Ind	489	-7% 21
8	Lana Del Rey Summertime Sadness	Polydor	UMG	486	0% 18
9	Klangkarussell feat Sonnentanz (The Sun	Island	UMG	480	-1% 18
14	Robin Thicke feat 2 Give It 2 U	Polydor	UMG	455	+11% 18
27	Dizzeel Rascal Something Really Bad	Island	UMG	425	+55% 17
15	OneRepublic Counting Stars	Polydor	UMG	421	-11% 17
13	Miley Cyrus We Can't Stop	RCA	SME	404	-4% 14
23	Miley Cyrus Wrecking Ball	RCA	SME	392	+24% 12
19	Conor Maynard R U Crazy	Parlophone	WMG	369	+11% 13
22	Saturdays 1 the Disco Love	Polydor	UMG	339	-6% 13
10	Rizzle Kicks Lost Generation	Island	UMG	324	-31% 15
16	Calvin Harris feat Thinking About You	Columbia	SME	321	-13% 17
49	Eminem Berzerk	Polydor	UMG	320	+127% 13
21	Robin Thicke feat T Blurred Lines	Polydor	UMG	303	-6% 20
25	One Direction Best Song Ever	Syco	SME	287	-5% 13
20	Sean Paul Other Side Of Love	Atlantic	WMG	271	-16% 16
New	Chris Brown feat Ni Love More	RCA	SME	260	- 14
26	Imis Tempah feat 2 Trampolaine	Parlophone	WMG	257	-13% 18
31	Daft Punk feat Phar Get Lucky	Columbia	SME	250	+4% 22
24	Icona Pop feat Char I Love It	Atlantic	WMG	249	-18% 15
32	Naughty Boy feat Sa La La La	Virgin Records	UMG	248	+5% 17
30	Lawson Juliet	Polydor	UMG	247	+0% 13
17	Example All The Wrong Places	Epic	SME	246	-30% 19
28	Justin Timberlake Take Back The Night	RCA	SME	246	-8% 18
35	John Newman Cheating	Island	UMG	242	-10% 13
18	Naughty Boy feat Em Lifted	Virgin EMI	UMG	239	-28% 18
58	Union J Beautiful Life	RCA	SME	229	+96% 13
33	Vamps The Can We Dance	Virgin EMI	UMG	225	-3% 9
40	Iggy Azalea feat T I Change Your Life	Virgin EMI	UMG	224	+22% 12
34	Jason Derulo The Other Side	Warner Music	WMG	222	-3% 18
38	Wanted, The We Own The Night	Island	UMG	221	+11% 14
29	Olly Murs High Place Right Time	Epic	SME	215	-5% 15
51	Daft Punk feat Phar Lose Yourself To Dance	Columbia	SME	205	+54% 14
39	John Newman Love Me Again	Island	UMG	191	-1% 14
New	Time Tempah feat J Children Of The Sun	Parlophone	WMG	188	- 14
42	Passenger Let Her Go	Nettwerk	Ind	186	+7% 14
41	Pink feat Lily Allen True Love	RCA	SME	181	-1% 15
New	Chase & Status feat Count On Me	Virgin EMI	UMG	179	- 11
48	Fuse ODG Azonto	3beat	Ind	172	-19% 9
53	Nelly feat Nicki Mi Get Like Me	Island	UMG	156	+21% 11
44	Jessie J feat Big S Wild	Island	UMG	152	-6% 15

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

UK AIRPLAY ANALYSIS

BY ALAN JONES

Topping the radio airplay chart for the fourth straight week, **Katy Perry's** *Roar* improves its already commanding lead.

Heading up a completely static top six, five of which are losing support, *Roar* saw an insubstantial decline in plays from 4,985 to 4,968 last week, while experiencing a dip of almost 9% in audience to 87.98m.

However, with nearest challenger *Burn* by **Ellie Goulding** declining 16% week-on-week, *Roar's* audience lead climbs from an already impressive 47.31% to a massive 60.05%.

With top tallies of 85 plays on The Hits Radio, 77 on Capital London and 76 on Capital East Midlands, *Roar* continued to derive

its biggest audiences from Radio One (23 plays providing a 15.29% share) and Radio Two (16 plays, 22.18%).

The only record in the top six to grow week-on-week is **Jason Derulo's** *Talk Dirty*, which repeats at No.4 while increasing plays and audience - by 16% and 1%, respectively - week-on-week.

With 2,465 plays earning it an audience of 50.36m, the track - which has topped the sales chart for the last two weeks - could still grow significantly. 26.68% of its audience came from 22 plays on Radio One, while its top play tallies came from The Hits Radio (90 plays), Capital London (80) and Capital Yorkshire (78). *Talk Dirty* might be the biggest threat to



Chvrches

Roar's radio airplay throne - but it has already taken its TV title. The promotional videoclip for *Roar* actually improved from 754 plays to 755 on Radio Monitor's TV panel last week, but fell to number two as *Talk Dirty* vaulted 2-1 after increasing from 749 to 834 plays, with top tallies of 81 plays on Capital TV. 67 on Smash Hits TV and 66 on Chart Show TV.

There's a new leader on Radio

1's most-played list, with Glasgow band **Chvrches'** *The Mother We Share* distancing itself from the chasing pack with 24 spins.

Although Chvrches clearly have a decent following - *The Mother We Share* is in the Top 40 and parent album *The Bones Of What You Believe* is in the Top 10 on sales - Radio One is fighting an almost lone battle to promote them, accounting for a massive 91.30%

of *The Mother We Share's* audience last week. XFM also love the record, playing it 31 times in Manchester and 30 times in London but contributing only 4.95% of its audience. It was played only 53 times on the rest of the chart panel, and snared a grand total of 14.39m listeners to slip 52-57 on the overall chart.

The fastest moving of three new arrivals in the Top 10 of the radio airplay chart this week, *Cheating* leaps 23-9 for **John Newman**. It is the follow-up to his debut smash *Love Me Again* which reached No.4 on sales and No.4 on the radio airplay chart a few weeks ago.

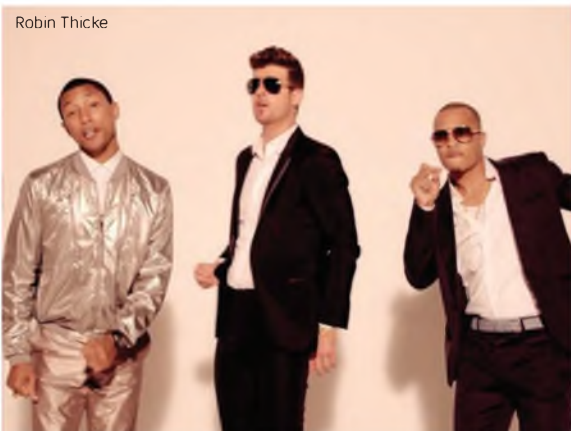
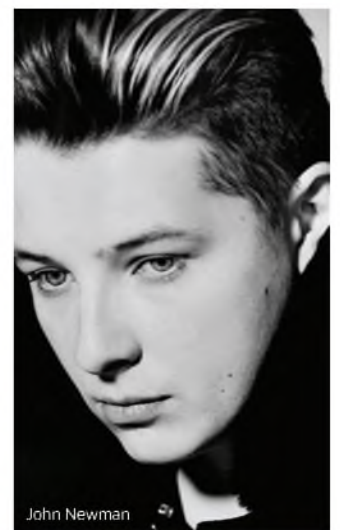
Cheating enjoyed a 51% leap in plays to 1,535 and a 46% increase in audience to 35.47m last week. The stations that played it most frequently were The Hits Radio (40 plays), KISS Fresh (38) Viking FM and Radio Aire (29 spins apiece).

CHARTS EU AIRPLAY WEEK 39 (Mon 23 - Sun 29 Sep 2013)



EU AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	Avicii Wake Me Up	PRMD/Positiva	UMG 17,893	-2%	734	812.02m	+4%
2	2	Katy Perry Roar	Virgin EMI	UMG 16,993	+6%	727	633.21m	+4%
3	3	John Newman Love Me Again	Island	UMG 12,582	+0%	673	513.62m	-3%
4	5	Capital Cities Safe And Sound	Capitol Records	UMG 9,011	+3%	613	480.66m	0%
5	4	Naughty Boy feat. Sa.. La La La	Virgin Records	UMG 11,856	-1%	602	473.47m	-2%
6	7	Ellie Goulding Burn	Polydor	UMG 12,855	+4%	616	448.39m	+6%
7	6	Robin Thicke feat. T.. Blurred Lines	Polydor	UMG 11,663	-7%	807	431.22m	-9%
8	9	OneRepublic Counting Stars	Polydor	UMG 9,663	+11%	529	388.58m	-1%
9	8	Daft Punk feat. Phar.. Get Lucky	Columbia	SME 10,312	-8%	892	354.02m	-11%
10	13	Bastille Pompeii	Virgin Records	UMG 5,267	-5%	472	329.41m	+4%
11	11	Lady Gaga Applause	Interscope	UMG 10,406	-5%	585	327.89m	-7%
12	14	James Blunt Bonfire Heart	Atlantic	WMG 5,684	+8%	491	322.51m	+4%
13	10	Passenger Let Her Go	Embassy Of Music	SME 7,421	-6%	670	313.15m	-13%
14	12	Pink feat. Lily Allen True Love	RCA	SME 9,004	-5%	592	309.70m	-8%
15	15	Pink Just Give Me A Reason	RCA	SME 5,200	-6%	591	288.51m	-7%
16	18	Olly Murs Dear Darlin'	Epic	SME 5,697	+6%	438	285.18m	+21%
17	16	Bruno Mars Treasure	Atlantic	WMG 7,308	-9%	665	269.53m	+7%
18	19	Imagine Dragons On Top Of The World	Polydor	UMG 4,018	+8%	295	252.51m	+9%
19	17	Macklemore And Ryan .. Can't Hold Us	Atlantic	WMG 5,345	-7%	374	228.59m	-7%
20	20	James Arthur Impossible	Syco	SME 4,135	+0%	408	225.49m	-1%
21	21	Armin van Buuren fea.. This Is What It Feel..	Positiva/Virg..	UMG 3,830	-4%	297	206.69m	+3%
22	24	NoNoNo Pumpin Blood	Warner Music	WMG 2,822	+5%	220	195.41m	+7%
23	22	Calvin Harris feat. ... I Need Your Love	Columbia	SME 4,920	-2%	391	190.16m	+1%
24	28	Cro Whatever	Others	Ind. 2,250	+3%	116	180.73m	+9%
25	39	Stromae Papaoutai	Mercury	UMG 4,227	+9%	273	168.03m	+32%
26	23	Lumineers, The Ho Hey	Dualtone	UMG 3,724	+1%	567	164.48m	-12%
27	27	Icona Pop feat. Char.. I Love It	Atlantic	WMG 3,961	-9%	383	163.55m	-6%
28	37	Lana Del Rey Summertime Sadness	Polydor	UMG 4,075	+5%	452	160.50m	+25%
29	26	Empire Of The Sun Alive	Virgin Records	UMG 2,597	-4%	300	160.17m	-8%
30	32	Sean Paul Other Side Of Love	Atlantic	WMG 3,480	-6%	315	157.62m	+14%
31	43	Passenger Holes	Sony Music	SME 3,292	+12%	362	157.39m	+27%
32	30	Rihanna feat. Mikky .. Stay	Def Jam	UMG 2,595	-12%	444	154.21m	-2%
33	31	Justin Timberlake Mirrors	RCA	SME 4,157	-5%	523	151.81m	-3%
34	25	Martin Solveig And T.. Hey Now	Relentless	SME 3,142	-12%	226	150.24m	-16%
35	42	Jason Derulo feat. 2.. Talk Dirty	Warner Music	WMG 5,965	+24%	373	146.26m	+17%
36	29	Sportfreunde Stiller Applaus Applaus	Universal Mus..	UMG 1,663	-5%	146	146.10m	-9%
37	34	Calvin Harris feat. ... Thinking About You	Columbia	SME 4,240	+3%	313	144.83m	+11%
38	80	Miley Cyrus Wrecking Ball	RCA	SME 4,945	+101%	362	139.61m	+80%
39	33	Rihanna Diamonds	Mercury	UMG 2,731	0%	564	135.03m	+2%
40	36	Gotye Somebody That I Used..	Island	UMG 2,669	0%	655	129.91m	+0%
41	44	Michael Bublé It's A Beautiful Day	Reprise	WMG 2,181	-3%	453	128.52m	+16%
42	53	Daft Punk feat. Phar.. Lose Yourself To Dance	Columbia	SME 3,418	+26%	382	127.04m	+26%
43	40	Lykke Li I Follow Rivers	LL Recordings	WMG 1,554	-3%	334	124.82m	-2%
44	38	Imagine Dragons Radioactive	Polydor	UMG 2,192	-6%	233	122.69m	-4%
45	49	Revolverheld Das Kann Uns Keiner ..	Columbia	SME 1,293	+7%	104	122.52m	+16%
46	55	Family Of The Year Hero	Others	Ind. 1,569	+31%	123	119.73m	+21%
47	41	Justin Timberlake Take Back The Night	RCA	SME 4,108	-7%	426	116.18m	-8%
48	45	Bruno Mars Locked Out Of Heaven	Atlantic	WMG 3,164	+5%	566	114.35m	+5%
50	35	Miley Cyrus We Can't Stop	RCA	SME 4,237	-16%	375	110.85m	-15%



CHARTS STREAMING – OFFICIAL WEEK 39

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OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	KATY PERRY <i>Roar</i> Virgin
2	2	AVICII <i>Wake Me Up</i> Positiva/Prmd
3	6	DRAKE FT MAJID JORDAN <i>Hold On We're Going Home</i> Cash Money/Republic Records
4	5	ONEREPUBLIC <i>Counting Stars</i> Interscope
5	3	ELLIE GOULDING <i>Burn</i> Polydor
6	4	ARCTIC MONKEYS <i>Do I Wanna Know</i> Domino Recordings
7	20	JASON DERULO FT 2 CHAINZ <i>Talk Dirty</i> Warner Bros
8	7	ARCTIC MONKEYS <i>Why'd You Only Call Me When You're High</i> Domino Recordings
9	8	MILEY CYRUS <i>We Can't Stop</i> RCA
10	9	ROBIN THICKE/TI/PHARRELL <i>Blurred Lines</i> Interscope
11	23	AVICII <i>You Make Me</i> Positiva/Prmd
12	10	LANA DEL REY VS CEDRIC GERVAIS <i>Summertime Sadness</i> Polydor
13	19	MACKLEMORE/LEWIS/LAMBERT <i>Same Love</i> Macklemore
14	11	PASSENGER <i>Let Her Go</i> Netwerk
15	13	DAFT PUNK FT PHARRELL WILLIAMS <i>Get Lucky</i> Columbia
16	12	LADY GAGA <i>Applause</i> Interscope
17	14	NAUGHTY BOY FT SAM SMITH <i>La La La</i> Virgin
18	15	JAY Z FT JUSTIN TIMBERLAKE <i>Holy Grail</i> Roc Nation
19	16	ARCTIC MONKEYS <i>R U Mine</i> Domino Recordings
20	17	JOHN NEWMAN <i>Love Me Again</i> Island
21	18	KLANKARUSSELL FT WILL HEARD <i>Sonnentanz (Sun Don't Shine)</i> Island
22	21	ARCTIC MONKEYS <i>Arabella</i> Domino Recordings
23	64	JESSIE J <i>It's My Party</i> Lava/Republic Records
24	24	ARCTIC MONKEYS <i>One For The Road</i> Domino Recordings
25	22	ONE DIRECTION <i>Best Song Ever</i> Syco Music
26	27	BASTILLE <i>Pompeii</i> Virgin
27	25	MACKLEMORE/RYAN LEWIS/DALTON <i>Can't Hold Us</i> Macklemore
28	26	IMAGINE DRAGONS <i>Radioactive</i> Interscope
29	35	BASTILLE <i>Things We Lost In The Fire</i> Virgin
30	29	CALVIN HARRIS FT AYAH MARAR <i>Thinking About You</i> Columbia
31	30	ARCTIC MONKEYS <i>I Want It All</i> Domino Recordings
32	76	KINGS OF LEON <i>Supersoaker</i> RCA
33	31	1975 <i>Chocolate</i> Dirty Hit
34	32	ARCTIC MONKEYS <i>Snap Out Of It</i> Domino Recordings
35	28	SEAN PAUL <i>Other Side Of Love</i> Atlantic
36	34	ARCTIC MONKEYS <i>No 1 Party Anthem</i> Domino Recordings
37	65	BEN PEARCE <i>What I Might Do</i> Mercury
38	33	ICONA POP FT CHARLI XCX <i>I Love It</i> Atlantic
39	38	1975 <i>Sex Dirty Hit/Polydor</i>
40	36	RIZZLE KICKS <i>Lost Generation</i> Island
41	37	ARCTIC MONKEYS <i>Knee Socks</i> Domino Recordings
42	NEW	CHVRCHES <i>The Mother We Share</i> Virgin
43	42	RUDIMENTAL FT ELLA EYRE <i>Waiting All Night</i> Asylum
44	40	ARCTIC MONKEYS <i>Mad Sounds</i> Domino Recordings
45	46	CALVIN HARRIS/ELLIE GOULDING <i>I Need Your Love</i> Columbia
46	RE	DRAKE <i>Started From The Bottom</i> Cash Money/Republic Records
47	44	IMAGINE DRAGONS <i>It's Time</i> Interscope
48	41	ARCTIC MONKEYS <i>I Wanna Be Yours</i> Domino Recordings
49	39	ARCTIC MONKEYS <i>Fireside</i> Domino Recordings
50	43	WILL I AM <i>Bang Bang</i> Interscope
51	49	OLLY MURS <i>Dear Darlin'</i> Epic
52	50	LUMINEERS <i>Ho Hey</i> Decca
53	48	BRUNO MARS <i>Treasure</i> Atlantic
54	NEW	DRAKE <i>Tuscan Leather</i> Cash Money/Republic Records
55	53	JASON DERULO <i>The Other Side</i> Warner Bros
56	52	SWEDISH HOUSE MAFIA/MARTIN <i>Don't You Worry Child</i> Virgin
57	45	TINIE TEMPAA FT 2 CHAINZ <i>Trampoline</i> partophone
58	51	COLDPLAY <i>Atlas</i> Republic Records
59	NEW	DRAKE FT JHENE AIKO <i>From Time</i> Cash Money/Republic Records
60	54	MACKLEMORE/RYAN LEWIS/WANZ <i>Thrift Shop</i> Macklemore
61	NEW	DRAKE <i>Furthest Thing</i> Cash Money/Republic Records
62	NEW	KINGS OF LEON <i>Wait For Me</i> RCA
63	NEW	DRAKE <i>Wu-Tang Forever</i> Cash Money/Republic Records
64	NEW	BIRDY <i>Wings</i> 14th Floor/Atlantic
65	56	LE YOUTH <i>Cool Sign Of The Times</i>
66	47	NAUGHTY BOY FT EMELI SANDE <i>Lifted</i> Virgin
67	93	CHRISTINA PERRI <i>A Thousand Years</i> Atlantic
68	77	MARTIN GARRIX <i>Animals</i> Spinnin'
69	80	AVICII <i>Hey Brother</i> Positiva/Prmd
70	59	JUSTIN TIMBERLAKE <i>Mirrors</i> RCA
71	72	JESSIE J/BIG SEAN/D RASCAL <i>Wild</i> Lava/Republic Records
72	55	RUDIMENTAL FT JOHN NEWMAN <i>Feel The Love</i> Asylum/Black Butter
73	NEW	DRAKE <i>Own It</i> Cash Money/Republic Records
74	60	TOM ODELL <i>Another Love</i> Columbia
75	NEW	DRAKE <i>The Language</i> Cash Money/Republic Records



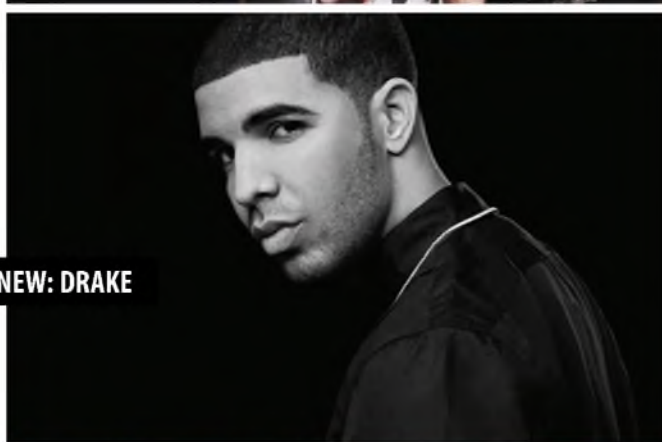
CLIMBER: JASON DERULO



CLIMBER : JESSIE J



NEW: CHVRCHES

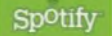


NEW: DRAKE



NEW: AVICII

CHARTS STREAMING – SPOTIFY WEEK 39



GLOBAL



- 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 AVICII Hey Brother
- 7 MILEY CYRUS We Can't Stop
- 8 ROBIN THICKE Blurred Lines
- 9 LADY GAGA Applause
- 10 JAY Z Holy Grail
- 11 DRAKE Hold On, We're Going Home
- 12 LORDE Royals
- 13 YLVIS The Fox
- 14 NAUGHTY BOY La La La
- 15 MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
- 16 ONEREPUBLIC Counting Stars
- 17 CALVIN HARRIS I Need Your Love
- 18 CAPITAL CITIES Safe And Sound
- 19 IMAGINE DRAGONS Radioactive
- 20 BASTILLE Pompeii

NETHERLANDS

- 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 AVICII You Make Me
- 7 MILEY CYRUS Wrecking Ball
- 8 MARTIN GARRIX Animals
- 9 MR. PROBZ Waves
- 10 IMAGINE DRAGONS On Top Of The World

EUROPE



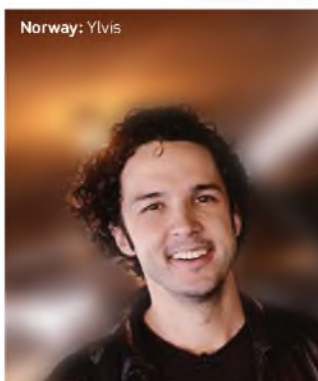
- 1 AVICII Wake Me Up - Radio Edit
- 2 KATY PERRY Roar
- 3 MILEY CYRUS Wrecking Ball
- 4 AVICII You Make Me
- 5 ELLIE GOULDING Burn
- 6 AVICII Hey Brother
- 7 NAUGHTY BOY La La La - feat. Sam Smith
- 8 YLVIS The Fox
- 9 MILEY CYRUS We Can't Stop
- 10 ROBIN THICKE Blurred Lines
- 11 LADY GAGA Applause
- 12 MACKLEMORE & RYAN LEWIS Can't Hold Us - feat. Ray Dalton
- 13 JAY Z Holy Grail
- 14 JASON DERULO Talk Dirty - feat. 2 Chainz
- 15 JOHN NEWMAN Love Me Again
- 16 ONEREPUBLIC Counting Stars
- 17 MARTIN GARRIX Animals
- 18 CONTIEZ Trumpsta (Djuro Remix)
- 19 DRAKE Hold On, We're Going Home
- 20 CALVIN HARRIS I Need Your Love

NORWAY

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

AUSTRIA

- 1 KATY PERRY Roar
- 2 AVICII Wake Me Up - Radio Edit
- 3 LORDE Royals
- 4 MILEY CYRUS Wrecking Ball
- 5 LORDE Tennis Court
- 6 ONEREPUBLIC Counting Stars
- 7 AVICII You Make Me
- 8 ELLIE GOULDING Burn
- 9 DRAKE Hold On, We're Going Home
- 10 JASON DERULO Talk Dirty - feat. 2 Chainz



SPAIN

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

FRANCE

- 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 NAUGHTY BOY La La La - feat. Sam Smith
- 8 MILEY CYRUS Wrecking Ball
- 9 ROBIN THICKE Blurred Lines
- 10 AVICII You Make Me

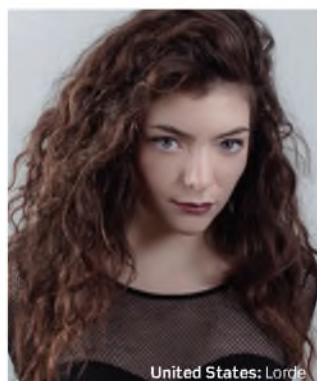


SWEDEN

- 1 AVICII Hey Brother
- 2 AVICII Wake Me Up - Radio Edit
- 3 AVICII You Make Me
- 4 MILEY CYRUS Wrecking Ball
- 5 YLVIS The Fox
- 6 KATY PERRY Roar
- 7 ELLIE GOULDING Burn
- 8 CONTIEZ Trumpsta - Djuro Remix
- 9 ENVY Am I Wrong
- 10 MARTIN GARRIX Animals

GERMANY

- 1 ALLIGATOAH Willst du
- 2 AVICII Wake Me Up - Radio Edit
- 3 AVICII You Make Me
- 4 KATY PERRY Roar
- 5 STROMAE papaoutai
- 6 MARTIN GARRIX Animals - Radio Edit
- 7 ELLIE GOULDING Burn
- 8 JASON DERULO Talk Dirty - feat. 2 Chainz
- 9 NAUGHTY BOY La La La
- 10 CASPER Im Ascheregen



UNITED STATES

- 1 LORDE Royals
- 2 MILEY CYRUS Wrecking Ball
- 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 39



NEW ARTISTS - UK

POS	ARTIST/ SINGLE/ LABEL
1	MIKE WILL MADE IT FT. MILEY CYRUS, WIZ KHALIFA & JUICY J - 23 (Explicit)
2	AVICII – Wake Me Up
3	AVICII - Wake Me Up (Lyric)
4	NAUGHTY BOY – La La La
5	AVICII – You Make Me (Lyric)
6	JOHN NEWMAN – Love Me Again LIFT
7	KLANKARUSSELL FT WILL HEARD – Sonnetanz (Sun Don't Shine)
8	AVICII – You Make Me
9	ZEDD FT HAYLEY WILLIAMS – Stay The Night
10	THE VAMPS – Can We Dance
11	UNION J – Beautiful Life
12	IMAGINE DRAGONS – Radioactive
13	IGGY AZALEA FT. T.I. – Change Your Life LIFT
14	BASTILLE – Pompeii LIFT
15	ARIANA GRANDE FT. MAC MILLER – The Way
16	LAWSON – Juliet LIFT
17	ARIANA GRANDE – Baby I
18	AŞAP ROCKY – Fashion Killa
19	ARIANA GRANDE FT. NATHAN SYKES – Almost Is Never Enough
20	BASTILLE – Things We Lost In The Fire LIFT

ITALY

POS	ARTIST/ SINGLE
1	MILEY CYRUS - Wrecking Ball
2	AVICII - Wake Me Up
3	ALESSANDRA AMOROSO - Amore puro
4	KATY PERRY - Roar
5	MIKE WILL MADE IT FT. MILEY CYRUS, WIZ KHALIFA & JUICY J - 23 (Explicit)
6	NAUGHTY BOY - La La La ft. Sam Smith
7	DADDY YANKEE - Limbo
8	AVICII - Wake Me Up (Lyric Video)
9	EMMA - Dimentico Tutto
10	GUÈ PEQUENO - Brivido ft. Marracash



WORLDWIDE

POS	ARTIST/ SINGLE
1	MILEY CYRUS - Wrecking Ball
2	MIKE WILL MADE IT FT. MILEY CYRUS, WIZ KHALIFA & JUICY J - 23 (Explicit)
3	KATY PERRY - Roar
4	AVICII - Wake Me Up
5	MILEY CYRUS - We Can't Stop
6	NAUGHTY BOY - La La La ft. Sam Smith
7	ONE DIRECTION - Best Song Ever
8	ROMEO SANTOS - Propuesta Indecente
9	ELLIE GOULDING - Burn
10	ROBIN THICKE - Blurred Lines ft. T.I., Pharrell



POLAND

POS	ARTIST/ SINGLE
1	MILEY CYRUS - Wrecking Ball
2	AVICII - Wake Me Up
3	ELLIE GOULDING - Burn
4	ONEREPUBLIC - Counting Stars
5	NAUGHTY BOY - La La La ft. Sam Smith
6	EWA FARNA - Znak
7	MIKE WILL MADE IT FT. MILEY CYRUS, WIZ KHALIFA & JUICY J - 23 (Explicit)
8	JOHN NEWMAN - Love Me Again LIFT
9	SYLWIA GRZESZCZAK - Pożyczony
10	KATY PERRY - Roar



UK

POS	ARTIST/ SINGLE
1	MILEY CYRUS - Wrecking Ball
2	KATY PERRY - Roar
3	MIKE WILL MADE IT FT. MILEY CYRUS, WIZ KHALIFA & JUICY J - 23 (Explicit)
4	ONEREPUBLIC - Counting Stars
5	ELLIE GOULDING - Burn
6	AVICII - Wake Me Up
7	MILEY CYRUS - We Can't Stop
8	ONE DIRECTION - Best Song Ever
9	NAUGHTY BOY - La La La ft. Sam Smith
10	AVICII - Wake Me Up (Lyric Video)



AUSTRALIA

POS	ARTIST/ SINGLE
1	MILEY CYRUS - Wrecking Ball
2	KATY PERRY - Roar
3	MIKE WILL MADE IT FT. MILEY CYRUS, WIZ KHALIFA & JUICY J - 23 (Explicit)
4	KARMIN - Acapella
5	ONE DIRECTION - Best Song Ever
6	NAUGHTY BOY - La La La ft. Sam Smith
7	AVICII - Wake Me Up
8	EMINEM - Berzerk (Explicit)
9	ELLIE GOULDING - Burn
10	MKTO - Classic



FRANCE

POS	ARTIST/ SINGLE
1	STROMAE - Papaoutai
2	NAUGHTY BOY - La La La ft. Sam Smith
3	AVICII - Wake Me Up
4	MAÎTRE GIMS - Bella
5	MILEY CYRUS - Wrecking Ball
6	MIKE WILL MADE IT FT. MILEY CYRUS, WIZ KHALIFA & JUICY J - 23 (Explicit)
7	KAARIS - Dès Le Départ
8	KATY PERRY - Roar
9	MAÎTRE GIMS - One Shot
10	BLACK M - Ailleurs



SPAIN

POS	ARTIST/ SINGLE
1	MILEY CYRUS - Wrecking Ball
2	AVICII - Wake Me Up
3	MIKE WILL MADE IT FT. MILEY CYRUS, WIZ KHALIFA & JUICY J - 23 (Explicit)
4	ROMEO SANTOS - Propuesta Indecente
5	NAUGHTY BOY - La La La ft. Sam Smith
6	MILEY CYRUS - We Can't Stop
7	JUAN MAGAN - Mal De Amores
8	ABRAHAM MATEO - Señorita
9	DANNY ROMERO - Motivate
10	KATY PERRY - Roar

CHARTS INDIES WEEK 39



INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Macklemore & Ryan Lewis

- 1 5 MACKLEMORE & RYAN LEWIS FT MARY LAMBERT Same Love / Macklemore (Ada Arvato)
- 2 1 PASSENGER Let Her Go / Nettwerk (Essential GEM)
- 3 3 LONDON GRAMMAR Strong / Metal & Dust (Sony DADC UK)
- 4 2 DJ FRESH VS DIPLO AND DOMINIQUE YOUNG UNIQUE Earthquake / MoS (Sony DADC UK)
- 5 4 ARCTIC MONKEYS Do I Wanna Know? / Domino (PIAS Arvato)
- 6 6 ARCTIC MONKEYS Why'd You Only Call Me When You're High / Domino (PIAS Arvato)
- 7 7 MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON Can't Hold Us / Macklemore (Ada Arvato)
- 8 0 CHIP CHOCOLATE Cookie Dance / Chip Chocolate (Cd Baby Hit Media)
- 9 18 JASMINE THOMPSON Ain't Nobody / Nowever (Absolute Arvato)
- 10 8 THE 1975 Chocolate / Dirty Hit (Ingrooves)
- 11 15 PASSENGER Holes / Nettwerk (Essential GEM)
- 12 12 MACKLEMORE FT RYAN LEWIS & WANZ Thrift Shop / Macklemore (Ada Arvato)
- 13 0 CHAIN GANG OF 1974 Sleepwalking / Rockstar Games (Tunecore)
- 14 9 ARCTIC MONKEYS R U Mine / Domino (PIAS Arvato)
- 15 17 CHRIS MALINCHAK So Good To Me / MoS (Sony DADC UK)
- 16 20 AWOLNATION Sail / Red Bull (PIAS Arvato)
- 17 16 LONDON GRAMMAR Wasting My Young Years / Metal & Dust (Sony DADC UK)
- 18 22 MR YZ Animals / Red Crystal (Believe Digital)
- 19 43 PIXIES Indie Cindy / Pixies (PIAS Arvato)
- 20 25 DUKE DUMONT FT A*M*E & MNEK Need U (100%) / MoS/Blase Boys Club (Arvato)



Passenger Indie Singles (2)



Jasmine Thompson Indie Singles Breakers (3)



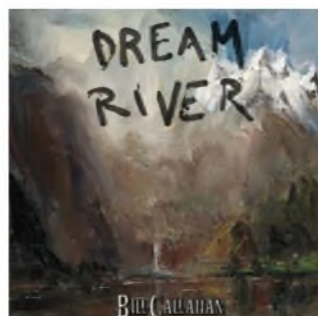
London Grammar Indie Albums (2)



Nic Jones Indie Albums Breakers (2)



Ryan Keen Indie Albums Breakers (3)



Bill Callahan Indie Albums Breakers (4)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Jasmine Thompson

- 1 0 CHIP CHOCOLATE Cookie Dance / Chip Chocolate (Chip Chocolate)
- 2 2 JASMINE THOMPSON Ain't Nobody / Nowever (Nowever)
- 3 0 CHAIN GANG OF 1974 Sleepwalking / Rockstar Games (Rockstar Games)
- 4 3 AWOLNATION Sail / Red Bull (Red Bull)
- 5 4 MR YZ Animals / Red Crystal (Red Crystal)
- 6 7 DJ JASON MEDALLION Talk Dirty To Me / DJ Jason Medallion (DJ Jason Medallion)
- 7 5 EDWARD SHARPE & MAGNETICZEROS Home / Rough Trade (XL Beggars)
- 8 6 PURITY RING Fineshrine / 4AD (XL Beggars)
- 9 10 CRYSTAL FIGHTERS/CRYSTAL FIGHTERS You & I / Zirkulo (Zirkulo)
- 10 8 NEW MUSIC MASTERS I Don't Care I Love It / New Music Masters (New Music Masters)
- 11 21 DG HITS 2013 Wrecking Ball / DG Hits (DG Hits Music)
- 12 23 HITSMITHS Bonfire Heart / Hitsmiths (Hitsmiths Music)
- 13 18 CINEMATIC ORCHESTRA To Build A Home / Ninja Tune (Ninja Tune)
- 14 57 THE C90S Shine A Light / Relish (Relish Recordings)
- 15 13 SAGE THE GEMINI FT IAMSU Gas Pedal / Black Money (Black Money Music)
- 16 1 PEWDIEPIE & THE GREGORY BROTHERS Jabba The Hutt / Gregory Residence (Gregory Residence)
- 17 17 DUKE DUMONT The Giver / Turbo (Turbo Recordings)
- 18 9 MADILYN BAILEY Titanium / Keep Your Soul (Keep Your Soul)
- 19 0 FAVORED NATIONS The Set Up / Rockstar Games (Rockstar Games)
- 20 0 BJ THE CHICAGO KID... Smokin' And Ridin' / Rockstar Games (Rockstar Games)

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Arctic Monkeys

- 1 1 ARCTIC MONKEYS AM / Domino (PIAS Arvato)
- 2 2 LONDON GRAMMAR If You Wait / Metal & Dust (Sony DADC UK)
- 3 3 KATIE MELUA Ketevan / Dmmatica (Ada Arvato)
- 4 5 PASSENGER All The Little Lights / Nettwerk (Essential GEM)
- 5 0 MAZZY STAR Seasons Of Your Day / Rhymes Of An Hour (Rom/Arvato)
- 6 11 MACKLEMORE & RYAN LEWIS The Heist / Macklemore (Ada Arvato)
- 7 0 NEW MODEL ARMY Between Dog And Wolf / Attack Attack (Essential/Proper)
- 8 7 GOLDFRAPP Tales Of Us / Mute (PIAS Arvato)
- 9 0 ROY HARPER Man & Myth / Bella Union (PIAS Arvato)
- 10 8 STEREOPHONICS Graffiti On The Train / Stylus (Ada Arvato)
- 11 6 THE TEMPERANCE MOVEMENT The Temperance Movement / Earache (Ada Arvato)
- 12 10 CARO EMERALD The Shocking Miss Emerald / Dramatica/Grand Mono (Ada Arvato)
- 13 14 JOHNNY CASH The Rebel / Music Digital (Delta/Sony DADC)
- 14 16 ADELE 21 / XL (PIAS Arvato)
- 15 20 ARCTIC MONKEYS Whatever People Say I Am That's What I'm Not / Domino (PIAS Arvato)
- 16 4 DEAF HAVANA Old Souls / BMG Rights (Rom/Arvato)
- 17 0 ANATHEMA Universal / K Scope (Proper)
- 18 0 NIC JONES Penguin Eggs / Topic (Proper)
- 19 0 RYAN KEEN Room For Light / Lookout Mountain (Essential/Proper)
- 20 12 BILL CALLAHAN Dream River / Drag City (PIAS Arvato)

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Anathema

- 1 0 ANATHEMA Universal / K Scope (Snapper Music)
- 2 0 NIC JONES Penguin Eggs / Topic (Topic)
- 3 0 RYAN KEEN Room For Light / Lookout Mountain (Lookout Mountain)
- 4 1 BILL CALLAHAN Dream River / Drag City (Drag City)
- 5 2 CARCASS Surgical Steel / Nuclear Blast (Nuclear Blast)
- 6 3 DRENGE Drenge / Infectious (Infectious Music)
- 7 13 DEPZMAN 2 Real / Ditto (Ditto Music)
- 8 0 LAURA CANTRELL No Way There From Here / Spit & Polish (Shoeshine)
- 9 0 BLACK LABEL SOCIETY Unblacked / Armoury (Eagle Rock)
- 10 6 VOLCANO CHOIR Repave / Jagjaguwar (Jagjaguwar)
- 11 9 JON HOPKINS Immunity / Domino (Domino Recordings)
- 12 0 TRENTMOLLER Lost / In My Room (In My Room)
- 13 0 TOUCHE AMORE Is Survived By / Deathwish Inc (Deathwish Inc)
- 14 4 FACTORY FLOOR Factory Floor / DFA (PIAS)
- 15 19 JASMINE THOMPSON Bundle Of Tantrums / Jasmine Thompson (Jasmine Thompson)
- 16 12 LPO/PARRY The 50 Greatest Pieces Of Classical / XS (XS)
- 17 0 GLAMOUR OF THE KILL Savages / Steamhammer (SPV Recordings)
- 18 15 EDWARD SHARPE & MAGNETICZEROS Up From Below / Rough Trade (XL Beggars)
- 19 0 PHIL WICKHAM The Ascension / FTS (FTS)
- 20 5 CLOUD CONTROL Dream Cave / Infectious (Infectious Music)

CHARTS iTUNESSINGLES WEEK 39

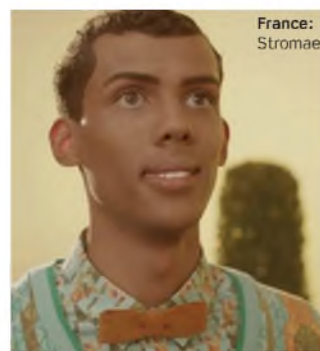
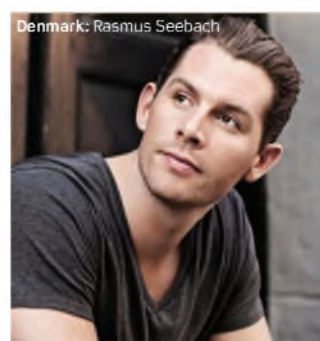
BELGIUM	
POS	ARTIST/ ALBUM
23/09/2013 - 29/09/2013	
1	MARTIN GARRIX Animals
2	JASON DERULO Talk Dirty (feat. 2 Chainz)
3	AVICII Wake Me Up
4	BIRDY Wings
5	MILEY CYRUS Wrecking Ball
6	DVBBS & BORGEIOUS Tsunami
7	STROMAE Formidable
8	ELLIE GOULDING Burn
9	AHZEE Born Again
10	KATY PERRY Roar

DENMARK	
POS	ARTIST/ ALBUM
23/09/2013 - 29/09/2013	
1	RASMUS SEEBACH Olivia
2	KATY PERRY Roar
3	BURHAN G Kalder Mig Hjem
4	CHRISTOPHER Told You So
5	DRAKE Hold On, We're Going Home
6	ENVY Am I Wrong
7	AVICII Wake Me Up
8	LIGA Den Første Gang
9	LORDE Royals
10	MILEY CYRUS Wrecking Ball

FRANCE	
POS	ARTIST/ ALBUM
23/09/2013 - 29/09/2013	
1	STROMAE Formidable
2	MARTIN GARRIX Animals
3	STROMAE Papaoutai
4	NAUGHTY BOY La La La
5	ROBIN THICKE Blurred Lines
6	JOHN NEWMAN Love Me Again
7	BOOBA RTC
8	VITAA Game Over (feat. Maître Gims)
9	KATY PERRY Roar
10	DRAKE Hold On, We're Going Home

GERMANY	
POS	ARTIST/ ALBUM
20/09/2013 - 26/09/2013	
1	JASON DERULO Talk Dirty (feat. 2 Chainz)
2	OLLY MURS Dear Darlin'
3	MARTIN GARRIX Animals
4	KATY PERRY Roar
5	KLINGANDE Jubel
6	AVICII Wake Me Up
7	STROMAE Papaoutai
8	ELLIE GOULDING Burn
9	EMINEM Berzerk
10	ALLIGATOAH Willst Du

ITALY	
POS	ARTIST/ ALBUM
19/09/2013 - 25/09/2013	
1	AVICII Wake Me Up
2	ELISA L'anima Vola
3	KATY PERRY Roar
4	SALVO CASTAGNA Due Bandiere Al...
5	LIGABUE Il Sale Della Terra
6	IMANY You Will Never Know
7	JOHN NEWMAN Love Me Again
8	CAPITAL CITIES Safe And Sound
9	JAKE LA FURIA Inno Nazionale
10	LANA DEL REY Summertime Sadness



NETHERLANDS	
POS	ARTIST/ ALBUM
20/09/2013 - 26/09/2013	
1	NIELS GEUSEBROEK Take Your Time...
2	DVBBS & BORGEIOUS Tsunami
3	AVICII Wake Me Up
4	JASON DERULO Talk Dirty (feat. 2 Chainz)
5	KATY PERRY Roar
6	MR. PROBZ Waves
7	PHARRELL WILLIAMS Happy
8	STROMAE Papaoutai
9	LORDE Royals
10	MARTIN GARRIX Animals

SPAIN	
POS	ARTIST/ ALBUM
23/09/2013 - 29/09/2013	
1	AVICII Wake Me Up
2	ROBIN THICKE Blurred Lines
3	DANI MARTÍN Cero
4	NAUGHTY BOY La La La
5	ALEJANDRO SANZ This Game Is Over
6	ICONA POP I Love It (feat. Charli XCX)
7	JOHN NEWMAN Love Me Again
8	MARC ANTHONY Vivir Mi Vida
9	PASSENGER Let Her Go
10	CAPITAL CITIES Safe And Sound

SWEDEN	
POS	ARTIST/ ALBUM
23/09/2013 - 29/09/2013	
1	AVICII Hey Brother
2	YLVIS The Fox
3	AVICII Wake Me Up
4	KATY PERRY Roar
5	MILEY CYRUS Wrecking Ball
6	LALEH Colors
7	BRITNEY SPEARS Work B**ch
8	MAEJOR ALI Lolly
9	LADY GAGA Applause
10	AVICII You Make Me

SWITZERLAND	
POS	ARTIST/ ALBUM
20/09/2013 - 26/09/2013	
1	AVICII Wake Me Up
2	MARTIN GARRIX Animals
3	KATY PERRY Roar
4	BIRDY Wings
5	STROMAE Papaoutai
6	JASON DERULO Talk Dirty
7	OLLY MURS Dear Darlin'
8	ELLIE GOULDING Burn
9	NAUGHTY BOY La La La
10	JOHN NEWMAN Love Me Again

UNITED KINGDOM	
POS	ARTIST/ ALBUM
22/09/2013 - 28/09/2013	
1	JASON DERULO Talk Dirty (feat. 2 Chainz)
2	KATY PERRY Roar
3	ONEREPUBLIC Counting Stars
4	AVICII You Make Me
5	MACKLEMORE & R.LEWIS Same Love
6	AVICII Wake Me Up
7	JESSIE J It's My Party
8	ELLIE GOULDING Burn
9	DRAKE Hold On, We're Going Home
10	KLANKARUSSELL Sonnentanz

CHARTS iTUNES ALBUMS WEEK 39



BELGIUM	
POS	ARTIST/ ALBUM
23/09/2013 - 29/09/2013	
1	STROMAE Racine Carrée
2	BIRDY Fire Within
3	VARIOUS ARTISTS Switch 22
4	VARIOUS ARTISTS MNM Big Hits 2013.3
5	KINGS OF LEON Mechanical Bull
6	PLACEBO Loud Like Love
7	VARIOUS Maximum Hit Music 2013/3
8	VARIOUS Tomorrowland - The Arising...
9	ARCTIC MONKEYS AM
10	DRAKE Nothing Was The Same

DENMARK	
POS	ARTIST/ ALBUM
23/09/2013 - 29/09/2013	
1	DRAKE Nothing Was The Same
2	TRENTEMØLLER Lost
3	AGNES OBEL Aventine
4	KINGS OF LEON Mechanical Bull
5	THOMAS DYBDAHL What's Left Is...
6	MARIE KEY De Her Dage
7	VARIOUS ARTISTS More Summer 2013
8	KATIE MELUA Ketevan
9	STING The Last Ship
10	AVICII True

FRANCE	
POS	ARTIST/ ALBUM
23/09/2013 - 29/09/2013	
1	ROHFF P.D.R.G. (Pouvoir, Danger...)
2	STROMAE Racine Carrée
3	DRAKE Nothing Was The Same
4	BIRDY Fire Within
5	VARIOUS NRJ 200% Hits 2013, Vol. 2
6	S-CREW Seine Zoo
7	AVICII True
8	PLACEBO Loud Like Love
9	DAFT PUNK Random Access Memories
10	VARIOUS Rendez-vous en terre inconnue

GERMANY	
POS	ARTIST/ ALBUM
20/09/2013 - 26/09/2013	
1	KINGS OF LEON Mechanical Bull
2	DRAKE Nothing Was The Same
3	AVICII True
4	PLACEBO Loud Like Love
5	CASPER Hinterland
6	JASON DERULO Tattoos
7	STING The Last Ship
8	REVOLVERHELD Immer In Bewegung
9	VARIOUS ARTISTS About: Berlin, Vol. 4
10	DIE DREI ??? Folge 163: Und Der ...

ITALY	
POS	ARTIST/ ALBUM
19/09/2013 - 25/09/2013	
1	ALESSANDRA AMOROSO Amore Puro
2	NEGRITA Déjà Vu
3	AVICII True
4	VARIOUS Hot Party Back2Skool 2013
5	ELISA L'anima Vola
6	PLACEBO Loud Like Love
7	JOVANOTTI Backup 1987-2012
8	GIUSEPPE GIOFRÉ Call On Me - EP
9	DREAM THEATER Dream Theater
10	STING The Last Ship



NETHERLANDS	
POS	ARTIST/ ALBUM
20/09/2013 - 26/09/2013	
1	VARIOUS ARTISTS 538 Hitzone 67
2	BIRDY Fire Within
3	KINGS OF LEON Mechanical Bull
4	DRAKE Nothing Was The Same
5	VARIOUS 538 Dance Smash 2013-03
6	AVICII True
7	MR. PROBZ The Treatment
8	JESSIE J Alive
9	VARIOUS 538 Hitzone 66
10	LEONARD COHEN The Essential...

SPAIN	
POS	ARTIST/ ALBUM
23/09/2013 - 29/09/2013	
1	DANI MARTÍN Dani Martín
2	MALÚ Si [Pre Order]
3	IVÁN FERREIRO Val Miñor - Madrid...
4	KINGS OF LEON Mechanical Bull
5	PABLO ALBORÁN Tanto
6	AVICII True
7	PASSENGER All The Little Lights
8	CHAMBAO 10 Años Around The World
9	ANDRÉS CALAMARO Bohemio
10	CHICO Y CHICA 4 En Alicante - Arcoiris

SWEDEN	
POS	ARTIST/ ALBUM
23/09/2013 - 29/09/2013	
1	LARS WINNERBÄCK Hosianna
2	AVICII True
3	STING The Last Ship
4	VARIOUS ARTISTS Absolute Music 73
5	PETER JÖBACK I Love Musicals
6	LISA MISKOVSKY Umeå
7	KINGS OF LEON Mechanical Bull
8	BILL CALLAHAN Dream River
9	DRAKE Nothing Was The Same
10	DREAM THEATER Dream Theater

SWITZERLAND	
POS	ARTIST/ ALBUM
20/09/2013 - 26/09/2013	
1	BIRDY Fire Within
2	KINGS OF LEON Mechanical Bull (Deluxe)
3	STROMAE Racine Carrée
4	AVICII True
5	DJ BOBO Reloaded
6	DRAKE Nothing Was The Same
7	PLACEBO Loud Like Love (Bonus Track)
8	JASON DERULO Tattoos
9	JACK JOHNSON From Here To Now To You
10	JESSIE J Alive

UNITED KINGDOM	
POS	ARTIST/ ALBUM
22/09/2013 - 28/09/2013	
1	DRAKE Nothing Was The Same
2	KINGS OF LEON Mechanical Bull
3	ARCTIC MONKEYS AM
4	JESSIE J Alive
5	AVICII True
6	LONDON GRAMMAR If You Wait
7	JASON DERULO Tattoos
8	CHVRCHES The Bones Of What You...
9	BIRDY Fire Within
10	VARIOUS Now That's What I Call...! 85

CHARTS ANALYSIS WEEK 39



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

- THE VAMPS *Can We Dance* EMI
- CHASE & STATUS FEAT. MOKO *Count On Me* EMI
- JASON MRAZ *I Won't Give Up* Atlantic
- DIZZEE RASCAL FEAT. WILL.I.AM *Something Really Bad* Dirtee Skank
- NELLY/NICKI MINAJ/PHARRELL *Get Like Me* Republic
- LUCY SPRAGGAN *Last Night* Columbia
- TWO DOOR CINEMA CLUB *Changing Of The Seasons* Parlophone
- EMELI SANDE *Clown* Virgin
- FUSE ODG *Azonto 3 Beat/AATW*
- AUSTIN MAHONE *What About Love* Island
- KATY PERRY *Walking On Air* Virgin
- GOO GOO DOLLS *Iris* Warner Bros
- MAXSTA FEAT. LITCKE NIKKI *Wanna Do* RCA
- OASIS *Stop Crying Your heart Out* Big Brother
- ONE DIRECTION *Little Things* Syco
- RIHANNA FEAT. MIKKY EKKO *Stay* Def Jam
- RIHANNA *Diamonds* Def Jam
- DES'REE *I'm Kissing You* Sony
- JME *Integrity* Boy Better Know
- JUSTIN TIMBERLAKE *Mirrors* RCA

UK ARTIST ALBUMS CHART

- JUSTIN TIMBERLAKE *The 20/20 Experience - 2 Of 2* RCA
- HAIM *Days Are Gone* Polydor
- ALTER BRIDGE *Fortress* Roadrunner
- DIZZEE RASCAL *The Fifth* Dirtee Skank
- SUB FOCUS *Torus* EMI
- STATUS QUO *The Frantic Four Reunion Tour 2013* Abbey Road
- MOBY *Innocents* Little Idiot
- ANSWER *New Horizon* Napalm
- METALLICA *Through The Never - OST* Vertigo
- TBD *Complete* TBD RCA
- JOHNNY FLYNN *Country Mile* Transgressive
- TURIN BRAKES *We Were Here* Cooking Vinyl
- KIDS IN GLASS HOUSES *Peace* Transmission
- ALL TIME LOW *Don't Panic - It's Longer Now* Hopeless
- PINK MARTINI *Get Happy* Wrasse
- AGNES OBEL *Aventine* Play It Again Sam
- JUSTIN TIMBERLAKE *The 20/20 Experience - The Complete* RCA
- BOWLING FOR SOUP *Lunch* Drunk Love
- BRANDO
- GOV'T MULE *Shout* Provogue
- SAMMY HAGAR *Sammy Hagar & Friends* Frontiers
- CAMO & KROOKED *Zeitgeist* Hospital
- FENECH-SOLER *Rituals* Beyond

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

New teen sensations The Vamps are set to debut atop the singles chart with debut release *Can We Dance* selling nearly 37,000 copies by close of business on Monday night - slightly less than the No.2 and No.3 songs added together.

Dropping to three on that list, Jason Derulo continued to Talk Dirty at the top of the singles chart last weekend, with his 2 Chainz collaboration spending its second week at the summit on sales of 75,732 copies. Katy Perry's former chart-topper *Roar* also repeated at No.2 (60,396 sales).

Several Top 10 singles enjoyed upward momentum, with OneRepublic's *Counting Stars* climbing 4-3 (55,613 sales), Drake's *Hold On, We're Going Home* (feat. Majid Jordan) sprinting 7-4 (39,788 sales) and Macklemore & Ryan



MIDWEEK NO.1
The Vamps: *Can We Dance*

Lewis' *Same Love* (feat. Mary Lambert) growing 9-6 (29,388 sales), Ben Pearce's debut hit *What I Might Do* grew faster than all of them, vaulting 13-7 (29,243 sales).

Elsewhere in the Top 10: Avicii held at No.5 with *You Make Me* (38,970 sales) and fell

6-8 with *Wake Me Up!* (28,852 sales), Jessie J's *It's My Party* descended 3-9 (27,106 sales) and Ellie Goulding's *Burn* faded 8-10 (25,003 sales).

Sub Focus debuted at No.14 (15,998 sales) with Kele Bloc Party collaboration *Turn It Around*. It is the fourth hit from

Sub Focus' second album *Torus* which dropped on Monday (30th). Ditto Californian quartet Haim, who debuted at No.16 (14,219 sales) with *The Wire* to secure the best chart placing of their career. The Wire joins previous Haim hits *Don't Save Me* (No.32), *Forever* (No.75) and *Falling* (No.30) on their debut album, *Days Are Gone*, which is set to debut at No.2 on the album chart this week.

No.32 in March 2012, Demi Lovato's *Skyscraper* returned to the chart at No.59 after being covered on *The X Factor*. It trumped its original chart peak on Sunday, jumping to No.13 (18,521 sales). Lovato's only bigger hit was last single *Heart Attack*, which reached No.3 in May.

Overall singles sales were down 2.84% week-on-week at 2,853,527 - 11.66% below same week 2012 sales of 3,229,875. It is their lowest tally since 2,756,346 were sold in sales week ending 13 August 2011, 111 weeks ago.

ALBUMS

BY ALAN JONES

Just 28 weeks after racking up his third No.1 album with *The 20/20 Experience*, Justin Timberlake is set to return to the top of the chart on Sunday with quickfire follow-up *The 20/20 Experience 2 Of 2*, which dashed to the top of the midweek sales flashes on Tuesday, with a 5% lead over Haim's debut album, *Days Are Gone*.

Last Sunday, in a volatile Top 10 which saw six debuts, Kings Of Leon's *Mechanical Bull* charged to the top of the chart for the familial quartet - comprising brothers Nathan, Caleb and Jared Followill and their cousin Matthew - becoming their fourth straight No.1 album on sales of 71,765.

All debuting at No.1, *Because Of The Times* sold 70,451 copies in 2007, *Only By The Night* sold 220,879 in 2008 and *Come Around Sundown* sold 183,298 copies in 2010. *Mechanical Bull*'s comparatively slow start reflects the sluggish sales of first two excerpts *Supersoaker* and *Wait For Me*, which reached numbers 32 and 31 respectively on the singles chart, though a resurgent *Supersoaker* jumped 68-37 (6,918 sales) while *Wait For Me* sagged 48-69 (3,400 sales) in the



MIDWEEK NO.1
Justin Timberlake: *The 20/20 Experience 2 Of 2*

wake of the album's release.

While second single *Hold On, We're Going Home* (feat. Majid Jordan) climbed 7-4 (39,788 sales) to reach a new peak, Canadian rapper Drake debuted at No.2 with third album, *Nothing Was The Same*. The album sold 61,194 copies last week, easily surpassing the 36,980 copies his second album, *Take Care*, sold when it debuted at No.5 in 2011, and the 14,167 copies his first album *Thank Me Later* sold when it debuted at No.15 in 2010.

Jessie J's first two singles from second album *Alive* - *Wild* (feat. Big Sean and Dizzee Rascal) and *It's My Party* - were

substantially bigger than Kings Of Leon's, both reaching the top five, but the album itself made a lesser initial impact than expected, debuting at No.3 on sales of 39,270 copies, compared to the No.2 arrival on sales of 105,859 of her 2011 debut *Who You Are*. Three other tracks from *Alive* enter the Top 200: *Sexy Lady* (No.22, 10,671 sales), *Excuse My Rude* (feat. Becky G, No.124, 1,844 sales) and *I Miss Her* (No.194, 1,201 sales).

Despite yielding back-to-back top two singles - current No.1 *Talk Dirty* (feat. 2 Chainz) and *The Other Side* - Jason Derulo's third album, *Tattoos*, was never in contention to top

the chart. It actually sold fewer copies on its first week than its predecessors, although it topped their peak positions. It opened at No.5 (14,972 sales), compared to Derulo's eponymous debut album, which opened at No.8 on sales of 16,362 copies in 2010, and follow-up *Future History*, which debuted at No.7 on sales of 15,646 in 2011.

While introductory single *Wings* dipped 16-17 (13,706 sales), Birdy's second album, *Fire Within* debuted at No.8 (12,573 sales). That's a higher debut on lower sales than the 17 year old's eponymous first album, which opened at No.13 on sales of 18,069 copies in 2011. It has thus far sold 141,428 copies.

Despite the fact their two chart singles to date - *Gun* and *The Mother We Share* - fell short of the Top 30 - Glasgow trio Chvrches debuted at No.9 (12,415 sales) with debut album *The Bones Of What You Believe*. Both tracks are on the album. *The Mother We Share* may yet reach a new peak - it held at No.38 (6,633 sales) on its second week on the list.

Overall album sales were up 7.96% week-on-week at 1,424,544 - 15.05% below same week 2012 sales of 1,676,843, and 49.95% below same week 2003 sales of 2,846,004.

CHARTS CLUB WEEK 39

 Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40

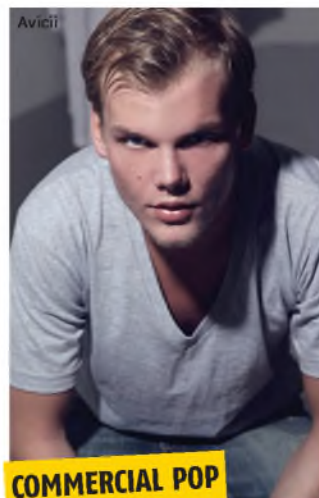
POS	LAST	WKS	ARTIST / TRACK / LABEL
1	8	4	AVICII You Make Me / PRMD/Positiva
2	11	2	ELECTRONIC YOUTH FT ALEX HART Wish I Didn't Miss You / Newstate
3	19	4	LONDON GRAMMAR Strong / Metal & Dust
4	12	4	AYALA The Sun Has Come/On My Way / De-Angelis
5	13	4	INNER CITY Good Life 2013 / KMS
6	7	8	FOXES Youth / Sign Of The Times
7	25	4	PAUL VAN DYK & ARNEJ We Are One 2013 / Vandit
8	18	3	CLAPTONE FT JAW No Eyes / Parlaphone
9	1	8	STORM QUEEN Look Right Through / MoS
10	22	3	SHARAM FT HONEY HONEY My Way / Yoshitashi
11	31	2	RIHANNA What Now / Virgin/EMI
12	10	7	HARDWELL & DYRO FT BRIGHT LIGHTS Never Say Goodbye / Relentless
13	29	2	PAUL WOOLFORD Untitled / Hotlush
14	20	4	CHRIS MALINCHAK If U Got It / Relentless
15	17	3	MONSIEUR ADI FT A*M*E What's Going On / Relentless/Sony/Karma
16	21	3	SHOWTEK FT WE ARE LOUD & SONNY WILSON Booyah / Spinnin'/Polydor
17	38	3	PATROLLA Groovy / Island
18	32	2	LITTLE NIKKI Little Nikki Says / Deconstruction/Columbia
19	2	5	RUSS CHIMES Turn Me Out / Deconstruction/Columbia
20	0	1	JO COOPER Stupid Boy / White Label
21	0	2	EELKE KLEIJN FT TRESOR Stand Up / 3 Beat
22	36	4	CHASE & STATUS FT MOKO Count On Me / MTA/Mercury
23	23	2	SUB FOCUS FT KELE Turn It Around / Mercury
24	0	1	QUIVVER FT ANGEL HEART I Don't Wanna Break / Toolroom
25	54	0	TORQUX So Divine (Ep): So Divine/Get Down / MTA/Mercury
26	26	3	JOHN NEWMAN Cheating / Island
27	0	1	JACK & JOY VS. MENINI & VIANI FT GREG... #Aahm (All About House Music) / Adaptor
28	0	1	THE RELOUD FT CRYSTAL WATERS Say Yeah / Circle Rainbow
29	5	4	WESTERN DISCO FT LUNA The Sun / Island
30	3	7	BENNY BENASSI FT JOHN LEGEND Dance The Pain Away / Ultra
31	9	7	ARMIN VAN BUUREN FT CINDY ALMA Beautiful Life / Armada/Positiva/Virgin
32	33	2	VENSUN FT DAVID VENDETTA & SYLVIA TOSUN Love Is Love / Sea To Sun
33	0	1	DIZZEE RASCAL FT WILL.I.AM Something Really Bad / Island
34	34	2	SIGMA FT TAYLOR FOWLIS Summer Calling / 3 Beat
35	0	1	HOT NATURED Isis (Magic Carpet Ride) / Hot Creations/Ftr/Warner Brothers
36	0	1	YOUNG KATO Drink, Dance, Party / BMG Rights
37	30	8	ALEX METRIC & JACQUES LU CONT FT MALIN Safe With You / MoS
38	0	1	FATBOY SLIM & RIVA STARR Eat Sleep Rave Repeat / Skint
39	0	1	DELERIUM FT STEF LANG Chrysalis Heart / Netwerk
40	37	7	BIZARRE INC. Playing With Knives 2013 / Vinyl Solution

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	3	AVICII You Make Me / PRMD/Positiva
2	9	3	DIZZEE RASCAL FT WILL.I.AM Something Really Bad / Island
3	6	3	THE SATURDAYS Disco Love / Polydor
4	20	2	FREEMASONS VS. RUBYLUX The World Goes Quiet / Freemason
5	14	3	JOHN NEWMAN Cheating / Island
6	24	2	RIHANNA What Now / Virgin/EMI
7	0	1	AYALA The Sun Has Come/On My Way / De-Angelis
8	21	2	SCRUFIZZER Kick It / Block Butter
9	18	4	CAPITAL CITIES Safe And Sound / Capitol
10	2	9	MUTYA KEISHA SIOBHAN Flatline / Polydor
11	28	2	SELENA GOMEZ Slow Down / Hollywood/Polydor
12	0	1	ROBIN THICKE FT KENDRICK LAMAR Give It 2 U / Interscope
13	1	4	JESSIE J It's My Party / Island
14	5	3	STORM QUEEN Look Right Through / MoS
15	26	2	HARDWELL & DYRO FT BRIGHT LIGHTS Never Say Goodbye / Relentless
16	27	2	ENRIQUE IGLESIAS Turn The Night Up / Republic
17	19	5	NONONO Pumpin Blood / One More Tune/Warner Brothers
18	23	3	BLEONA Take It Like A Man / Bdb Ent
19	0	1	ONEREPUBLIC Counting Stars / Interscope
20	0	1	KELNER Deeper / Kill Your Darlings
21	0	1	LITTLE NIKKI Little Nikki Says / Deconstruction/Columbia
22	0	1	RAPH SOLO Glass Of Wine / Angel King
23	13	6	FUSE ODG Azonto / 3 Beat
24	0	1	ICONA POP All Night / Atlantic
25	15	0	LADY GAGA Applause / Interscope
26	0	1	SIGMA FT TAYLOR FOWLIS Summer Calling / 3 Beat
27	0	1	LAWSON Juliet / Polydor
28	0	1	IGGY AZALEA FT T.I. Change Your Life / Virgin/EMI
29	16	5	ARMIN VAN BUUREN FT CINDY ALMA Beautiful Life / Armada/Positiva/Virgin
30	0	2	CHARLOTTE DEVANEY FT SNOOP DOGG Flip It! / Karma London



UPFRONT



COMMERCIAL POP



URBAN

Avicii's Club Chart double

ANALYSIS

BY ALAN JONES

Ten weeks after topping the Upfront and Commercial Pop charts simultaneously with Wake Me Up!, Avicii revisits both summits with follow-up, You Make Me. Serviced only in a radio edit, the track nevertheless storms to the top of both charts with ease. It crosses the line with a 16.46% margin over nearest challenger Wish I Didn't Miss You by Electronic Youth on the Upfront chart, and has a 17.78% lead

over runner-up Dizzee Rascal's Something Really Bad (feat. Will.I.Am) on the Commercial Pop chart.

At 24, Swede Avicii has now had seven Upfront number ones in four years. Born Tim Bergling in Stockholm, he first topped the chart in October 2010, with See Bromance under the abbreviated name Tim Berg. In September 2011, he topped the chart for the first time as Avicii, with Leona Lewis collaboration Collide, and three months later he was number one again as Avicii, with Levels. He then joined Nadia Ali

on her number one remake of iiO's club classic Rapture. Most recently, I Could Be The One - his collaboration with Dutch DJ Nicky Romero - topped the chart in February, and Wake Me Up! reached the summit in July. Levels, I Could Be The One and Wake Me Up! also topped the Commercial Pop list.

After topping the Urban chart last week, Nelly's Get Like Me (feat. Nicki Minaj and Pharrell Williams) gets a second week at the summit but new runner-up Change Your Life is closing fast for Iggy Azalea and T.I.

URBAN TOP 30

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

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	DAFT PUNK FT PHARRELL Lose Yourself To Dance
2	WILKINSON Afterglow
3	BEN PEARCE What I Might Do
4	KATY B Sam
5	FREEMASONS VS RUBYLUX The World Goes Quiet
6	KNIFE PARTY LRAD
7	BREACH FT ANDREYA TRIANA Everything You Never Had
8	DISCLOSURE FT LONDON GRAMMAR Help Me Lose My Mind
9	ARMAND VAN HELDEN FT SPANK ROCK I Now A Place
10	KAMALIYA Love Me Like
11	GINA STAR 1000 Years
12	THE MAGICIAN When The Night Is Over
13	MS DYNAMITE & SHY FX Cloud 9
14	KADY Z One Million Pieces
15	RIVAZ #1 Colors
16	ZERO 7 On My Own
17	GOTSMO FT THE GET ALONG GANG Bassline
18	DIM ITRI VEGAS & LIKE MIKE FT WOLFPACK Ocarina
19	SHIT ROBOT FT REGGIE WATTS We Got A Love
20	CELCIUS Incoming



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essential music & marketing



Israel Nash Gripka

"Israel Nash's *Rain Plans*" is the new album from Israel Nash Gripka on Loose Music. "Gripka has created a Wall of Sounds that could best be described as the CSN&Y album that Neil Young should have produced but never did." No Depression. **** Q, The Independent, Uncut. Out now



The Answer

The Answer's new record, "New Horizon" will be their fourth studio album, and includes mixes from rock icon Mike Fraser (AC/DC, Metallica), produced by Toby Jepson (ex-Little Angels), and artwork by the late Storm Thorgerson (Pink Floyd, Black Sabbath, Led Zeppelin, Biffy Clyro). Out now



Crystal Antlers

Crystal Antlers have returned to their roots as an agile power trio and signed with high-powered L.A. independent Innovative Leisure to release their new album "Nothing Is Real". "It's hard not to admire these out-there dudes" NME "Art-garage whiplash at its finest" AV Club. Out 14/10



The Feeling

The Feeling are back with a new album, a new label and a whole new lease of life. "Boy Cried Wolf" is out on October 7th and it's an absolute gem of a record. Like The Feeling's multi-platinum 2006 debut, "Twelve Stops And Home", the band recorded and produced the album themselves. Out 07/10



His Clancy's

Recorded with producer Chris Koltay (Liars, Atlas Sound, Lotus Plaza, Akron Family) "Vicious", his debut album on Fat Cat is a heady mix of breezy Americana and tightly wound kraut-rock, simultaneously bringing to mind contemporary artists as diverse as Kurt Vile and Lower Dens. Out 07/10



Billy Bragg

To celebrate the 30th anniversary of his seminal 1983 debut recording "Life's a Riot with Spy vs Spy", Billy Bragg releases a special edition comprising the original album re-mastered, plus a new, live solo version by Billy recorded as a unique encore at his Union Chapel show in June. Out 21/10

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PRODUCT KEY RELEASES



► MILEY CYRUS *Bangerz* 07.10



► ELIZA DOOLITTLE *In Your Hands* 14.10

OCTOBER 7

SINGLES

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

(Warner Brothers)

- GHOST BEACH *Miracle* (Netzwerk)
- KHUSHI *Magpie* (Laissez Faire Club)
- MAX MARSHALL *The Pressure Ep* (Virgin EMI)
- NATASHA KHAN & JON HOPKINS *Garden's Heart* (Parlophone)
- JOHN NEWMAN *Cheating* (Island)
- NIGHT MOVES *Colored Emotions* (Domino)
- THE SATURDAYS *Disco Love* (Polydor)
- SCRUFIZZER *Kick It* (Black Butter/Polydor)
- 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* (Domino)
- CHASE & STATUS *Brand New Machine* (Mercury)
- JOE COCKER *Fire It Up* (Columbia Sevenone)
- MILEY CYRUS *Bangerz* (Rca)
- DANIEL AVERY *Drone Logic* (Phantasy/Because)
- THE FALLOWS *Liars And Kings* (4 Real)
- THE FEELING *Boy Cried Wolf* (Bmg Chrysalis)
- THE FRATELLIS *We Need Medicine* (Bmg)
- HOLY GHOST! *Dynamics* (Dta)
- IMAGINATION *Flashback: The Very Best Of Imagination* (Sony Catalogue)
- DAN LE SAC VS SCROOBIUS PIP *Repen 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, Too Rare To Die* (Fueled By Ramen/Atlantic)
- PARQUET COURTS *Tally All The Things That*

You Broke (Mom + Pop/What's Your Rupture)

- PREFAB SPROUT *Crimson/Red* (Icebreaker)
- PUSHA T *My Name Is My Name* (Decon)
- SAN CISCO *San Cisco* (Columbia)
- SLEIGH BELLS *Bitter Rivals* (Lucky Number/Mom + Pop)
- LUCY SPRAGGAN *Join The Club* (Columbia)
- LISA STANSFIELD *Seven* (Monkeyntra)
- DAVE STEWART *Lucky Numbers* (Kobalt)
- THOMAS DYBDAHL *What's Left Is Forever* (Virgin/Emi)
- TO KILL A KING *Cannibals With Cutlery* (Xtra Mile)

OCTOBER 14

SINGLES

- ANGEL HAZE *Echelon* (It's My Way) (Island)
- THE ASTON SHUFFLE *Can't Stop Now* (Polydor)
- BIG SEAN *Fire* (Virgin EMI)
- DON BROCO *You Wanna Know* (Search And Destroy/Rca)
- CHER *Woman's World* (Warner Brothers)
- ELIZA DOOLITTLE *Let It Rain* (Parlophone)
- GOO GOO DOLLS *Come To Me* (Warner Brothers)
- HALESTORM *Here's To Us* (Atlantic)
- IGGY AZALEA *Change Your Life* (Mercury)
- MILES KANE *Better Than That* (Columbia)
- LAWSON *Juliet* (Global Talent/Polydor)
- PAUL MCCARTNEY *New* (Virgin EMI)
- MORCHEEBA *Gimme You Love* (Pias)
- ALISON MOYET *Changeling* (Cooking Vinyl)
- PEARL JAM *Sirens* (Virgin EMI)
- PINKUNOIZU *Tin Can Valley* (Full Time Hobby)
- RAC FT KELE & MNDR *Don't Talk To Ep* (Virgin)
- RANDOM IMPULSE *Why Am I Here Though* (Brille)
- SAM AND THE WOMP *Ravo* (Warner Brothers)
- SHIROCK *I'll Take Rain* (The Movement Group)
- HUDSON TAYLOR *Osea* (Polydor)
- TWENTY ONE PILOTS *House Of Gold* (Ebr/Atlantic)
- ARMIN VAN BUUREN *Beautiful Life* (Positiva/Virgin)
- WESTERN DISCO *The Sun* (Island)
- WILKINSON *Afterglow* (Ram)

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)
- ELIZA DOOLITTLE *In Your Hands* (Parlophone)



▶ **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



▶ **JLS** Goodbye - The Greatest Hits 18.11

- **GLORIA ESTEFAN** The Standards (Sony)
- **FINK** Fink Meets The Royal Concertgebouw Orchestra (Nirja Tune)
- **JONATHAN & CHARLOTTE** Perhaps Love (Sony Classical)
- **KWES** I.P. (Warp)
- **LISSIE** Back To Forever (Columbia)
- **LUKE TEMPLE** Good Mood Folk (Secretly Canadian)
- **MACHINEDRUM** Vapor City (Nirja Tune)
- **PAUL MCCARTNEY** New (Virgin Em)
- **MORCHEEBA** Head Up High (Pias)
- **JOHN NEWMAN** Tribute (Islana)
- **OCEANO** Incisions (Earache)
- **PAUL SIMON** The Complete Albums Collection (Sony)
- **PEARL JAM** Lightening Bolt (Virgin Em)
- **DAVID ROTHERAY** Answer Ballads (Navigator)
- **THE SATURDAYS** Living For The Weekend (Polydor)
- **SKILLET** Rise (Warner)
- **WILL YOUNG** The Essential Will Young (Rca)
- **JONATHAN WILSON** Fanfare (Bella Union)

OCTOBER 21

SINGLES

- **ACTIVE CHILD** Rapor Ep (Third Rock)
- **JAMES ARTHUR** You're Nobody 'Til Somebody Loves You (Syco)
- **CYRIL HAHN FEAT. SHY GIRLS** Perfect Form (Islana)
- **DALE EARNHARDT JR JR** If You Didn't See Me (Then You Weren't On The Dancefloor) (Warner Brothers)
- **FOXES** Youth (Rca)
- **SELENA GOMEZ** Slow Down (Hollywoood/Polydor)
- **ICONA POP** All Night (Atlantic)
- **LORDE** Royals (Virgin)
- **MO FT DIPLO** Xxx 88 (Rca)
- **MOBY FT WAYNE COYNE** The Perfect Life (Little Idiot)
- **SEAN PAUL** Turn It Up (Atlantic)
- **RECONNECTED** Time Of Our Lives (Bannatyne)
- **SHOWTEK** Booyah (Polydor)
- **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 (Islana)
- **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)
- **FLASH BANG BAND** Bite Your Tongue (At The Helm)
- **GENTLEMAN'S DUB CLUB** Fourtyfour (Ranking)
- **IGGY AZALEA** The New Classic (Mercury)
- **LAWSON** Chapman Square Chapter II (Global Talent/Polydor)
- **KATY PERRY** Prism (Virgin)
- **POLICA** Shulamith (Memphis Industries)
- **SHIROCK** Everything Burns (The Movement Group)
- **MATTHEW E WHITE** Big Inner: Outer Face Edition (Domino)

OCTOBER 28

SINGLES

- **ARCADE FIRE** Reflektor (Sonovox)
- **BEBE BLACK** I'll Wait (Deconstruction/Columbia)
- **JAMES BLAKE** Life Round Here (Atlas)
- **CHER** I Hope You Find It (Warner Brothers)
- **MILEY CYRUS** Wrecking Ball (Rca)
- **DAWES** Most People (Em)
- **DISCLOSURE FEAT. LONDON GRAMMAR** Help Me Lose My Mind (Islana)
- **FATBOY SLIM & RIVA STARR** Eat Sleep Rave Repeat (Skint)
- **FOALS** Out Of The Woods (Warner Brothers)
- **FRANZ FERDINAND** Evil Eye (Domino)
- **JAVEON** Love Song (Islana)
- **AVRIL LAVIGNE** Rock N Roll (Epic)
- **LINKIN PARK** A Light That Never Comes (Warner Brothers)
- **JANELLE MONAE** We Were Rock & Roll (Atlantic)
- **NICK MULVEY** Nitrous (Polydor)
- **MIKILL PANE** Straight To The Bottom (Mercury)
- **SKREAM** Rollercoaster (Feat. Sam Frank) (Virgin/Em)
- **STYLO G** Badd (3 Beau/Aatw)
- **UNKNOWN MORTAL ORCHESTRA** LP II (Jagjaguwar)
- **THE VAMPS** Can We Dance (Mercury)

ALBUMS

- **AMPLIFY DOT** Paper Cuts (Virgin Em)
- **ARCADE FIRE** Reflektor (Sonovox)
- **ASGEIR** In The Silence (One Little Indian)

- **MATT CARDLE** Porcelain (Matt Cardle)
- **CHAS & DAVE** That's What Happens (Warner)
- **THE DARCYS** Warring (Arts & Crafts)
- **FOALS** Live At The Royal Albert Hall (Warner Brothers)
- **RORY GALLAGHER** Kickback City (Sony RCA)
- **GRASS HOUSE** A Sun Full And Drowning (Marshall Teller)
- **LILY & MADELEINE** Lily & Madeleine (Asthmatic Kitty)
- **LINKIN PARK** Recharged (Warner Brothers)
- **LORDE** Pure Heroine (Virgin)
- **OM UNIT** Threads Lp (Civi)
- **PAUL POTTS** The Greatest Hits (Syco)
- **THE TRICKS** In The Doghouse (Jnison)
- **TWO DOOR CINEMA CLUB** Beacon (Kitsune/Cooperative)
- **UNION J** Union J (Rca)
- **WHITE DENIM** Corsicana Lemonade (Downtown)
- **WILKINSON** Lazers Not Included (Ram)

NOVEMBER 4

SINGLES

- **BIG BEAT BRONSON** Nothing (Bad Boys)
- **DIANE BIRCH** All The Love You Got (Warner)
- **BREACH FT ANDREYA TRIANA** Everything You Never Had (Atlantic)
- **FALL OUT BOY** Young Volcanoes (Def Jam/Virgin)
- **FRIGHTENED RABBIT** The Woodpile (Atlantic)
- **LULU JAMES** Sweetest Thing (Rca)
- **THE KILLERS** Shot At The Night (Vertigo)
- **LET'S BUY HAPPINESS** Run (Let's Buy Happiness)
- **LITTLE MIX** Move (Syco)
- **STEVE MASON** Fire (Double 6/Domino)
- **MIA** Come Walk With Me (Virgin/Em)
- **EMILIA MITIKU** Zou Bisou Bisou (Warner Brothers)
- **NONONO** Pumpin Blood (Warner Brothers)
- **PAROV STELAR** Keep On Dancing (Dramatico)
- **PUBLIC SERVICE BROADCASTING** Night Mail (Test Cara)

▶ **ONE DIRECTION** Midnight Memories 25.11



- **RIHANNA** What Now (Def Jam/Virgin)
- **RUEN BROTHERS** Blood Runs Wild (Republic/Island)
- **SIVU** I Lost Myself Ep (Atlantic)
- **BRITNEY SPEARS** Work B**Ch (Kemosabe Kids/Rca)
- **THE STRYPPES** Can't Judge A Book (Virgin Em)
- **TAYLOR SWIFT** The Last Time (Feat. Gary Lightbody) (Mercury/Big Machine)
- **TEGAN AND SARA** Goodbye, Goodbye (Warner Brothers)
- **ROBBIE WILLIAMS** Go Gentle (Islana)

NOVEMBER 11

SINGLES

- **ICONA POP** This Is..Icona Pop (Atlantic)
- **AVRIL LAVIGNE** Avril Lavigne (Epic)
- **LOS CAMPESINOS!** No Blues (Turnstile)
- **MIA** Matangi (Virgin/Em)
- **MIDLAKE** Antiphon (Bella Union)
- **EMILIA MITIKU** I Belong To You (Warner Brothers)
- **CONNAN MOCKASIN** Caramel (Phantasy)
- **THE OVERTONES** Saturday Night At The Movies (Warner Music Ent)
- **PAPA** Tender Madness (Islana)
- **PAROV STELAR** The Art Of Sampling (Dramatico/Elage Noii)
- **THE WANTED** Word Of Mouth (Global Talent/Island)
- **2 CHAINZ** Used 2 (Virgin Em)
- **ALL ABOUT SHE** Higher (Atlantic)
- **BRASSICA** Hayat Zor Ep (Civil Music)
- **JAY Z** Tom Ford (Roc Nation/Virgin)
- **KODALINE** All I Want (B-Jnique/Rca)
- **LUMINITES** Do Something (Sony)
- **MS MR** Fantasy (Rca)
- **PLACEBO** Loud Like Love (Virgin)

ALBUMS

- **CULTS** Static (Columbia)
- **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 (Islana)
- **THE KILLERS** Direct Hits (Vertigo)
- **CATE LE BON** Mug Museum (Turnstile)
- **CLIFF RICHARD** The Fabulous Rock 'N' Roll Songbook (Rhino)

NOVEMBER 18

SINGLES

- **SKATERS** Deadbolt (Warner)

ALBUMS

- **JLS** Goodbye - The Greatest Hits (Rca)
- **LEWIS WATSON** Same Songs With Some Friends (Warner Brothers)
- **ROBBIE WILLIAMS** Swings Both Ways (Islana)

NOVEMBER 25

SINGLES

- **RAINY MILO** Rats (Virgin/Em)

ALBUMS

- **SUSAN BOYLE** Home For Christmas (Syco)
- **BOYZONE** Bz20 (Rhino)
- **GABRIELLE** Now And Always - 20 Years Of Dreaming (Islana)
- **ONE DIRECTION** Midnight Memories (Syco)

DECEMBER 2

SINGLES

- **JAKE BUGG** Slumville (Mercury)

ALBUMS

- **IL DIVO** A Musical Affair (Syco)

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

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

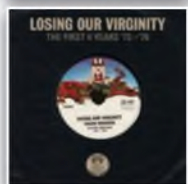
A more extensive release schedule is available at www.musicweek.com located in the charts section

PRODUCT RECOMMENDED

ALBUM OF THE WEEK

VIRGIN RECORDS 40TH ANNIVERSARY COMPILATIONS

(Virgin)



40 years of disruptions

2013 is the 40th anniversary of Virgin Records, the British record label launched by Richard Branson in 1973. To mark the event, Virgin Records (the modern version) will release a set of five special compilations to celebrate this landmark year. The five CDs span the four decades and include lost album tracks, seminal hit singles as well as 7" rarities never before released on CD:

(i) **Losing Our Virginty 1973- 1976** pays tribute to the label's opening releases and stops off at all the important artists and tracks of its pre-punk years. Key tracks include: Mike Oldfield – Tubular Bells; Kevin Coyne – Marlene; Faust – Giggy Smile.

(ii) **Never Trust A Hippie 1976-1979**. Key tracks include: Sex Pistols – God Save The Queen. X Ray Spex – Oh Bondage Up Yours; Magazine – Shot By Both Sides.

(iii) **New Gold Dreams 1979-1983**. Key tracks include: The Human League – Empire State Human. Orchestral Manoeuvres In The Dark – Electricity; Public Image Limited – Flowers Of Romance.

(iv) **Methods Of Dance 1973-1986**. Key tracks include: Stephen 'Tin Tin' Duffy – Kiss Me. Time Zone – World Destruction; Sparks – The Number One Song In Heaven; Giorgio Moroder & Phil Oakey – Together In Electric Dreams.

(v) **Fascinating Rhythms 1987-2013**. Key tracks include: Bass-O-Matic- Fascinating Rhythm. Empire Of The Sun – We Are The People; Soul II Soul – Back to Life (However Do You Want Me); Inner City – Good Life.

For further information on all the events celebrating the Virgin 40th Anniversary go to www.virgin40.com

November 4

TRACK OF THE WEEK



YLVIS

The Fox

(Warner Music)



October 21 (impact date)

Tipped to be one of the biggest viral tracks of 2013, The Fox by Ylvis is picking up a lot of attention and the official video on YouTube has 55 million views at the time of writing.

Ylvis is a Nordic comedy duo comprising brothers Bård Ylvisåker and Vegard Ylvisåker, who co-wrote the track with their colleague Christian Løchstøer. Production comes from fellow Norwegians Stargate (Rihanna, Katy Perry).

The video, originally made for the duo's hugely popular TVNorge show I kveld med Ylvis/Tonight with Ylvis appeared in the new season which premiered September 10.

Ylvis made their live US debut at the recent high-profile IHeartRadio festival, performing at the MGM Grand Arena.

They have also appeared on The Ellen DeGeneres Show and are due to appear on Jimmy Fallon's TV show.

INCOMING ALBUMS

MARY J. BLIGE A Mary Christmas

(Verve Records)



Mary J. Blige is set to release her first ever Christmas album entitled A Mary Christmas. It's the

first album collaboration between Blige and legendary producer and chairman of The Verve Music Group, David Foster.

A Mary Christmas features Blige's soulful interpretation of classic Christmas numbers including Have Yourself a Merry Little Christmas and The Christmas Song. Blige is joined by a number of guests, including Barbra Streisand - who duets with Blige on When You Wish Upon A Star, Jessie J on Do You Hear What I Hear?, The Clark Sisters join Blige on The First Noel and Noche de Paz is a Spanish collaboration with Marc Anthony.

Other highlights on the album include Little Drummer Boy, My Favourite Things, 'This Christmas, Rudolph The Red-Nosed Reindeer, and Tino Rossi's Petit Papa Noël.

DECEMBER 2

IMOGEN HEAP Sparks

(RCA Records)



The fourth album from Imogen Heap, Sparks, has been designed and developed over the

past two years and is the first deluxe package released by Heap.

Sparks will be available in a standard CD edition and a double-disc casebound CD edition with instrumental versions of all tracks. The deluxe package will contain 12 individual CDs, the album on CD, 14 HD music videos, plus videos documenting the making of each song and the entire album, a double 10" vinyl album, a special deck of playing cards which unlock exclusive web content and a 120-page coffee-table-style book and more.

Collaborators on the album include everyone from her fans to unsuspecting passers-by, gardeners to filmmakers, scientists to newspaper journalists and brings us her most diverse body of work to date.

MARCH 3 (2014)

VARIOUS Tony Blackburn Presents Soul Classics

(UMTV)



In recognition of Tony Blackburn's love for soul music and in celebration of his 50th year of radio

broadcasting, UMTV is set to release Tony Blackburn presents Soul Classics - a three-disc, 58-track album of soul hits and timeless masterpieces chosen by the legendary broadcaster.

The collection journeys through multi-million selling hits and hidden gems spanning four decades of classic soul tracks from artists including Diana Ross, Stevie Wonder, Marvin Gaye, Chaka Khan, Donna Summer, Barry White, Chic, Alicia Keys and Rihanna.

As well as being one of the first radio broadcasters to bring soul music to the masses, he was instrumental in the UK success of artists such as Stevie Wonder and Diana Ross and welcomed this caliber of artist to his Big Soul Night Out events.

OCTOBER 7

STAFF PICK: BETHAN MARSH, WORK EXPERIENCE



LISSIE

Back To Forever

(Columbia)

American folk artist Lissie truly shines in her honest new album Back to Forever.

Listening to each track made me feel giddy and I really felt like she was telling a story behind each song. This, her second album, features 12 heartfelt melodies that you will want to listen to again and again. Lissie has pulled out all the stops this time, her catchy singles are a great soundtrack to listen to at work, on the go, or chilling at home.

She has a relaxing tone but not relaxing enough to send you to sleep. She has a refreshing vocal that is unlike many artists on the music scene right now.

I found it really tricky trying to pick a favourite track, and after listening to each one a few times, I can honestly say I adore them all. The difference in each of them tells us how varied this artist is within her folk style, almost as if she has created her own.



The Habit and Further Away are her most upbeat and catchy songs, that are sure to get you up and dancing in no time.

The album peaks with its title track. It is the slowest on the LP

but if any song on Back To Forever will move you, this one will. We all like at least one track leaving us feeling all emotional and nostalgic on album, right? So if you like the idea of Lissie's style, try this album. I promise you, it won't disappoint.

OCTOBER 14

NEW REISSUES / CATALOGUE ALBUMS

THE BAND • The Last Waltz*(Rhino/Warner Music 8122797315)*

When the original configuration of The Band called it a day in 1976, they did so in spectacular

fashion, playing a lengthy and incendiary set at a Thanksgiving Day gig at San Francisco's Winterland Theatre with a host of guests and a camera crew in tow. Directed by Martin Scorsese, the footage emerged in 1978 as the cinematic release *The Last Waltz*, at the same time as a triple vinyl album, comprising 126 minutes of music from the gig. Widely recognised as one of the best concert films ever, it also has one of the finest soundtracks - but the original release excluded recordings that were significant in both quantity and quality. A 2002 reissue of the album upgraded the sound, put the performances in the correct order and made available all 19 tracks that were missing from the initial release in a longbox which also housed a chunky booklet written by David Fricke. It is this

definitive set that emerges again now, leaner in both price and physical dimensions but in all other respects duplicating the 2002 set. Consistently underrated yet incredibly popular and influential, The Band are at the top of their form herein, reprising classics like *Rag Mama Rag*, *The Shape I'm In*, *The Weight* and *The Night They Drove Old Dixie Down* with a stellar selection of friends and peers including Eric Clapton, Bob Dylan, Joni Mitchell, Van Morrison, Neil Young and even Neil Diamond. Brilliant.

VARIOUS • Traxbox*(Harmless HUR1BGX 003)*

the city's burgeoning house music scene in the mid-1980s, Trax was undoubtedly the best - a veritable clearing house for the incredible

One of the earliest and most important of the Chicago labels to emerge alongside

wealth of talented individuals who helped to spawn and shape early house music, and its many mutations, most memorably acid house. Traxbox is an incredibly ambitious project which flies in the face of commercial viability to complete its noble cause. Quite simply, it anthologises the label's first 75 singles - from Le Noiz's *Wanna Dance* in 1985 to Virgo Four's double header *Going Thru Life/Take Me Higher* in 1989 - including every single track that appeared on the original vinyl in crisply remastered (and sometimes reconstructed) form in chronological order. With 222 tracks across 16 CDs in a specially designed heavyweight wallet, its staggering scope is further enhanced by the inclusion of a lovingly crafted 100 page booklet featuring prose from prominent dance music writer Bill Brewster and original new artwork from acclaimed graffiti artist Aidan Hughes. Musically, it is an enthralling journey, with tracks from house legends Farley Jackmaster Funk, Marshall Jefferson, Fingers Inc, Adonis, Phuture, Frankie Knuckles, Mr Lee, Robert Owens and Lidell Townsell.

THE FOURMYULA • Inside The Hutt: New Zealand's Pop-Psych Kingpins 1968-1969*(APM International RETRO 932)*

Legendary in their homeland, The Fourmyula's 1969

chart-topper *Nature* was voted New Zealand's best pop song of all-time. It's good but not THAT good, and is arguably inferior to several songs on this new compilation of 1968/69

recordings which encompasses all of the fruits of their sessions at London's Abbey Road studio and contemporaneous New Zealand recordings. Including six domestic Top 10 hits among its 21 newly remastered tracks, it comprises largely of succinct, original melodic pop/psych tracks, and is surprisingly slick. Debut hit *Come With Me* is typical: a rousing, uplifting confection that eventually dissolves into a catchy singalong. *Alice Is There* is a suitably zany salute to Lewis Carroll's *Alice In Wonderland*, which further emphasises the album's Paisley leanings, while *Mr Whippy* is a throwaway salute to

ice cream vendors, and *Tell Me No Lies* is an engagingly raw, rockier track that is never in danger of outstaying its welcome at less than two minutes long. The only track that doesn't really work is a slightly leaden version of Martha & The Reeves' wonderful put-down song *Honey Chile*.

VARIOUS • America's Greatest Hits Volume 10 - 1959*(Acrobat ACQCD 705G)/America's Greatest Hits Volume 13 - 1962 (ACQCD 7057)*

Acrobat's compelling series of US hits compendiums expands again with the release of collections gathering together the hits of 1959 and 1962. The premise for the albums is simple - to anthologise each and every hit that made the Top 10 in the year in question. Of course, charts were slow moving back then, so the 1959 version of this set contains just 100 songs, each in superior sound quality, while the 1962 set houses 115. Each set is spread over 4 CDs and comes with an informative 32 page booklet.

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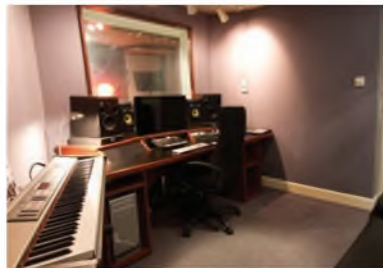
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"Mystic Sons are one of the most enthusiastic and talented PR agencies I've come across. The knowledge and understanding of how to work with each artist in a unique way is rare. I'm really proud to have them represent the talent I do." - Soraya Sobh - We Are The Bakery (The Bloody Beetroots, Parachute Youth, franskila)

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

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

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

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

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◀ **TAYLOR MADE**
 Universal Records CEO David Joseph took a trip to Nashville to watch the closing night of Taylor Swift's North American leg of her Red tour on September 21. The exec presented the young singer with a disc to celebrate reaching 4 million sales in the UK of her fourth album, both pictured left with Big Machine boss Scott Borchetta.

KEY SONGS IN THE LIFE OF

Richard England



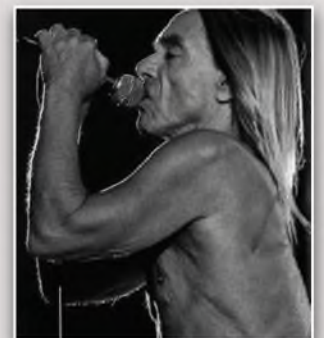
Director, Cadiz Music

What's the first record you remember buying?
 The Police - Regatta De Blanc. I would have been 10 or 11 years old and was obsessed with The Police until I discovered heavy metal and punk.

Which track would you like played at your funeral?
 I don't think I will be there. So, to cheer people up, The Sound Above My Hair by Scooter.

What's your karaoke speciality?
 I don't do karaoke. Laurie Staff from Cadiz does Highway Star by Deep Purple.

What was the best artist meeting of your life?
 Iggy Pop at a TV Studio in Paris in 2008. We spent 40 minutes drinking red wine discussing all manner of things. I also met Christopher Lee another time, he was very cool.



▶ **IT TAKES TWO**
 Britain's Got Talent success story Richard And Adam receive their gold disc for debut release The Impossible Dream at Sony's Headquarters. The album stayed at No.1 for four weeks. Pictured [L-R] is Faye Donaldson (senior marketing manager, Sony Music), Adam Johnson, Jonathan Shalit (manager), Richard Johnson and Nicola Tuer (EVP, Sony Music Entertainment UK and Ireland).



◀ **TOP BRASS**
 Jessie Ware played an intimate gig at Abbey Road Studios on September 19 to launch the redesigned, Savoy-inspired, Fairmont-branded studio lounges. Pictured [L-R] is Colette Barber (studio manager, Abbey Road studios), Lucy Launder (head of mastering, Abbey Road Studios), Jonathan Smith (general manager, Abbey Road Studios), Alexandra Blum (executive director of partnerships, FRHI), Jessie Ware and Vered Koren (director for brand partnerships, Universal Music Canada).

▶ **RETURN OF THE MAC**
 Fleetwood Mac bandmates Mick Fleetwood, Christine McVie, Stevie Nicks and former Eurythmic Dave Stewart cuddle up on the red carpet at the Curzon Mayfair for the launch of Nicks' documentary In Your Dreams. Described as an "intimate portrayal" of the singer, the film documents the creation of her 2011 solo album of the same name. Fleetwood Mac played three dates at London's O2 Arena as part of their 2013 reunion tour on September 24, 25 and 27.



Recommend a track Music Week readers may not have heard...
 Vuvuvultures - Whatever You Want. They are a fantastic new band we are now working with.

What's your favourite single/track of all time?
 Rolling Stones Gimme Shelter. The Stones in the late 60s' were at the height of their powers after they got rid of Brian Jones and Keith took over musically.

ARCHIVE

MUSIC WEEK October 6, 2007

HEADLINE NEWS

A label bidding war for Oasis could be on the horizon as the Manchester band are released from their Sony BMG contract. After signing a deal with Universal to internationally distribute a forthcoming single and DVD – which in the UK will be released independently through Oasis' Big Brother Recordings label with distribution going via Vital - Oasis management company Ignition is now understood to be in talks with various parties, including Universal's Mercury, regarding the band's next studio album, which is expected in 2008. The releases are the first this decade not to involve Sony BMG, whose relationship with Oasis was born out of Sony acquiring a majority stake in the band's label Creation Records at the end of 1999. Subsequent Oasis releases were issued on Big Brother Recordings through Sony and, post merger, through Sony BMG.

ALSO

Radio One is hoping to re-engage the station with teenagers on its 40th birthday. Station controller Andy Parfitt does not subscribe to the popular view that younger audiences have no time for traditional radio. "For someone like Chris Moyles, there is an appetite amongst the audience to join in and be part of a wider community," he explains.



SINGLES TOP 10 06.10.07

POS	ARTIST	SINGLE
1	SUGABABES	About You Now
2	SHAYNE WARD	No U Hang Up/If That's Okay With You
3	50 CENT FEAT. J TIMBERLAKE &	Ayo Technology
4	SEAN KINGSTON	Beautiful Girl
5	IDA CORR VS FEDDE LE GRAND	Let Me Think About It
6	PLAIN WHITE T'S	Hey There Delilah
7	KANYE WEST	Stronger
8	JAMES BLUNT	1973
9	SCOUTING FOR GIRLS	She's So Lovely
10	RIHANNA	Shut Up And Drive

ALBUMS TOP 10 06.10.07

POS	ARTIST	SINGLE
1	FOO FIGHTERS	Echoes Silence Patience & Grace
2	JAMES BLUNT	All The Lost Souls
3	AMY WINEHOUSE	Back To Black
4	IAN BROWN	The World Is Yours
5	KANYE WEST	Graduation
6	50 CENT	Curtis
7	RYANDAN	Ryandan
8	PHIL COLLINS	Hits
9	KT TUNSTALL	Drastic Fantastic
10	PLAIN WHITE T'S	Every Second Counts

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WRITER'S NOTES

Top-notch tunesmiths on their history with songs

Jonny Harris



Published by Bucks Music, known for work with Rudimental and Foxes

What was the first song you ever wrote?

A terrible 'piece' I wrote when I was seven or eight - I played it on loop on the piano for a year.

And the last song you wrote?

I've been working on lots of cool stuff recently - Syron, Saint Raymond and Foxes.

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

Youth - the first track Foxes and I wrote together. It was also one of the first tracks I wrote as a solo songwriter/producer.



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

Some monster hit like Staying Alive by the Bee Gees or one of the Christmas classics.

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

In my bedroom. I tend to write on the piano into Pro Tools HD, but I've just bought Logic because the costs of keeping PT current are extortionate.

Who is your favourite songwriter of all time?

Benny and Bjorn or Max Martin. I'm half Swedish so my bias is coming out!

And your favourite songwriter of the moment?

James Newman (I'm currently sat next to him).

NEW RELEASES RECOMMENDED 06.10.07



KATE NASH Mouthwash

BRUCE SPRINGSTEEN Magic

Mouthwash by Kate Nash is Single of the Week. Released by Fiction, expectations are high for the young singer's third single after the previous summer success of No.2 UK chart hit Foundations. The track is "already making waves in the singles chart" and is "enjoying blanket radio coverage." Album of the Week is Bruce Springsteen's Magic. Reunited with the E Street Band for the first time since 2002's chart-topping album The Rising, a repeat performance is "not out of the question this time around," says *Music Week*.

POLL

This week's online poll asks readers if they would dish out £250-plus for Apple's newly released iPhone. No, said a whopping 78% of respondents.

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"The same people that try to black ball me / Forgot about two things: my black balls"

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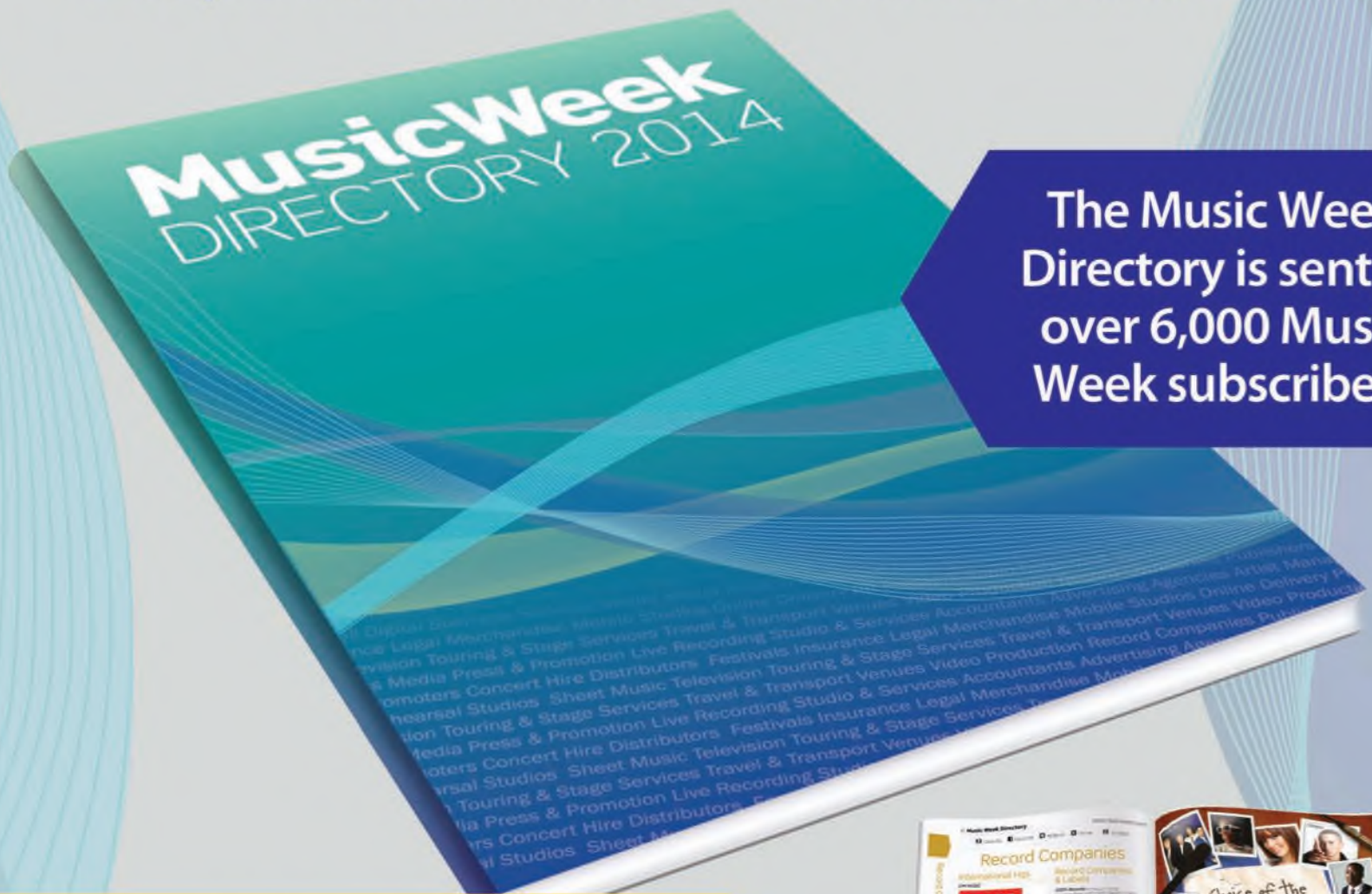


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