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THE HUNGER GAMES:  
**CATCHING FIRE**  
ORIGINAL MOTION PICTURE SOUNDTRACK



OUT 18TH NOVEMBER



# THE HUNGER GAMES: CATCHING FIRE

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OUT 18TH NOVEMBER

THE HUNGER GAMES: CATCHING FIRE  
IN CINEMAS 22 NOV

LIONSGATE







## NEWS

03 NME

"Our redesign can re-establish our identity, our reputation and our credible voice"



## BIG INTERVIEW

17 Chris Wright

"Social media - including email and texting - has overtaken music in the public's affections"



## ANALYSIS

12 Q3 record sales

"Arctic Monkeys shone in a Q3 dominated by compilation albums"

# Music's £2bn boost for UK tourism

NEW FIGURES SHOW IMPRESSIVE DRAW OF LIVE SECTOR AMONGST OVERSEAS VISITORS

## POLITICS

BY PAUL WILLIAMS

Music contributed more than £2bn to UK tourism last year, but industry figures say that sum could increase significantly with the right government backing.

The number is revealed in a new study by UK Music and VisitBritain, which captures for the first time the complete story of how music supports the economy through tourism.

The Wish You Were Here report reveals across 2012 income generated directly or indirectly by music tourism amounted to £2.2bn, while the money spent directly by music tourists in the sector during the year was £1.3bn.

This came from 6.5 million music tourists, supporting 24,251 full-time jobs. Overseas visitors spent on average £657 per head and made up 6% of the music tourists but 20% of the spend.

UK Music chief executive Jo Dipple (pictured) said the study was the most comprehensive look



at music tourism that had ever existed. "The total direct and indirect spend of £2.2bn is incredibly impressive in a year that had its own problems," she added, pointing to issues such as the poor weather, no Glastonbury Festival in 2012, the distraction of the Olympics and wider economic problems.

"The fact there are 6.5 million tourists is very impressive, and the fact that 6% of overseas tourists spend 20% of the money is a great

[encouragement] for us and VisitBritain to get even more overseas tourists here."

Examples of successes include 225,000 fans last year going to see the reformed Stone Roses in Heaton Park, Manchester, which not only generated money directly via ticket sales but helped the local economy through the likes of visitors booking accommodation, food sales and public transport.

The publication of the report comes amid a growing focus by

**"The tide has turned and music is now seen as a driver of economic growth. Legislators are taking us seriously"**

JO DIPPLE, UK MUSIC

Westminster on the contribution that music makes to the UK economy, a fact partly reflected by a 90-minute debate that took place in the House of Lords in July on music tourism. Wish You Were Here also leads off with a comment by the Prime Minister David Cameron in which he describes the UK music industry as an international success story, adding: "It's not just the people you employ in this country. It's the massive and growing music tourism, people coming to Britain to listen to great acts."

Both sectors are aiming for the report to be used as a persuasive tool to urge legislators to make policy decisions that could generate even more income through music tourism.

Dipple suggests that with the right backing, last year's £2.2bn total could increase to £3bn.

The strength of the report is underlined by its numbers having been pulled together by Oxford Economics, the global leader in forecasting and quantitative analysis for both Government and business. It used sources such as box offices, promoters, arenas and PRS for Music.

Added Dipple: "The tide has turned and music is now seen as a driver of economic growth. [Legislators] are taking music a lot more seriously. This report is being published at the right time to talk to politicians and government about strategies before the next election."

VisitBritain chief executive Sandie Dawe said: "This report should act as a catalyst to ramp up our activity and with the help of UK Music to forge partnerships with producers, festival organisers, venues and promoters to raise awareness of our amazing live music scene around the world."

# Maria Miller: UK Government must protect IP



Secretary of State Maria Miller has said that IP protection should be seen as safeguarding one of Britain's "most important industries", rather than a burden.

The call came during a UK Music-hosted panel at the Conservative Party Conference's Conservative Arts and Creative Industries Network event last Monday, September 30.

Miller suggested that the Government had to give more

consideration to its stance on IP protection, saying: "[The panel] talked a lot today about intellectual property and making sure that we're providing the right sort of protection, that it's not seen as a burden but as a protection of creativity. I think we have to understand that and reflect on it further."

"There needs to be that threat of the DEA hanging over people and for it to work in the way that

we need it, to provide robust protection for all."

She placed more explicit responsibility on Government when it came to boosting the UK's creative industries abroad - noting in particular the Government's £3 million-strong Music Export Growth Scheme, announced last month, as a positive step.

"I also think that the [creative] industry has to look to

the Government to help develop those export markets and to make sure that we're continuing to stimulate demand domestically," she added.

More generally Miller said, "Government has to work harder to keep pace with the changing environment in which [creative industries] are operating in. [Our] role is to make sure that we work with industry and ensure that the framework is correct."

## NEWS

## EDITORIAL

## Smarts, farts and our technological ineptitude



SOME OF YOU, AT ONE POINT OR ANOTHER, WILL HAVE been on the receiving end of an inappropriate birthday message from a colleague harbouring a clear passive-aggressive grudge.

You can always spot them: that intoxicating combination of lewdness, pugnaciousness and forced jocularity is a staple in office cards across the country: I can't outright say I despise you, so here's a cartoon penis and three exclamation marks. You dick.

I bet Spotify would have taken that over the mojo-sapping tirade flowing out of what read very much like a ranting, surprisingly illogical Thom Yorke this week. (About as expected as a verbose, tranquil Shane MacGowan.)

On the same day as the music platform's fifth birthday, he delivered a belter of a rant to Mexican website Sopitas, finishing off his three-course diatribe with an insult straight out of the gastrically-irritated school of playground comedy.

"To me this is like the last fart, the last desperate fart of a dying corpse," he said, presumably jabbing his finger in a 'they'll-get-their-comeuppance-just-you-wait-and-see' motion.

**"Surely the conclusion of Radiohead's In Rainbows experiment was that no-one can prevent popular material being given away by an artist - least of all the music industry"**

Yorke's attack on the Swedish streaming service was, at times, downright bizarre - especially the accusation that it had headbutted its way between an artist's connection with their fans.

"When we did the In Rainbows thing what was most exciting was the idea you could have a direct connection between you as a musician and your audience," he said. "You cut all of it out, it's just 'that' and 'that'. And then all these fuckers get in [the] way, like Spotify suddenly trying to become the gatekeepers to the whole process."

Except Spotify couldn't do that even if they wanted to. It literally makes less sense than giving your album away for free and then bemoaning the paltry income of new artists. Oh. Wait...

Surely the conclusion of Radiohead's In Rainbows 'experiment' - aka a huge global artist ripping down both retail price barriers and limited supply of a product - was that no-one, not iTunes, not Google, not MI5 and CERTAINLY not the music industry can stop someone making their legally sound creation open to all on the net.

Spotify's model is yet to be proven, especially with a disappointingly sluggish uptake of paying subscribers, combined with an ongoing lack of profitability. Then there are those murkier questions over label/publisher equity - and the hope amongst investors that an IPO will usher in a mammoth payday.

But to seemingly accuse it of being able to pull down the shutters on the free internet? All a bit 'Kim Dotcom' for my sense buds.

However, while we're bemoaning Spotify, here's a new angle: none of the leading global streaming services - including Deezer, YouTube, Rdio, and territory-specific alternatives like WiMP (Scandinavia) and Simfy (Germany) - were born in the UK. This week, the BBC announced Playlist, a digital music widget that plugs into exclusively foreign-born streaming services, all for the benefit of us Brits.

Our isle of quiet innovation appears to have frozen into petrified technological impotence. Say what you like about a farting corpse - at least it doesn't just lie there and do nothing.

Tim Ingham, Editor

Do you have views on this column? Feel free to comment by emailing [tim.ingham@intentionmedia.co.uk](mailto:tim.ingham@intentionmedia.co.uk)

# Airplay royalties in US could 'skyrocket'

STATESIDE PERFORMER RIGHT PUT BACK ON AGENDA

## COPYRIGHT

BY TOM PAKINKIS

The US could soon introduce a bill that would see performance royalties collected for traditional radio airplay - a move which could have a "very significant" impact on artists and labels' income, according to executives in the neighbouring rights sector.

Under current US law, only a publisher or songwriter of a track must be paid following a TV or radio play of a track - with no financial recompense for performers and record labels.

Democrat member of the US House of Representatives Mel Watt reportedly proposed The Free Market Royalty Act last week, aiming to broaden the territory's performance right beyond digital.

While traditional broadcasters and record companies are increasingly striking deals that see remuneration for terrestrial radio airplay in the US, they are at present only on a private basis. Webcasters and the likes of Pandora and SiriusXM, however, are required by law to pay a master copyright fee for streaming musical content.

"[The proposed Free Market Royalty Act] is potentially very significant for artists and labels," Niels Teves, co-CEO of Fintage House (pictured, left), told *Music*



*Week*. His firm specialises in the collection and management of music publishing rights and neighbouring rights for record labels and artists.

"Domestic collections in the US [would] skyrocket - even steeper compared to the last few years, when collections of [digital performance royalties by] SoundExchange have risen to hundreds millions of dollars per year."

However, Teves added that this is not the first time efforts have been made to establish a wide-ranging performance right in the US.

"This has been on and off the agenda for a long time," he explained. "Up to now the broadcasters have been able to torpedo any initiative in the area of compensation for artists and labels for terrestrial radio. There are no indications that this has changed significantly."

PPL's CEO Peter Leatham (pictured, right) was similarly



**"I do believe that [a US performance right for terrestrial radio] will come into force at some point"**

PETER LEATHAM, PPL

realistic about the challenges ahead when it comes to establishing a broad performance right Stateside - although he was equally optimistic, suggesting that the change will only be a matter of time.

"PPL has been heavily involved in supporting the lobbying activities around a performance right for terrestrial radio in the US," he told *Music Week*. "The US stands out as a territory that does not have such rights and I believe that such a right will come into force at some point."

"Whether this is the proposed legislation that will make it happen is difficult to know."

## Warner/Chappell signs Garrett

Warner/Chappell has signed a worldwide publishing agreement with German classical violinist, songwriter and recording artist, David Garrett.

Effective immediately, Warner/Chappell will administer and publish Garrett's future songwriting.

Garrett's manager, Rick Blaskey, said, "Apart from his unique ability to create new arrangements of iconic classical works, the next phase of David's career will also demonstrate his



[L-R] Markus Hedke (Warner/Chappell), Rick Blaskey (Garrett's manager), Natasha Augustin (W/C), David Garrett, Torsten Siefert (Garrett's lawyer), Lars Karlsson (W/C)

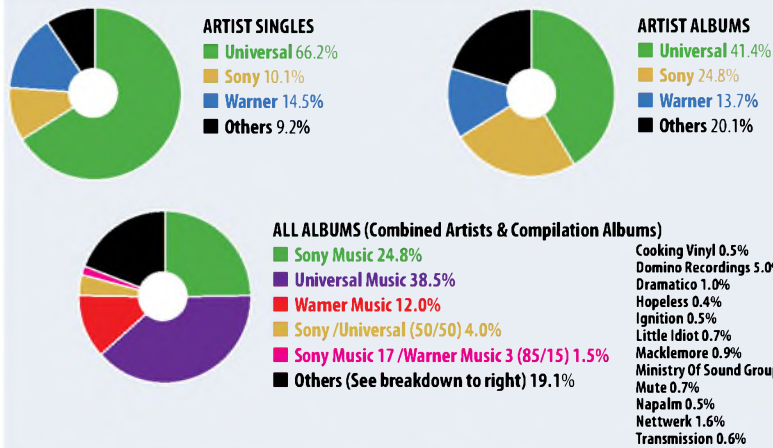
extraordinary ability as a film composer and songwriter. The first examples of this are David's score for his debut movie, *The Devil's Violinist*, as well as two duets that he has written for his

new album, *Garrett v Paganini*; one is with Nicole Scherzinger - which will also be the closing theme song for the movie - and the other is a stunning duet with Andrea Bocelli."

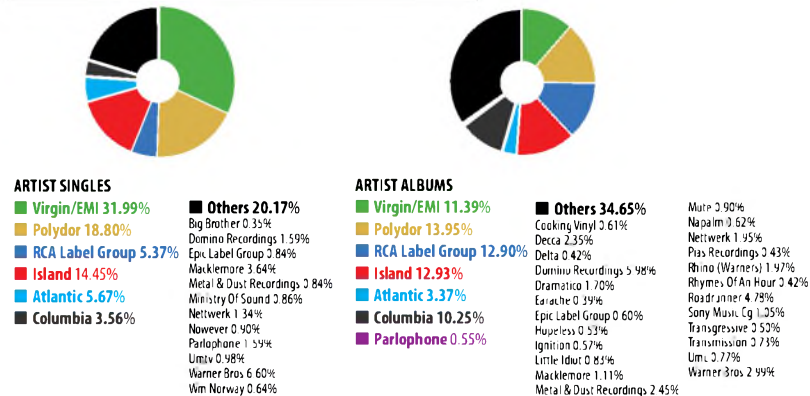


# MARKET SHARES

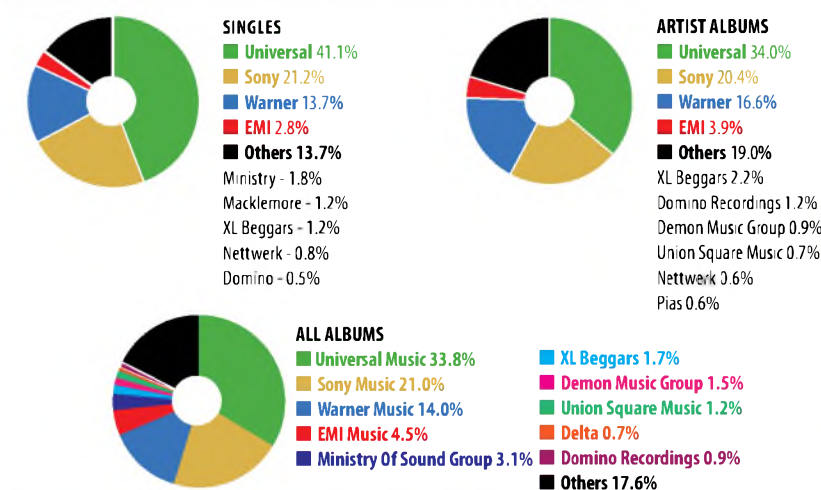
## WEEK 40: TOP 75 SHARE BY CORPORATE GROUP



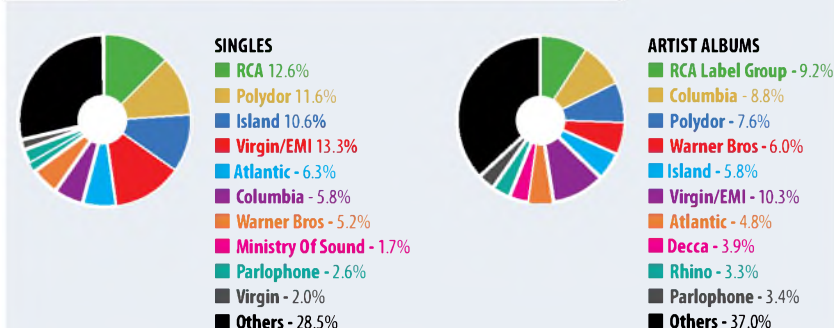
## WEEK 40: TOP 75 SHARE BY RECORD COMPANY



## YEAR TO DATE: TOTAL MARKET SHARES BY CORPORATE GROUP



## YEAR TO DATE: TOTAL MARKET SHARES BY RECORD COMPANY



REDESIGN TO REPRESENT 'PAST, PRESENT AND FUTURE OF MUSIC,' SAYS EDITOR WILLIAMS

# NME mag 'remains brand's heartbeat'

## MEDIA

BY RHIAN JONES

NME's latest makeover aims to reaffirm the music magazine as a truly agenda-setting media voice.

That's according to editor Mike Williams, who has been planning the changes since taking over from Krissi Murison in June last year.

This week's issue (dated October 12), featuring David Bowie on the cover (pictured), encompasses a redesigned logo and layout, matt cover stock and a tablet-friendly print dimension.

More pages are now dedicated to new music, recommendations and reviews, guest columnists, the Official Record Store Chart and an archive section to reprint seminal features from NME's 60-year history.

The news coincides with top-level changes at owner IPC, with Jo Smalley named publishing director of NME and Uncut, to take effect from November 4. Ellinor Miles, head of marketing and events for NME, has been promoted to publisher, reporting to Smalley.

"The redesign can re-establish our identity and that voice that we believe is credible, authoritative and steeped in history," Williams told *Music Week*.

NME has branched out to become a multi-faceted brand in recent years, encompassing nme.com (which receives around 8 million monthly unique visitors), NME Awards, the NME Awards tour and new music events night Club NME. The print magazine itself has suffered a sustained drop in readership – the latest figures saw total average net circulation fall from 23,049 at the end of December 2012 to 20,011 by the end of June 2013. In 2010, NME sold about 38,000 copies a week.

However, the magazine is still the central part of the NME brand said Williams, who hopes to claim back some of those lost readers with the overhaul.

"We don't kid ourselves into thinking that the magazine is the biggest part of our brand in terms of audience [size], but it absolutely informs what the rest of the brand does and sits as the heartbeat," he explained.

"People still look to what we're talking about, who we put on the cover and the people that we champion. NME represents the past, present and future of music and we want to remind people who might have stopped reading that NME



**"We want to remind people who might have stopped reading that NME magazine is an essential part of a music fan's week"**

MIKE WILLIAMS



magazine is an essential part of a music fan's week."

It took Williams nearly 17 months to get his team into place – recruiting talented writers and designers from other titles, including current art director Mark Neil (previously at the Big Issue) and deputy editor Eve Barlow.

Although the new cover has a more sophisticated feel than that of its predecessor, a trademark playful tone is still very much apparent, said Williams: "There is a sense that it's a little bit more grown up but, while we absolutely take the music seriously, that doesn't mean we have to take ourselves incredibly seriously all the time. We're delivering tonnes and tonnes of information, insight and knowledge in an entertaining way."



## NEWS

## NEWS IN BRIEF

■ **ITUNES:** iTunes Radio, which launched in the US in September, is set to roll-out in the UK and Canada in early 2014. Territories including Australia and New Zealand, and Nordic countries are also due to see the service introduced around the same time with Apple's ambition to reach over 100 countries.

■ **BBC:** The Beeb has unveiled a new digital music product in partnership with Spotify, Deezer and YouTube called 'BBC Playlister.' The platform will let audiences add and save their favourite tracks heard on the BBC to a personal online playlist, which they can then export to one of Auntie's above digital music partners, where they will be able to hear the music in full. Hand-picked recommendations from DJs and presenters will also be available.

■ **BEATS:** The tech brand is reportedly set to launch its own music streaming service Beats Music within the next few months in the US. The service will be accessible on the web, as well as from an iOS or Android device, with support from Windows 8 arriving at a later date. Curation will be a big focus, with playlists focusing on a particular artist, activity, or the general mood of the listener.

■ **OCTONE RECORDS:** Interscope Geffen A&M is to acquire the remaining 50% share of the A&M/Octone joint venture from Octone Records. Formed in 2007, the label's roster includes Maroon 5, K'Naan, Bombay Bicycle Club and many more.

■ **GOOGLE:** The tech giant has received a record number of pirate link takedown requests from copyright-holders, with over 5.9m in the week of September 30, according to its latest Transparency Report figures.

■ **6MUSIC:** The BBC digital radio station has had a schedule shake-up. Presenters and shows affected include that of Huey Morgan, Edith Bowman, Cerys Matthews, Guy Garvey and Don Letts.

■ **DANNY WILDER:** The lead singer and lead guitarist of London-based rap/rock band Kings Of The City died on October 3, age 27, after battling illness. Band supporter and 1Xtra DJ/presenter Charlie Sloth dedicated his Saturday, October 5 show to Danny.

For all of the latest Music Industry news, bookmark

MusicWeek.com

## WEEK OF OCTOBER LIVE SHOWS TO MARK INDEPENDENT'S BIRTHDAY

## Moshi Moshi's gold ambition as it turns 15

## LABELS

■ BY RHIAN JONES

Moshi Moshi Records has its sights set on its first-ever gold record in the near future as it celebrates 15 years in the business.

Headed up by Stephen Bass and Michael McClatchey (pictured, right), the label today holds artist and producer management and publishing interests as well as a number of distribution deals.

In celebration of its landmark birthday, a run of live shows will take place from October 28-31 at Dalston's Servant Jazz Quarters along with some 'interesting releases' to mark the occasion.

Discussing the label's progress, Bass said "chance and blind optimism" have underpinned its strategy so far - and he's still hoping for a No.1 single.

"The label is always a work in progress, but survival is a mark of success," he said.

"There are lots of strands to what we do as a business but it would be great to properly break a band, to have some chart success. A No.1 single or a gold record - those measures of success would be incredible to achieve."

Artists signed to Moshi Moshi Records directly are Sweet Baboo, Anna Meredith, Fimber Bravo and Martin Creed.

The management roster includes Metronomy, Slow Club, Teleman, Anna Meredith,



Sweet Baboo, Boxed In, Totem, Tom Williams, Babe and producer/songwriters Ash Workman, Oli Bayston and Rob Jones.

A partnership with Co-Operative Music yields recording rights for Au Revoir Simone, Fiction, Hercules & Love Affair, Mariam The Believer, Summer Camp, The Wave Pictures and The Very Best. Moshi Moshi also recently signed a co-publishing deal for Swim Deep.

Via the label's Singles Club, the company released the first tracks by Disclosure, Kindness, Lykke Li, Florence + The Machine, The Drums and Friendly Fires amongst others.

The firm's distributed labels

**"Our survival is a mark of our success. There are a lot of strands to what we do as a business but it would be great to properly break a band on a mainstream level - a No.1 single or a gold record. Those sorts of measures of success would be incredible to achieve"**

STEPHEN BASS, MOSHI MOSHI

include Not Even, Tender Age, Dream Beach, Apricot Records and Wire Boat Recordings.

Tipped for success in 2014 is London four-piece Teleman - whose debut album Bass hopes to release next year - as well as Sheffield boy-girl duo Slow Club and electronic group Metronomy, who have their third album in the works.

"We want to build the management [roster] and just get better at doing things," said Bass. "We want to make sure we keep picking the right artists, and doing as well for them as we can."

"We have a really tight roster at the moment and I'm looking forward to the next couple of years working with them and developing them."

## PRS relocating to King's Cross office

PRS for Music has agreed a deal that will see it take 52,000 sq ft of commercial office space at King's Cross.

The agreement is with the King's Cross Central Limited Partnership (KCCLP) to lease space in the Allies & Morrison designed Two Pancras Square (pictured). The two parties have agreed a 15-year lease.

PRS is the first tenant to be announced for the new building which occupies a prime position just north of King's Cross and St Pancras International stations. PRS will occupy the top four

floors of the 130,000 sq ft nine-storey building. It will have access to a large roof garden that will be accessible to all of the building's occupants.

PRS will leave its current HQ in Berners Street, in London's West End. Two Pancras Square will become its central London office, alongside a refurbished existing Streatham premises.

PRS CEO Robert Ashcroft said: "This is a significant move for our organisation, having been at our Berners Street offices for over 60 years. Relocating part of our business to King's Cross

enables us to maintain a central London presence at the heart of the music industry.

"We are also investing heavily in our Streatham facility, making it the centre of our operations, IT and member services teams. The combined move will offer an exciting new workspace for our staff and represents the best value for our members."

Two Pancras Square is still under construction, but will complete in mid-2014.

PRS for Music will be able to tailor the internal spaces to fully meet its needs and match designs



planned for the existing Streatham office.



# the hmv football extravaganza

IN AID OF NORDOFF ROBBINS

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## NEWS

GRASS ROOTS GRAFT KEY TO NO.2 DEBUT SINGLE, SAYS VIRGIN/EMI A&amp;R JOE KENTISH

# YouTube smarts drives Vamps to chart success

## TALENT

BY TOM PAKINKIS

They've been dubbed 'The YouTube Band' with the video platform's social mechanisms being at the heart of a grass roots campaign that saw Virgin/EMI's Vamps narrowly miss out on a No.1 single debut at the weekend.

Having held on to pole position throughout last week's Official Midweek Sales Flashes, the Brit teen pop band saw their debut single *Can We Dance* overtaken by OneRepublic's *Counting Stars* by Sunday.

Virgin/EMI senior A&R manager Joe Kentish (pictured) has paid tribute to the group's ability to mobilise an impressive online following, largely garnered before signing to the label. At the time of writing, the band has over 320,000 YouTube subscribers and more than 22 million views.



**"What was key was having fans drive the campaign"**

JOE KENTISH, VIRGIN/EMI

"With the YouTube success, they were definitely on the rise and what was interesting was how quickly they were growing," Kentish told *Music Week*, thinking back to his first contact with the band. "We're used to seeing people doing covers [on YouTube], but what was different about them was the connection [their] covers were having and the amount of comments there were compared to the views.

"People who saw them really loved them and spread [the word]. That was key because I think watching a YouTube clip is very different to watching it again, sending it to your friends, writing something about it and eventually turning up to see the band or buying the single on iTunes."

The Vamps' *Can We Dance* EP hit the No.1 spot on the iTunes album chart during pre-order in August and returned to



high quality content and constantly engaging with them. They did what other artists do but they did it better.

"We always saw radio and TV as great things that we'd have at the final stages of our launch," said Kentish when asked about more traditional forms of marketing. "But what was key was having fans drive the campaign and promote the boys amongst themselves.

"We saw the indicators a lot quicker than other people in the industry and were really confident in the boys' ability to convert eyes on videos to real bodies."

The first Midweek Sales Flashes on Tuesday last week showed *Can We Dance* at sales of 36,752, a huge 88.6% ahead of OneRepublic. However, by Sunday *Counting Stars* hit No.1 on sales of 67,880, and *Can We Dance* was 1.72% behind with 66,730.

## Official Record Store Chart in Music Week

The Official Charts Company has teamed up with *NME* and *Music Week* to bring new exposure to the Official Record Store Chart, which reflects sales through the UK's coolest and most vibrant independent record shops.

The Official Record Store Chart was launched last year as part of Record Store Day, the annual celebration of independent retail across the UK.

The rundown reflects sales of albums from around 100 independent record retailers who participate in Record Store Day UK, including pioneering shops such as Rough Trade, Eastern Bloc, Rounder Records, Rise, Jumbo, Sound It Out and Avalanche. Record Store Day is scheduled to take place in April next year.

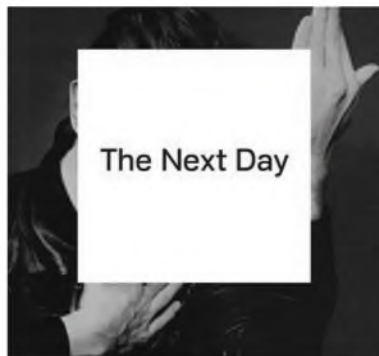
From this week, the chart will feature every week in *Music Week*, as well as the new-look *NME* and at OfficialCharts.com.

Official Charts Company MD

Martin Talbot said: "Independent record shops are more important than ever in helping introduce music fans to new, interesting music, so we are delighted that *NME* and *Music Week* are helping us in supporting that."

Paul Quirk, chairman of the Entertainment Retailers' Association, which organises Record Store Day, said: "It's really good that *NME* are supporting independent record stores by publishing the Official Record Store Chart. Independent record stores have seen good growth this year, with vinyl sales up over 100% and many stores reporting year-on-year sales increases."

Rupert Morrison of The Drift Record Shop praised the new coverage: "The Official Record Store Chart is a weekly snapshot of which artists are physically selling music and flourishing in independent record shops up and down the country. *Music Week* and *NME* covering the chart continues to shine a light on emerging and



independent music makers and raises the profile of not only the artists, but also the retail outlets who compile the charts."

Rough Trade co-owner Stephen Godfrey welcomed the launch: "The Official Record Store Chart is a great showcase for the music which is being sold through cutting-edge independent record shops across the country – it is great that the *NME* and *Music Week* are supporting independent retail by publishing the chart every week."

### OFFICIAL RECORD STORE CHART 2013

POS	ARTIST/TITLE / LABEL	YEAR TO DATE (JAN-SEPT)
1	DAVID BOWIE <i>The Next Day</i> (RCA)	
2	DAFT PUNK <i>Random Access Memories</i> (Columbia)	
3	NICK CAVE & THE BAD SEEDS <i>Push The Sky Away</i> (Bad Seed)	
4	QUEENS OF THE STONE AGE <i>Like Clockwork</i> (Matador)	
5	ARCTIC MONKEYS <i>AM</i> (Domino Recordings)	
6	THE NATIONAL <i>Trouble Will Find Me</i> (4AD)	
7	BOARDS OF CANADA <i>Tomorrow's Harvest</i> (Warp)	
8	VAMPIRE WEEKEND <i>Modern Vampires Of The City</i> (XL Recordings)	
9	SAVAGES <i>Silence Yourself</i> (Matador)	
10	MUMFORD & SONS <i>Babel</i> (Gentlemen Of The Road/Island)	
11	JAKE BUGG <i>Jake Bugg</i> (Mercury)	
12	EVELI SANDE <i>Our Version Of Events</i> (Virgin)	
13	JOHN GRANT <i>Pale Green Ghosts</i> (Bella Union)	
14	ATOMS FOR PEACE <i>Amok</i> (XL Recordings)	
15	KURT VILE <i>Wakin On A Pretty Daze</i> (Matador)	
16	ROD STEWART <i>Time</i> (Capitol/Decca)	
17	BLACK SABBATH <i>13</i> (Vertigo)	
18	FOALS <i>Holy Fire</i> (Warner Bros)	
19	JOHNNY CASH <i>The Classics</i> (Sony Music)	
20	PUBLIC SERVICE BROADCASTING <i>Inform Educate Entertain</i> (Test Card Recordings)	



# GLOBAL NEWS

BRITISH TRIO ALL SCORE NO.1 ALBUMS ABROAD AS DRAKE MAKES WORLDWIDE MARK

## Birdy, Jessie J and Sting go global

### CHARTS ANALYSIS

BY ALAN JONES

In another big week for British acts, Birdy, Jessie J and Sting all landed No.1 debuts overseas on the international stage last week.

Although distinctly Geordie-flavoured, Sting's new album *The Last Ship* beat its UK debut position (No.14) in a host of countries, topping the chart in Poland, while debuting at No.2 in The Czech Republic, No.3 in Germany, Italy, Taiwan and Norway, No.6 in The Netherlands, No.8 in Austria and Denmark, No.9 in France and Switzerland, No.12 in Portugal and Sweden and No.13 in the US. It made smaller debuts in a further eight countries.

Meanwhile, after conquering much of Europe with her self-titled 2011 album, 17-year-old Birdy (pictured) had another success with second album *Fire Within* - albeit a slightly more muted response compared to her debut. The new album debuts at No.1 in Switzerland - beating the No.3 peak of her first album - and also debuts in The Netherlands (No.3), France (4), Wallonia (4), Flanders (5),



Ireland (7), Poland (18), Norway (30), Denmark (31), Finland (48) and Italy (73).

Jessie J's second album, *Alive*, also makes a lesser impression atop the international chart in Taiwan, it breaches the Top 10 only in Ireland (6) and Australia (7). It completes its initial portfolio with debuts in Switzerland (15), New Zealand (18), The Netherlands (19), Spain (19), Germany (35), Croatia (36), Austria (36) and France (85).

Glasgow band Chvrches widely acclaimed debut album *The Bones Of What You Believe* dashed to No.9 domestically last week, and has an impressive first frame globally, with debuts in Ireland (12), the US (12), Australia (13), Austria (18), Canada (19), Germany (22), Norway (28), New Zealand (35) and Switzerland (55).

Already charting in 17 countries, Elton John's *The Diving Board* now makes a splash in the US (4) and Canada (7). In decline in 13 other charts,

### KINGS OF LEON TAKE ON DRAKE OVERSEAS

After Kings Of Leon's *Mechanical Bull* bucked Drake's chances of flying to his first UK No.1 with *Nothing Was The Same*, the two fought it out internationally last week.

Drake's album made huge debuts at No.1 in his home country (Canada), the US and Denmark but finished up debuting higher than *Mechanical Bull* in just five of the 17 countries in which both albums charted.

*Mechanical Bull* underlined its superiority by debuting in a further six countries where *Nothing Was The Same* fell short of the chart. However, Drake's sales were so much bigger in America (658,000 vs. 110,000) and Canada (50,000 vs. 15,000) that he likely had the bigger seller globally last week, despite losing the battle in most charts.

Aside from its No.1 placings, *Nothing Was The Same* debuted inside the Top 10 in Australia (2), Ireland (4), New Zealand (4), The Netherlands (8) and France (10). By contrast, *Mechanical Bull* was No.1 in Australia, Ireland and New Zealand, No.2 in Austria, Canada, Germany, The Netherlands, Poland, Switzerland and the US, No.3 in Denmark, No.4 in Portugal, No.6 in Flanders, No.7 in Norway, No.8 in Italy and No.9 in Iceland and Spain.

it climbs in The Czech Republic (17-11), Brazil (22-21), Wallonia (192-20) and Flanders (110-33).

Katie Melua's sixth album *Ketevan* also continues to conquer new territories, adding debuts in The Netherlands (5), Austria (6), Germany (6), Wallonia (10), Flanders (18) and Finland (41).

However, Arctic Monkeys' *AM* remains the most widely charted album by a UK act,

remaining aloft in 23 countries, and adding debuts in Estonia and Greece (both No.6).

Finally, after making a big impression last week, Placebo's seventh studio album *Loud Like Love* is down widely, including 1-8 in Switzerland, but debuts in Greece (number four), Estonia (number seven) and Hungary (number 12), and climbs in Poland (28-12) and Finland (23-22).

## A&M/Octone fully acquired at Universal

US-based, Universal-owned Interscope Geffen A&M is to acquire the remaining 50% share of the A&M/Octone joint venture from Octone Records.

Formed in 2007, the label's roster includes Maroon 5, K'Naan, Flyleaf, Hollywood Undead, Hunter Hunted, The Knocks, Churchill, Bombay Bicycle Club, Drop City Yacht Club, Kat Graham and We Are Twin.

Throughout the joint venture James Diener has served as CEO/president.

"James and everyone at A&M/Octone created a fantastic home for their artists, and their commitment to that roster has been unparalleled," said John Janick, president/COO of Interscope Geffen A&M. "We wish James nothing but the



best as he embarks on his next venture."

Diener added, "On behalf of the entire A&M/Octone executive team, I want to extend sincere thanks to Jimmy Iovine, John Janick and Interscope Geffen A&M for an incredible partnership over the past six years. We are also indebted to Lucian Grainge and the worldwide Universal Music family, who took exceptional care of our artists and projects throughout the relationship."

## AEG appoints new EU boss

AEG Live's EVP and COO Tom Miserendino has been appointed president and CEO of AEG Europe effective immediately.

Miserendino has held his AEG Live position since joining the company in 2002.

His new responsibilities will include overseeing all activity and business units of AEG throughout nine European markets including 20 music and entertainment venues as well as stand-alone divisions including AEG Europe Ticketing (AXS), AEG Global Partnerships-Europe, AEG Live Europe, AEG Europe Development



and AEG Facilities, Europe.

"At a time when AEG's global expansion and revenue generation continue to exceed projections, the growth of AEG Europe is a critical component of our business strategy," said Jay Marciano, COO, AEG and member of Office of the Chairman.

"Tom's incredible knowledge of both the

facilities and live music and entertainment industries combined with his experience and tremendous success these past eleven years as COO of AEG Live makes him the ideal individual to guide AEG Europe for years to come."



# MusicWeek The Playlist

10 tracks you need to hear...

# DATA DIGEST

## SALES STATISTICS



**CHART WEEK 40** Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	2,995,472	1,149,775	299,310	1,449,085
<b>PREVIOUS WEEK</b>	2,853,527	1,146,371	278,173	1,424,544
	+	+	+	+
<b>% CHANGE</b>	+5.0%	+0.3%	+7.6%	+1.7%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	134,187,880	47,320,449	13,884,850	61,205,299
<b>PREVIOUS YEAR</b>	133,785,214	50,443,819	12,672,360	63,116,179
	+	-	+	-
<b>% CHANGE</b>	+0.3%	-6.2%	+9.6%	-3.0%



### EVERYWHERE

**Soldier (Trompe L'oeil)**  
(from EP, November 11)  
Contact: Robert Davies,  
Click Media Entertainment  
davies@clickmediaent.com



### THE FAMILY RAIN

**Feel Better (Frank) (Virgin EMI)**  
(single, November 25)  
Contact: Ash Collins, Virgin EMI  
ash.collins@umusic.com



### JOHN NEWMAN

**Cheating (Island)**  
(single, out now)  
Contact: Shane O'Neill, Island  
shane.oneill@umusic.com



### DARLIA

**Queen Of Hearts (Ignition 45s)**  
(from EP, October 28)  
Contact: Jon Lawrence, Stoked PR  
jon@stokedpr.com



### BIPOLAR SUNSHINE

**Love More Worry Less**  
(Aesthetic)  
(from ep, November 11)  
Contact: Simon Bobbet, SB Management  
simon@sb-management.com



### ROYAL BLOOD

**Out Of The Black**  
(Black Mammoth)  
(single, November 11)  
Contact: Ian McAndrew, Wildlife  
ian@wildlife-entertainment.com



### CONNAN MOCKASIN

**Caramel (Phantasy)**  
(album, November 4)  
Contact: Laura Martin, Real Life  
laura@reallifepr.com



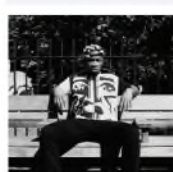
### ICONA POP

**All Night (Atlantic)**  
(single, October 21)  
Contact: Alex Darling, Atlantic  
alex.darling@atlanticrecords.co.uk



### GESAFFELSTEIN

**Hate Or Glory (Parlophone)**  
(from album, October 28)  
Contact: Paul Guimaraes, Parlophone  
paul.guimaraes@parlophonemusic.com



### SCRUFIZER

**Kick It (Black Butter)**  
(single, out now)  
Contact: Stephanie Duncan-Bosu,  
Universal Music  
stephanie.duncan-bosu@umusic.com

## APPOINTMENT TO VIEW



### ALAN CARR: CHATTY MAN

Friday, October 11 - C4, 9.50pm - 10.50pm  
The host is joined by Nicole Scherzinger as the X Factor live shows begin. OneRepublic provide the music, performing their latest single Counting Stars. Other guests include Jackass star Johnny Knoxville and stylist Gok Wan.

### THE ROLLING STONES RETURN TO HYDE PARK: SWEET SUMMER SUN

Saturday, October 12 - BBC1, 10.35pm - 11.50pm  
Screening of the veteran band's returned to Hyde Park on two consecutive Saturday nights as part of their 50th anniversary celebrations this summer. Mick Jagger, Keith Richards and the others treat 100,000 fans to their greatest hits and there's a special appearance by former Stones guitarist Mick Taylor.

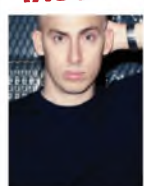
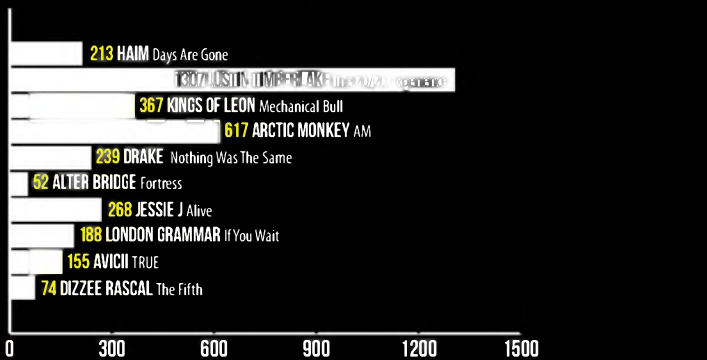
### NEVER MIND THE BUZZCOCKS

Monday, October 14 - BBC2, 10pm - 10.30pm  
Radio One DJ Sara Cox takes a turn in the host's chair for another round of the comedy music quiz. Team captains Phill Jupitus and Noel Fielding are joined by Iggy Azalea, Eliza Doolittle, TV presenter Jake Humphrey and comedian and The Xtra Factor co-host Matt Richardson.

## PIRATES' BAY



## NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON OCTOBER 07 2013



The latest most popular Shazam new release chart:

- 1 STORM QUEEN Look Right Through
- 2 LORDE Royals
- 3 THE VAMPS Can We Dance
- 4 MARTIN GARRIX Animals
- 5 SHOWTEK Booyah

## SOCIAL SCIENCE: CHASE AND STATUS

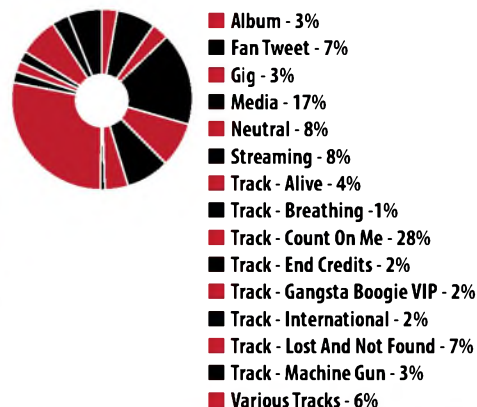
Impact Social analysed 575 mentions of Chase and Status in the seven days to Monday (07/10) for Music Week across Twitter, news websites, blogs and forums. The most popular topic of conversation was their new single Count on Me. Other subjects included streaming, the band's latest album Brand New Machine (out now), upcoming gigs, fan tweets and media mentions.



**OVERALL SENTIMENT OF COMMENTING**

- Positive 26%
- Negative 1%
- Neutral 73%

### CONVERSATION TOPICS ON SOCIAL MEDIA





For daily news visit [musicweek.com](http://musicweek.com)

## GIGS OF THE WEEK

### NEWCASTLE



**Who:** Rudimental  
**Where:** O2 Academy Newcastle  
**When:** October 11  
**Why:** The four-piece

DJ/producer outfit head out on their biggest tour to date. Their debut album *Home* is now certified gold after hitting No.1 in the UK albums chart earlier this year.

### SHEFFIELD



**Who:** Chvrches  
**Where:** The Leadmill, Sheffield  
**When:** October 12  
**Why:** After releasing

their debut album *The Bones Of What You Believe* on September 23, the Scottish trio head out on a major UK tour. Support will come from London alt/pop duo Thumpers.

### LONDON



**Who:** Ellie Goulding  
**Where:** Eventim Apollo, London  
**When:** October 16  
**Why:** Spending most

of 2013 touring internationally, the Hereford-born singer returns for a UK tour. Joining for a support slot at the newly refurbished venue is singer/songwriter duo Chasing Grace.

## 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 *Jazzwise* magazine is **Stan Tracey**.



The British pianist "remains as restlessly

creative as ever" ahead of the release his new WW1 inspired album *The Flying Pig*.

Inside, "bass behemoth and bandleader extraordinaire" **Dave Holland** returns with "fiery four-some" *Prism* and discusses moving to America aged 21 in the summer of 1968 to play with Miles Davis.

Elsewhere, opera singer **Jacqui Dankworth** talks about managing industry expectations travelling in her mother - Cleo Laine's - footsteps and US saxophonist **Kenny Garrett** says "spirituality" is what drives his recording.

In the reviews pages, **Billy Bang's** *Da Bang!* gets a 'good' three out of five stars from Martin Longley. Recorded in Helsinki two months before the violinist's death, it features one composition. "Predictable, but somehow fitting, under the trying circumstances," says the critic.

**René Marie** has "produced one of the finest vocal jazz albums of 2013" with *I Wanna Be Evil* says Peter Quinn. Awarding the *Eartha Kitt* tribute record an 'excellent' four stars, it "finds the singer in dazzling form".



## THE MAGIC NUMBERS

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

**5**

Years old this week and over one million year's worth of music has been streamed on Spotify since its launch on October 7 2008

**5.3m**

Allegedly infringing links requested for takedown from Google by rights-holders in the last week of September.

The data comes from Google's transparency report and shows a rise of 4008% in the number of takedown notices filed by copyright holders since July 2011

**87**

Minutes was all it took for 120,000 Glastonbury Festival tickets to sell out for the 2014 event. See Tickets have told unsuccessful purchasers not to give up hope yet and to look out for resales later on in the year

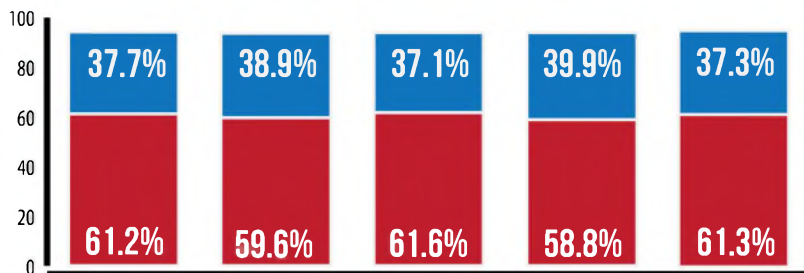
**20%**

Rise in funding for arts coverage means plays, art exhibitions and live music will have a greater presence on the BBC, according to director general Tony Hall

**2,100**

Sales ahead of Justin Timberlake saw Haim take the No.1 spot on the UK Official Albums Chart with their debut *Days Are Gone* in its first week of release

## DIGITAL vs PHYSICAL



**WKS 36-40**  
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 October 7

- 01** Ricky Gervais demands removal of extortionate David Brent tickets *Wednesday, October 2*
- 02** Miley Cyrus 'the music business doesn't give a sh\*t about you', warns Sinead O'Connor *Thursday, October 3*
- 03** NME magazine unveils 'major' redesign *Monday, October 7*
- 04** Cheryl Cole now represented by Modest! Management *Monday, October 7*
- 05** Hilco looking to expand number of Fopp stores nationwide *Friday, October 4*

## MUSIC WEEK POLL

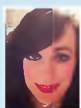
This week we asked...

Should artists take more of an active role in removing highly priced tickets from secondary sites?

Vote at [www.musicweek.com](http://www.musicweek.com)



## LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



**@lucyblair** I really could get so much more done every day if my commute wasn't such a yawning black hole of near-total internet-lessness. (*Lucy Blair, Anjunabeats*) *Tuesday, October 1*



**@binweasel** 'Darling Are You Gonna Leave Me' sync on *Unsafe Sex In The City*, whilst a teen has a chlamydia test. Really great. (*Robyn Elton, Work It Media/Big Life Management*) *Wednesday, October 2*



**@JoeBennettUK** If I hear another pre-roll describing a new artist album as 'stunning' I'm going to come and do your job for you! Have some imagination. (*Joe Bennett, Ministry Of Sound*) *Thursday, October 3*



**@grahambryce** Very sad to see Choice FM rebranded Capital Xtra. Had honour of running Choice for 3yrs, had total respect for presenters/audience #choicefm (*Graham Bryce, Bauer Media*) *Thursday, October 3*



**@EmmaJayMarsh** Spent 85p on a Bueno, so I presume in Venezuela a cocoa bean farmer called Carlos is doing shots of tequila & twerking to Juicy J's album.. (*Emma Marsh, Spiral Management*) *Saturday, October 5*



**@JeremyJoseph** Pop Quiz, which group was last to leave G-A-Y The Album Launch Party? Lights Up, 5am, do we have to go? Answer @iconapop The Party Animals (*Jeremy Joseph, G-A-Y*) *Sunday, October 6*



**TWEET OF THE WEEK**  
**@OC** That's a great letter from Sinead to Cyrus. As a dad whose daughters love *Hanna Montana* I wouldn't want them seeing her VMA performance (*Christian O'Connell, Absolute Radio*) *Thursday, October 3*



**@TGE\_mama** Congratulations to @haimtheband on their official UK No 1 album! We knew you could do it from the day we saw you on our stage! #daysaregone (*The Great Escape Festival*) *Monday, October 7*



**@richthane** 'transatlantic premieres' make me want to smoke crack (*Rich Thane, Best Fit Recordings*) *Monday, October 7*



**@craiblin** That new NME cover is very attractive. Excited to see the changes inside. (*Colin Roberts, Big Life Management*) *Monday, October 7*



**@Alison\_Lamb** I'm not sure what I used to listen to before this Haim album was in my life #mm #commutingsoundtrack (*Alison Lamb, Believe Digital*) *Monday, October 7*



**@natasha\_parker** \*deep breath\* WAAAAAHHHHH RT @TimeOutTheatre: ...and it has been CONFIRMED that Matt Smith is playing Patrick Bateman in *American Psycho* (*Natasha Parker, Domino Records*) *Monday, October 7*

Follow us on Twitter for up-to-the-minute alerts [@MusicWeekNews](https://twitter.com/MusicWeekNews)



# DATA DIGEST

PHOTO CREDIT: JM INTERNATIONAL



## HANS IT OVER

**October 2, Royal Albert Hall, London**

After presenting the Composer Of The Year Award to Hans Zimmer at the Classic BRITs awards ceremony, Jonathan Ross tried to wrestle back the statuette... Zimmer was also the recipient of the Outstanding Contribution To Music accolade on the night.

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



**MARK BEECH BLOOMBERG NEWS**

**Everywhere** ● **Soldier/American Grandeur EP** (Trompe L'oeil Records)

Abba isn't the only fine act to come from Sweden. This new band Everywhere deserves to go somewhere. I hear 1,000 new CDs a year. So it's a pleasure to hear such an unbland blend of pop hooks and very slick production. It's radio friendly and hints at future stardom.



**SCOTT ROWLEY CLASSIC ROCK**

**Golden State** ● **World On Fire** (State Champ Records)

If World On Fire was a stick of rock it'd have 'radio hit' written all the way through it. Like Bono getting conjugal with Kings Of Leon, it takes The Big Music of the 80s - twanging Bunnymen guitars, skyscraping Lillywhite-esque production, Eno-style atmos - and gives it a 21st century twerk. Prepare to be ear-wormed.



**LEE DALLOWAY GAY TIMES**

**Strange Names** ● **Strange Names EP** (Minor Times Records)

Do your ears a favour and give Strange Names a listen as soon as their debut EP hits the shelves very soon. Their catchy electropop melodies and the vocals of lovely Liam Benzi make this band one to watch.



**EMILIE DEVILETT MUSIC NEWS**

**Karina Crystal** ● **Under My Skin** (Karina Crystal Music)

If you like jazz and smooth music, then you need to listen to Karina Crystal's upcoming single Under my Skin. More than a song with relatable lyrics, it has that nice jazzy vibe and her voice is warm and sensual. Karina Crystal is bringing her modern touch and maturity to the jazz scene.



## SIGNS O' THE TIMES



Band **Coves** recently inked a worldwide deal with **Netwerk Records** and will reveal new single **Beatings** digitally and on 12" vinyl on November 11. Their debut album is due for release in 2014. They released their debut EP **Cast A Shadow** last year and recent single **Last Desire**. Their scuzzy cover of Chris Isaak's **Wicked Game** peaked at No. 1 on Hype Machine last year and has since been used to advertise **The White Queen** drama series across BBC's networks. **Netwerk** has also signed

NY synth-pop duo, **Ghost Beach** - indie-pop pioneers that have been setting the internet ablaze having received consistent No.1s on Hype Machine for everything they've posted online themselves. They'll be reaching the UK soon.

**ATP Recordings** has signed Melbourne's **New War**, their self-titled debut album will be released on November 25 in time for their ATP End Of An Era festival slots, London appearances and other UK shows.

## SYNC STORY

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



- **Artist** Eliza And The Bear
- **Track** Friends
- **Composer** Callie Noakes, James Kellegher
- **Publisher** Sentric Music
- **Client** BSKyB
- **Campaign** Sky Movies Family Campaign
- **Usage** Two months UK TV
- **Key execs** Simon Pursehouse (Sentric Music), Alex Kennedy, Brett McLeod, Jenny Gosling (BSkyB Music Team), Ian Stott (BSkyB producer)

Over the next couple of months Sky customers will be hearing Eliza And The Bear's latest single **Friends** quite regularly with this feature promoting Sky Movies' Family Channel.



Simon Pursehouse, director of music services, **Sentric Music** (pictured) explained: "This sync came at the perfect time for Eliza And The Bear - they'd just completed their first headline tour of the UK and then supported Paramore on a handful of UK arena dates so their profile has grown significantly in the recent past.

"With the single racking up over 125k streams on SoundCloud and other syncs for Sony Playstation's BigFest and the trailer for the indie movie **Good Vibrations** (a film about Terri Hooley) under their belt; it looks like these guys are going to be ones to watch in the very near future."

Despite the band name, London indie rockers Eliza And The Bear actually consists of five guys: James Kellegher (lead vocals, guitar), Callie Noakes (vocals, keyboards), Martin Dukelow (vocals, guitar), Chris Brand (bass), Paul Kevin Jackson (drums).



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

## ticketmaster®



### TICKETMASTER UK

POS	EVENT	POS	EVENT
1	ONE DIRECTION	11	BASTILLE
2	JUSTIN TIMBERLAKE	12	BARRY MANILOW
3	FLEETWOOD MAC	13	CHASE & STATUS
4	MICHAEL BUBLE	14	THE X FACTOR
5	ROD STEWART	15	THE BIG REUNION
6	J COLE	16	JLS
7	CHVRCHES	17	ANDRE RIEU
8	DISCLOSURE	18	TINIE TEMPAH
9	ARCTIC MONKEYS	19	JAY Z
10	BRUNO MARS	20	IMAGINE DRAGONS

## ticketweb



### TICKETWEB UK

POS	EVENT	POS	EVENT
1	THE 1975	11	HAUNTED HOUSE
2	LONDON GRAMMAR	12	QUEEN EXTRAVAGANZA
3	A PLAY, A PIE AND A PINT	13	WILKO JOHNSON
4	OBLITERATION EARTH	14	SUB FOCUS
5	PLANET CIRCUS	15	HAIM
6	SCARE KINGDOM	16	CHUCKIE
7	THE POGUES	17	WALES RALLY
8	ANNIE MAC	18	ME FIRST AND THE GIMME GIMMES
9	THE CAT EMPIRE	19	BALKAN BEAT BOX
10	PLACEBO	20	BASEMENT JAXX

## ON THE RADAR LORDE

She appears to be one of the busiest people in music right now, and 16-year-old singer/songwriter and New Zealand native Lorde certainly has plenty to show for her hard graft.

Following chart-topping success in her homeland, she recently made her US TV debut on Late Night With Jimmy Fallon and has swiftly become the new darling of the US charts. Track Royals has been whipping up a storm, bumping Miley Cyrus off the No.1 spot on the Billboard Hot 100 chart, making Lorde the first Kiwi solo artist to do so as well as the youngest since Tiffany in 1987.

She's also been a regular fixture on the charts of Spotify and Shazam, while her YouTube views are going through the millions.

As for the UK, Lorde has seen radio support from the likes of BBC Radio 1 (with Tennis Court spending five weeks on the In New Music We Trust playlist), as well as 6Music and XFM. She also bagged a spot on the opening episode of the new series of Later... with Jools Holland, alongside other performers Kanye West, Kings of Leon, Sting, Drenge and Bill Medley. Meanwhile, her one-off headline UK show at Madame Jojo's in London last month sold out in four minutes.

Going back, Lorde's rise to prominence began when her first low-key EP release (The Love Club) attracted 60,000 SoundCloud free downloads, and was still followed by single and album chart No.1s in NZ. Prior to that, she had signed a development deal with Universal aged 13 and is now under the watch of Virgin EMI for the UK.

Her musical influences range from Neil Young and Fleetwood Mac, Etta James and Otis Redding to the likes of James Blake and Bon Iver, and her own sound has been described as "melding concentrated, sharp-eyed lyrics and multi-layered vocals with crisp,



PHOTO: GARY BADER

2013 beatscapes."

Album Pure Heroine, due October 28 - the week after Royals in the UK - will also feature Royals and Tennis Court as well as eight brand new tracks.

In the YouTube video description for Royals, Lorde writes: "This song means a hell of a lot to me, and to others, and I guess what I tried to do is make something you could understand.

### ESSENTIAL INFO

#### RELEASES (UK)

**2013**  
**July 22** EP: The Tennis Court  
**Oct 20** Single: Royals  
**Oct 28** Album: Pure Heroine

**LABEL** Virgin EMI

#### MANAGEMENT

Scott Maclachlan at Saiko Management

#### LIVE

**Oct 31** Vevo Halloween Party 2013, Oval Space, London

"A lot of people think teenagers live in this world like Skins, but truth is, half the time we aren't doing anything cooler than playing with lighters, or waiting at some shitty stop. That's why this had to be real."

## HE SAID / SHE SAID

“It seems obvious that certain record companies are peddling highly styled pornography with musical accompaniment.”



Industry icon Annie Lennox wades in on the music industry topic *du jour* in a Facebook post about overtly sexualised performances and videos. Next month, she'll be honoured with the 22nd Music Industry Trusts Award (MITS).

## TAKE A BOW TEAM KATIE MELUA



### THE LOWDOWN

Album: Ketevan  
 Highest chart position: No.6

**Label:** Dramatico

**Publisher:** Dramatico/Melua/Sony/ATV

**General Manager:** Andrew Bowles (MD)

**A&R and manager:** Mike Batt

**Legal:** Russells

**Agent:** Neil Warnock

**Marketing:** Bowles/Batt/Dramatico

**National and regional press:** Sue Harris, Hannah Milton, Jane Baker - Republic Media

**Online Press:** Sara French - Republic Media

**National Radio:** Chris Hession, Tom Poole - Hesso Media

**Regional Radio:** Terrie Doherty

**TV:** Niki Sanderson, Stuart Kenning - Non Stop Promotions



# BUSINESS ANALYSIS Q3 RECORD SALES

## EDITORIAL

### Vinyl's revival defies "medical science"



US COMIC GEORGE BURNS was famously once asked what his doctor made of the 90-something smoking cigars and drinking whiskey daily, while surrounding himself with beautiful young women. "My doctor is dead," the veteran dryly quipped.

Having beaten the odds and lived for so long Burns, who eventually passed away aged 100 in 1996, would no doubt feel plenty of empathy right now with what that other great survivor - vinyl - has been going through. If many in the industry had got their way the only place you would be able to find it in 2013 would be in a museum or a car boot fair, but like the cigar-chomping Burns it not only managed to stay alive but is enjoying a renaissance even its most ardent followers wouldn't have dared scripted.

Make no mistake: what vinyl is currently experiencing is not some blip built on sand but a real revival that suggests the format that was overtaken in UK album sales by the cassette way back in 1985 has a long life still ahead of it, admittedly as a niche, but a very successful niche.

**"In this age of buying virtual products the desire to physically possess something still has an alluring appeal"**

As the entire albums market was hit by another annual drop in Q3, sales of vinyl rose year-on-year by 115.8%. Yes, that's right 115.8%, the kind of rise that might be possible with a new product or start-up but not something as ancient as the long-playing record, but that is what occurred.

What is driving this demand is multi-fold, but what is clear is in this age of buying virtual products such as downloads, renting music through streaming or simply stealing it off the internet the desire to physically possess something still has an alluring appeal. And just as many music fans of a certain age have always testified, others are discovering for all the positives of a CD as an artefact it has never come close to the 12-inch LP.

What is remarkable is that much of this revival is being at least partially driven by a generation not only too young to remember vinyl the first time round but may have never bought a CD either. But they like the thought of owning this piece of "art", even though it costs more than a CD, download or just streaming the album.

Cleverly the new age of vinyl has caught up with the present with purchasers of LPs often additionally getting a code to download the album as well, recognising fans now want music in so many different ways.

For the revived HMV all this marks a back-to-the-future approach. New owner Hilco is making a big fuss about vinyl, which now has some kind of presence in every one of its stores. It gives a new and for some first reason to go through the retailer's doors as well as those of many independents.

While we cannot pretend vinyl alone will fix falling album sales, its revival is helping some to fall in love with the concept of physically buying music and that alone is worth celebrating.

Paul Williams,  
Head of Business Analysis

Do you have views on this column? Feel free to comment by emailing [paul.williams@intentionmedia.co.uk](mailto:paul.williams@intentionmedia.co.uk)

# MONKEYS THRIVE IN COMPS JUNGLE

Arctic Monkeys' AM was one of the few big artist album sellers in a Q3 dominated by compilations



## SALES

BY PAUL WILLIAMS

Four of Q3's six biggest-selling albums were compilations as a market power shift towards hits packages gained further momentum.

Arctic Monkeys' (pictured, above) AM and Richard & Adam's *The Impossible Dream* were the only artist sets to get a look-in among the period's leading lights with compilations dominating in a way they have not done for years.

The appearance of the latest Now! album - Now! 85 - as Q3's overall top seller was hardly much of a surprise as titles from the series had ruled in four of the previous five quarters, but what highlighted how the balance of power is changing

## EXECUTIVE SUMMARY

- Albums market down 5.7% in Q3 to 18.8 million units
- Artist album sales slip 10.3% as compilations rise by 10.4%
- Growth of digital albums slows to 3.5%, while CD down 11.8%
- Vinyl sales more than double year-on-year with 115.8% rise
- Singles sales drop 3.1%, despite big hits from likes of Avicii

between artist and various artist releases was the presence of so many other compilations at the top end of the market.

Chilled R&B - The Platinum Edition was the quarter's third top seller with around 140,000 copies shifted, according to the Official Charts Company, while fellow Sony release *The 80s* ranked at No.5

## SALES STATISTICS Q3 2013

Source: Official Charts Company

SALES PERIOD	SINGLES	TOTAL ALBUMS	ARTIST ALBUMS	COMPILATIONS	'UNMATCHED'
Q3 2013	43,861,027	18,809,714	13,338,684	4,909,897	561,133
Q3 2012	45,286,167	19,940,747	14,871,650	4,447,838	621,259
TREND	⊖	⊖	⊖	⊕	
% CHANGE	-3.1%	-5.7%	-10.3%	+10.4%	N/A
	CD ALBUMS	DIGITAL ALBUMS	VINYL ALBUMS	OTHER	
Q3 2013	11,107,636	7,512,175	181,084	8,819	
Q3 2012	12,589,486	7,261,532	83,895	5,839	
TREND	⊖	⊕	⊕	⊕	
% CHANGE	-11.8%	+3.5%	+115.8%	+51.0%	



with 125,000 copies sold. The takeover was completed by Universal's Teenage Dirtbag around 1,000 sales behind as the period's sixth most popular album overall.

Even Now! – which is now overseen by the two market leaders Universal and Sony – delivered beyond its normal high standards with the latest regular album in the series shifting 815,692 copies during the last 10 weeks of Q3. That was 15.1% more than 2012's equivalent title, Now! 82, managed over the same period the year before.

On an annual basis compilation sales grew by 10.4% in the quarter just gone to 4.9 million units, while compared to Q3 2011 were 21.6% higher, according to BPI/Official Charts Company data. By comparison, the artist albums market shrank by 10.3% year-on-year during the quarter, while was down 21.8% compared to the same period two years ago.

Sony Music Commercial Group marketing VP Phil Savill, whose division was behind seven of the quarter's 10 biggest compilations including Now! 85 with Universal, suggests consumers are turning back to the sector because they are overwhelmed by the number of tracks offered by the likes of iTunes and Spotify.

"People are so spoilt for choice, they don't know where to go, so it's easier to see an ad on TV for what looks like a good compilation, perhaps with a known name like Trevor Nelson or an associated brand like Eddie Stobart with it and it's a simple purchase," he says. "Making up your own playlist is great in theory, but is it too much hard work. In the digital world one click you've got 60 or 80 tracks for 10 quid and they're all great."

HMV music manager John Hirst observes labels have "stopped throwing shit at the wall" and are instead releasing fewer, but better compilations.

"Three years ago there would be 10 a week and it was just diluting the market and the customer was confused," he says. "The pricing is now better. Comps used to be £13.99, £14.99. They're all £12.99 now apart from Now!. They tend to be three discs rather than two discs these days as well and there are a lot more joint ventures so the track listings have become a lot stronger because the three majors are working together a lot more on them."

Rising compilation figures and falling artist album numbers also mean the two sectors' shares of overall album sales have changed significantly over the last 24 months. In Q3 2011 artist album releases accounted for 78.4% of all sales and compilations 18.6% with 3% made up of "unmatched" releases,



while between July and September this year artist albums' share had dropped to 70.9% and compilations had risen to 26.1%.

The revival of compilations after years of decline has certainly been a factor in the drop of overall album sales slowing in recent times, but even double-digit growth is easily cancelled out by the artist albums market further shrinking. And what made matters harder in Q3 was the drop in artist sales gathered pace, having fallen by just 0.7% in Q1, then 7.7% in Q2, but a worrying 10.3% in the last quarter when year-on-year comparisons were against a period in which the nation was more focussed on London 2012 than buying music.

The latest drop sent artist album sales down to 13.3 million units for the quarter and resulted in the overall albums market falling by 5.7% annually to 18.8 million units. At the same time, the expansion of the digital albums market has slowed, having risen annually by 17.8% in Q1 and 10.2% in Q2, but just 3.5% in Q3 to 7.5 million units or 39.9% of overall sales.

BPI chief executive Geoff Taylor reckons there were no great surprises given Q3's release schedule "was not the strongest part of the year", but says what is most important to bear in mind is these numbers do not include streaming.

"As streaming becomes an ever more important part of the market it's easy to take away the wrong impression from quarterly unit sales figures and think the market is down when in fact overall the market is performing reasonably well. For the first half of the year trade revenues were up significantly," he says, predicting there will be around 6 billion audio streams in the UK this year.

Just as the presence of so many compilations



**ABOVE TOP**  
Now and forever: The series' latest release sold 815,692 copies in Q3

**ABOVE**  
Living the dream: Richard & Adam had Q3's second biggest artist album

among the quarter's biggest sellers gives a big hint of how well the sector is doing again, a glance at the sales numbers for the leading artist album titles in Q3 quickly tells you why that market was so weak.

For the Arctic Monkeys the quarter was a total triumph with their new Domino album clocking up 250,000 sales in just three weeks (see separate piece), but its success was the exception to an extraordinarily quiet artist albums market with the overall second top seller – Richard & Adam's Sony debut The Impossible Dream – not even managing to reach 150,000 sales, even though it spent four

### TOP 10 ARTIST ALBUMS Q3 2013

POS	ARTIST/TITLE / LABEL	Source: Official Charts Company
1	ARCTIC MONKEYS AM <i>Domino</i>	
2	RICHARD & ADAM <i>The Impossible Dream</i> Sony Music CG	
3	PASSENGER <i>All The Little Lights</i> Nettwerk	
4	MICHAEL BUBLE <i>To Be Loved</i> Reprise	
5	JAY Z <i>Magna Carta Holy Grail</i> Roc Nation	
6	ROD STEWART <i>Time</i> Capitol/Decca	
7	RUDIMENTAL <i>Home</i> Asylum	
8	MUMFORD & SONS <i>Babel</i> Gentlemen Of The Road/Island	
9	TOM ODELL <i>Long Way Down</i> Columbia	
10	BASTILLE <i>Bad Blood</i> Virgin	

### TOP 10 COMPILATIONS Q3 2013

POS	TITLE / LABEL	Source: Official Charts Company
1	NOW THAT'S WHAT I CALL MUSIC 85 Sony Music CG/Virgin EMI	
2	CHILLED R&B – THE PLATINUM EDITION Sony Music CG	
3	THE 80S Sony Music CG	
4	TEENAGE DIRTBAG UMTV	
5	HOLIDAY ANTHEMS Sony Music CG/UMTV	
6	MARBELLA SESSIONS 2013 Ministry of Sound	
7	EDDIE STOBART – TRUCKING SONGS Sony Music CG	
8	KISSTORY Sony Music CG	
9	SUPERSTAR DJs Ministry of Sound	
10	NOW THAT'S WHAT I CALL 30 YEARS Sony Music CG/Virgin EMI	

### YEAR TO DATE 2013

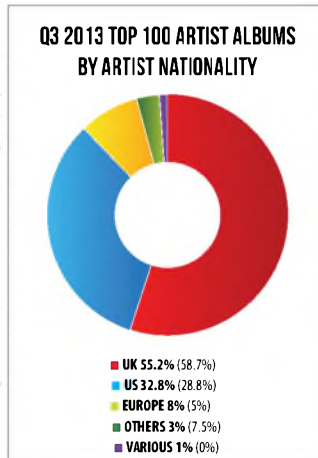
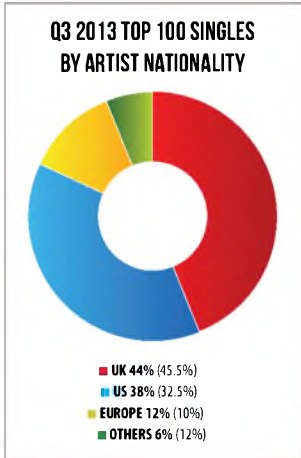
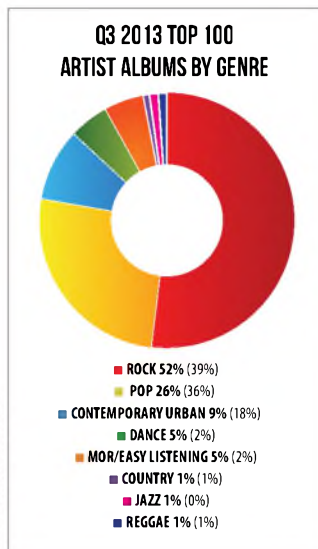
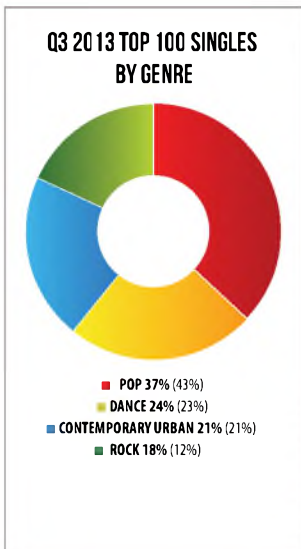
Source: Official Charts Company

SALES PERIOD	SINGLES	TOTAL ALBUMS	ARTIST ALBUMS	COMPILATIONS	'UNMATCHED'
2013	139,325,565	61,617,850	46,170,688	13,585,541	
2012	138,690,133	63,510,926	49,052,102	12,423,118	
TREND	+	-	-	+	
% CHANGE	+0.5%	-3.0%	-5.9%	+9.4%	

	CD ALBUMS	DIGITAL ALBUMS	VINYL ALBUMS	OTHER
2013	36,716,361	24,347,436	521,626	32,428
2012	41,217,102	22,012,467	258,667	22,694
TREND	-	+	+	+
% CHANGE	-10.9%	+10.6%	+101.7%	+42.9%



# BUSINESS ANALYSIS Q3 RECORD SALES



All figures in brackets in these charts refer to Q3 2012 top 100. Source: Music Week research/BCC data

weeks at No.1 on the weekly chart.

Only five other artist titles reached six figures over the three months, while in the equivalent period last year nine artist albums had sold more than 100,000 copies and just four years earlier 19 hit that level.

Island Records managing director Jon Turner says the quarter's release schedule was "incredibly light".

"We started off Q3 pretty well because it coincided with Glastonbury and Mumford & Sons going back to No.1, Ben Howard racing up the charts, Disclosure doing the business week in week out, but the release schedule was incredibly quiet up to September 1 when the music industry got the green light to get going again," he adds.

Virgin Records president Ted Cockle says what the market is missing right now is a 2 million seller that would lift overall numbers as previously occurred with the likes of Adele and Emeli Sandé.

"There isn't a star of the class so far this year," he says, but believes there is "an enormous spread of releases" coming out in Q4 to create optimism, including new albums from the likes of Katy Perry from his own company.

Even the arrival of some key new albums into the market right at the end of the quarter only had a marginal impact with first-week sales of the respective acts' new sets sharply down on how their predecessors opened. Kings Of Leon's Columbia-handled Mechanical Bull did deliver the Nashville band a No.1 in the final week of Q3 but it sold 71,775 copies week one, 111,523 lower than what

their previous album Come Around Sundown began with in 2010, while that same week Jessie J's Lava/Republic set Alive started with 39,273 sales, 37.1% what her first album Who You Are launched with in 2011.

But over at HMV, which played a big part in shaping the first two quarters' figures as it fell into and out of administration, there seems to be only optimism now it is under the control of new owner Hilco and without £170m of debt.

"We're in a really good place at the moment," says HMV's Hirst. "Our catalogue sales are booming. Overall we're about 13% up, but our catalogue sales are about 25% up on the year. We've done a lot of work with the suppliers on pricing. The entire Bob Dylan catalogue is in store again and it's £5.99. Two years ago probably three of his 20 albums were in stock and they were £14.99 and fair play to the labels they've woken up to the fact with Amazon Marketplace and digital out there you're not going to get 12 quid for a back catalogue CD anymore so our procuring is more competitive than it's ever been."

That positive outlook is feeding into Q4 with Hirst claiming the release schedule is "feeling a lot better than it has done in the last few years", while Entertainment Retailers Association chairman Paul Quirk believes a strong close to 2013 can make up for a fairly weak last quarter.

"There weren't that many significant releases in Q3, but I'm optimistic these figures by the end of the year will look significantly better," he says.

## SINGLES: AVICII WAKES UP MARKET DESPITE QUARTERLY DROP OF 3.1% YEAR-ON-YEAR

The first quarterly drop in UK singles sales in the download era is not due to a lack of mega-sellers with Avicii's Wake Me Up alone selling nearly a million copies in Q3.

The Swedish DJ's Positiva/PRMD single shifted 980,316 copies by the end of September, making it the most popular track during a third quarter since Elton John's Something About The Way You Look Tonight/Candle In The Wind 1997 shifted 3.3 million copies 16 years ago on its way to becoming the biggest-selling single of all time.

"The Avicii single is quite a phenomenon," says Virgin Records president Ted Cockle whose company issued it through Positiva/PRMD. "When a man comes up and doesn't want to put two No.1 singles on an album he is either a fool or bloody confident in what he's got."

But despite Avicii's big numbers, Robin Thicke's Interscope/Polydor single Blurred Lines with TI and Pharrell Williams shifting more than 500,000 copies for the second consecutive quarter and John Newman's Island-issued Love Me Again also having half-a-million takers, the overall singles market dropped 3.1% year-on-year to 43.9 million units, according to BPI/Official Charts Company data. This compared to the market having risen by 5.9% annually during the corresponding period in 2012, while it was up 3.9% in Q1 this year, but only improved by 0.1% in the second quarter.

Entertainment Retailers Association chairman Paul Quirk is philosophical about the drop, noting: "You can't continue an upward trend forever. It was growing at a phenomenal rate and building for a long time, but I don't think it's a major problem and we should not be majorly concerned about it."

His upbeat mood is also down to the continuing expansion of streaming, which does not register in these figures, and the fact at the top end of the market singles sales are still

increasing – and at a rapid rate. Collective sales of Q3's Top 10 sellers were 38.9% higher than the equivalent titles managed in 2012, while sales of the Top 100 8.0%.

"If the top end is still going well that's probably the better indicator of a healthy pop market," says Quirk.

Virgin's Cockle says a big hit single results in a "proper scurry" from the public to buy it. "There are some real blockbusters around," he adds. "If it's Candle In The Wind-esque [like Wake Me Up] then I'm going to be happy to be in that business."

However, if you move further down the market that growth eventually turns into a negative with Q3 2013's Top 1,000 singles having combined sold 3.0% fewer units than the corresponding releases managed 12 months earlier. This shows any decline in the market is not about any paucity of

blockbusters, but it is yet to be proven what part, if any, the growing popularity of streaming services like Spotify or Deezer might be playing here.

BPI chief executive Geoff Taylor believes up until this point streaming has largely been additional to the market, but adds: "That won't necessarily be maintained in the sense as more casual music fans adopt streaming for those fans it may be less about music discovery for purchase and more about replacing their purchasing behaviour, but we also think streaming will bring new people into the market."



### TOP 10 SINGLES Q3 2013

POS	ARTIST/TITLE / LABEL	Source: Official Charts Company
1	AVICII Wake Me Up Positiva/PRMD	
2	ROBIN THICKE FEAT. TI & PHARRELL WILLIAMS Blurred Lines Interscope	
3	JOHN NEWMAN Love Me Again Island	
4	KATY PERRY Roar Virgin	
5	ELLIE GOULDING Burn Polydor	
6	MILEY CYRUS We Can't Stop RCA	
7	ICONA POP FEAT. CHARLI XCX I Love It Atlantic	
8	LANA DEL REY VS CEDRIC GERVAIS Summertime Sadness Polydor	
9	NAUGHTY BOY FEAT. SAM SMITH La La La Virgin	
10	WILL.I.AM Bang Bang Interscope	





## ARCTIC MONKEYS/VINYL FOCUS: NEW TURNER CLASSICS REVIVE BAND'S FORTUNES

Arctic Monkeys' *AM* became the first rock album to top the quarterly artist chart in three-and-a-half years in Q3 as it marked a remarkable commercial return to form for the band.

The Sheffield act's (pictured, left) fifth set shifted 249,554 copies during the last three weeks of the quarter, according to the Official Charts Company, 87.4% more than their previous Domino album *Suck It And See* managed in 2011. Its sales were also 65.5% higher than what their chart-topping *Humbug* achieved in three weeks in 2009, making *AM* the Alex Turner-fronted band's fastest seller since 2007's *Favourite Worst Nightmare*.

The success of the new album followed the band's Friday night Glastonbury headline appearance being screened live on June 28 by BBC Two and attracting an audience of around 1.5 million people, according to BARB, while the album became the first by the group to be TV advertised.

Do I Wanna Know from *AM* has individually sold more copies than any single by the band since 2006 chart-topper *When The Sun Goes Down*, while the album's singles have enjoyed some strong radio support, including at Radio 1. AIM chairman and CEO Alison Wenham says the album is "another special moment for the band and Domino".

"It underlines the strength of the independent sector that they are patient, they stand back, they allow creativity to flourish in its own time and space and the results are a fifth album by the Arctic Monkeys that defies the market trends," she adds. "It's a testimony to Laurence [Bell, Domino founder] and the team and the band. Having a strong team around you who understand you, who let you get on with it and let you do it in your own time produces this kind of career trajectory."

The Arctic Monkeys album's place at the top of the quarterly artist listings puts a rock release there for the first time since Kings Of Leon's Columbia-issued *Only By The Night*, which led the rankings during the first three months of 2009. *AM* was also the quarter's top digital artist album with 124,252 sales and led what continues to be a vinyl market in full revival with 7,253 copies sold in this way. This represented 2.9% of the album's Q3 sales, compared to



vinyl making up around 1% of all album sales with the market's second top seller, Columbia act Daft Punk's *Random Access Memories*, shifting another 2,271 copies to take its cumulative vinyl total above 10,000 units.

Adding together seven- and 12-inch albums, more than 180,000 vinyl LPs were sold between July and September, 115.8% higher than over the same period last year. Although this still makes it very much a niche market, it is one with solid foundations and is expanding very quickly.

"The vinyl story is going to run and run," says Entertainment Retailers Association chairman Paul Quirk. "The whole Soho thing is there, Berwick Street, Rough Trade, Piccadilly in Manchester, Jumbo in Leeds, Crash. All the decent shops are majoring in vinyl. It's got this nostalgic thing to it, but it also feels new to people."

HMV under its new Hilco ownership is also playing a huge part in the revival with its music manager John Hirst reporting it sold 1,000 vinyl copies week one of both the Arctic Monkeys and Daft Punk albums, while the format has some kind of presence in every store.

Part of HMV's success with vinyl has been what Hirst says are more reasonable dealer prices now with current albums



priced around £12.99 in store and coming with a free code for a download version.

"We've changed our margin expectations on it and we've brought it in line with our CD pricing a bit so in the past we always saw vinyl as high margin, people are going to buy it whatever the price category. When Hilco came in we talked about it and saw it as an opportunity to maybe change our expectations on the margin and price it a bit more keenly," he says. "I don't think it's unreasonable to say we've played a big part in driving that vinyl growth in the market."

The annual Record Store Day has certainly played a notable part in this revival and on the face of it the first Cassette Day that was held on September 7 has helped to do a similar job with tape. Unit sales of the old format, which is 50 years old this year, were up 53.1% year-on-year in the quarter with weekly sales rising 65.3% in the week of Cassette Day itself. However, in reality that only amounted to around 1,000 tapes sold across the entire three months, meaning around one cassette was sold for every 170 12-inch albums.

The top tape seller was *The Very Best Of* by Seventies rock 'n' roll revivalists Showaddywaddy, issued on the Summit label with 172 sales.

## COMPILATIONS: SONY SELLS TRUCK LOAD OF ALBUMS, OVERTAKES UNIVERSAL FOR THE FIRST TIME

Sony's acquisition of a 50% stake in Now! has completely turned the compilations market on its head with the major in Q3 overtaking rival Universal for the first time.

Universal, which owns the other 50% of Now!, has long been the sector's market leader and during the third quarter of 2012 controlled 40.4% of all non-budget sales, according to Official Charts Company data. Over this period when a separate EMI was still registering, Sony's compilations share was just 12.8%.

However, 12 months later the outlook for Sony has changed dramatically, not least since it bought a half share of the European rights to Now! from Universal in February. The larger major had been ordered to dispose of this stake – previously owned by EMI – by the European Commission as a condition of it being allowed to buy EMI for \$1.9bn (£1.2bn).

The deal means Sony has a 50% stake in the biggest-selling compilation – and top album overall – of Q3 with Now! 85 having shifted 815,692 copies by the end of September. Four other Now! albums were among the quarter's 20 biggest compilation sellers, including *Now That's What I Call 30 Years*, marking the franchise's 30th anniversary this year.

But alongside these Now! successes Sony was behind a



number of the quarter's other biggest compilations in its own right with *Chilled R&B – The Platinum Edition* and *The 80s* the period's second and third top various artists sellers with Q3 tallies of 140,974 and 125,010 respectively. It also individually had two other compilations in the quarter-end Top 10 with *Eddie Stobart – Trucking Songs* and *Kisstory* and another jointly with Universal, *Holiday Anthems*.

The result has been Sony across the quarter controlling

34.1% of all full- and mid-price compilation sales, two-and-a-half times its score 12 months ago. This pushed it ahead of Universal, which had 33.5% of the market, while Sony grew in unit terms annually by 200.3%.

Sony Music Commercial Group marketing VP Phil Savill says: "For us it's a journey that seemed to start at the beginning of last year. We had a number of comps - *Be Me Baby* did about 250,000. We did *Keep Calm* in the spring of last year and then the start of this year we had *Trevor Nelson*, which has done nearly 300,000 cross counter. It seems we've been gathering momentum over the last 18 months and all of that has culminated in a particularly good last quarter, which has just given us the momentum to put a nose past the winning tape in one quarter, which we're delighted with."

Between them Sony and Universal controlled around 68% of the compilations market, representing an even greater domination by the two biggest majors than they have of the overall albums market. Across all non-budget album sales they claimed a joint share of 56.6% during the quarter.

The nearest compilations competitor to the pair is Ministry of Sound, which saw its non-budget sales in the market rise 39.7% year-on-year in the quarter to give it a 12.8% market share, more than double that of Warner (6.3%).



# BUSINESS ANALYSIS Q3 RECORD SALES

## MARKET SHARES: UNIVERSAL UK ALBUMS MARKET SHARE DROPS DESPITE EMI ACQUISITION

Universal's share of the UK albums market shrunk year-on-year in Q3, despite now having much of EMI on its books. The leading major claimed 33.5% of non-budget sales during the quarter, giving it a comfortable 10.4 percentage points lead over nearest rival Sony, while Warner claimed 14.5% in third place.

However, in the same quarter in 2012, the last period before its \$1.9bn (£1.2bn) EMI takeover impacted the market shares, Universal registered a superior 33.8% score. This lifted to 39.1% at the end of last year, then dropped to 36.3% at the start of 2013 and was 34.0% in Q2.

By its own high standards the group had a fairly quiet time on albums during the period just gone with Jay Z's (pictured below) Roc Nation-issued Magna Carta Holy Grail its top artist seller after shifting 112,771 copies by the end of September, according to the Official Charts Company. It was the period's fifth biggest artist album and one of four from Universal in the quarter-end Top 10, while it led the compilations market with Now! 85 but was overtaken for the first time in this sector by its Now! partner Sony (see separate piece).

Against an overall market drop of 5.7%, Universal sold 5.3% fewer full- and mid-price albums compared to the same quarter last year as its main rival Sony's numbers shot up by 27.7% as a result of its acquisition of 50% of Now! and other compilation successes. This gave it a 23.1% market share. Its comp sales rose 200.3% year-on-year, although artist album sales dropped 7.0%, despite successes including Richard & Adam's The Impossible Dream.

Warner's £487m purchase of Parlophone Label Group went through at the beginning of July, but it only had a marginal bearing on the major's albums market share with the biggest boost coming from David Guetta's Nothing But The Beat, the quarter's 18th top artist title. The major's main highlights were existing Warner albums from Michael Buble and Rudimental as its market share rose from 13.1% to 14.5% between quarters and was up from 11.1% in the same quarter last year.

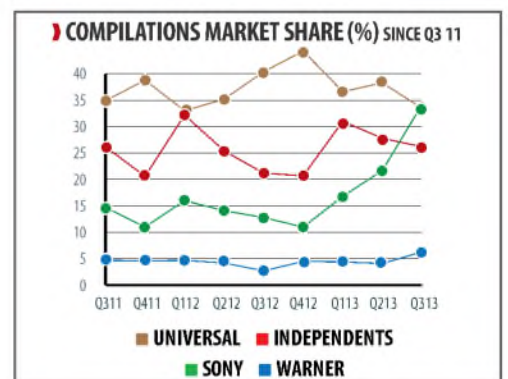
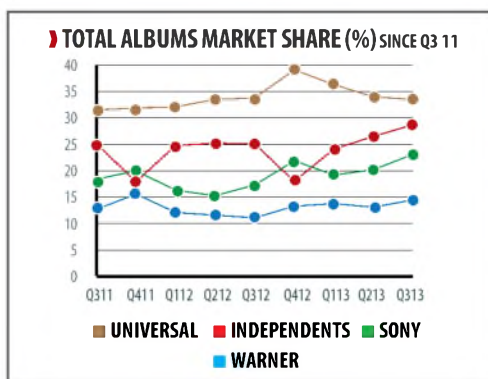
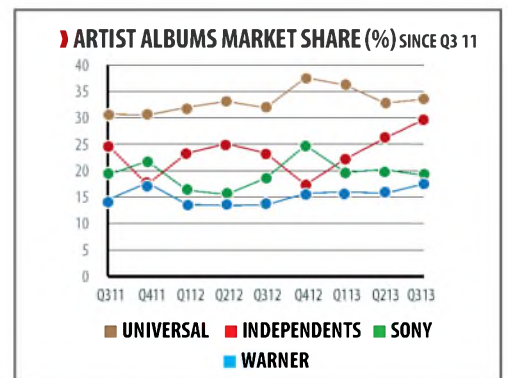
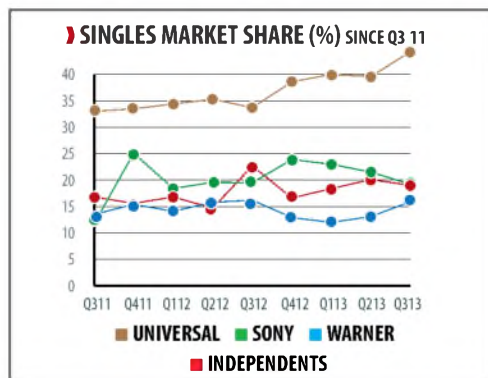
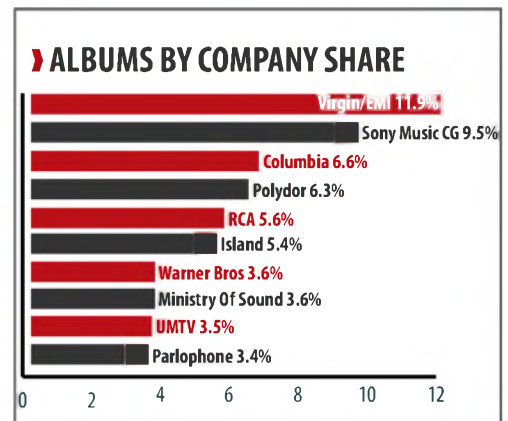
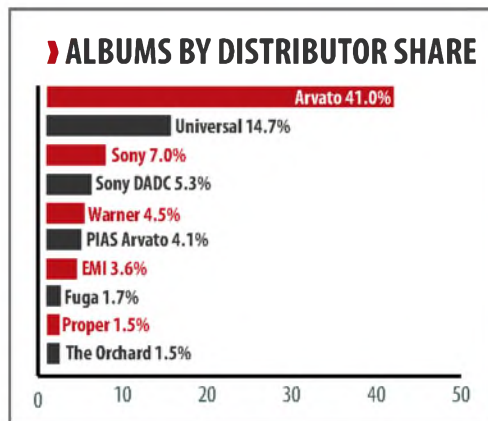
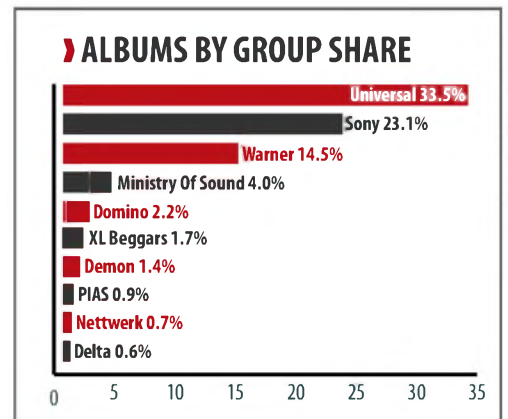
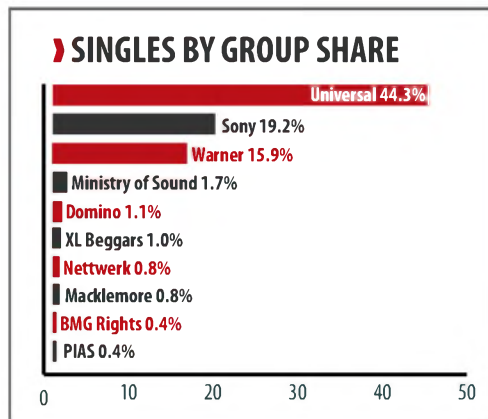
Even with Parlophone on its books, Warner fell further behind Sony during the quarter, trailing by 8.6 percentage points compared to 7.1 points behind April and June.

Having already surpassed Sony, the independents are now closing the gap on Universal, controlling 28.7% of the non-budget albums market in Q3. This put it 4.8 points behind the market leader, having been 8.7 points behind during the corresponding period in 2012. On artist albums the picture looks even brighter for the indies with their share now nudging 30% (29.7%) compared to 33.5% for Universal, 19.1% for Sony and 17.5% for Warner.

Across all non-budget albums Domino increased its sales more than four-fold year-on-year thanks mainly to Arctic Monkeys, giving it a 2.2% share. However, this was still significantly behind leading album independent Ministry of Sound whose 4.0% share included popular compilations such as Marbella Sessions 2013.

Where Universal's EMI acquisition has most clearly made a big difference to its market share is on singles, controlling 44.3% of sales in Q3. This was up from 33.7% during the corresponding three months last year and included significant contributions from the Virgin operation it gained from EMI. Avicii's Wake Me Up alone sold 980,316 copies, while Katy Perry's Roar and Naughty Boy's La La La featuring Sam Smith clocked up around 740,000 sales combined.

Universal's Q3 singles market share was not only more than its two major rivals Sony (19.2%) and Warner (15.9%) combined, but was responsible for more sales than the collective might of the next 36 record groups below it. The



major controlled eight of the market's 10 biggest sellers, including Robin Thicke's Blurred Lines and John Newman's Love Me Again with the only outsiders to get a look in being RCA signing Miley Cyrus's We Can't Stop and Atlantic act Ikonas Pop's I Love it with Charli XCX.

Sony's own share was marginally down on what it managed 12 months ago (19.5%), while Warner's share was lower than Q3 last year (16.2%) but up from the previous quarter (13.1%) after its Parlophone deal went through.

The indies' share of singles sales dropped from 22.7% to 19.0% year-on-year and was led by Ministry of Sound whose highlights included the DJ Fresh smash Earthquake with





# THE BIG INTERVIEW CHRIS WRIGHT

## ‘MUSIC’S BECOME DISPOSABLE’

A British industry legend, Chrysalis co-founder Chris Wright is set to publish his autobiography. It addresses his relationship with the music biz, big-name stars - and even his place in history

### EXECUTIVES

■ BY TIM INGHAM

Chris Wright is inarguably one of the most influential British music business figures of the past 50 years. But somewhere along the line, he lost control of something truly precious.

Not his faculties - the 69-year old Chrysalis founder's articulate motor-mouth is testament to that during his hour-long chat with *Music Week*. Nor his wealth, which is hardly in question (Wright was ranked No.39 in *The Sunday Times* Music Rich list in 2012, worth a reported £70m).

Nope, the asset that appears to be dismayingly slipping through Wright's fingers is that of his and Chrysalis' shared legacy; the complimentary truism which decrees that the exec played a masterful hand in irradiating the talent of titans from Blondie to Procol Harum, Billy Idol to The Specials.

It has been starkly sobering, says Wright, to sense Chrysalis' public prestige beginning to show signs of withering - more than four decades after the firm metamorphosed into legend when he founded it with Terry Ellis in 1969.

However, as Wright's new (self-billed) 'explosive' autobiography confirms, he's at least made peace with the idea that neither himself nor his beloved music brand can necessarily retain their eminence forever. In the epilogue of the book, *One Way Or Another*, he writes: 'I'm under no illusion that the legacy I have produced will last beyond a couple of generations at the most.'

Ironically, the key reason for Wright's candid - and likely erroneous - perception of Chrysalis' mutating modern irrelevance is etched into music industry lore with absolute permanency.

Having established Chrysalis Records via a licensing deal with Chris Blackwell's Island in the late '60s, Ellis and Wright - their label brand is a compression of their respective names - built a go-to A&R asylum for the prog-rock scene, bringing through globally renowned acts like Jethro Tull and Ten Years After.

Chrysalis went on to nurture post-punk icons like Blondie, as well as hitting a hot streak during the new romantic boom with Ultravox and Spandau Ballet. All the while, Wright was building his publishing sideline, Chrysalis Music, which eventually counted songs by Michael Jackson and David Bowie amongst its enviable repertoire.

Now, however, Wright no longer owns either of these independent creative powerhouses. Having bought Ellis out in the late 1980s, the executive completed the sale of Chrysalis Records to EMI in 1991. At the time, he praised the major's "commitment to maintaining a separate and strong label identity" for his baby.

Corporate machinations being what they are, this cosy handover was never likely to last too long. In hindsight, Wright correctly accepts EMI as "the last major British record company - which has now disappeared in all but name".



**"I've been brutally honest in this book, about what I've cocked up and what I've observed. Everyone who's anyone in the music business gets a namecheck"**

CHRIS WRIGHT, BMG CHRYSALIS

Last year, following Universal's £1.2bn buyout of EMI Music, Chrysalis Records was lumped into Parlophone Label Group (PLG) by EC regulators, who forced UMG to sell-off a chunk of its new acquisition. More than 20 years of Chris Wright's toil, heartache and hopes may have been woven into Chrysalis' story, but now it sat on a slab; an inoperative, lifeless 'asset', waiting to be subsumed into a bulkier corporate giant.

Warner acquired PLG for £487m, ingesting the Chrysalis label and all of its history - without any overt plans to bring it back to life. (So far, at least.)

In 2010, Wright and his corporate peers sold the Chrysalis publishing business to BMG for £107m, effectively bringing to an end the exec's ownership in any strand of the music business.

Out of respect, BMG rebranded a chunk of its outfit as 'BMG Chrysalis', giving Wright a role he still holds as non-executive chairman.

Like Chris Blackwell at Island and Richard Branson at Virgin, baby-boomer Wright constructed a thriving British creative fortress, confluent with the explosion of some of the most

**ABOVE**  
**One Way or Another:** The cover art from Chris Wright's autobiography reflects some of the music and sporting stars he has worked with - including Billy Idol, Blondie and Jethro Tull. The book is released on October 14 via Omnibus Press

exciting music of the 20th Century - not to mention a thrilling brand of its own.

And like Blackwell and Branson, he got out before the going became too fiscally perilous - but not before bravely experimenting with successful brand extensions in TV, radio and sport.

Wright may be proven accurate in questioning the future value of Chrysalis - but nobody can corrode its position as a music biz finishing school of some repute. Trade-famous alumni include Glassnote founder Daniel Glass, Virgin Records EVP Ron Fair and Sony/ATV EU boss Guy Moot.

If the jurisdiction of his own creations have departed Wright, his passion for the music business - not to mention his obvious taste for mischievousness - remain abundant. Following *Music Week's* audience with the Chrysalis founder (as recounted below), Wright saves his tantalising best to last. He escorts us via his office block's lift down to the street below, beaming out from behind his stubble, clad in V-neck jumper and casual jeans - the relaxed uniform of a man long detached from boardroom stresses or high-level corporate protocol.

"Some people will be worried about this book, and for good reason" he says boldly, clutching a copy of his memoirs. "I've really been honest, brutally fucking honest - about things that I've done well, what I've cocked up, and what I've observed over the years. Everyone who's anyone in the business of music gets a namecheck..."



# THE BIG INTERVIEW CHRIS WRIGHT

**What's the biggest change from the music business you worked in when you founded Chrysalis to now?**

In those days, labels really meant so much more. You saw the label and its logo before you saw the artist. If you picked up a Tamla Motown record, you knew what you were buying. Island, Chrysalis and Virgin all fitted into that too - it was almost always going to be cutting edge rock. The artists would sign to a label because of the other artists there; it felt like a club. You don't get the same thing now because when you're streaming and downloading, you haven't got the faintest idea what label the artist is on. And the artist doesn't join a label for the same reasons. They might join a company because of their perceived marketing clout, or Sony if you've come through X-Factor. There isn't the same connection or nurturing these days, unless you're with an indie like Martin Mills' [Beggars] group. If you're on one of Martin's labels, you'll still find that vibe - I'm not sure the public knows that, though.

**Do you respond emotionally to that A&R decline?**

Yes, of course. At Chrysalis we rarely ventured into bubblegum pop. I liked to feel that the artist was doing something really innovative and classy; that it would have longevity. I don't think people see music like that anymore. It's disposable. They want it all immediately. They don't mind if it's not going to be around in six months to a year, let alone 20 or 30 years. In a way, that reflects modern life. Music is still important to some people, but to the general public? It still has its position, but social media has overtaken it - including texting and emailing. In the '60s and '70s, people got deep into the music. The reason it was so good is because if there were any deficiencies, they'd hear them. You'd sit down, smoke a joint and listen to a record in its entirety. I don't think people could do that very easily today without [mimes frantic texting on mobile phone].

**Will this era be defined by 'bubblegum pop'?**

It's quite possible that there might be a reaction to what's going on now - where people say, 'I don't want to be told that this act on the X Factor is the best thing in the world. I don't want to be force fed anymore.' I do think that some of these reality TV and talent shows get overplayed. The guy or girl that wins Masterchef is probably not the best chef in the world. And we know for sure that the guy or girl that wins The Apprentice is not necessarily the next great entrepreneur. It's the same with music: just because you happen to win the X Factor doesn't mean to say you're going to have a great career. And a lot of them haven't. Amazingly, some have.

**What do you think of One Direction?**

They've been incredibly well managed and well marketed. It reminds me of The Monkees, who were manufactured and all had a specific role to play. It's an old story. It was the same with The Spice Girls. We turned down The Spice Girls because people in the company daren't come to me and say, 'We want to pay £300,000 for five girls that can't sing and can't write. How are we going to tell him that? He'll throw us out of the office!'

**Do you regret that decision?**

Absolutely! It would have been fun. We couldn't have been their record company because we wouldn't have known how to do it, but we could



**ABOVE**  
**Blondie:** The iconic Debbie Harry-fronted band are perhaps the name most instantly associated with Chris Wright's Chrysalis label

**"In the '70s, you'd sit down, smoke a joint and listen to an album in full. I'm not sure people could do that today without looking at their phone"**

CHRIS WRIGHT, BMG CHRYSALIS

have been their publisher. There are the people that write the songs and then there are the people that change a word and 'co-write'. I've mostly worked with people who write a song and then object profusely to anyone trying to tinker with it...

**Has X-Factor hurt the development of music with more longevity?**

Definitely. I think it creates a log-jam that makes it very difficult for credible artists to come through. Also, credible artists usually take time - it's not overnight. Record companies are under pressure for bottom lines, plus they're all owned by corporations. The days of investing in an artist and having them break on the third album are over; when you think you're doing great if you sell 50,000 [units] on the first LP, then 250,000 on the second, and you're primed to break on the third. You don't get that far now because the costs of doing business are so great - after the first album 50,000 sales, you think 'forget it!'. But with something off the X Factor, the record's out a month later and you've got a huge positive on your financial figures. The fact that the artist won't be around in three years, who cares? These companies want instant volume, instant bottom line.

**Do you see any old style A&R patience alive today?**

Yes, with Martin Mills and some independents, because they take a different view. They have the freedom to think that they're genuinely developing an asset, as well as probably being able to keep their cost base down a bit.

**You're still in publishing: is there some significance to the fact that you left the label world behind first?**  
The label went in two tranches, in '89 and '91. It wasn't my choice, but the costs of doing business in America was so great that we were struggling to keep it afloat, especially with a release schedule that became more spasmodic. We ran into financial difficulties, but we could have sorted it out in a different way. Maybe we should have got out of the American record business in '89, preserved the label, and we might still be around today. You never know.

When we sold half the label to EMI, it was intended to be a ten-year joint venture. But of course it's hard having a joint venture between a big gorilla and a little mouse. EMI basically pushed us out of the record business, although we went back into it with Echo [created in 1994 and eventually sold to Sony]. We had Moloko, Feeder and Ray LaMontagne - we were sort of a sub-scaled 'indie' label. There are a lot of indies out there now who would have been really proud to have the success we had with Echo. Initially, when EMI bought the second half of Chrysalis [Records], all I had left was the publishing company, so I threw myself into it.

**Do you generally have more affection for the publishing world than the record label world?**

As you get older, and you become a bit more risk-averse; you gravitate more to publishing because it's less risky. At a record label, especially these days, you've got to throw a load of money at something and you might have zero success. Of course you can lose money on people in publishing - we certainly did! - but not to the same extent. If you play your cards right, you'll be fine. And if you sign a really interesting artist [who doesn't take off], maybe in five years time someone will think: 'That was a great song, I'm going to record it.' Then you get all your investment back when you least expect it. That certainly won't happen in the record industry.





**LEFT**  
**The radio star:** As well as Chrysalis' high-profile involvement in the music industry, Chris Wright expanded into other areas such as sport and TV. His company sold Heart, Galaxy and LBC to Global Radio in 2007 for £170m

There does seem to be an understandable chip on the shoulder of the publishing world. It doesn't seem to get as much credit as the record biz... Well it's a bit like this: the A&R man for the record label is your star striker, and the publisher is the bedrock of your central defence. They don't get the same kudos, but they do an equally important job.

You spent decades of your life building Chrysalis. How does it feel to see the label passed between corporations like a bargaining chip - an 'asset'? It's sad. You feel that you build a heritage. Before I sold the label to EMI, we were originally going to sell it to BMG. As part of the negotiation, I insisted that every artist [then] signed to Chrysalis would only release music on the Chrysalis label in the future [under its new owner]. It meant Blondie, Billy Idol, Jethro Tull - they couldn't be moved from Chrysalis onto the RCA label or whatever. The person I was negotiating with wouldn't accept that. EMI did accept - [then CEO] Jim Fifeild. It's in the sale agreements, in cast iron. It was important to me when I sold the label that its heritage continue. When the label was with EMI, they put one or two newer people on it like Robbie Williams - that was all right - but the identity pretty much stayed intact. It is a shame it got lumped in with Parlophone [Label Group, after UMG bought EMI]. I wanted someone to buy it independently as Chrysalis.

A couple of people wanted to buy Chrysalis individually when Universal were forced to sell... Plenty of people wanted to buy it and re-launch it as an independent - they all called me! Actually, I'm surprised they sold it that way [lumped into PLG] as I'm sure they'd have got more money by splitting it out. I think on the whole, the people that bought Parlophone didn't necessarily buy it because of Chrysalis. Frustratingly, being lumped in with Parlophone took it out of the reach of everyone else.

**"The A&R at the label is your star striker. The publisher is the bedrock of your defence. They do an equally important job, but don't get the same kudos"**

CHRIS WRIGHT, BMG CHRYSALIS

Does it make you proud remembering the execs who came through Chrysalis?

Daniel Glass is doing brilliantly and carrying on the mantle of Chrysalis. Ron Fair is doing phenomenally. Simon Fuller, Pete Edge, Steve Howard, Guy Moot... you name them, they started off here. It's a huge accolade to the company that we did that. I remember when Pete Edge and Simon Fuller were wet-behind-the-ears, newly-hired A&R people. Ron Fair has done phenomenally well. He was always off the wall, slightly quirky - people at Chrysalis thought he came up with weird ideas, but he's done exceptional things. Daniel was a promotions man, and it's amazing to see what he's done - very few people have gone from promotions to record company and done the job properly.

Why is that?

Most promotion people take a different view from the rest of the company. They say: 'Give me something I can sell.' The A&R people are trying to create something they love. The promotions man thinks everything would be great if the A&R people weren't so fucking stupid: 'They keep giving me the wrong records!' But then they tell the A&R: 'Listen to the radio, that's what's getting played, get me something like that.' If the A&R person's stupid, he goes and signs someone like that, makes the record, and brings it back to the promotions person. But in the year it took to make the record, the fashion has moved on, and the promotions man can't sell it.

How do you get on with the 'new' BMG and with its CEO Hartwig Masuch?

I get on very well with Hartwig and with Alexi [Cory-Smith, BMG Chrysalis UK SVP]. I've accepted it's not my company anymore. It was hard at first, because I had my ideas of how things should be, and I would make those ideas quite clear. But then it suddenly dawned on me that it wasn't mine - they probably don't want some old geezer telling them how to do things. When they ask my advice, I give it. If they take notice, great, if they don't, that's fine. In some respects they've done a lot of things I wouldn't have done that have turned out to be very successful. They've also instigated things that we didn't do, that have left me thinking: 'Why didn't I do that?!' I try and be a counsel in the wings and introduce them to deals if I know someone they don't. I think Hartwig's done a very good job. He's built that company from nothing in a pretty short space of time. I realise he's had the might of Bertelsmann's money behind him, but it's not been easy. He's got a big commitment; a lot of travelling, a lot of deals and pressure. A lot of other people would have failed at his job. And I think the guy that runs Bertelsmann, Thomas Rabe, is a hugely impressive executive; way above the level of most executives I've run into in my life.

What about the legacy of Chrysalis. How do you feel it's positioned in the history books compared to the likes of Virgin or Island?

Look, Steve Ross created an unbelievable company with Warner Communications and now it's effectively gone, forgotten. With something like Chrysalis, you like to think there's a legacy, but you never know. We did something very, very good, but other people have done good things as well - maybe better, with even greater artists. Island is different because it's lived on. That's changed the legacy of the label a lot. And Virgin is a different beast altogether, because [Branson's] been really successful at branding everything and anything.

You sound pretty sanguine. A lot of younger people in the business are running around worrying about their legacy right now - with many of them directly quoting you and Chrysalis as inspiration...

I was always worried about legacy when I was younger. But once you lose control of it, there's nothing you can do. I hope BMG continue to use the name, but it's their choice - they might think, 'Why do we need this?' If BMG chose to [drop it] I'd like to think the name would live on in some other form. If there was a creative business that could really benefit from using the Chrysalis name, it would be a possibility.

Are you at all optimistic as to what Warner Music will do with the Chrysalis name and catalogue?

I have no real control over it. It's a shame. It would have been great if someone had bought it who wanted to nurture it. Who knows what Warner will do with it? Actually, I could have sold the label years ago to Warner - they would have used it as their major international [brand]. Then the heritage would have been there forever - more like Atlantic. I still think Chrysalis has a great name, not just as a record label but in other creative areas. We always did things with a very high degree of quality.



## REPORT THE FUTURE OF MUSIC

## THE STATE OF THINGS

Are major labels still the strongest route to market for the hottest acts? Are '360' record contracts unfair on artists? Can streaming really save the business? Leading figures in the modern recorded music industry discuss the big questions - and don't always agree...



## LABELS

BY TIM INGHAM

Between them, Mike Smith, John Leahy and Henry Semmence pretty much have all corners of the record industry covered.

The president of music of Virgin Records - one half of the UK's biggest label, Universal's Virgin/EMI - Smith is right at the centre of the modern majors. Virgin/EMI, he says, is a perfect solution for those acts that have ambitions to rule the world, and who are prepared to have huge hopes (not to mention gargantuan marketing budgets) resting on their shoulders. But Smith - whose last job was MD of Columbia - also has much-lauded A&R experience outside of major labels, particularly in publishing, where he famously signed Blur, PJ Harvey, The White Stripes and Arcade Fire.

As director of Ignition Records, Leahy is well acquainted with an artist-friendly contract style rapidly gaining popularity: the exec has worked on two recent big-selling albums - Noel Gallagher's High Flying Birds LP and Stereophonics' Graffiti On The Train - that have been self-released by the artists, with Ignition's help. As a freelance consultant outside of Ignition, Leahy is also fresh from collaborating with indie label Domino on AM - the

**ABOVE**  
Debating the future of music:  
[L-R] Andy Saunders, Mike Smith, John Leahy and Henry Semmence

new No.1 record from Arctic Monkeys, who are signed on a more traditional record contract. A former marketing director of Polydor and EMI - where he worked with acts such as Lady Gaga and Robbie Williams - he's well placed to compare and contrast the world of independent and major labels.

Semmence is the founder of one of the most successful label services companies in the UK, Absolute Marketing & Distribution. The firm specialises in helping artists who were previously on a major label maintain and grow an audience - even if they no longer bask in the mainstream spotlight. His artists hold onto their copyrights, with clients including McFly, Matt Cardle, Paul Carrack and Dame Shirley Bassey.

The trio of senior execs came together a fortnight ago at the annual 'Future Of Music' debate at the University Of Hertfordshire, chaired by Velocity Communications MD Andy Saunders - who also regularly lectures on the uni's popular Music & Entertainment Industry Management degree course.

And although there were areas of obvious disparity between the trio's opinions, there was a fair sprinkling of agreement on key issues - shedding real light on the tough choices facing artists and managers in 2013...

### The advantages and disadvantages of a major label deal

**Mike Smith:** If you're hugely ambitious with what you want to achieve and you feel that the music you make has got the reach to go global, the great advantage of signing direct to a major is that you're plugged in to an international network that is geared up to sell large quantities of records. And it's a machine that knows how to do that very, very effectively. It's the industrialisation of music - I don't see that as a bad thing.

Every artist I sign, I want to have a platinum record. If an artist doesn't want to have a platinum record, that's great - but they probably shouldn't be working with us. I've built my career on signing interesting and eclectic artists that I also thought could enter the mainstream and break at that level.

It doesn't have to be obvious electronic pop acts or female divas that sell at that level. Arctic Monkeys have proven brilliantly, cleverly and stealthily how to build a great career, establishing themselves as one of the biggest rock bands on the planet. They haven't ever had to compromise. Every major label would love to have worked with them, and even though they signed with Domino, I think the way they've run their career could have happened at a major.



**John Leahy:** It's only now, on the fifth album, that Arctic Monkeys have let Domino TV advertise in the UK. That's for a host of reasons - primarily because they've never wanted to over-sell their music. If they'd been on a major label, the pressure on them and their management to advertise in a way that had a big impact on short-term sales but could have had a negative long-term impact would have been far more than they experienced at Domino.

The Kooks' debut album came out at around the same time as Arctic Monkeys' [in 2006], and after 18 months both bands' [LPs] had sold around 1.2 million, which is phenomenal. But the difference was that the Kooks were on a Virgin, a major, and they leathered the TV advertising on that campaign; spending far more than they should have done. I talked to the ad agency and they told me that even they thought the TV advertising should be stopped because it wasn't being as effective as it could have been. But by that point the record company were just interested in getting a big sales number. I personally think that was to the detriment of The Kooks' career - where are they now in comparison to Arctic Monkeys?

**Smith:** But look at the way we've worked with Arcade Fire [signed to Virgin/EMI and praised for their marketing innovation - having released their debut on Rough Trade]. Each act is different. Arcade Fire are in complete control of their marketing - we have to consult with them on every decision we make. Success brings a lot of control back to artists, depending on the deal you've signed.

If you're a really hot act, you'll probably sign a deal with a lot of control from the off. But most record deals put the record company in quite a strong position at the start of things. However, once an artist has sold a million albums like Emeli Sande or Damon [Albarn] when he had a record like Parklife [with Blur] - the artist is in the driving seat; the record company will do everything they can to be good to that artist.

Most record deals now are three or four albums long. There's a very real possibility that the artist could walk away, so [labels] do what we can to maintain a great relationship. The old plantation managers' approach, which the majors were accused of in the past, has long gone - we go out of our way to walk hand-in hand with the artist now. It isn't an easy time to be either an artist or a major label, and we have to work together to discover how to build our business. It isn't a 'them and us' situation like it was ten years ago.

**Leahy:** I worked on the campaign for the debut album of Lady Gaga [at Polydor, circa 2008]. Creatively, 99% of what you saw on that campaign was generated by her. It had very little involvement from the record label, except us occasionally being asked to pay for it. She was wildly successful - the best artists to work with are always the ones who intuitively have an understanding of who they are, who they appeal to and what their appeal is.

Lady Gaga thrived in a major label environment with the budget and the scale to get her where she deserved. The audience might not understand how much it costs to do something like put on Lady Gaga at the Brit Awards, but that's a cost swallowed by the record company - probably in excess of £125,000 just for one performance. She's clearly not

going to have access to that sort of funding at the start of her career, so it's fantastic that someone like Universal is there to support her.

### The importance of a good manager

**Smith:** I'm over the moon when I get a chance to work with a decent manager, and will often look at an act way more seriously when they have a great manager attached. It's like having a rocket on an artist's back; someone who knows what they're doing, a grown-up. Of course, young and inexperienced people can go on to be great managers - look at Adam Tudhope [Mumford & Sons manager who began managing Keane at university]. But most of the time, when you're dealing with an inexperienced manager, it can feel like not only is the record company having to make all the decisions, it's also having to educate the manager on how to do their job; like a university for managers. The number of times that happened in my previous job at Columbia... The label's time seemed to be spent effectively saying: 'You do this now, then you do that, then you do that...'

### "Most record deals are now three or four albums long. We walk hand-in-hand with the artist. The plantation managers' approach the majors were accused of in the past is long gone"

MIKE SMITH, VIRGIN/EMI

### Synchronisation in television ads

**Henry Semmence:** Non-traditional routes to getting people to hear your music are vital - and adverts are covered wall-to-wall in music now in a way they weren't 15 years ago. Back then, lots of artists were refusing to allow their music onto adverts because they thought it was like selling their soul to the devil. Now they're biting your hand off, because they know it delivers a bigger audience than a radio station. As well as a promotional tool, synchronisation can also be a useful economic tool for small developing bands. We had an act called Ska Cubano, with whom we only ever sold 3,000 albums. But we got a Comet sync for their Christmas TV ad three years in a row, which resulted in £72,000 in income. For a band that sold 3,000 albums, getting that money kept them alive for another couple of years to tour.

**Smith:** I would encourage my artists to do pretty much anything within reason when it comes to synchronisation. It is a slightly strange situation when I'm ringing up one of my more hipster artists and saying: 'I really think we should do the Made In Chelsea soundtrack.' They're going to say: 'I'd never watch Made In Chelsea in a million years.' No, but perfectly normal people who do quite like music are going to be sitting watching that programme, and when they hear a good track, they're going to hold up their phone to the TV and Shazam it. It's a good place to be, almost as important as the radio.

**Leahy:** You have to be careful. If you're Radiohead, you can't suddenly go and endorse Silk Cut cigarettes or McDonalds because 95% of your audience would hate you for doing it. It would be hypocrisy. In terms of breaking an artist, you've got

**RIGHT**  
**Lady Gaga in 2008:** John Leahy says much of the star's hugely successful marketing strategy around her debut album was directed by the artist herself - but sometimes came with a hefty bill attached for her record company



so many different opportunities to present them to an audience, but you have to remain true to what the core values of what that artist are. You have to be honest and consistent. There's a financial precedent now too for a lot of artists: Professor Green does a lot in that licensing/sync area of the business, and I assume that's partly because he's not making anything like the amount of money he could from record sales ten years ago. And of course the new record contracts at indies and majors these days insist on having a share of live earnings, publishing, even licensing and sync...

### 360 record contracts: vital or greedy?

**Smith:** On average, I'd say [majors are] taking between 15 and 20% of a net interest in an artist's live, merchandise and brand income. But we're often investing as much as [£250,000] breaking the artist as a live entity when no-one particularly in the live side of the business are investing that level of money in the act, or indeed any money whatsoever.

We have teams of people on the brands side that are creating opportunities for artists and we need them - in order to make the £100,000 video, we probably have to get a car, make-up, perfume or beer company involved so that we can get product placement to raise money. Those deals also lead to bigger brand opportunities. Universal have our own merchandising company [Bravado] so I'm often encouraging artists to think about what we could do there: it's frustrating when managers aren't making the most of those opportunities. No-one is building the brand of an artist more than the record company.

You've got to keep putting records out there in order to drive all those other businesses. The artist brings the talent and music, but in terms of investment, an enormous amount of expenditure [from the label] creates the platform. As an example, it's not uncommon for a new Rolling Stones record to represent a fraction of their annual income. Yet the arrival of a new album - or as it was more recently, two new tracks on a compilation record - is the excuse to grind the machine out again. Most people don't want to see artists just go out and play the same records all the time.



# REPORT THE FUTURE OF MUSIC

**Leahy:** [Responding to an anonymous example given to the panel of a major star act who earns £11m a year, with just £200,000 coming from records.] We don't participate in 'ancillary income', certainly at Ignition. Artists that we work with [eg, Stereophonics, Noel Gallagher and Primal Scream] own their copyrights, and we have no interest in taking any share of other areas of their business.

If you're earning £11m in a year as an artist and just £200,000 from records - and although he's a lovely bloke - I don't know why you'd consider giving 20% of that to Mike or another major label. When I think back to my experience with Lady Gaga, I would say that such a large percentage of what she achieved on her debut record was down to her own initiative, ideas and creativity.

It seems unfair to me that if all a major did was bankroll that campaign they should get 20% of her merchandise, for example. Certainly in the UK - I can't talk for other territories - her record company made important decisions about timing and when the record should come out, when to tour etc. But the bulk of the excitement came directly from her.

**Smith:** But if she'd have gone to a Venture Capitalist and borrowed the millions and millions he'd have needed to launch her career in a similar way, what would the VC have wanted in return? A larger percentage for five years at least.

**Leahy:** I worked with Robbie Williams when did his groundbreaking deal with EMI. The record company paid a huge advance - I think £60m - for the rights to his record, but his management were happy to offer some ancillary earnings to recoup that outlay. I think it's fairer to put rights like that on the table when someone's offering you that amount as an advance, but that's less true in [more typical] contracts. The record industry has contracted. It's not just the majors doing [360 deals], independents do too - because frankly it's hard to survive out there. I'm just not sure how fair it is.

## The internal A&R mission at a major

**Smith:** The key thing when breaking an artist is convincing everybody in the chain at your label that they are brilliant. The first person the artist meets is the A&R man - he thinks you're great, he loves you. The A&R man then has to convince the label that the act they've signed is amazing. And the label are sitting there, working Jay-Z, Rihanna, Naughty Boy... and I'm walking in with an act they've never



**ABOVE**  
**Arctic Monkeys:** The band have achieved five No.1 studio albums on an independent label, Domino

**BELOW LEFT**  
**The Strypes:** The Northern Irish band scored a Top 5 debut LP this year. Released on Virgin/EMI, Mike Smith and his A&R team would have doubtlessly had to "convince the whole label that they're brilliant"

heard of before. Everyone's sat with their metaphorical arms crossed - 'impress me'. It isn't like Santa Claus strolling with a sackful of goodies. They're thinking: 'This better be good.' Everyone has got so many hours in the day, and people

**"The album format hasn't been here since day one: it was something that was invented during a period when there was demand for it. Now that demand has retreated a little"**

HENRY SEMMENCE, ABSOLUTE

understandably want to be associated with success. You can't shout at people and expect them to do a great job. But if you can get people to love that act, you're onto a winner. Once the whole label loves it, they can get the media to love it, and then they'll go out and get the rest of the world to love it.

## The 'death' of the CD and streaming's rise

**Semmen:** I think streaming in five or ten years time will be the way pretty much everyone experiences their music. There'll be some collectors who will want CD and vinyl, but on a daily basis I think streaming will be the way people access music. Fifteen years ago, we all paid £75 for a TV licence with five TV channels. Everyone moaned and whinged. Now we pay £600 a year to have a *la carte* TV, and we watch about five or six channels.

We've all got to the point of comfortably paying a monthly subscription. Once you get people in that mindset, the revenue just flows. There's a slight bit of misinformation in the press on Spotify: a lot of the artists who are revealing their royalty statements are on old record contacts - they're only getting a small percentage deal. Whereas newer artists and those who have updated their deals are seeing more income coming through.

I'm not delighted about remembering this now, but when CD emerged I thought it was going to be the death of record shops in about five seconds flat.

I couldn't understand the concept of going into a shop and not having 12 inches of sleeve to flick through, hold and read. I couldn't understand how we'd get to the next stage, but it did - and the same will be proven true for downloads and streaming.

That said, a lot of people like to sit and admire everything wrapped round the music - the packaging, the feel, the look. That's all part and parcel of enjoying music. That's partly why I think the music industry in general has been really bad when it comes to CDs - throwing the baby out with the bathwater and basically killing the format faster than it needs to be. It's still huge: in the last two months of the year, the industry's sales are 80% on CD. You wouldn't believe that if you looked at the business's focus. You'd think it was all over.

On the subject of format, it's good to remember that music's always evolved. Albums were only invented in the first place because the Americans released they only had 78s and sheet music - and they thought, 'Great, let's put a couple of good singles together with eight crap tracks and we can get five times the money for it.'

The album hasn't been here since day one: it was something that was invented for a period because there was a demand, and that demand has now retreated a little as consumption has changed.

**Leahy:** I think you can command sustained attention from an audience with a digital file, you just have to have a really good record. I bet a lot of people who listened to the new Arctic Monkeys album, AM, would have done so through headphones in their bedroom, and just sat and absorbed what is a really brilliant album.

It's probably true to say that there's a lot of throwaway music in culture now; music that sounds quite homogenous. That's pop, and maybe that's been the same for years and years - music that's made to be played in the background or danced along to. But you still find the albums that insist you give them your time. This year's Jon Hopkins' record is another one - there's so much detail and depth in it. Whatever you're doing, it just makes you stop.



## VIEWPOINT RIHANNA VS TOPSHOP

# UNDERSTANDING RIHANNA VS TOPSHOP

Annabelle Gauberti, founding partner of law firm for creative industries Crefovi, explains the law surrounding 'passing off' and what Rihanna's recent victory against Topshop means for artists



### LEGAL

■ BY ANNABELLE GAUBERTI

In March 2012, Topshop started selling a t-shirt featuring a photo of Rihanna taken by an independent photographer.

Topshop had a licence to use the copyright on the image but no permission from Rihanna.

The superstar contended that the sale of such a t-shirt without her authorisation infringed her rights. Topshop did not agree.

On March 30, 2012, Rihanna filed a lawsuit with the chancery division - a part of the high court of justice that deals with intellectual property claims - against Topshop's parent company Arcadia Group and Topshop/Topman Limited.

After four days of hearing, Mr Justice Birss ruled on July 31, 2013 that the mere sale of a t-shirt bearing an image of a famous person, by a trader, is not, without more, an act of passing off. However, the sale of this image, of this person (Rihanna) on the garment, by this shop, in these circumstances, is a different matter. Mr Justice Birss ruled that Topshop's sale of this Rihanna t-shirt without her approval was an act of passing off.

In a second judgment, on 26 September 2013, Mr Justice Birss ordered Topshop to pay the performer's legal costs of almost £1 million, with an interim payment of £200,000 to be made within 14 days from the date of the judgment. In addition, he granted Rihanna an injunction to prevent any future similar wrong use of her image, imposing a permanent ban on Topshop selling these infringing t-shirts.

#### How did the judge reach the decision to condemn Topshop for passing off?

Passing off is an intellectual property right under English law.

To understand passing off, we need to define what goodwill is: goodwill is a form of property constituting the market perception of the value and

#### "Artists need to emulate Rihanna by adopting a systematic approach against non-authorised brands using their image"

ANNABELLE GAUBERTI, CREFOVI

quality of a business and its products. This goodwill can be protected against interference or damage by passing off.

Passing off is therefore a tort that may be used in preventing a trader from making misrepresentations that damage the goodwill of another trader.

There are three conditions for passing off to be established, as the judge set out in his judgment:

There must be some evidence that Rihanna has goodwill and a reputation amongst the relevant members of the public;

Topshop's conduct must be shown to make a misrepresentation - i.e. it must be likely to lead the public to believe that the t-shirts had been authorised by Rihanna therefore deceiving those members of the public into buying the product.

There must be some evidence that the misrepresentation caused some damage to Rihanna's goodwill.

According to Mr Justice Birss, these three conditions were met and therefore he ruled that Topshop had infringed Rihanna's intellectual property rights by passing off.

#### What implications will the case have for retailers and designers?

This is not the first time that celebrities and brands have clashed about differing views surrounding the use of image rights in a commercial context.

In 2003, Catherine Zeta-Jones took legal action against French skincare company Caudalie for running an ad campaign saying that the actress was seen buying its products, which Ms Zeta-Jones refuted. The lawsuit was filed in Los Angeles in September 2003 and I believe that the parties reached an off-court settlement some

**ABOVE**  
Finishing on top: Rihanna was granted an injunction to prevent Topshop selling t-shirts bearing a particular photo of her taken by an independent photographer

time after.

The key finding for retailers and brands here is that they rarely win in these lawsuits in which they are defendants. And, if a brand owner or retailer were to win an intellectual property infringement case, it could still feel like a loss because of the high costs of litigation associated with the lawsuit and the reputational damage that they will invariably suffer.

Retailers and designers must run by their in-house or external legal teams, any "creative" project involving a "homage" to, or "quasi-endorsement" by another artist, creative person or brand. Legal checks and clearance processes need to be done before any product is launched in the market.

#### What implications will the case have for music artists, their managers and labels?

Music artists, especially those who have signed endorsement and merchandising deals with brands, need to emulate Rihanna by adopting a systematic approach against non-authorised brands using their image and personality rights.

Represented by an apt and reactive lawyer - who needs to first check all the facts and that the legal requirements for violation of image rights have been met - artists should not hesitate to send a cease-and-desist letter to the infringing brand. In this letter, artists and their legal representatives could refer to passing off - if the infringement is happening in England and Wales - or other types of legal arguments - if the infringement is happening in other jurisdictions - that are customarily used in cases of violation of image and personality rights.

The quicker an artist and their lawyer react to the infringement by sending a cease-and-desist letter, the higher the probability of success in court, should the infringing brand refuse to quickly discontinue the sale of the infringing products and/or provide some damages to the musical artist, whose image and reputation have been tarnished by that brand's actions.



## INTERVIEW DAVE STEWART

## EURYTHONOMICS

Dave Stewart is following the example of US farmers by launching a bank for creatives



Photo credit: Michelle Shiers

## TALENT

BY PAUL WILLIAMS

When the then little-known Eurythmics needed some money to buy equipment to make *Sweet Dreams (Are Made Of This)* Dave Stewart simply popped into his local bank in Crouch End and asked the manager for a loan.

"I explained exactly why and showed him all the stuff we needed and said, 'It's about £4,800' and he said, 'I understand' and he gave us £5,000 and about two years later he had eight million to put in the bank."

Three decades on Stewart recognises that manager was "one in a million", agreeing to back what for most other such similar institutions would have been perceived as an extremely risky

**ABOVE**  
**Missionary Man:**  
Dave Stewart is launching a bank for creatives

investment, but the former Eurythmic is now ready to do the same for a new generation of creatives by starting his own bank that likes to say "yes".

He has teamed up with former Credit Suisse Europe, Middle East and Africa chairman and CEO Michael Philipp, who also sat on the board of Deutsche Bank, to launch First Artist Bank that will be an alternative funding source for individuals and companies across the entire creative spectrum, including music, films and TV. It is expected to launch early next year.

"First Artist Bank is a real bank and it's going to be a bit of a bombshell," says Stewart who first publicly revealed the plan in a keynote speech at the Reeperbahn Festival month in Hamburg.

He explains to Music Week: "Part of my idea came from the farmers in America. When they used

to have a tractor break down or there was a drought they'd have to go to the bank and borrow some money and the bank would say, 'Yeah, but we've got to take that 5,000 acres', which is very similar to rights and after a while they went, 'Fucking hell, why don't we just put all our money together?', which they did and the Farmers Bank is a huge bank in America to this day."

Stewart describes the venture as a community bank, but the community in question are creatives and it will be aimed at both creative people and their fans who will be able to open accounts and have credit cards with it.

"The bank will raise a fund in hundreds of millions of dollars to put into various projects," he says. "One might be a film. One might be a new artist, an Adele-type type character, or whatever."

On the surface it might seem extraordinarily strange a pop star is talking about launching a bank, but Stewart has quite some form in becoming involved in projects at the business rather than the purely creative end. His own company Weapons Of Mass Entertainment, where he is creative director, is described as an idea factory and production studio linking creative ideas across a range of disciplines, including music, film, television, books, theatre and new media.

As well as housing Stewart's own projects, including his new album *Lucky Numbers* through Kobalt Label Services, stage production *Ghost The Musical* which he wrote with Glen Ballard and a documentary called *In Your Dreams* about the making of Stevie Nicks' last album he co-wrote and produced, it also backs a host of other endeavours. These include the movie *The Butler*, starring Forest Whitaker and directed by Lee Daniels and which recently spent several weeks leading the US box office, while it works with companies and brands including US TV network ABC, AEG Live Events, Chanel, DreamWorks, Live Nation, Nokia and The Financial Times.

Stewart says it has also bought a 10% stake in a company called Talent House, which has a membership of around 2.2 million creatives and brings them together with brands for appropriate projects. These have recently included one for Jessie J who played the Rock in Rio festival wearing a custom-made "playsuit" created by Mexican designer Zuri Herrera after submitting a design through Talent House.

"It's a kind of win-win for artists and brands," says Stewart who reckons the company represents the "ultimate form" of what he calls "sponsibility", bringing together sponsorship with responsibility.

"This is the only thing that exists like this," he says. "We have over 80 brands constantly returning, huge brands, from Adidas to everybody, but it's been under the radar. Adidas might invite you to design these sunglasses or Lil Wayne says, 'Can someone remix my single?' or Coldplay, 'Can you design our poster?' It's very exciting for a kid sitting in Brazil going, 'I might be able to design a Coldplay poster' and he's getting paid."

Even after the demise of Eurythmics, whose last



studio album *Peace* came out in 1999, Stewart is busy enough already with his own projects to have to bother with all these business ventures, but for him it is a “legacy thing” as he looks to find a new way for the music industry and other creative industries to succeed in 2013.

“Once if you were really successful you made money,” he says, looking back at his rise during the 1980s with Annie Lennox. “What I’m saying is all my kids are musicians and my friends’ friends are musicians and they’re all enthusiastic about it as I was. They’re really saying, ‘It’s a shifting landscape, what’s going on?’ I’m interested in the whole world of it, as well as loving making my music. That’s really great for my soul, but my mind is going there must be something coming up that is going to be completely different, nobody has thought of, that’s going to be a new world out there and the thing I’m creating is a contender. People I’ve got involved to be a part of it are really smart people. They’re not from the music business. They’re just looking at the overall worlds of content and finance.”

#### DAVE STEWART ON KOBALT

Dave Stewart is sat in front of his laptop on YouTube and does not like what he sees. He has just typed in *Lily Was Here*, a 1989 UK Top 10 written by him and recorded with Candy Dulfer, and it has thrown up pages of results, some with hits running into the millions.

“What I’m thinking, ‘That’s great, all those people like the tune’ but what I’m also thinking, ‘I’m not getting paid a penny,’” he tells *Music Week*. “You probably add them up to 75 million views. If that was being played on the radio there would be some form of payment. This is scattered all over the place.”

But he is not totally despondent and is quick to volunteer his enthusiasm for Kobalt, which has been looking after his music publishing now for a number of years and whose Label Services division has taken charge of his new solo album *Lucky Numbers*, released this week (October 7).

“Kobalt is doing an excellent job of constantly making new tracking forms, digital ways of understanding who is doing what and trying to regulate people, meeting people,” he says. “Kobalt is one of the companies taking the time working out where those revenue streams are and how to get to them and how do they eventually end up in the hands of the creator. Record labels were having difficulty even accounting to vinyl. They are still saying 25% packaging on digital on Eurythmics stuff. We didn’t even sign a digital deal. Our last contract was in 1989. It’s just making it up as they go along.”

To Stewart the key word is “transparency” – one constantly repeated by Kobalt as part of its remit and which he claims he may have given to them.

“There’s a few companies out there that are transparent and will have the time to investigate these different streams and come back to you and say, ‘This is what’s happening. We’ve just found it out’ and they’re very honest. ‘We didn’t even know this is happening.’ Neighbouring rights is incredible. ‘You can get neighbouring rights from Denmark if you’ve got a Danish bank account or if you fill in this telephone book in Italy we have it for you.’ ‘Oh, you’ve found us out after 37 years.’ It’s been such a scam for so long and obviously what’s going to happen is the internet has forced this kind of transparency.”



Photo credit: Kristin Burns

#### “We went bonkers because some ridiculous journalist wrote something like I wasn’t invited to be at her wedding”

DAVE STEWART ON A REPORTED RIFF WITH ANNIE LENNOX

However, Stewart, who with Annie Lennox had eight Eurythmics studio albums and a series of retrospectives issued by RCA in its days under BMG ownership, is careful not to criticise individuals working at what are now just three major record companies.

“There’s always been great people in the record business, great music enthusiasts, people who’ve gone into it because they’re crazy about music and are massive fans and happen to be brilliant at A&R or brilliant at marketing, so I’m not really knocking those people,” he says. “They’re probably the surviving ones. They’re all seeing there’s still a world, a business there. It’s just completely changed.”

#### DAVE STEWART ON EURYTHMICS

Dave Stewart has rebuffed claims of a fall-out with Annie Lennox and says the pair remain very close.

“We talk all the time,” he says, referencing a newspaper story a few months ago suggesting the Eurythmics pair were no longer on friendly terms after he failed to get an invite when she remarried.

“We went bonkers because some ridiculous journalist wrote something like I wasn’t invited to her wedding. It’s like, ‘What the hell are you talking about?’ It’s crazy,” he says.

But Stewart adds he does not know about the pair working together again having not recorded since 2005 when they created two new tracks for RCA retrospective *Ultimate Collection*.

“When we meet and have dinner we talk about our kids,” he says, while one big obstacle to any possible reunion is just how busy the two of them are on their own projects.

“That’s the thing,” he says. “She’s doing all this incredible stuff with her charity work and educational work and she’s just got married and I’ve got two young girls.”

As for his own music, the main focus right now is new album *Lucky Numbers*, featuring among its guest artists Martina McBride and Vanessa

ABOVE  
**Lucky Numbers:**  
Dave Stewart  
has a new solo  
album out  
through Kobalt

Amorosi. It is his third solo album in three years after *The Blackbird Diaries* and *The Ringmaster General*, both of which were recorded in Nashville, but the new set was created on a boat.

“I had done six albums in Nashville with the same musicians, three for other people and two for myself, and this was going to be the sixth one, in the same room,” he explains. “I thought it was getting repetitive so I took them from Nashville and flew them to land on a boat in the South Pacific.”

Stewart is also co-director and co-producer of *In Your Dreams*, a documentary about the making of Stevie Nicks’ 2011 Warner album of the same name co-produced by him with Glen Ballard with Stewart having also co-penned seven of its songs. The film’s UK premiere was at the Curzon in London’s Mayfair on September 16 with the screening attended by Stewart, Nicks and her Fleetwood Mac colleagues Mick Fleetwood (who played on the album) and Christine McVie, while it is being screened at 120 cinemas in the US and sold online on a site set up by Stewart. According to him, he is now talking about recording again with Nicks, whom he first met more than 30 years ago.

“She was saying to me as soon as we were out the premiere. [Fleetwood Mac] are on tour until December, but we talk about things all the time. It’s an ongoing collaborative relationship,” he notes.

Stewart is also keen to rekindle *SuperHeavy*, a supergroup he was in with Mick Jagger, Joss Stone, A R Rahman and Damian Marley and whose self-titled first album came out through Universal’s A&M label in 2011. Despite being successful in some key music markets, including going top five in France and Germany and topping the Dutch chart, it only spent a week in the official UK artist albums chart’s Top 40, peaking at No 13.

“England was the only place that didn’t get it,” he says. “It was very typical England. They didn’t want to get it. ‘Oh, what the hell are they doing now?’”

“We loved it and the record sounds killer. It was the best fusion ever from different genres: Jamaican music, Indian music, blues, soul. What I was attempting to do was make world music without it being ‘world music’ which I describe as knitting yoghurt sweaters.”



# APPLAUDING THE EXCEPTIONAL.

Coutts congratulates Cadiz Music on their 10 year anniversary.





## 10th ANNIVERSARY FEATURE CADIZ

CADIZ  
MUSIC

## A DECADE OF CADIZ

Richard England tells Music Week how his company overcame the economic crash and a crumbling UK distribution network to become one of music's most diverse operations



## ANNIVERSARY

BY TOM PAKINKIS

There's not a music exec on the planet that will claim to have weathered the fallout of 2008's economic crash without some cuts and bruises. But Cadiz Music director Richard England's memory of the day Lehman Brothers went bankrupt paints a particularly vivid picture of just how impactful that year was for businesses everywhere.

Founded in 2003, Cadiz was born out of a Proper Music team that wanted to break away and do their own thing. Gaining early backing from distribution giant Pinnacle, the sales, marketing and 'label services' company was given an early boost and went on to see five years of success and international expansion.

"Then in 2008 we went to the States to see our American distributor and, the week we were there, all the banks started to collapse with Lehman Brothers being the first," recalls England. "Each morning we kept hearing 'Crisis In London' and we came back to devastation in the financial world."

It took three months from that point for the trade leviathan that was Pinnacle to fall to its knees. "It was a day they were meant to pay us £174,000, which was one month's trading at that time," England remembers. "We lost all that money overnight and we lost approximately 60% of our business. It's like burning down a restaurant. If there's ten grand in the till, that's gone, but you've also lost your means to trade."

While no-one on the ground could have foreseen a banking crash, what saved Cadiz was its ability to anticipate another important change in the market. The formation of Cadiz Digital in 2004 meant that the company was one of the first

independents to enter the digital world in earnest. The new income gave England and his team a solid foundation on which to rebuild.

Such willingness to diversify makes Cadiz something of a unique company in 2013. Now distributing through Universal and Plastic Head for over 250 labels - selling to HMV, Amazon and over 100 key independents, and distributing digitally to all major outlets including iTunes and others - the core of the business may seem traditional but there's much more afoot. While moves into publishing and management demonstrate an impressive breadth, it's the company's activity in the film and book publishing world that really raises eyebrows.

**"We're an unusual company. We have our fingers in many pies and can turn our hands to more than a few things"**

RICHARD ENGLAND, CADIZ MUSIC

The Cadiz film division doesn't just distribute, it develops and even bankrolls productions such as Julien Temple's Dr. Feelgood documentary *Oil City Confidential*. In the case of Cadiz's Cockney Rejects film, *East End Babylon*, England sat in the director's chair himself - as well as producing and selling the final product.

Similarly, having worked with Wilko Johnson on two Best Of albums, Cadiz has recently booked the Dr. Feelgood guitarist a string of gigs at London's KOKO including two dates this weekend on September 13 and 14 - and published his *Looking Back At Me* autobiography.

How does England define Cadiz Music today? "It's half solid commercial business and half whatever comes out of my head."

## Team players:

Above, Cadiz director Richard England and to the right [top] Blaise Aspden joined the company a year ago to handle social media and in-house design, while [bottom] export sales manager Ian Attwell was one of the original Proper Music execs that left with England to set up Cadiz





# Cadiz Music

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Cadiz celebrates its 10th anniversary this year, but how did it all begin? Is it right that you guys started by partnering with a distributor, Pinnacle? I was managing director of Proper Music and I'd set it up three years prior to that in 2000 with Malcolm Mills.

It took about 18 months to get it going and when I'd built it I realised I'd made something that wasn't me. I felt it was mundane and un-rock'n'roll. I left in 2003 with the staff I had brought in. We thought we wouldn't work for anyone else - we would do our own thing. And that became Cadiz.

In those days, Pinnacle was very strong and it was run by Steve Mason. He took it over in the '80s or '90s and built it into this really big, successful independent distribution company.

So I went to see him and he said, "Well I'll back you." At the time, we had expertise in sales, marketing and label services - as is the trendy word nowadays - and I thought, "Let's not have our own warehouse" - because it's a lot of hassle and no fun really. Pinnacle then became Cadiz's warehouse and we sold and distributed through them from 2003.

Steve helped us get started and get on our feet. Having the backing of Pinnacle at that time was fantastic. For five years things were great, we had no problems, we were expanding overseas, we had an office in Los Angeles. We just wanted to do our own thing. We found our premises, there were eight members of key staff that came across and it all just came together.

We built a really strong overseas network of labels and distributors managed by export manager Ian Attwell who had previously been at Trojan, Windsong and Castle And Noise.

Then in 2008 the world changed and Pinnacle, which was being run by Sean Sullivan and Andy Myers, pulled the plug. We had to rebuild with no money and look for new partners in the UK. I spent the rest of the year going around the distributors, from majors to small operations. Fortunately we did a deal with Universal for all our frontline stuff. We still work with them today - they've been great and have always paid us.

Then we did a deal with a company called Trilogy. Now, I'm not even sure why. I think it was because we didn't want to go to the recognised distributors because everyone else was there - the fallout from Pinnacle was massive.

We lost money [during the post-Pinnacle year], then Gem took Trilogy over in December 2009. Earlier this year, of course, Gem decided they wanted to move away from music [leaving Cadiz, as well as the likes of Essential, RSK and Cargo looking for a new distribution partner].

We were probably the least affected by Gem's decision in music because we had the existing Universal relationship, but companies who had just moved over [to Gem] were all left wondering, "Hold on, you've been trying to get our business and we've made all these changes to come over to you..."

**So you've had a rough time as far as distribution partners are concerned...**

We have had some ups and downs one might say. But now we've recently done a deal with Plastic



**"We were one of the first independent companies to [go digital]. We got in there very early on and that business has kept on growing and growing"**

RICHARD ENGLAND, CADIZ

Head and I've known managing director Steve Beatty for many years. Plastic Head is going in the same direction as us so it seemed to be a good fit. The change has just taken place over August and September. Now we're trading and all seems well.

**When you've had bad experiences with a number of physical distributors like that, are you more cautious about that side of the industry in the medium to long term?**

Well yes! And in terms of retail there's virtually nothing left compared to what we have been used to. HMV are clinging on and hopefully will make things work, Amazon are doing well, thank goodness, and then there are bits and bobs elsewhere.

A few years ago Jah Wobble - the bass player from PIL and in his own right - said the industry is going to be like a car boot sale.

Back then I didn't think anything of it but I actually now think he's right. If you sell CDs it's much harder to coordinate a release strategically, market it and get the sales figures that you used to get.

Where the business is going now, I don't know. If Rough Trade East can have a shop like it does that's really successful and fantastic, where they've created a brand, an intelligently run shop and have events in there every night, why can't there be another six shops like that in the UK?

There's going to be a whole generation that doesn't know what a CD is or doesn't understand the concept of it, there will still be people that buy some things, but where it's going I really don't know. If someone says they do know, I'd like to meet them.

**ABOVE**  
**Preparing for flight:** Cadiz is managing and releasing the Vuvuvultures, who England is determined to help reach their potential

But your digital business has been strong for a while now...

We were one of the first independent companies to do it. We got with iTunes straight away along with quite a few other companies, some that have now gone. We got in there very early on and it was lucky that we did because that business has grown and grown. It seems to have plateaued a bit at the moment but it's been our lifeline.

**You've mentioned that the phrase 'label services' bugs you...**

Yeah. Three years ago everything was '360'...

**The companies that have been in this sector the longest always seem to have a problem with that particular phrase...**

I just think it's funny. It doesn't bother me but if you distribute a record, unless the record label is really set up, has money and loads of experience, there's loads of things they can't do. If they spend all their money recording, you're going to have to make the CDs - so that's a service.

We have UK, Ireland and worldwide distribution so we can put the CDs or whatever it is into shops, then you have digital where you can upload to the DSPs. So that's three basic services before you've even got to what I used to call project management where you're looking after it: we're bringing our expertise, contacts and experience to everything; whether it's placing an ad, knowing the right press person to hire, contacting agent, booking shows and the like.

All of those things that are now known as 'label services', we've just been doing as a matter of course. I mean you can give it a nice little badge, but is it anything other than those things? No-one comes to us and says "We just want you to distribute it and nothing else" because you wouldn't sell anything. Maybe in 1986 you could just put a record out and it sold but not anymore - you have to work everything.

So we're doing all this stuff anyway but I guess because we are who we are, we don't bother dressing up, it's just what we do.



# 10th ANNIVERSARY FEATURE CADIZ

And then of course the Disturbing London label is another string to your bow...

There are three directors and owners of Disturbing London, Tinie Tempah, his manager Duménil Oburota and me. That came about because they were making some CDs with Sound Performance and Kate O'Brien [Sound Performance sales executive from 2006 -2008] who's worked with us on and off for years. They came in and said "We want to make 15,000 CDs" and she told them to talk to me in distribution. So I met them.

After that, for three years, I became very involved in the management of Tinie, and grime was in at the time. I brought them in to Cadiz and we started distributing Hood Economics, which was the first record, and then I opened up my address book and introduced them to Steve Homer at Live Nation, who's now booking the next O2 show. Through him we got to the William Morris Agency.

We took Tinie all over the world for the next three years and when he got signed to EMI Parlophone my role was sort of over because I was the record company. Tinie is signed to Disturbing London but licensed to Parlophone, which is the deal I helped to sort out.

You've decided to widen Cadiz's remit more now with things like publishing...

Two or three years ago I started a new company

called Custom House. We put out a load of vinyl, we have a management company and the publishing company, Custom House Music Publishing, which was something we said we'd do ten years ago and never got around to it. We did a deal with Kobalt and that's all going quite well.

**"We do anything that we find interesting and can make us a bit of money. We tend to do things for art but there has to be a commercial side"**

RICHARD ENGLAND, CADIZ MUSIC

**How do you decide what kind of projects to take on and get involved in?**

We do anything that we find interesting and can make us a bit of money. We tend to do things for art but there has to be a commercial side.

**Have you found that you've still got the ability to have that philosophy?**

Oh yeah, even though it's gotten harder and there's less return. I mean, in some ways the industry has gotten a lot easier because we can sort of do anything. For example, I am working with a band on their way up called Vuvuvultures. We had Live Nation book six dates and then we found six more around the country ourselves. That would have been a lot harder a few years ago but now, particularly on

the live side, the market and the people working in it seem to be proactive, enthusiastic, younger and keener to get things going.

And then we work with someone like Wilko Johnson who's 66 and has been diagnosed with cancer. We've just booked two more shows at KOKO, which will sell out. It's nice to be able to steer between everything and get things done.

**How has working in the industry changed over the years? Do you think the digital revolution has provided a more level playing field, for example?** Yes and no. There are still gatekeepers and I think you still need the doors to be opened just because there are still x amount of people at major labels, agents, promoters, independents and so on.

You need cash flow and contacts. I've been in the business 25 years, so that's 25 years worth of contacts. You might be able to make a fantastic piece of music and get a gig in East London but then how do you know how to get further unless you're really motivated, together and have money so that you don't have to go to work to pay for all these things? You need time.

**Cadiz seems to have grown so many different strands over the years, it now has so many different services and areas of expertise to offer. How would you define it as a company in 2013?** We're an unusual company because we do have our fingers in many pies and we are able to turn

# THANK YOU

## CADIZ MUSIC FOR ALL YOUR SUPPORT OVER THE YEARS



FROM THE DISTURBING LONDON TEAM

TINIE TEMPAH ♦ WIZKID ♦ GFRSH ♦ SASHA KEABLE ♦ DOT JR

ALL ABOUT SHE ♦ DJ CHARLESY

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**LEFT**  
**Test of time:**  
 England's  
 working  
 relationship  
 with Kate Rusby  
 goes back 20  
 years, and Cadiz  
 are readying the  
 folk singer's  
 Christmas DVD

our hands to quite a few things. But generally if we're doing something we're working with someone who knows what they're doing: when we started the publishing company we did it with Kobalt because they know what they're doing. If we're making films... I made East End Babylon with all of Julian Temple's film crew, cameramen, I got a brilliant editor in Henry Stein who did Led Zeppelin's Celebration Day amongst other things. You're always trying to find the absolute professionals. We do all the deals, all the contracts and then it's our job to sell it and market it.

We make and publish books as well. We did the Wilko Johnson [Looking Back At Me] book.

**And when you're coming to something completely new like that, what's the process?**  
 The process was 'It seems like a good idea, let's just get on and do it'. You find someone who knows how to make them.

If you're interested and you want to do it that's half the battle and if you know someone that knows how to do it then you can just go and do it. With the book I think we sold around 4,000 copies hardback and got around £17 back per book, so you can 'do that math'.

A publisher came to us recently and said they want to re-do the book. They were going to make it worse, give us ten grand, divided by three. They

might have sold a load more books but we wouldn't have seen any more money. My response was, "It might be good for you, but it's not good for me".

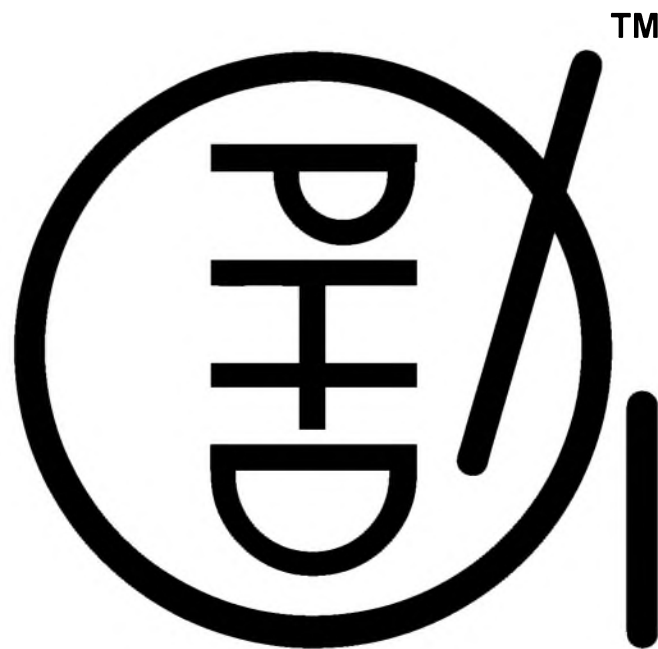
I think you have to look at these things and, because we're in a position where we can get to market, we have a foot in both camps. We've always had retail right there because we came out of distribution and we're essentially making things and signing things.

**What are the aims for Cadiz going forward and what's the company going to look like over the next 10 years?**

I think one of the main aims is to make sure we sell as much product as possible and make the Vuvuvultures completely successful, which will take quite a lot of work but I think we can do it. They have a fantastic, sound somewhere between Depeche Mode and the Pixies.

We don't know where things are going in the business, but we are adapting to changes especially with technology. A year ago we hired Blaise Aspden who does all our social media and in house design which has had a really good effect on our artists' profile as well as our own. And the publishing will be built and will make us some money.

In ten years it will look beautiful and there will be someone half my age [running the company] with loads of good ideas and lots of energy.



**CONGRATULATIONS TO CADIZ MUSIC FOR 10 SUCCESSFUL YEARS, AND HERE'S HOPING FOR MANY MORE!!!!**

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# 10th ANNIVERSARY FEATURE CADIZ

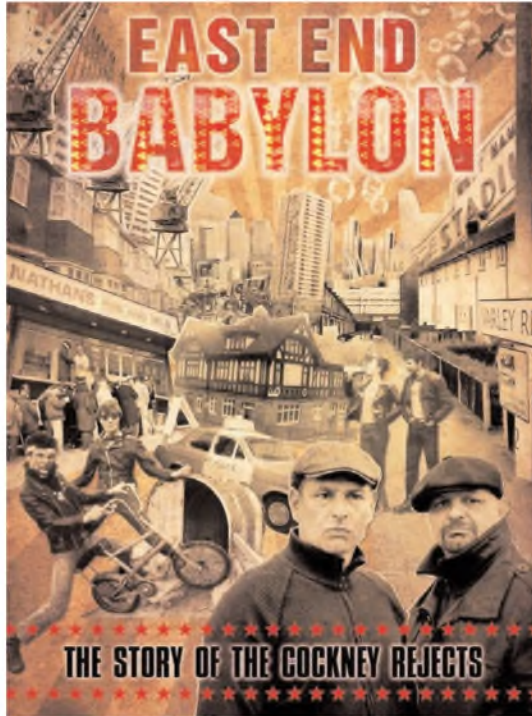
## MULTIMEDIA MUSIC FROM BOOKS TO FILMS TO GAMES - RICHARD ENGLAND ON CADIZ'S DIVERSE PROJECT INVOLVEMENT

Cadiz has just about every genre of music covered from folk, jazz, blues, rock and dance/urban. "On the folk side we have worked with Kate Rusby for 20 years and are about to release her Christmas DVD," says England. "We've just released Caperaille's new album and have worked with the gaelic singer Julie Fowlis who was featured in the Hollywood animation movie Brave.

"We also have a strong blues scene at the moment with artists such as Ian Siegel, Matt Schofield, Buddy Whittington, King King and Innus Sibun, and a lot of rock releases from the likes of Ronnie Wood and Keith Richards, Hugh Cornwell, Viv Albertine - some of these releases find their way onto our own label The Cadiz Recording Co."

Cadiz has also become involved in the lucrative world of video games soundtracks, distributing scores for some of the biggest franchises in the industry in partnership with none other than Nile Rodgers and his specialist Sumthing Else label. "We used to deal with a Canadian guy called Steve Propas who was a real mover and shaker and a really nice guy that died, sadly, two years ago," says England. "He brought the label, which releases computer game soundtracks such as Halo 3, Mass Effect, Deus Ex: Human Revolution and Gears Of War."

As if that weren't diversification enough, England has also taken on a number of film projects - in a very direct way. "We're heavily involved with The Cockney Rejects, having made the East End Babylon film about them," says England. "I had got to know The Rejects by putting out



their records. I read the lead singer Jeff Turner's book and it's a phenomenal story so I thought, 'Right I'm going to make a film'. I was heavily influenced by filmmaker Julien Temple in terms of style and content. He told me to learn from the master which is what I did!

"So, with East End Babylon, I financed it, directed it, produced it and now I am selling the bloody thing. I'm doing everything all under the Cadiz banner."

"We also made the Oil City Confidential film about Dr. Feelgood, almost by chance. We'd been working with Grand Records and Wilko Johnson and then someone found some Dr. Feelgood footage and said, 'How can we get this out?' and I said, 'Why don't we make a film about the band?' Julian Temple said he'd do it because he loves Dr. Feelgood. Suddenly we're making a film, winning awards and selling tens of thousands a year."

Even book publishing isn't beyond Cadiz's reach, with the company having put out Wilko Johnson's autobiography Looking Back At Me. "We had a brilliant designer, Chris Musto, put it together, the book was written already and we just... figured it out," explains England. "Nothing's that hard."

The Cadiz director is also enthusiastic about a number of upcoming names coming through Cadiz including punk folk singer Louise Distras, Wilko Johnson's son Simon's band ("a bit like The Fall") and "an English Gaslight Anthem" Electric River as well as managing and releasing the Vuvuvultures.

"We are just setting up a new label with Oil City Discs from Canvey Island - the home of Dr Feelgood - with ex Feegood roadie and Divine Comedy road manager Dean Kennedy," adds England. "He has signed The 45s - a teenage R'n'B outfit, alternative rockers The Ends and pop punk group Remember December."

## CONGRATULATIONS

to Richard England (The Captain) and his team at **CADIZ MUSIC** on their 10th Anniversary!

## FROM

Del Taylor (The Admiral) and all at United Producers Group



We have been onboard since the beginning and look forward to the next 10 years starting with our new signing **MALIK & PETTITE** debut EP release on Cadiz Digital.

## CONGRATULATIONS CADIZ PARTNERS' WORDS OF PRAISE

**Trevor Franklin**  
Associate Director,  
Coutts

I first met with Richard on 25th February 2003 when he was formulating plans for Cadiz. I was new in my role, so its my tenth anniversary too! Cadiz was one of the first clients I took on, so has always been fondly regarded and I value the working partnership that has developed over the years - Richard, Gareth and all at Cadiz are always a pleasure to deal with. Congratulations and here's to the next 10 years!

**James Collins**  
Partner,  
Collins Long

I have had the pleasure of being Richard and Cadiz's lawyer for the majority of its 10 years. I love working with Richard; he is great fun whilst at the same time being a true music industry professional with real integrity. The company never rests on its laurels and is always looking for new opportunities. Each and every one of their clients is important to them and the personal service they provide is crucial to the success they have achieved over the years. I am delighted to be able to congratulate them on their first 10 years and I wish them every success over the next 10 years and beyond.

**Del Taylor**  
Managing Director,  
United Producers Group

I have known Richard for around 20 years, first when I was at Trojan Records and he was running Direct Distribution and then for the past 10 at Cadiz, distributing a number of labels for me. Richard is a maverick and his team hard working and loyal with a true love of music. In these tough times Cadiz has kept its eye on the ball, moved with the times and run a straight ship, which is why they have stood the test of time... Here's to the next 10 years!

**Ben Farrar**  
Senior Label Manager,  
Plastic Head

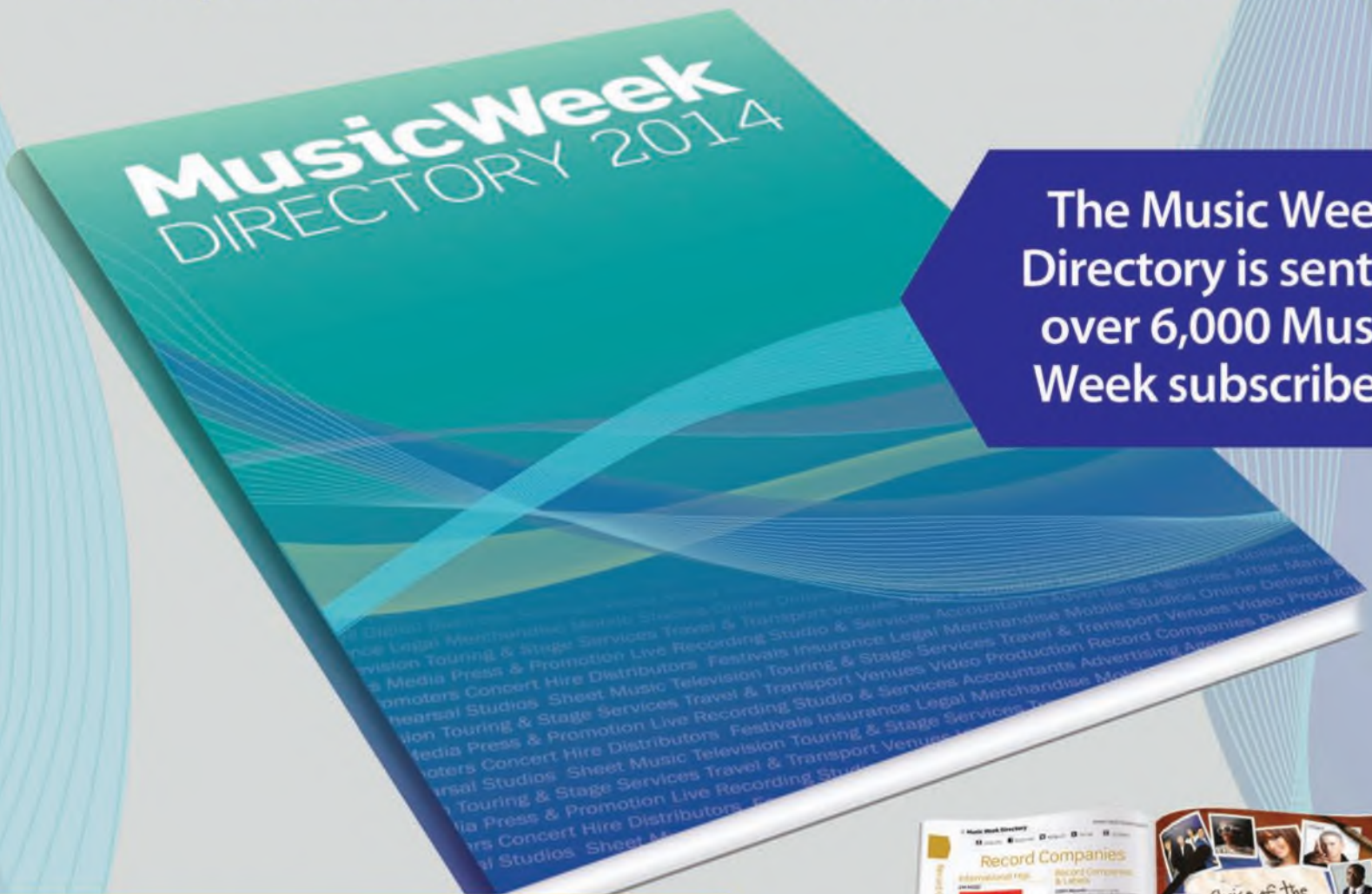
Cadiz Music Ltd are one of the true success stories of the UK's independent music scene. They have managed to survive market changes and economic turmoil, which had disastrous effect on some bigger companies, to come out the other end stronger than ever. Plastic Head Music Distribution are very pleased to be working with a company that has the respect and track record that Cadiz has. The two companies complement each other, and make both stronger and better able to weather any future market changes. We hope that this partnership will last for many years to come.



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# VIEWPOINT MUSIC FUNDING

## THE FIVE MYTHS OF MUSIC FUNDING

Author of *Easy Money: The Definitive UK Guide To Funding Music Projects* Remi Harris dusts away misconceptions surrounding finance opportunities for artists, managers and music companies



### FINANCE

■ BY REMI HARRIS

For most of us, there's a huge amount of trepidation about raising money for our projects.

How do I find the right people to ask? Am I asking in the right way? Can I get someone else to do the asking and make it all go away? These fears aren't lessened by a number of myths in circulation about music funding. Over the years, I've been surprised by statements made about funding by everyone from artists to the great and good of the music industry, and I wanted to know if there was any truth to them or not – these are my five myths of music funding.

### 1 "There's no money out there for music."

It's true to say that it isn't all that easy to raise money for music projects. However, when I heard this statement, it seemed far too pessimistic to me and a careful examination of music funding quickly disproved it.

I found that many millions of pounds of private investment have gone into music in the last few years, particularly live music and festivals. This summer's successful Love Supreme festival was one of a number of companies backed by Ingenious Media's Entertainment Venture Capital Trust, whilst Cooking Vinyl continued to release product funded via its deal with VC funding firm Icebreaker. Also, Edge Investment has built an extensive portfolio of investments in live promotions.

In the area of grant funding, headline announcements this year include the launch of PRSF's Arts Council England-backed Momentum Music Fund and UKTI's Music Export Growth Scheme, providing a further £3 million of funding to help independent companies.

### 2 "This whole crowdfunding thing has peaked already."

The last 12 months have seen a huge rise in the profile of crowdfunding in music, with extensive PR by the various companies in the space – this year's SXSW conference had a reported 21 panels that included the word 'Kickstarter'. This has caused some people to feel that perhaps crowdfunding has already reached its apex. Yet the figures indicate that it's still early days for this form of funding.

The overwhelming majority of the general public will never have given to a crowdfunding campaign, so there isn't saturation of this form of funding. There's also a big difference between the UK and the US in terms of its roll out. For example, on Kickstarter, there are 6773 projects listed from New York (both live and completed), but only 804 for London, a city of a similar size. Of the London projects, 145 are open for funding right now, and only 17 are music projects. Surely there's room for more?



**ABOVE**  
Money for something: Harris says financing music projects need not be daunting. *Easy Money? The Definitive UK Guide To Funding Music Projects* is available from the MusicTank website.

### 3 "I can't get a grant because I'm an artist, not a charity doing a worthy project."

On first inspection, many of the grant-funded projects that involve music do seem to be run on the basis of the social good that they do. Grant funders that distribute public money rightly require that the projects have a public benefit and music is used as a way to achieve the social, health and educational goals of many charitable trusts. However, there are selected funds that specifically support musicians, artist development, and the production and performance of high quality music, commercial or otherwise.

The Momentum Music Fund explicitly targets emerging 'commercial' artists, and has generated a great deal of interest, with around 500 applications made in the first round of the fund. Meanwhile, all of the arts councils and many charities specifically fund artists and creators. Arts Council England lists "artistic excellence" as one of its criteria for funding. Creative Scotland as an organisation has a remit to support both creative businesses and the arts, which creates opportunities for it to support emerging artists and labels with its grants. Arts Council of Wales' strategy currently has music industry development as one of its funding priorities.

Although there is huge demand, and the application process does take some skill, there is grant funding available for artists with the right project.

### 4 "You should never mix friends and business."

This sounds like common sense; separating business and personal relationships prevents problems from one area negatively affecting the other. It could be particularly hard to make financial decisions when

your relatives are also your financiers.

In fact, money from what investors call the 'three F's' (friends, family and fools) and 'bootstrapping' (using your own cash) are the most common ways of funding a small business. The Federation of Small Businesses says that 35% of members who have been trading for one to two years have used money from friends and family as a way of financing their business in the last 12 months.

Whether friends and family are giving a gift, donating to a crowdfunding campaign or making a loan or investment, experts recommend that the terms and conditions are clear and in writing, and that the funder is made aware of the risks and opportunities. A simple agreement should be drawn up to prevent misunderstandings and fallouts.

### 5 "Good ideas will always be funded."

It's logical to think that if a project fails in getting funding, it wasn't very good in the first place. However, the funders I spoke to indicated that a large proportion of the businesses and artists that approach them don't have weak ideas or music, they simply aren't eligible, meaning that their application doesn't address the funder's requirements or the request for money is poorly communicated and not backed up by evidence.

Understanding what funders require; making relevant and eligible applications; and communicating appropriately are vital to securing funding from any source. Good ideas that are directed at the wrong sort of funder or are badly explained can fail to get funding.

Being armed with the facts about how music funding works is the best way to save time and effort following leads which don't fit with your project and to increase your confidence in asking for money.



## 36 SINGLES/ALBUMS/COMPILATIONS

Haim score their first ever Official UK No.1 album with debut release Days Are Gone



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iTUNES CHARTS FROM  
AROUND THE WORLD

# CHARTS FOCUS



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Track Of The Week is Work B\*\*ch - the first single from Britney Spears' eighth studio album



# CHARTS UK SINGLES WEEK 40



For all charts and credits queries email [isabelle.nesmon@intentionmedia.co.uk](mailto: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	3	10	<b>ONEREPUBLIC</b> Counting Stars <i>Interscope USUM71301306 (Arvato)</i> ● (Tedder/Zancanella/tbc) Sony ATV (Tedder)	39	17	3	<b>BIRDY</b> Wings <i>Atlantic GBAS1300285 (Arvato)</i> (Tedder/Costey) Warner Chappell/Good Soldier/Write 2 Live (Tedder/Van Den Bogaerde)
2	New		<b>THE VAMPS</b> Can We Dance <i>Mercury TBC (Arvato)</i> (Espionage) EMI/Stellar/Universal/BMG Rights/Warner Chappell/Music Farnamem/Roc Nation (Bjorklund/And/Michael/Aluo/H.G.P./Lawrence)	40	31	20	<b>NAUGHTY BOY FT SAM SMITH</b> La La La <i>Virgin GBAA1300148 (Arvato)</i> ★2 (Naughty Boy/Kom/Mojam) B-Unique/Sony ATV/Naughty Words/Sali/Saak/Universal/EMI/Stellar (Khan/Smith/EJ Kaubay/Naper/Murray/Dinner/Coffey/Mbizaaz)
3	1	3	<b>JASON DERULO FT 2 CHAINZ</b> Talk Dirty <i>Warner Brothers USWB11302648 (Arvato)</i> ● (Reid) Sony ATV/Universal/BMG Rights/Warner Chappell/Irving/Reservoir/Int./Songs from the Roadwalk/Bad Robot/Blums/Winkler/Howe/Abraham/Duro/Alva/Lepp/Varas	41	14	2	<b>SUB FOCUS FT KELE</b> Turn It Around <i>EMI GBUM71305332 (Arvato)</i> (Douwma) Universal/EMI (Douwma/Dkereke)
4	2	5	<b>KATY PERRY</b> Roar <i>Virgin USUM71308669 (Arvato)</i> ● (Dr Luke/Martin/Trink; Warner Chappell/Kobalt/Pasency/Downtown/MXM Music AR/Dnology/Frecription/Philo; Perry/Gotwald/Martin/Mike/Walter)	42	41	3	<b>KATY PERRY FT JUICY J</b> Dark Horse <i>Virgin USUM7131296 (Arvato)</i> (Dr Luke/Narvin/Goku/Universal/Warner Chappell/Decca/Halco/Dot Better/Kaz Money/MSX/Kobalt/Dnology/Prescription/Whelan/Fish/Perry/Houston/Vanous)
5	New		<b>CHASE &amp; STATUS FT MOKO</b> Count On Me <i>Mercury TBC (Arvato)</i> (Fennard/Milton) Universal/Kobalt/Praxis/Erison/CC (Fennard/Milton/Risson/Moko/Lewis)	43	New		<b>MAXSTA FT LITTLE NIKKI</b> Wanna Go <i>RCA TBC (Arvato)</i> (Shawna Proval; SM/Stage Three/CC (Korumb/Day) 2/3/Sanderson/Jakson/H/Minim/Em/Smike)
6	5	3	<b>AVICII</b> You Make Me Feel <i>Foxstar/FRMD CH3131340083 (Arvato)</i> (Bragging; Sony ATV/EMI/Universal (Bragging/Fournouri/Ak/Faki/Fonate)	44	33	11	<b>ONE DIRECTION</b> Best Song Ever <i>Syco GBHMU1300102 (Arvato)</i> ● (Bianchi/Radosvich/Ryan) Universal/Warner Chappell/BBCC/Praxis/Philly/Saak/Universal/EMI/Stellar (Bianchi/Ryan/Drewett/Bianchi)
7	13	11	<b>DEMI LOVATO</b> SkyScraper <i>Hollywood/Polydor USHR1132837 (Arvato)</i> (Gad) BMG Rights/Kobalt/Warner Chappell/Polygram Int./tbc (Gad/Kow/Robbins)	45	32	25	<b>DAFT PUNK FT PHARRELL &amp; NILE RODGERS</b> Get Lucky <i>Columbia USOX91300106 (Arvato)</i> ★2 (Daft Punk) Imagism/Sony ATV/EMI (Bangalter/Hornem-Christo/Williams/Rodgers)
8	4	9	<b>DRAKE FT MAJID JORDAN</b> Hold On We're Going Home <i>Cash Money/Republic USCM51300690 (Arvato)</i> ● (Jordan/Meteen85/Shebby) EMI/Kobalt/Nyan King/Is Love And Above/CC (Graham Jefferies/Shebby/Ai Maskati/Ullman)	46	55	3	<b>YLVIS</b> The Fox <i>WM Norway NOAGW1300374 (Arvato)</i> (StarGate) Sony ATV/EMI/NCB/Tono (B.Yvisaker/V.Yvisaker/Enksen/Hermansen/Lochstoe)
9	6	16	<b>MACKLEMORE &amp; RYAN LEWIS FT MARY LAMBERT</b> Same Love <i>Macklemore GMM88120024 (ADA Arvato)</i> (Lewis) Kobalt/Inside Passage/Macklemore (Lewis/Lambert/Haggerty)	47	Re-entry		<b>EMELI SANDE</b> Clown <i>Virgin GBAA1200010 (Arvato)</i> (Naughty Boy) Sony ATV/Naughty Words/EMI/Stellar/ID/Arlon (Sande/Khan/Mitchell)
10	New		<b>DIZEE RASCAL FT WILL.I.AM</b> Something Really Bad <i>Dirtz; Stank/Island TBC (Arvato)</i> (Jeberg; Kobalt/Lord Pharoah JB/CC (Jeberg/Pouame/Mills/Will.I.Am/McHenry)	48	51	12	<b>JOJO</b> Leave (Get Out) <i>Mercury USBG0300051 (Arvato)</i> ● (Souldhook & Karlin) EMI/Kobalt/Full of Soul/Souhvang/Godly/Songs of Dreamworks/Smooth As Silk/Playingth (Schack/Karlin/White/Carrtrial)
11	8	12	<b>AVICII</b> Wake Me Up <i>Positiva/PRMD SEUM71301325 (Arvato)</i> ★ (Avicii/Fournouri) Sony ATV/Universal/EMI (Bragging/Fournouri/Barr/Einzeiger)	49	50	7	<b>DAFT PUNK FT PHARRELL WILLIAMS</b> Lose Yourself To Dance <i>Columbia USOX91300106 (Arvato)</i> (Bangalter/de Hornem-Christo) Imagism/EMI/Beats/Sony ATV/More Water From Nazareth/XLC (Bangalter/de Hornem-Christo/Rodgers/Williams)
12	7	7	<b>BEN PEARCE</b> What I Might Do <i>Mercury GBUM71305957 (Arvato)</i> (Pearce) Universal/Jagpal/CC (Pearce/Hamilton/Foyser/Arvis)	50	35	11	<b>BASTILLE</b> Things We Lost in the Fire <i>Virgin GBAA41200937 (Arvato)</i> (Frew/Smith) Universal (Smith)
13	10	8	<b>ELLIE GOULDING</b> Burn <i>Folydor GBUV71300663 (Arvato)</i> ● (Kustin) EMI/Kobalt/Global Talent/Arcoman/Patino Games/Biastronaut/Write 2 Live (Tedder/Goulding/Murstin/Zancanella/Konigs)	51	51	30	<b>MACKLEMORE &amp; RYAN LEWIS FEAT. RAY DALTON</b> Can't Hold Us <i>Macklemore GMM88120024 (ADA Arvato)</i> ★2 (Lewis) Kobalt/Macklemore/Inside Passage/Haggerty/Lewis)
14	Re-entry		<b>JASON MRAZ</b> I Won't Give Up <i>Atlantic USEE11100768 (Arvato)</i> ● (Thirca/elli; Great 100k/Rob/S/Finage/Goodye/1Q (Mraz/Natter)	52	40	15	<b>JASON DERULO</b> The Other Side <i>Warner Brothers USWB11301199 (Arvato)</i> ● (Amma/J/insal) Universal/EMI/Kobalt/Each Note Counts/Prescription/Philly/Saak/Universal/EMI/Stellar (Amma/J/insal)
15	12	16	<b>LANA DEL REY VS CEDRIC GVERAIS</b> Summertime Sadness <i>Polydor/Stronger GBUM71111565 (Arvato)</i> ● (Kiang/Kowels/Paragou/itbc) EMI/R-Rated (Del Rey/Kowels)	53	Re-entry		<b>GOO GOO DOLLS</b> Iris <i>Warner Brothers USWB10704707 (Arvato)</i> ★2 (Goo Goo Dolls/Cavallo) EMI (Reznik)
16	11	7	<b>KLANGKARUSSELL FT WILL HEARD</b> Sonnentanz (Sun Don't Shine) <i>Island DEUM71302178 (Arvato)</i> ● (Klangkarussell/Schmalbach; Edition Klangkarussell/Fonduer/Budde/Perfect Song (Rieser/Held/Heard)	54	43	92	<b>BIRDY</b> Skinny Love <i>14th Floor/Atlantic GBAH11100024 (Arvato)</i> ● (Gilbert/Walton; Kobalt/Apple/Rca (Verban)
17	9	3	<b>JESSIE J</b> It's My Party <i>Island/Lava USUM71309972 (Arvato)</i> (Jardieu/Lejly/Coino Fresh; Sony ATV/Notting Hill/Studioeast/Warner Tamerlane/John Jardieu/Bat Radar/Norman Colina (Cornish/Kelly/Jardieu/Norman)	55	49	15	<b>CALVIN HARRIS FT AYAH MARAR</b> Thinking About You <i>Columbia GBAR1271395 (Arvato)</i> ● (Harris; AM/Notting Hill/H/rom/Marar)
18	New		<b>LUCY SPRAGGAN</b> Last Night (Beer Fear) <i>Columbia GBHMU1300149 (Arvato)</i> (Flannigan/Preston) CC (Spraggan)	56	53	15	<b>ICONA POP FT CHARLI XCX</b> I Love It <i>Atlantic USAT71200870 (Arvato)</i> ● (Berger/Style/Df Eye) Universal/EMI/Stellar/Kobalt/Discipline (Kilow/Atkinson/Bergan)
19	New		<b>NELLY FT NICKI MINAJ &amp; PHARRELL</b> Get Like Me <i>Republic Records TBC (Arvato)</i> (Pharrell) Universal/EMI/SMP/Jackie Frost (Haynes/Williams/Maraj)	57	39	7	<b>SEAN PAUL</b> Other Side Of Love <i>Atlantic USAT7131518 (Arvato)</i> (Sean Paul/The Cataracs) Sony ATV/EMI/Kobalt/India Pop/Waare Da Kasz At; Ar/Mataz/Balazack (Henriques/Hawal/Sharif/Avia)
20	15	9	<b>MILEY CYRUS</b> We Can't Stop <i>RCA USRV81300235 (Arvato)</i> ● (Mike Will Made It/Fay/F-A-s-y; Universal/Warner Chappell/Reel Muzik/London/Alone/Sounds from Earth/Summer/Slikk Rick (Thomas/Thomas/Williams/W/Sa/Jigiter/Davis/Arvato)	58	45	12	<b>LE YOUTH</b> Cool <i>Sign Of The Times/Epic GBAR13300152 (Arvato)</i> (Jamis; Next Selection/Wes James/James/Esle)
21	20	30	<b>PASSENGER</b> Let Her Go <i>Network GBMON1200012 (Essential GEM)</i> ★ (Vallejo/Rosenberg) Sony ATV (Rosenberg)	59	54	21	<b>BRUNO MARS</b> Treasure <i>Atlantic USAT71206710 (Arvato)</i> ● (The Smeezingtons) Universal/BMG Rights/Lake Grove/Warner Chappell/Mars Force/Roc Nation/Music Farnamem (Brown/Lewine/Lawrence/Mars)
22	30	13	<b>JUSTIN TIMBERLAKE</b> Take Back The Night <i>RCA USRC11301011 (Arvato)</i> (Timbaland/Timberlake/Harmon) Sony ATV/Universal/Warner Chappell/OLE/CC (Timberlake/Fauntleroy/Mosley/Harmon)	60	22	2	<b>JESSIE J</b> Sexy Lady <i>Lava/Rzuphic/Island USUM71311770 (Arvato)</i> (Ammy/J.L.Figs; Sony ATV/Warner Chappell/Each Note Counts/Prescription/Studioeast (Cornish/Col)Emma/Kelly)
23	21	69	<b>CHRISTINA PERRI</b> A Thousand Years <i>Atlantic USAT71202141 (Arvato)</i> ● (Hodges) EMI/Finage (Hodges/Perr)	61	37	12	<b>KINGS OF LEON</b> Supersoaker <i>RCA USRC11300780 (Arvato)</i> (Petraglia; Bng (ollowill/Polwill/Polwill/Polwill/Polwill)
24	16	2	<b>HAIM</b> The Wire <i>Folydor GBUM71304660 (Arvato)</i> (Haim) Universal (A Haim/D Haim/E Haim)	62	Re-entry		<b>JUSTIN TIMBERLAKE</b> Mirrors <i>RCA USRC11300059 (Arvato)</i> ★ (Timbaland/Timberlake/Harmon) Sony ATV/Universal/Warner Chappell/Tunes/J Harmon/J Fauntleroy/Almo (Timberlake/Mosley/Harmon/Godbey/Fauntleroy)
25	27	14	<b>JOHN NEWMAN</b> Love Me Again <i>Island GBUM71302815 (Arvato)</i> ● (Booker/Newman/Spencer) B-Unique/Universal (Newman/Booker)	63	54	24	<b>OLLY MURS</b> Dear Darlin' <i>Epic/Syco GBAR1201992 (Arvato)</i> ● (Eliot; Sony ATV/Universal/Salli/Saak/Warner Chappell (Murs/Ellor/Drewatt)
26	19	8	<b>LADY GAGA</b> Applause <i>Interscope USUM71310271 (Arvato)</i> (Ladys Gaga/DJ White Shadow/Zisis/Monson) Sony ATV/Universal/Mawwell & Carter (Germanotta/Bian/Zisis/Monson/Bressa)	64	Re-entry		<b>RIHANNA</b> Diamonds <i>Def Jam/Virgin USUM71211793 (Arvato)</i> ★2 (B.Blanco/StarGate) EMI/Kobalt/Matza Ball/Where Da Kasz At; Furler/Enksen/Hermansen/Lewine)
27	34	6	<b>ROBIN THICKE FT 2 CHAINZ &amp; KENDRICK LAMAR</b> Give It 2 U <i>Interscope USUM71306755 (Arvato)</i> (Dr Luke/Cirkut) Universal/BMG Rights/Kobalt/Warner Chappell (Thicke/Adams/Gotwald/Walter/Lamar/Epps)	65	57	58	<b>DRAKE FT RIHANNA</b> Take Care <i>Cash Money/Rzuphic USCM51100547 (Arvato)</i> ● (Kaz Smith/Shebby; Sony ATV/Universal/EMI/Kobalt/Warner Chappell/Howe/Waare Da Kasz & Moses (Bantaw/Graham/Shebby/Palmaw/Kx Smith/M/Idley/Craft)
28	18	19	<b>ROBIN THICKE FT T.I. &amp; PHARRELL</b> Blurred Lines <i>Interscope USUM71302150 (Arvato)</i> ★2 (Pharrell) Universal/EMI (Williams/Thicke)	66	50	9	<b>TINIE TEMPAH FT 2 CHAINZ</b> Trampoline <i>Parlophone GB7FP1300245 (Arvato)</i> (Diplo/DIA; AMI/Kobalt/Reservoir Media/Songs Like: Furtles/SMP/Mad 9/Smack/D; Money/12/14 and Spring 5/rden/ekogwari/Epps/Pentz/Whamby)
29	35	5	<b>RIZZLE KICKS</b> Lost Generation <i>Island GBUM71302508 (Arvato)</i> (Whiting/Cannon) Sony ATV/Stage Three/BMG Chrysalis/CC (Stephens/Alexander-Sule/Cannon/Whiting/Phillips)	67	45	30	<b>DRAKE</b> Started From The Bottom <i>Cash Money/Republic USCM51300054 (Arvato)</i> (Mike Zombie) Sony ATV/Universal/EMI/Kobalt/Maw & Moses (Cash Money/Robinson/Shebby)
30	New		<b>FUSE ODG FT ITZ TIFFANY</b> Azonto <i>3 Beat/AATW TBC (Arvato)</i> (Fuse ODG/Killbeatz/Davis) Universal/CC (Abiona/tbc)	68	Re-entry		<b>ONE DIRECTION</b> Little Things <i>Syco GBHMU1200361 (Arvato)</i> ● (Gosling) Imagem/Sony ATV (Sheeran/Bevan)
31	25	13	<b>JAY-Z FT JUSTIN TIMBERLAKE</b> Holy Grail <i>Roc Nation/Virgin QUMT1300025 (Arvato)</i> ● (The Dream/Timbaland/Joc/No/Di/Unesa/EMI/Kobalt/Primay Wave/Tunes/The End of Music/MJ Iwewe/Warner Tamerlane/Murky/Slough/208/AVB/sing (Carter/Arvato)	69	38	3	<b>CHVRCHES</b> The Mother We Share <i>Virgin GBGCA1200627 (Arvato)</i> (CHVRCHES) Universal/Mayberry/cock/D/ierary)
32	72	3	<b>JASMINE THOMPSON</b> Ain't Nobody <i>Nowever GBWFS1300012 (Absolute Arvato)</i> (Almau) EMI (Wolinski)	70	47	8	<b>THE WANTED</b> We Own The Night <i>Global Talent/Island GBUM71304184 (Arvato)</i> (Messinger/Nasir/Nolan) Sony ATV/Messy/Line Messengers/Janis/The Ball (Arwath/Messinger/Janis/Nolan)
33	New		<b>TWO DOOR CINEMA CLUB</b> Changing Of The Seasons <i>Parlophone TBC (Arvato)</i> (Inimble/LeClerq) Irresistible/Warner Chappell (Inimble/Mulliday/Baird)	71	Re-entry		<b>OASIS</b> Stop Crying Your Heart Out <i>Big Brother GBBO70202057 (PIAS Arvato)</i> ● (Oasis) Sony ATV/Gallagher)
34	28	20	<b>2 CHAINZ FT WIZ KHALIFA</b> We Own It (Fast & Furious) <i>Def Jam/Virgin USUM71305173 (Arvato)</i> (The Futuristic; Reservoir Media/Warner Tamerlane/Artist 101/Schweezy Beats/Panic Attack/AFG West/UGF (Epps/Thomas/Schwartz/Mahajouran/Isaac)	72	Re-entry		<b>PINK FEAT. NATE RUESS</b> Just Give Me A Reason <i>RCA USRC11200786 (Arvato)</i> ★ (Baskler) Sony ATV/EMI/Pink Inside/Way Above (Pink/Baskler/Ruess)
35	24	7	<b>DJ FRESH VS DIPLO AND DOMINIQUE YOUNG UNIQUE</b> Earthquake <i>MoS GBCE1300050 (Sony DADC UK)</i> (DJ Fresh/Diplo; Notting Hill/Universal/Kobalt/Songs Music (Stem/Clark/Pentz)	73	New		<b>BADFINGER</b> Baby Blue <i>Parlophone GBCE000006 (Arvato)</i> (Rundgren) Apple/Warner Chappell (Ham)
36	23	5	<b>LONDON GRAMMAR</b> Strong <i>Metal &amp; Dust GBCE13000509 (Sony DADC UK)</i> (London Grammar/Bian/Perr; Warner Chappell (Reid/Kothman/Majdar)	74	115	45	<b>RIHANNA FT MIKKY EKKO</b> Stay <i>Def Jam/Virgin USUM71214754 (Arvato)</i> ★ (Ekko/Lew/Parker) Sony ATV (Ekko/Parker)
37	26	16	<b>ARCTIC MONKEYS</b> Do I Wanna Know? <i>Domino GBCEL1300332 (PIAS Arvato)</i> ● (Ford/Orton) EMI (Turner/Arctic Monkeys)	75	55	7	<b>CHRIS BROWN FT NICKI MINAJ</b> Love More <i>RCA USRC11300978 (Arvato)</i> (RHS/SH/3N/111/tbc) Universal/Sony ATV/Whiting Lamp/LL (Brown/Maraj/D/versley/H/versley/Spearman/R/mond/S/ellinger)
38	29	8	<b>ARCTIC MONKEYS</b> Why'd You Only Call Me When You're High <i>Domino GBCEL1300370 (PIAS Arvato)</i> (Ford/Orton) EMI (Turner)				

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# CHARTS UK ALBUMS WEEK 40



The Official UK Singles and Albums Charts are produced by the Official Charts Company, based on a sample of more than 4,000 record outlets. They are compiled from actual sales last Sunday to Saturday, incorporating seven-inch, 12-inch, CDs, LPs, digital bundles, download sales and cassettes.

## THE OFFICIAL UK ARTIST ALBUMS CHART

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

THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)	THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)
1	New		<b>HAIM</b> Days Are Gone <i>Polydor 3750914 (Arvato)</i> (D Haim/A Haim/E Haim/Goransson/Rechtshaid/Ford)	39	New		<b>KIDS IN GLASS HOUSES</b> Peace <i>Transmission TRANSCD017 (PIAS Arvato)</i> (Weller)
2	New		<b>JUSTIN TIMBERLAKE</b> The 20/20 Experience - 2 Of 2 <i>RCA 88893741512 (Arvato)</i> (Timbaland/Timberlake/Harmon)	40	37	49	<b>CALVIN HARRIS</b> 18 Months <i>Columbia/Fly Eye 88697859232 (Arvato)</i> ★2 (Harris/Romero/Reynolds/Knight/Francis)
3	1	2	<b>KINGS OF LEON</b> Mechanical Bull <i>Hund Me Down 88883768222 (Arvato)</i> ● (Petraglia)	41	35	15	<b>KODALINE</b> In A Perfect World <i>B-Unique/RCA 88765442802 (Arvato)</i> ● (Harris)
4	4	4	<b>ARCTIC MONKEYS</b> AM <i>Domino WIGCD317 (PIAS Arvato)</i> ● (Ferd/Otton)	42	43	18	<b>DISCLOSURE</b> Settle <i>PMR/Island 3739492 (Arvato)</i> ● (Disclosure)
5	2	2	<b>DRAKE</b> Nothing Was The Same <i>Cash Money/Republic 3752186 (Arvato)</i> ● (Shebit/Thomas/Leke One/Mike Zombie/Dahl/Jordan/Kineteen85/H Mohawke/Boi 1da Boi/Aitter/Vynylz/Nineteen85/Sampha/Evans/Wane)	43	40	98	<b>ONE DIRECTION</b> Up All Night <i>Syco 88697843642 (Arvato)</i> ★3 (Future/Cut/Robson/Harmony/Kelly/Eliot/TMS/Fitzmaurice/Bunetta/Ryan/Secon/The Sealless/Rampton/Mipne/Argyle/Bramme/Paine)
6	New		<b>ALTER BRIDGE</b> Fortress <i>Roadrunner RR7622 (Arvato)</i> (Baskette)	44	18	3	<b>MANIC STREET PREACHERS</b> Rewind The Film <i>Columbia 88883745292 (Arvato)</i> (Manic Street Preachers/Williams/Silva)
7	3	2	<b>JESSIE J</b> Alive <i>Lava/Republic/Island 3752173 (Arvato)</i> (Ammo/D C/Figs/Dr Luke/Cirkut/SterGate/B Blanco/Harmony/Kelly/Abraham/Olgee/Jon Lon/Jerkins)	45	New		<b>THE ANSWER</b> New Horizon <i>Napalm NPR493 (Essential/Proper)</i> (The Answer/Jepson/tbc)
8	7	4	<b>LONDON GRAMMAR</b> If You Wait <i>Metal &amp; Dust MACART1 (Sony DADC UK)</i> ● (London Grammar/Bran/Kerr/Disclosure)	46	New		<b>TURIN BRAKES</b> We Were Here <i>Cooking Vinyl COOKCD581 (Essential/Proper)</i> (Turin Brakes/Staton)
9	6	3	<b>AVICII</b> True <i>Postiva/PMMD 3748460 (Arvato)</i> (Bergling/Pounour/Hodgers)	47	14	2	<b>STING</b> The Last Ship <i>Cherrytree 3744320 (Arvato)</i> (Sting/Mathes)
10	New		<b>DIZEE RASCAL</b> The Fifth <i>Dirtee Stank/Island 3742848 (Arvato)</i> (Free School/RedOne/Jimmy Joker/Teddy Sky/Hi-Tek/DJ Corbett/Leberg/Anderson/J-MAN/Oakwood/Mostyn/A Trak/Olgee/Harris/Francis/MJ Cole)	48	42	45	<b>OLLY MURS</b> Right Place Right Time <i>Epic/Syco 88725415352 (Arvato)</i> ★2 (Future/Cut/Robson/Harmony/Kelly/Eliot/TMS/Fitzmaurice/Bunetta/Ryan/Secon/The Sealless/Rampton/Mipne/Argyle/Bramme/Paine)
11	New		<b>SUB FOCUS</b> Torus <i>EMI 3750801 (Arvato)</i> (Douwma/Pountney)	49	45	54	<b>MUMFORD &amp; SONS</b> Babel <i>Gentlemen Of The Road/Island 3712787 (Arvato)</i> ★3 (Dravs)
12	12	32	<b>PASSENGER</b> All The Little Lights <i>Netwerk 309652 (Essential/Proper)</i> ● (Vallejo/Rosenberg)	50	45	31	<b>STEREOPHONICS</b> Graffiti On The Train <i>Stylus STYLUSCD3 (AGA Arvato)</i> ● (Jones/Lowe)
13	5	2	<b>JASON DERULO</b> Tattoos <i>Warner Brothers 9361494185 (Arvato)</i> (Armondo/Johnson/Reynolds/Berg/DJ Frank E/ACDAY/Bellman/Lea/DJ Bombard/31 Noodles/Theape Kizz/RedOne/Rush/Rear/Gek/The Catscratch/Young/Falk/Jordan)	51	49	55	<b>PINK</b> The Truth About Love <i>RCA 88725452422 (Arvato)</i> ★2 (Kurstin/Bhasker/Walker/Hill/Hayne/Martin/Shellback/Mann/Schuler/DJ Khalil/Chin Injeti/Tracklacers/Wilson/tbc)
14	10	21	<b>ROD STEWART</b> Time <i>Capitol/Decca 5342892 (Arvato)</i> ★ (Stewart/Savari/Craig/Kennedy)	52	38	105	<b>DAVID GUETTA</b> Nothing But The Beat <i>Parlophone P7352312 (Arvato)</i> ★2 (Guetta/Vee/Caren/Tunifcrt/Riesterer/Blacklaw/Afrojack/Luttrell/Avicii)
15	9	2	<b>CHVRCHES</b> The Bones Of What You Believe <i>Virgin CDV3116 (Arvato)</i> (CHVRCHES)	53	55	13	<b>JAY-Z</b> Magna Carta Holy Grail <i>Roc-A-Fella 1930419 (Arvato)</i> ● (The-Dream/Timbaland/Harmon/No-ID/Boi 1da/Vynyl/Pharel/Hit-Boy/Camper/Dear/Scott/Swiss Beatz/Mike Will Made It/Mar/2/Timberlake/Joshua)
16	8	2	<b>BIRDY</b> Fire Within <i>14th Floor/Int.Mc: 2564642042 (Arvato)</i> (Teddler/Costey)	54	47	51	<b>JAKE BUGG</b> Jake Bugg <i>Mercury 370753 (Arvato)</i> ★ (Anher/Crossy/Prime/Hart/Hunt)
17	11	3	<b>KATIE MELUA</b> Ketevan <i>Dr. Matrix DRXCD0095 (AGA Arvato)</i> (M Bati/L Bati)	55	New		<b>ALL TIME LOW</b> Don't Panic - It's Longer Now <i>Hopeless HR763 (PIAS Arvato)</i> (Green/Gaskarth)
18	17	25	<b>MICHAEL BUBLE</b> To Be Loved <i>Reprise 5362454457 (Arvato)</i> ★ (Rock)	56	48	38	<b>LANA DEL REY</b> Born To Die <i>Polydor/Strangr 2787091 (Arvato)</i> ★2 (Haynes/Parker/Berg/RedOne/Robson/Bhasker/DJ Frank E/Jon/Bamber-Martin/Jay-Z/Brice/Shim/Skylar/Chikawa)
19	16	5	<b>THE 1975</b> The 1975 <i>Dirty Hit/Polydor DH00040 (Arvato)</i> ● (Crossley/The 1975)	57	51	5	<b>RIZZLE KICKS</b> The Roaring 20s <i>Island 3743323 (Arvato)</i> (Cannon/Whiting/Cook)
20	32	38	<b>MACKLEMORE &amp; RYAN LEWIS</b> The Heist <i>Macklemore 754152229 (AGA Arvato)</i> ● (Lewis)	58	New		<b>JOHNNY FLYNN</b> Country Mile <i>Transgressive TRANS165 (Kaball/Proper)</i> (Flynn/Beath)
21	22	20	<b>FLEETWOOD MAC</b> 25 Years - The Chain <i>Warner Brothers 8122797302 (Arvato)</i> ● (Bitch/Buckingham/Callat/Christ/Dashut/Fleckenstein/Mac/Hughes/Laing/Learner/Mary/Cleop/Spencer/Vernon)	59	53	255	<b>FLEETWOOD MAC</b> Rumours <i>Rhino 8122796778 (Arvato)</i> ★11 (Fleetwood/Mac/Dashut/Callat)
22	33	86	<b>EMELI SANDE</b> Our Version Of Events <i>Virgin CDV3094 (Arvato)</i> ★6 (Spencer/Hayne/Naughty Boy/Mojam/Herman/Millard/Harrison/Craze/Hoax/Keys/Sande/Slater/Aikins)	60	54	27	<b>IMAGINE DRAGONS</b> Night Visions <i>Interscope 3722421 (Arvato)</i> ● (Imagine Dragons/Alex Da Kid/Darner)
23	21	52	<b>ELLIE GOULDING</b> Halcyon <i>Polydor 3712421 (Arvato)</i> ★ (Ellie/Goulding/MCNSTA/Spencer/Billboard/Foris/Parker/Srasmith/Harris)	61	52	22	<b>CARO EMERALD</b> The Shocking Miss Emerald <i>Dramatica/Grand Mono DRAMCD0792 (AGA Arvato)</i> ● (Schreurs/van Wieringen)
24	20	10	<b>RICHARD &amp; ADAM</b> The Impossible Dream <i>Sony Music CG 88883760352 (Arvato)</i> ● (Slack/Hurmicce)	62	35	5	<b>LUCIANO PAVAROTTI</b> The 50 Greatest Tracks <i>Decca 4795944 (Arvato)</i> (Mishull/Millinson/Harvey/Mordier/Raeburn/Woolcock/Pepe/Culshaw/Ramones/Cornali/Pessengers/Cattaneo)
25	13	3	<b>ELTON JOHN</b> The Diving Board <i>Mercury 3723234 (Arvato)</i> (El-Bene/Barnett)	63	New		<b>AGNES OBEL</b> Aventure <i>Play It Again Sam PIASR613CDX (PIAS Arvato)</i> (Obel)
26	19	31	<b>BASTILLE</b> Bad Blood <i>Virgin CDV3097 (Arvato)</i> ★ (Smith/Crew)	64	24	2	<b>MAZZY STAR</b> Seasons Of Your Day <i>Rhymes Of An Hour RHYMES3 (RBM Arvato)</i> (Robak/Sandoval)
27	New		<b>JUSTIN TIMBERLAKE</b> The 20/20 Experience - The Complete Experience <i>RCA 88883768122 (Arvato)</i> (Timbaland/Timberlake/Harmon)	65	58	24	<b>JOHNNY CASH</b> The Rebel <i>Musi: Digital 257403 (Delta/Sony DADC)</i> (tbc)
28	23	15	<b>TOM ODELL</b> Long Way Down <i>Columbia 88765439082 (Arvato)</i> ● (Grech/Margherat/LeWhite/C'ell/Whitton)	66	52	275	<b>EMINEM</b> Curtain Call - The Hits <i>Interscope 9887893 (Arvato)</i> ★5 (Eminem/Dr Dre/Resto/The 45 King & Louie/DJ Head/Mel-Man/Elizondo/tbc)
29	25	12	<b>ONEREPUBLIC</b> Native <i>Interscope 3719604 (Arvato)</i> (LeClerc/Zamian/Elia/Ruiz/Brown/Bhasker/Johnson/Hayne/Zdar/30ombass/Bianco/Cassius/Sprinkle)	67	Re-entry		<b>ANDRE RIEU &amp; THE JOHANN STRAUSS ORCHESTRA</b> Magic Of The Movies <i>Decca 3715423 (Arvato)</i> ★ (Rieu)
30	26	47	<b>ONE DIRECTION</b> Take Me Home <i>Syco 88725439722 (Arvato)</i> ★2 (Rami/Falk/Gosling/Bunetta/Ryan/Rogelmark/Nedler/Shellback/Dr Luke/Kooolhaq/AK/Cirkut/Robson)	68	55	44	<b>RIHANNA</b> Unapologetic <i>Def Jam/Virgin 3722236 (Arvato)</i> ★2 (Naughty Boy/Guetta/Tunifcrt/Nash/SterGate/Bianco/Oakwood/Fappa/123Pop/Wansel/Mike Will Made It/BoiFuture/Chase and Status/Mike/Romero/Tunifcrt/ghill/Various)
31	30	43	<b>BRUNO MARS</b> Unorthodox Jukebox <i>Atlantic 7567876285 (Arvato)</i> ★2 (The Smeezingtons/Bhasker/Hayne/Romson/B Blanco/Epworth/Chin-Queue/Diplo)	69	Re-entry		<b>JOHN LEGEND</b> Love In The Future <i>Columbia 88725439942 (Arvato)</i> (Legend/Tozer/HIT-BOY/Wes/Camper/Booz/Wwabena/Da Internz/Bink/The Twilite Tone/88-Keys/The Runners/J Anderson/D Anderson/Williams/O-Tip/Lewis/McKinney/Various)
32	41	4	<b>GOLDFRAPP</b> Tales Of Us <i>Mute CDSTUM356 (PIAS Arvato)</i> (Goldfrapp/Gregory)	70	51	3	<b>THE TEMPERANCE MOVEMENT</b> The Temperance Movement <i>Earach: MOSH502CD (AGA Arvato)</i> (Lumpsum/Earach/Movement/Miller)
33	39	29	<b>JUSTIN TIMBERLAKE</b> The 20/20 Experience <i>RCA 88765478502 (Arvato)</i> ★ (Timbaland/Timberlake/Harmon/Knox)	71	15	2	<b>DREAM THEATER</b> Dream Theater <i>Roadrunner RR75742 (Arvato)</i> (Petrakakis)
34	27	20	<b>DAFT PUNK</b> Random Access Memories <i>Columbia 88883716862 (Arvato)</i> (Banca/Alter/de Heemem-Christe)	72	71	143	<b>BRUNO MARS</b> Doo-Wops & Hooligans <i>Elektra 756788325 (Arvato)</i> ★5 (The Smeezingtons/Needlz/The Supa Dups)
35	New		<b>MOBY</b> Innocents <i>Little Idiot IDIOT24CD (Roni Arvato)</i> (Stent/Moby/tbc)	73	31	3	<b>JACK JOHNSON</b> From Here To Now To You <i>Brushfire/Island 3745526 (Arvato)</i> (Caldaro)
36	New		<b>METALLICA</b> Through The Never - OST <i>Vertigo 3751552 (Arvato)</i> (Fidelman)	74	50	4	<b>THE STRYPES</b> Snapshot <i>EMI 3735873 (Arvato)</i> (Dilford/The Strypes)
37	New		<b>STATUS QUO</b> The Frantic Four Reunion 2013 <i>Abbey Road 5159592 (Arvato)</i> (tbc)	75	Re-entry		<b>ROD STEWART</b> Some Guys Have All The Luck <i>Rhino 8122798824 (Arvato)</i> ★2 (Jordan/Lyrell/Kerfiss)
38	29	23	<b>RUDIMENTAL</b> Home <i>Asylum 2564654475 (Arvato)</i> ★ (Rudimental/Spencer)				

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## COMPILATION CHART TOP 20

THIS LAST	ALBUM / LABEL (DISTRIBUTION)
1	<b>NOW THAT'S WHAT I CALL MUSIC 85</b> / Sony Music CG/Virgin EMI (Arvato)
2	<b>CLUBLAND 90S</b> / AATW/UMTV (Arvato)
3	<b>FADE TO GREY 1980 - 1984</b> / UMTV (Arvato)
4	<b>ELECTRONIC DANCE MUSIC EUPHORIA</b> / MoS (Sony DADC UK)
5	<b>TEENAGE DIRTBAGS</b> / UMTV (Arvato)
6	<b>EDM2</b> / Rhino 3/Sony Music CG 17 (Arvato)
7	<b>ADDICTED TO BASS WINTER 2013</b> / MoS (Sony DADC UK)
8	<b>SKA EXPLOSION</b> / WSM (Arvato)
9	<b>THE 80S</b> / Sony Music CG (Arvato)
10	<b>KISSTORY</b> / Sony Music CG (Arvato)
11	<b>CANDY CANDY</b> / Sony Music CG (Arvato)
12	<b>EDDIE STOBART - TRUCKING SONGS</b> / Sony Music CG (Arvato)
13	<b>CHILLED R&amp;B - THE PLATINUM EDITION</b> / Sony Music CG (Arvato)
14	<b>THE SOUND OF DEEP HOUSE</b> / MoS (Sony DADC UK)
15	<b>NOW THAT'S WHAT I CALL DISCO</b> / Sony Music CG/Virgin EMI (Arvato)
16	<b>SIXTIES SOUL MACHINE</b> / Rhino (Arvato)
17	<b>NOW THAT'S WHAT I CALL 30 YEARS</b> / Sony Music CG/Virgin EMI (Arvato)
18	<b>IBIZA ANNUAL 13</b> / MoS (Sony DADC UK)
19	<b>CHILLED HOUSE CLASSICS</b> / MoS (Sony DADC UK)
20	<b>HITS OF THE 60S</b> / Music Digital (Delta/Sony DADC)





# CHARTS UK AIRPLAY WEEK 40

Radio playlists are online at [www.musicweek.com](http://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	5,152	+4%	184	86.72m	-1%
2	7	OneRepublic	Counting Stars	Polydor	UMG	3,875	+14%	172	54.37m	+28%
3	4	Jason Derulo feat. 2..	Talk Dirty	Warner Music	WMG	2,551	+3%	13C	53.97m	+7%
4	2	Ellie Goulding	Burn	Polydor	UMG	4,286	-3%	163	51.21m	-7%
5	9	John Newman	Cheating	Island	UMG	1,975	+29%	129	50.12m	+41%
6	3	Avicii	Wake Me Up	PRMD/Positiva	UMG	3,880	-5%	168	47.21m	-8%
7	14	Lawson	Juliet	Polydor	UMG	2,145	+35%	13C	37.32m	+23%
8	8	James Blunt	Bonfire Heart	Atlantic	WMG	2,246	+14%	165	37.18m	+1%
9	5	Robin Thicke feat. T..	Blurred Lines	Polydor	UMG	3,318	-8%	174	35.94m	-19%
10	6	Jessie J	It's My Party	Island	UMG	3,216	+4%	158	34.39m	-20%
11	19	Avicii	You Make Me	PRMD/Positiva	UMG	1,388	+38%	127	32.96m	+23%
12	45	James Arthur	You're Nobody 'Til S..	Syco	SME	2,322	+41%	11C	27.83m	+60%
13	10	Drake feat. Majid Jo..	Hold On, We're Going..	Island	UMG	1,568	+0%	141	27.62m	-17%
14	13	Naughty Boy feat. Sa..	La La La	Virgin Records	UMG	2,291	+1%	153	27.32m	-11%
15	11	Michael Bubl�e feat. ...	After All	Warner Music	WMG	1,930	-9%	186	25.66m	-17%
16	12	Icona Pop feat. Char..	I Love It	Atlantic	WMG	1,898	-4%	89	25.64m	-17%
17	18	Lana Del Rey	Summertime Sadness	Polydor	UMG	1,417	+5%	132	25.46m	-6%
18	28	Jason Derulo	The Other Side	Warner Music	WMG	1,555	-6%	91	25.45m	+7%
19	38	Paul McCartney	New	Virgin EMI	UMG	590	+23%	87	25.35m	+26%
20	30	Macklemore With Ryan..	Same Love	Atlantic	WMG	1,239	+23%	131	25.03m	+14%
21	17	Miley Cyrus	We Can't Stop	RCA	SME	1,614	-10%	134	24.96m	-12%
22	22	Passenger	Holes	Nettwerk	Ind.	715	-5%	101	24.50m	-4%
23	16	Daft Punk feat. Phar..	Get Lucky	Columbia	SME	2,461	-5%	206	24.30m	-17%
24	20	Macklemore And Ryan ..	Can't Hold Us	Atlantic	WMG	1,057	+0%	48	24.02m	-10%
25	59	Vamps, The	Can We Dance	Virgin EMI	UMG	1,753	+63%	129	23.90m	+68%
26	15	John Newman	Love Me Again	Island	UMG	2,621	-9%	163	23.46m	-21%
27	25	Daft Punk feat. Phar..	Lose Yourself To Dance	Columbia	SME	1,016	+23%	98	23.41m	-5%
28	35	Miley Cyrus	Wrecking Ball	RCA	SME	1,536	+30%	97	22.97m	+9%
29	23	Lady Gaga	Applause	Interscope	UMG	2,286	-14%	155	22.94m	-10%
30	53	Conor Maynard	R U Crazy	Parlophone	WMG	636	+6%	47	22.35m	+48%
31	70	Chase & Status feat. ...	Count On Me	Virgin EMI	UMG	531	+93%	121	21.74m	+72%
32	42	Wanted, The	Show Me Love (America)	Island	UMG	1,309	+43%	105	21.51m	+20%
33	21	Pink feat. Lily Allen	True Love	RCA	SME	2,116	-18%	15C	20.49m	-21%
34	160	Lorde	Royals	Virgin Records	UMG	547	+262%	75	20.45m	+307%
35	33	Jessie J feat. Big S..	Wild	Island	UMG	1,129	-7%	64	19.87m	-9%
36	31	Pink	Just Give Me A Reason	RCA	SME	1,421	+2%	144	19.75m	-10%
37	48	HAIM	The Wire	Polydor	UMG	729	+40%	135	19.73m	+16%
38	46	Arctic Monkeys	Why'd You Only Call ..	Domino Recording	Ind.	401	-2%	126	19.25m	+13%
39	47	Calvin Harris feat. ...	I Need Your Love	Columbia	SME	881	-4%	71	19.22m	+13%
40	29	Fuse ODG feat. Wycle..	Antenna	3beat	Ind.	911	-9%	38	19.18m	-15%
41	103	Two Door Cinema Club	Changing Of The Seasons	Parlophone	WMG	672	+14%	64	18.95m	+142%
42	27	Coldplay	Atlas	Island	UMG	588	-32%	73	18.90m	-22%
43	34	Gavin DeGraw	Best I Ever Had	RCA	SME	513	+79%	50	18.78m	-13%
44	62	Lissie	Sleepwalking	Columbia	SME	188	+107%	34	18.69m	+37%
45	39	Eliza Doolittle	Let It Rain	Parlophone	WMG	1,011	+53%	113	18.04m	-10%
46	36	Passenger	Let Her Go	Nettwerk	Ind.	2,248	-1%	200	17.67m	-14%
47	71	Jay-Z feat. Justin T..	Holy Grail	Def Jam	UMG	684	+11%	110	17.41m	+44%
48	54	Saturdays, The	Disco Love	Polydor	UMG	1,518	+22%	99	17.39m	+18%
49	276	Cher	I Hope You Find It	Warner Music	WMG	217	+111%	34	17.26m	+391%
50	52	Union J	Beautiful Life	RCA	SME	1,454	+34%	95	17.13m	+12%

UK TV AIRPLAY CHART TOP 50										
POS	LAST	ARTIST / TITLE/LABEL		OWNER	PLAYS	TREND	STNS	IMPACTS	TREND	
1	1	Jason Derulo feat. 2..	Talk Dirty	Warner Music	WMG	849	+2%	21		
2	2	Katy Perry	Roar	Virgin EMI	UMG	665	-12%	16		
3	3	Macklemore With Ryan	Same Love	Atlantic	WMG	613	-3%	20		
4	7	Avicii	You Make Me	PRMD/Positiva	UMG	593	+6%	18		
5	5	Ellie Goulding	Burn	Polydor	UMG	528	-11%	17		
6	8	Jessie J	It's My Party	Island	UMG	524	-3%	16		
7	6	Lady Gaga	Applause	Interscope	UMG	511	-12%	16		
8	4	Avicii	Wake Me Up	PRMD/Positiva	UMG	510	-16%	18		
9	15	OneRepublic	Counting Stars	Polydor	UMG	470	+12%	17		
10	13	Robin Thicke feat. 2..	Give It 2 U	Polydor	UMG	462	+2%	20		
11	11	Lana Del Rey	Summertime Sadness	Polydor	UMG	460	-5%	18		
12	17	Miley Cyrus	Wrecking Ball	RCA	SME	458	+17%	13		
13	9	James Arthur	You're Nobody 'Til S.	Syco	SME	453	-8%	15		
14	47	Chase & Status feat. ...	Count On Me	Virgin EMI	UMG	436	+144%	17		
15	14	Dizze Rascal	Something Really Bad	Island	UMG	435	+2%	19		
16	12	Klangkarussell feat. ...	Sonnenanz (The Sun ...	Island	UMG	386	-20%	18		
17	10	DJ Fresh vs Diplo fe.	Earthquake	Ministry of S	Ind.	382	-22%	19		
18	44	Tinie Tempah feat. J..	Children Of The Sun	Parlophone	WMG	359	+91%	16		
19	22	Eminem	Berzerk	Polydor	UMG	353	+10%	16		
20	18	Conor Maynard	R U Crazy	Parlophone	WMG	346	-6%	32		
21	16	Miley Cyrus	We Can't Stop	RCA	SME	342	-15%	14		
22	23	Robin Thicke feat. T..	Blurred Lines	Polydor	UMG	312	+3%	21		
23	19	Saturdays, The	Disco Love	Polydor	UMG	311	-8%	13		
24	37	Vamps, The	Can We Dance	Virgin EMI	UMG	297	+32%	12		
25	20	Rizzle Kicks	Lost Generation	Island	UMG	285	-12%	15		
26	34	John Newman	Cheating	Island	UMG	280	+16%	13		
27	33	Justin Timberlake	Take Back The Night	RCA	SME	278	+13%	19		
28	53	Sub Focus feat. Kele	Turn It Around	Virgin EMI	UMG	242	+77%	14		
29	88	Storm Queen	Look Right Through	Ministry of S	Ind.	241	+217%	14		
30	26	Chris Brown feat. Ni.	Love More	RCA	SME	234	+10%	14		
31	28	Daft Punk feat. Phar..	Get Lucky	Columbia	SME	230	-8%	23		
32	31	Lawson	Juliet	Polydor	UMG	229	-7%	14		
33	756	Demi Lovato	Skyscraper	Hollywood Rec	UMG	228	+1,800	14		
34	30	Naughty Boy feat. Sa.	La La La	Virgin Records	UMG	227	-8%	20		
35	36	Union J	Beautiful Life	RCA	SME	226	-1%	12		
36	24	One Direction	Best Song Ever	Syco	SME	217	-24%	13		
37	29	Icona Pop feat. Char	I Love It	Atlantic	WMG	215	-14%	16		
38	21	Calvin Harris feat. ...	Thinking About You	Columbia	SME	204	-36%	15		
39	25	Sean Paul	Other Side Of Love	Atlantic	WMG	202	-25%	16		
40	42	Daft Punk feat. Phar..	Lose Yourself To Dance	Columbia	SME	198	-5%	15		
40	48	Fuse ODG	Azonto	3beat	Ind.	198	+15%	9		
42	39	Jason Derulo	The Other Side	Warner Music	WMG	189	-15%	18		
43	27	Tinie Tempah feat. 2	Trampoline	Parlophone	WMG	188	-27%	16		
44	38	Iggy Azalea feat. T.I.	Change Your Life	Virgin EMI	UMG	186	-17%	13		
45	45	Passenger	Let Her Go	Nettwerk	Ind.	178	-4%	15		
46	43	John Newman	Love Me Again	Island	UMG	175	-8%	15		
47	49	Nelly feat. Nicki Mi.	Get Like Me	Island	UMG	160	+3%	11		
48	131	Lorde	Royals	Virgin Records	UMG	155	+223%	12		
49	50	Jessie J feat. Big S..	Wild	Island	UMG	154	+1%	16		
50	122	Yvis	The Fox	Warner Music	WMG	152	+192%	9		

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

## UK AIRPLAY ANALYSIS

BY ALAN JONES

On its fifth week atop the radio airplay chart, Katy Perry's Roar is in familiar territory - its plays, audience and lead are all almost unchanged week-on-week. Specifically, the track had 4% more plays, and a 1% smaller audience - but its tally of 86.72m listeners is a massive 59.50% more than any other song, down a smidgeon from 60.05% a week ago. Where things do differ, however, is in the identity of its nearest challenger. Last week, it was Ellie Goulding's Burn that came closest to it but now it is OneRepublic's Counting Stars, which scorches into second place with plays up 14% and audience up more than 28% week-on-week.

Improving its standing for the ninth straight week - it has moved 165-98-86-79-62-32-17-8-7-2 on the Radio Monitor list - Counting Stars' success in attracting both sales and airplay is all the more

remarkable since OneRepublic's last single, If I Lose Myself, failed to attract enough support to dent the Top 200 of previous radio airplay chart providers Nielsen Music Control's list when it was given the push in March and belatedly climbed only to number 134 on sales a couple of weeks ago. Counting Stars is clearly in a different solar system, and attracted 3,875 plays and an audience of 54.37m last week. 24 plays on Radio One and seven on Radio Two provided a combined 41.48% of its audience last week, though its top tallies of plays came from Rock FM and Key 103 (46 plays apiece) and Hallam FM (45).

Climbing 4-3 on the radio airplay chart, Jason Derulo's Talk Dirty (feat. 2 Chainz) remains atop the TV airplay chart, with its promotional videoclip being aired a record 849 times last week. That's



Katy Perry

184 times more than Katy Perry's Roar, which remains at number two. Derulo's top supporters were Chart Show TV (77 plays) followed by Capital TV and Smash Hits TV (67 plays each).

Part of the UK radio landscape for less than two years, Smooth Radio 70s was killed off in the wee small hours of Sunday morning by owners GMG Radio, although the

station attracted an audience of 740,000 a week. It played a much bigger range of tracks than most oldies stations, with Radio Monitor showing it aired 2,566 unique, identifiable tracks in 2013 before its demise - a total which would be significantly higher if Radio Monitor's archives included a lot of the obscure 1970s tracks that Smooth 70s aired on shows like

Soul Connection. The track played most frequently by Smooth 70s in 2013 is a surprise too - instead of opting for a massively overplayed number one, their top track was 1973 number 20 hit I'm Doin' Fine Now by New York City. Smooth 70s aired it 199 times, six times more than number two choice, Chigaco's If You Leave Me Now.

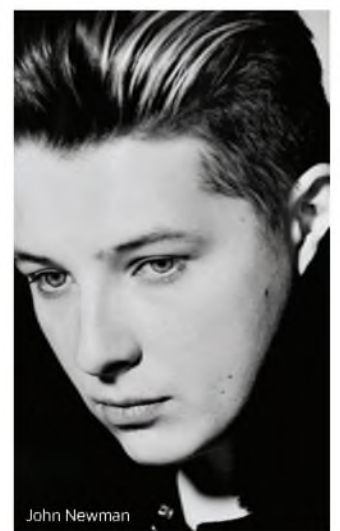


# CHARTS EU AIRPLAY WEEK 40 (Mon 30 Sept - Sun 06 Oct 2013)



## EU AIRPLAY CHART TOP 50

POS	LAST	ARTIST / TITLE	OWNER	PLAYS	TREND	STNS	IMPACTS	TREND
1	1	Avicii Wake Me Up	PRMD/Positiva	UMG 17,193	-4%	749	745.64m	-8%
2	2	Katy Perry Roar	Virgin EMI	UMG 17,667	+4%	734	666.77m	+5%
3	3	John Newman Love Me Again	Island	UMG 12,219	-3%	690	500.52m	-3%
4	4	Capital Cities Safe And Sound	Capitol Records	UMG 8,809	-2%	552	463.40m	-4%
5	5	Naughty Boy feat. Sa.. La La La	Virgin Records	UMG 11,580	-2%	607	462.43m	-2%
6	6	Ellie Goulding Burn	Polydor	UMG 13,067	+2%	615	437.68m	-2%
7	8	OneRepublic Counting Stars	Polydor	UMG 10,242	+6%	586	409.46m	+5%
8	7	Robin Thicke feat. T.. Blurred Lines	Polydor	UMG 10,935	-6%	783	399.59m	-7%
9	12	James Blunt Bonfire Heart	Atlantic	WMG 5,889	+4%	499	321.47m	0%
10	16	Olly Murs Dear Darlin'	Epic	SME 5,836	+2%	416	316.74m	+11%
11	10	Bastille Pompeii	Virgin Records	UMG 4,977	-6%	459	315.32m	-4%
12	9	Daft Punk feat. Phar.. Get Lucky	Columbia	SME 9,278	-10%	859	314.81m	-11%
13	11	Lady Gaga Applause	Interscope	UMG 9,719	-7%	599	286.18m	-13%
14	14	Pink feat. Lily Allen True Love	RCA	SME 8,250	-8%	587	283.72m	-8%
15	18	Imagine Dragons On Top Of The World	Polydor	UMG 4,269	+6%	292	277.25m	+10%
16	13	Passenger Let Her Go	Embassy Of Music	SME 7,110	-4%	666	270.54m	-14%
17	15	Pink Just Give Me A Reason	RCA	SME 4,986	-4%	606	264.15m	-8%
18	17	Bruno Mars Treasure	Atlantic	WMG 6,681	-9%	667	238.65m	-11%
19	22	NoNoNo Pumpin Blood	Warner Music	WMG 3,225	+14%	232	232.81m	+19%
20	20	James Arthur Impossible	Syco	SME 3,980	-4%	386	230.19m	+2%
21	23	Calvin Harris feat. ... I Need Your Love	Columbia	SME 4,644	-6%	409	208.55m	+10%
22	19	Macklemore And Ryan .. Can't Hold Us	Atlantic	WMG 4,781	-11%	367	201.89m	-12%
23	21	Armin van Buuren fea.. This Is What It Feel..	Positiva/Virg..	UMG 3,597	-6%	298	195.59m	-5%
24	25	Stromae Papaoutai	Mercury	UMG 4,475	+6%	274	192.56m	+15%
25	24	Cro Whatever	Others	Ind. 2,254	+0%	118	191.51m	+6%
26	28	Lana Del Rey Summertime Sadness	Polydor	UMG 4,363	+7%	469	179.14m	+12%
27	26	Lumineers, The Ho Hey	Dualtone	UMG 3,381	-9%	541	179.08m	+9%
28	38	Miley Cyrus Wrecking Ball	RCA	SME 6,479	+31%	478	178.87m	+28%
29	31	Passenger Holes	Sony Music	SME 3,273	-1%	357	175.92m	+12%
30	30	Sean Paul Other Side Of Love	Atlantic	WMG 3,348	-4%	208	173.92m	+10%
31	33	Justin Timberlake Mirrors	RCA	SME 4,234	+2%	539	171.77m	+13%
32	35	Jason Derulo feat. 2.. Talk Dirty	Warner Music	WMG 6,936	+16%	406	166.86m	+14%
33	53	Lorde Royals	Virgin Records	UMG 3,590	+60%	432	163.34m	+51%
34	29	Empire Of The Sun Alive	Virgin Records	UMG 2,522	-3%	287	159.85m	0%
35	34	Martin Solveig And T.. Hey Now	Relentless	SME 2,956	-6%	226	152.81m	+2%
36	27	Icona Pop feat. Char.. I Love It	Atlantic	WMG 3,742	-6%	405	150.56m	-8%
37	37	Calvin Harris feat. ... Thinking About You	Columbia	SME 4,355	+3%	317	146.91m	+1%
38	46	Family Of The Year Hero	Others	Ind. 1,829	+17%	144	146.28m	+22%
39	59	Avicii You Make Me	Virgin EMI	UMG 4,551	+11%	364	139.96m	+39%
40	36	Sportfreunde Stiller Applaus Applaus	Universal Mus..	UMG 1,579	-5%	147	132.90m	-9%
41	52	Macklemore With Ryan.. Same Love	Atlantic	WMG 4,597	+9%	359	132.89m	+21%
42	32	Rihanna feat. Mikky .. Stay	Def Jam	UMG 2,378	-8%	427	131.35m	-15%
43	42	Daft Punk feat. Phar.. Lose Yourself To Dance	Columbia	SME 3,630	+6%	363	129.42m	+2%
44	45	Revolverheld Das Kann Uns Keiner ..	Columbia	SME 1,398	+8%	101	128.89m	+5%
45	39	Rihanna Diamonds	Mercury	UMG 2,779	+2%	567	124.88m	-8%
46	56	Drake feat. Majid Jo.. Hold On, We're Going..	Island	UMG 4,981	+19%	407	124.14m	+19%
47	44	Imagine Dragons Radioactive	Polydor	UMG 1,994	-9%	231	121.69m	-1%
48	41	Michael Bublé It's A Beautiful Day	Reprise	WMG 2,225	+2%	444	119.62m	-7%
49	61	Birdy Wings	Atlantic	WMG 4,050	+5%	470	118.40m	+19%
50	68	Pink Try	RCA	SME 2,096	-5%	416	116.80m	+26%





# CHARTS STREAMING – OFFICIAL WEEK 40

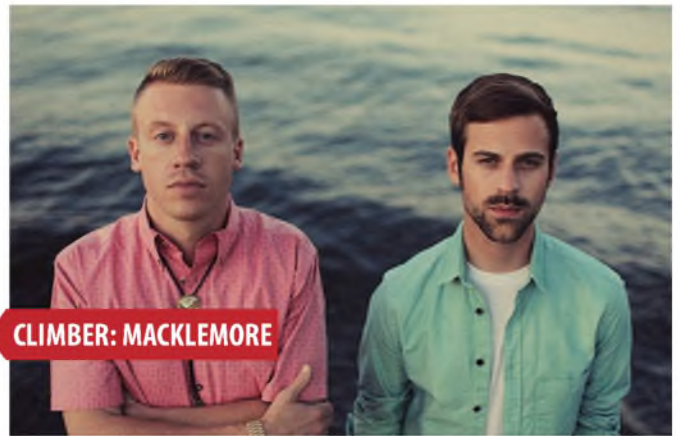


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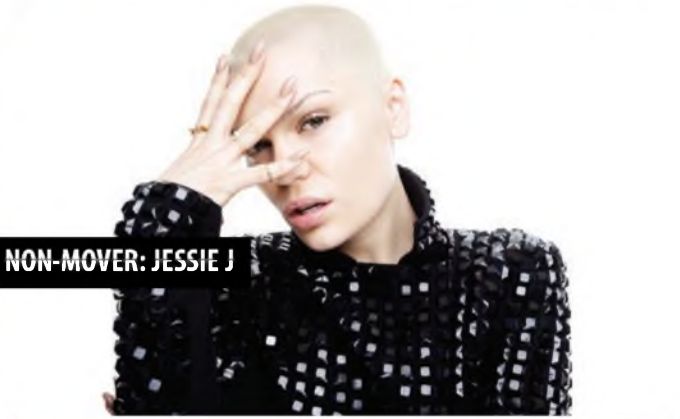


## OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	4	ONEREPUBLIC Counting Stars <i>Interscope</i>
2	1	KATY PERRY Roar <i>Virgin</i>
3	3	DRAKE FT MAJID JORDAN Hold On We're Going Home <i>Cash Money/Republic Records</i>
4	2	AVICII Wake Me Up <i>Positiva/Prmd</i>
5	7	JASON DERULO FT 2 CHAINZ Talk Dirty <i>Warner Bros</i>
6	5	ELLIE GOULDING Burn <i>Polydor</i>
7	6	ARCTIC MONKEYS Do I Wanna Know <i>Domino Recordings</i>
8	11	AVICII You Make Me <i>Positiva/Prmd</i>
9	13	MACKLEMORE/LEWIS/LAMBERT Same Love <i>Macklemore</i>
10	10	ROBIN THICKE/TI/PHARRELL Blurred Lines <i>Interscope</i>
11	8	ARCTIC MONKEYS Why'd You Only Call Me When You're High <i>Domino Recordings</i>
12	9	MILEY CYRUS We Can't Stop <i>RCA</i>
13	12	LANA DEL REY VS CEDRIC GERVAIS Summertime Sadness <i>Polydor</i>
14	14	PASSENGER Let Her Go <i>Netwerk</i>
15	15	DAFT PUNK FT PHARRELL WILLIAMS Get Lucky <i>Columbia</i>
16	18	JAY-Z FT JUSTIN TIMBERLAKE Holy Grail <i>Roc-A-Fella</i>
17	17	NAUGHTY BOY FT SAM SMITH La La La <i>Virgin</i>
18	16	LADY GAGA Applause <i>Interscope</i>
19	20	JOHN NEWMAN Love Me Again <i>Island</i>
20	21	KLANKARUSSELL FT WILL HEARD Sonnentanz (Sun Don't Shine) <i>Island</i>
21	19	ARCTIC MONKEYS R U Mine <i>Domino Recordings</i>
22	97	HAIM The Wire <i>Polydor</i>
23	23	JESSIE J It's My Party <i>Lava/Republic Records</i>
24	26	BASTILLE Pompeii <i>Virgin</i>
25	22	ARCTIC MONKEYS Arabella <i>Domino Recordings</i>
26	27	MACKLEMORE/RYAN LEWIS/DALTON Can't Hold Us <i>Macklemore</i>
27	37	BEN PEARCE What I Might Do <i>MTA</i>
28	28	IMAGINE DRAGONS Radioactive <i>Interscope</i>
29	RE	HAIM Falling <i>Polydor</i>
30	24	ARCTIC MONKEYS One For The Road <i>Domino Recordings</i>
31	25	ONE DIRECTION Best Song Ever <i>Syco Music</i>
32	29	BASTILLE Things We Lost In The Fire <i>Virgin</i>
33	32	KINGS OF LEON Supersoaker <i>RCA</i>
34	33	1975 Chocolate <i>Dirty Hit</i>
35	42	CHVRCHES The Mother We Share <i>Virgin</i>
36	30	CALVIN HARRIS FT AVAH MARAR Thinking About You <i>Columbia</i>
37	40	RIZZLE KICKS Lost Generation <i>Island</i>
38	46	DRAKE Started From The Bottom <i>Cash Money/Republic Records</i>
39	31	ARCTIC MONKEYS I Want It All <i>Domino Recordings</i>
40	35	SEAN PAUL Other Side Of Love <i>Atlantic</i>
41	34	ARCTIC MONKEYS Snap Out Of It <i>Domino Recordings</i>
42	59	DRAKE FT JHENE AIKO From Time <i>Cash Money/Republic Records</i>
43	43	RUDIMENTAL FT ELLA EYRE Waiting All Night <i>Asylum</i>
44	38	ICONA POP FT CHARLI XCX I Love It <i>Atlantic</i>
45	45	CALVIN HARRIS/ELLIE GOULDING I Need Your Love <i>Columbia</i>
46	39	1975 Sex <i>Dirty Hit/Polydor</i>
47	36	ARCTIC MONKEYS No 1 Party Anthem <i>Domino Recordings</i>
48	55	JASON DERULO The Other Side <i>Warner Bros</i>
49	100	JUSTIN TIMBERLAKE Take Back The Night <i>RCA</i>
50	54	DRAKE Tuscan Leather <i>Cash Money/Republic Records</i>
51	41	ARCTIC MONKEYS Knee Socks <i>Domino Recordings</i>
52	52	LUMINEERS Ho Hey <i>Decca</i>
53	RE	HAIM Forever <i>Polydor</i>
54	53	BRUNO MARS Treasure <i>Atlantic</i>
55	47	IMAGINE DRAGONS It's Time <i>Interscope</i>
56	RE	HAIM Don't Save Me <i>Polydor</i>
57	61	DRAKE Furthest Thing <i>Cash Money/Republic Records</i>
58	60	MACKLEMORE/RYAN LEWIS/WANZ Thrift Shop <i>Macklemore</i>
59	67	CHRISTINA PERRI A Thousand Years <i>Atlantic</i>
60	77	DRAKE FT JAY-Z Pound Cake/Paris Morton Music 2 <i>Cash Money/Republic Records</i>
61	70	JUSTIN TIMBERLAKE Mirrors <i>RCA</i>
62	64	BIRDY Wings <i>14th Floor/Atlantic</i>
63	56	SWEDISH HOUSE MAFIA/MARTIN Don't You Worry Child <i>Virgin</i>
64	44	ARCTIC MONKEYS Mad Sounds <i>Domino Recordings</i>
65	75	DRAKE The Language <i>Cash Money/Republic Records</i>
66	63	DRAKE Wu-Tang Forever <i>Cash Money/Republic Records</i>
67	51	OLLY MURS Dear Darlin' <i>Epic</i>
68	50	WILL I AM Bang Bang <i>Interscope</i>
69	69	AVICII Hey Brother <i>Positiva/Prmd</i>
70	48	ARCTIC MONKEYS I Wanna Be Yours <i>Domino Recordings</i>
71	49	ARCTIC MONKEYS Fireside <i>Domino Recordings</i>
72	79	DRAKE FT SAMPHA Too Much <i>Cash Money/Republic Records</i>
73	76	PINK FT NATE RUESS Just Give Me A Reason <i>RCA</i>
74	68	MARTIN GARRIX Animals <i>Spinnin'</i>
75	57	TINIE TEMPAH FT 2 CHAINZ Trampoline <i>Partophone</i>



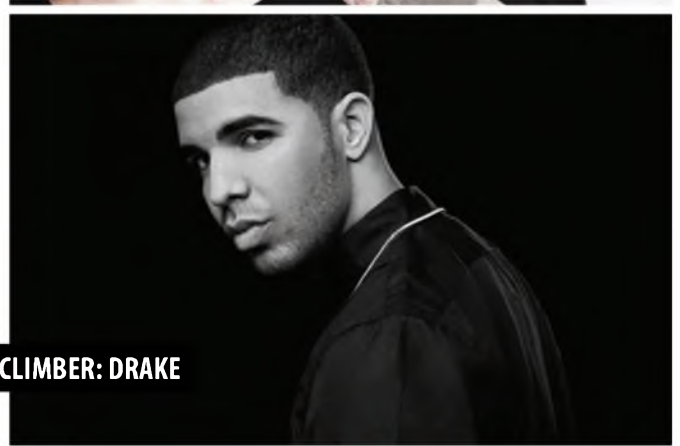
CLIMBER: MACKLEMORE



NON-MOVER: JESSIE J



CLIMBER: CHVRCHES



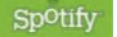
CLIMBER: DRAKE



NON-MOVER: AVICII



# CHARTS STREAMING – SPOTIFY WEEK 40



## GLOBAL



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

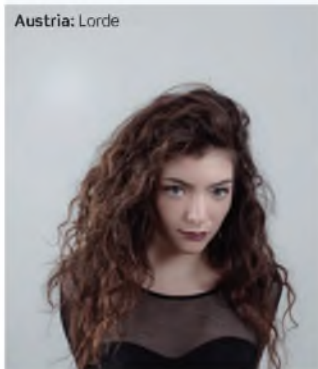
## EUROPE



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

## AUSTRIA

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



## FRANCE

- 1 STROMAE formidable
- 2 AVICII Wake Me Up - Radio Edit
- 3 STROMAE Papaoutai
- 4 MILEY CYRUS Wrecking Ball
- 5 STROMAE Tous les mames
- 6 NAUGHTY BOY La La La - feat. Sam Smith
- 7 KATY PERRY Roar
- 8 STROMAE Batard
- 9 MARTIN GARRIX Animals - Original Mix
- 10 AVICII You Make Me



## GERMANY

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



## NETHERLANDS

- 1 JASON DERULO Talk Dirty - feat. 2 Chainz
- 2 AVICII Wake Me Up - Radio Edit
- 3 ELLIE GOULDING Burn
- 4 KATY PERRY Roar
- 5 STROMAE papaoutai
- 6 MILEY CYRUS Wrecking Ball
- 7 AVICII You Make Me
- 8 DVBBS Tsunami - Radio Edit
- 9 PHARRELL WILLIAMS Happy
- 10 MARTIN GARRIX Animals

## NORWAY

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

## SPAIN

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

## SWEDEN

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

## UNITED STATES

- 1 LORDE Royals
- 2 DRAKE Hold On, We're Going Home
- 3 AVICII Wake Me Up
- 4 MILEY CYRUS Wrecking Ball
- 5 KATY PERRY Roar
- 6 JAY Z Holy Grail
- 7 LADY GAGA Applause
- 8 DRAKE All Me
- 9 MILEY CYRUS We Can't Stop
- 10 DRAKE Furthest Thing



# CHARTS STREAMING – MUSIC VIDEO WEEK 40



## NEW ARTISTS - UK

POS	ARTIST/ SINGLE/ LABEL
1	AVICII – Wake Me Up
2	NAUGHTY BOY FT SAM SMITH – La La La
3	MIKE WILL MADE IT – 23
4	THE VAMPS – Can We Dance
5	AVICII - Wake Me Up (Lyric Video)
6	JOHN NEWMAN – Love Me Again
7	AVICII – You Make Me
8	AVICII – You Make Me (Lyric Video)
9	KLANKARUSSELL FT WILL HEARD – Sonnetanz (Sun Don't Shine)
10	LORDE - Royals (US Version)
11	IMAGINE DRAGONS – Radioactive
12	LAWSON – Juliet
13	UNION J – Beautiful Life
14	IGGY AZALEA FT. T.I. – Change Your Life
15	BASTILLE – Pompeii
16	HAIM - The Wire
17	ARIANA GRANDE FT. MAC MILLER – The Way
18	AŞAP ROCKY – Fashion Killa
19	JOHN NEWMAN - Cheating
20	ARIANA GRANDE – Baby I

## ITALY

POS	ARTIST/ SINGLE
1	MILEY CYRUS - Wrecking Ball
2	AVICII - Wake Me Up (Official Video)
3	ROCCO HUNT - L'ammore Overo
4	KATY PERRY - Roar (Official Video)
5	ALESSANDRA AMOROSO - Amore Puro
6	MIKE WILL MADE IT - 23 ft. Miley Cyrus, Juicy J & Wiz Khalifa
7	RIHANNA - Pour It Up (Explicit)
8	FRITZ DA CAT - Never ft. Guè Pequeno, Nitro, Madman
9	NAUGHTY BOY - La La La ft. Sam Smith
10	BRITNEY SPEARS - Work B**ch



## WORLDWIDE

POS	ARTIST/ SINGLE
1	MILEY CYRUS - Wrecking Ball
2	KATY PERRY - Roar (Official Video)
3	BRITNEY SPEARS - Work B**ch
4	MIKE WILL MADE IT - 23 ft. Miley Cyrus, Juicy J & Wiz Khalifa
5	RIHANNA - Pour It Up (Explicit)
6	AVICII - Wake Me Up (Official Video)
7	NAUGHTY BOY - La La La ft. Sam Smith
8	MILEY CYRUS - We Can't Stop
9	LORDE - Royals (US Version)
10	ROMEO SANTOS - Propuesta Indecente



## POLAND

POS	ARTIST/ SINGLE
1	MILEY CYRUS - Wrecking Ball
2	ROBERT M & MATHEO FT. AKON & TONY T & DESA - Famous
3	AVICII - Wake Me Up (Official Video)
4	ONEREPUBLIC - Counting Stars
5	NAUGHTY BOY - La La La ft. Sam Smith
6	RIHANNA - Pour It Up (Explicit)
7	ELLIE GOULDING - Burn
8	BRITNEY SPEARS - Work B**ch
9	EWA FARNA - Znak
10	MIKE WILL MADE IT - 23 ft. Miley Cyrus, Juicy J & Wiz Khalifa



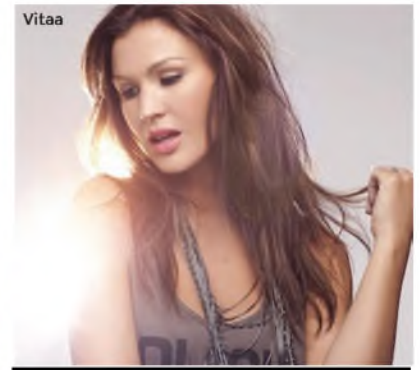
## UK

POS	ARTIST/ SINGLE
1	MILEY CYRUS - Wrecking Ball
2	KATY PERRY - Roar (Official Video)
3	ONEREPUBLIC - Counting Stars
4	RIHANNA - Pour It Up (Explicit)
5	BRITNEY SPEARS - Work B**ch
6	ELLIE GOULDING - Burn
7	DRAKE - Hold On, We're Going Home ft. Majid Jordan
8	MIKE WILL MADE IT - 23 ft. Miley Cyrus, Juicy J & Wiz Khalifa
9	AVICII - Wake Me Up (Official Video)
10	NAUGHTY BOY - La La La ft. Sam Smith



## AUSTRALIA

POS	ARTIST/ SINGLE
1	MILEY CYRUS - Wrecking Ball
2	KATY PERRY - Roar (Official Video)
3	MIKE WILL MADE-IT - 23 ft. Miley Cyrus, Juicy J & Wiz Khalifa
4	RIHANNA - Pour It Up (Explicit)
5	BRITNEY SPEARS - Work B**ch
6	DRAKE - Hold On, We're Going Home ft. Majid Jordan
7	NAUGHTY BOY - La La La ft. Sam Smith
8	LORDE - Royals (US Version)
9	KARMIN - Acapella
10	ONE DIRECTION - Best Song Ever



## FRANCE

POS	ARTIST/ SINGLE
1	VITAA - Game Over ft. Maître Gims
2	STROMAE - Papaoutai
3	NAUGHTY BOY - La La La ft. Sam Smith
4	MILEY CYRUS - Wrecking Ball
5	MAÎTRE GIMS - Bella
6	AVICII - Wake Me Up (Official Video)
7	RIHANNA - Pour It Up (Explicit)
8	BRITNEY SPEARS - Work B**ch
9	KATY PERRY - Roar (Official Video)
10	MIKE WILL MADE IT - 23 ft. Miley Cyrus, Juicy J & Wiz Khalifa



## SPAIN

POS	ARTIST/ SINGLE
1	MILEY CYRUS - Wrecking Ball
2	MIKE WILL MADE IT - 23 ft. Miley Cyrus, Juicy J & Wiz Khalifa
3	NAUGHTY BOY - La La La ft. Sam Smith
4	AVICII - Wake Me Up (Official Video)
5	MALÚ - A Prueba <a href="https://www.songkick.com/artists/6715369-lordee">Dhttps://www.songkick.com/artists/6715369-lordee</a>
6	ROMEO SANTOS - Propuesta Indecente
7	RIHANNA - Pour It Up (Explicit)
8	ABRAHAM MATEO - Señorita
9	JUAN MAGAN - Mal De Amores
10	BRITNEY SPEARS - Work B**ch



# CHARTS INDIES WEEK 40



## INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Macklemore & Ryan Lewis

- 1 1 **MACKLEMORE & RYAN LEWIS FT MARY LAMBERT** Same Love / Macklemore (Ada Arvato)
- 2 2 **PASSENGER** Let Her Go / Nettwerk (Essential GEM)
- 3 9 **JASMINE THOMPSON** Ain't Nobody / Nowever (Absolute Arvato)
- 4 4 **DJ FRESH VS DIPO AND DOMINIQUE YOUNG UNIQUE** Earthquake / MoS (Sony DADC UK)
- 5 3 **LONDON GRAMMAR** Strong / Metal & Dust (Sony DADC UK)
- 6 5 **ARCTIC MONKEYS** Do I Wanna Know? / Domino (PIAS Arvato)
- 7 6 **ARCTIC MONKEYS** Why'd You Only Call Me When You're High / Domino (PIAS Arvato)
- 8 7 **MACKLEMORE & RYAN LEWIS FEAT. RAY DALTON** Can't Hold Us / Macklemore (Ada Arvato)
- 9 0 **JME** Integrity / Boy Better Know (Essential)
- 10 10 **THE 1975** Chocolate / Dirty Hit (Ingrooves)
- 11 12 **MACKLEMORE FT RYAN LEWIS & WANZ** Thrift Shop / Macklemore (Ada Arvato)
- 12 11 **PASSENGER** Holes / Nettwerk (Essential GEM)
- 13 16 **AWOLNATION** Sail / Red Bull (PIAS Arvato)
- 14 13 **CHAIN GANG OF 1974** Sleepwalking / Rockstar Games (Tunecore)
- 15 15 **CHRIS MALINCHAK** So Good To Me / MoS (Sony DADC UK)
- 16 14 **ARCTIC MONKEYS** R U Mine / Domino (PIAS Arvato)
- 17 21 **DJ JASON MEDALLION** Talk Dirty To Me / DJ Jason Medallion (Believe Digital)
- 18 32 **YOU ME AT SIX** Lived A Lie / BMG Rights (ROM)
- 19 28 **JAMES VINCENT MCMORROW** Higher Love / Believe (Proper)
- 20 20 **DUKE DUMONT FT A\*\*M\*E & MNEK** Need U (100%) / MoS/Bloose Boys Club (Arvato)



Passenger Indie Singles (2)



London Grammar Indie Albums (2)



Passenger Indie Albums (3)

## INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



Awolnation

- 1 4 **AWOLNATION** Sail / Red Bull (Red Bull)
- 2 3 **CHAIN GANG OF 1974** Sleepwalking / Rockstar Games (Rockstar Games)
- 3 6 **DJ JASON MEDALLION** Talk Dirty To Me / DJ Jason Medallion (DJ Jason Medallion)
- 4 0 **BOYCE AVENUE FT BEA MILLER** We Can't Stop / 3 Peace (3 Peace)
- 5 1 **CHIP CHOCOLATE** Cookie Dance / Chip Chocolate (Chip Chocolate)
- 6 11 **DG HITS 2013** Wrecking Ball / DG Hits (DG Hits Music)
- 7 8 **PURITY RING** Fineshrine / 4AD (XL Beggars)
- 8 12 **HITSMITHS** Bonfire Heart / Hitsmiths (Hitsmiths Music)
- 9 7 **EDWARD SHARPE & MAGNETIC ZEROS** Home / Rough Trade (XL Beggars)
- 10 10 **NEW MUSIC MASTERS** I Don't Care I Love It / New Music Masters (New Music Masters)
- 11 9 **CRYSTAL FIGHTERS** You & I / Zirkulo (Zirkulo)
- 12 29 **CRYSTAL FIGHTERS** LA Calling / Zirkulo (Zirkulo)
- 13 13 **CINEMATIC ORCHESTRA** To Build A Home / Ninja Tune (Ninja Tune)
- 14 0 **PREMIER PRODUCTIONS** Look Right Through / Premier (Premier Music)
- 15 19 **FAVORED NATIONS** The Set Up / Rockstar Games (Rockstar Games)
- 16 33 **BOYCE AVENUE FT BEA MILLER** Roar / 3 Peace (3 Peace)
- 17 0 **EBONY DAY** Brush You Off My Heart / Ebony Day (Ebony Day)
- 18 0 **LONDON AUSTIN/LONDON AUSTIN** Once In A Lifetime / London Austin (London Austin)
- 19 15 **SAGE THE GEMINI FT IAMSU** Gas Pedal / Black Money (Black Money Music)
- 20 21 **JULIO BASHMORE** Au Seve / Broadwalk (Broadwalk)



Agnes Indie Albums Breakers (2)



Pink Martini Indie Albums Breakers (3)



Boyce Avenue Indie Albums Breakers (3)

## INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 1 **ARCTIC MONKEYS** AM / Domino (PIAS Arvato)
- 2 2 **LONDON GRAMMAR** If You Wait / Metal & Dust (Sony DADC UK)
- 3 4 **PASSENGER** All The Little Lights / Nettwerk (Essential GEM)
- 4 3 **KATIE MELUA** Ketevan / Dramatica (Ada Arvato)
- 5 6 **MACKLEMORE & RYAN LEWIS** The Heist / Macklemore (Ada Arvato)
- 6 8 **GOLDFRAPP** Tales Of Us / Mute (PIAS Arvato)
- 7 0 **MOBY** Innocents / Little Idiot (Rom/Arvato)
- 8 0 **KIDS IN GLASS HOUSES** Peace / Transmission (PIAS Arvato)
- 9 0 **ANSWER** New Horizon / Napalm (Essential/Proper)
- 10 0 **TURIN BRAKES** We Were Here / Cooking Vinyl (Essential/Proper)
- 11 10 **STEREOPHONICS** Graffiti On The Train / Stylus (Ada Arvato)
- 12 147 **ALL TIME LOW** Don't Panic / Hopeless (PIAS Arvato)
- 13 0 **JOHNNY FLYNN** Country Mile / Transgressive (Proper)
- 14 12 **CARO EMERALD** The Shocking Miss Emerald / Dramatica/Grand Mono (Ada Arvato)
- 15 0 **AGNES OBEL** Aventine / Play It Again Sam (PIAS Arvato)
- 16 5 **MAZZY STAR** Seasons Of Your Day / Rhymes Of An Hour (Rom/Arvato)
- 17 13 **JOHNNY CASH** The Rebel / Music Digital (Delta/Sony DADC)
- 18 11 **THE TEMPERANCE MOVEMENT** The Temperance Movement / Earache (Ada Arvato)
- 19 0 **PINK MARTINI** Get Happy / Wrasse (Arvato)
- 20 15 **ARCTIC MONKEYS** Whatever People Say I Am That's What I'm Not / Domino (PIAS Arvato)

## INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- 1 0 **JOHNNY FLYNN** Country Mile / Transgressive (Transgressive)
- 2 0 **AGNES OBEL** Aventine / Play It Again Sam (PIAS)
- 3 0 **PINK MARTINI** Get Happy / Wrasse (Wrasse)
- 4 83 **SAMMY HAGAR** Sammy Hagar & Friends / Frontiers (Frontiers)
- 5 0 **Y&F/Y&F** We Are Young & Free / Hillsong Music (Hillsong Music)
- 6 0 **CAMO & KROOKED** Zeitgeist / Hospital (Hospital)
- 7 2 **NIC JONES** Penguin Eggs / Topic (Topic)
- 8 0 **FENECH-SOLER** Rituals / Warner Brothers (Warner Music)
- 9 34 **GOV'T MULE** Shout / Provogue (Mascot Label Group)
- 10 0 **ONEOHTRIX POINT NEVER** R Plus Seven / Warp (Warp)
- 11 4 **BILL CALLAHAN** Dream River / Drag City (Drag City)
- 12 0 **FIELD/FIELD** Cupids Head / Kompakt (Kompakt)
- 13 0 **KATHRYN WILLIAMS** Crown Electric / One Little Indian (One Little Indian)
- 14 6 **DRENGE** Drenge / Infectious (Infectious Music)
- 15 0 **STEVE CRADOCK** Travel Wild - Travel Free / Proper (Proper)
- 16 0 **MARTIN SMITH** God's Great Dance Floor - Step 02 / Gloworks (Gloworks)
- 17 10 **VOLCANO CHOIR** Repave / Jaaggiwar (Jaaggiwar)
- 18 0 **R.L.P.O/PETRENKO** Shostakovich/Symphony No 4 / Naxos (HNH)
- 19 16 **LPO/PARRY** The 50 Greatest Pieces Of Classical / XS (XS)
- 20 5 **CARCASS** Surgical Steel / Nuclear Blast (Nuclear Blast)



# CHARTS iTUNES SINGLES WEEK 40

## BELGIUM

POS ARTIST/ ALBUM

30/09/2013 - 06/10/2013

- 1 JASON DERULO Talk Dirty (feat. 2 Chainz)
- 2 AVICII Wake Me Up
- 3 CLOUSEAU Vliegtuig
- 4 MARTIN GARRIX Animals
- 5 DVBBS, BORGEIOUS Tsunami
- 6 DIMARO, AHZEE Drums
- 7 MILEY CYRUS Wrecking Ball
- 8 BIRDY Wings
- 9 KATY PERRY Roar
- 10 STROMAE Formidable

## DENMARK

POS ARTIST/ ALBUM

30/09/2013 - 06/10/2013

- 1 RASMUS SEEBACH Olivia
- 2 KATY PERRY Roar
- 3 LORDE Royals
- 4 DRAKE Hold On, We're Going Home
- 5 BURHAN G Kalder Mig Hjem
- 6 SVENSTRUP & VENDELBOE Hvor Ondt...
- 7 AVICII Hey Brother
- 8 MILEY CYRUS Wrecking Ball
- 9 LIGA Den Første Gang
- 10 ENVY Am I Wrong

## FRANCE

POS ARTIST/ ALBUM

30/09/2013 - 06/10/2013

- 1 STROMAE Formidable
- 2 BAKERMAT Vandaag
- 3 MARTIN GARRIX Animals
- 4 AVICII Wake Me Up
- 5 VITAA Game Over (feat. Maître Gims)
- 6 STROMAE Papaoutai
- 7 DÉTROIT Droit dans le soleil
- 8 KATY PERRY Roar
- 9 NAUGHTY BOY La La La
- 10 JOHN NEWMAN Love Me Again

## GERMANY

POS ARTIST/ ALBUM

27/09/2013 - 03/10/2013

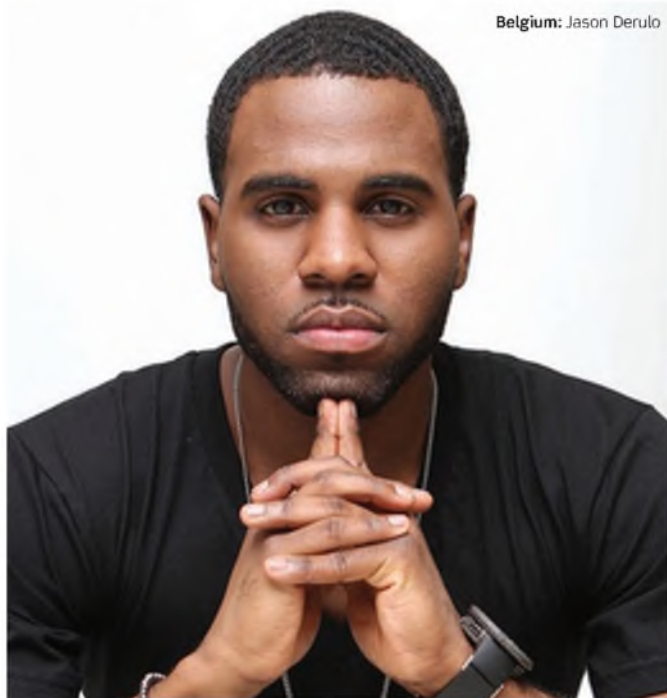
- 1 ONEREPUBLIC Counting Stars
- 2 JASON DERULO Talk Dirty (feat. 2 Chainz)
- 3 KATY PERRY Roar
- 4 THE VAMPS Can We Dance
- 5 CHASE & STATUS Count On Me
- 6 DEMI LOVATO Skyscraper
- 7 AVICII You Make Me
- 8 MACKLEMORE & RYAN Same Love
- 9 DRAKE Hold On, We're Going Home
- 10 DIZZEE RASCAL Something Really Bad

## ITALY

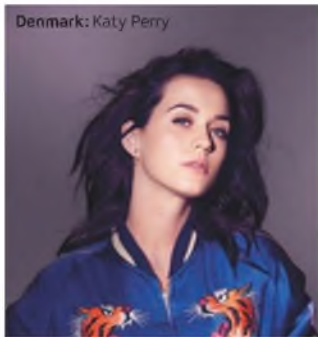
POS ARTIST/ ALBUM

26/09/2013 - 02/10/2013

- 1 AVICII Wake Me Up
- 2 ELISA L'anima vola
- 3 ELLIE GOULDING Burn
- 4 IMANY You Will Never Know
- 5 JOHN NEWMAN Love Me Again
- 6 KATY PERRY Roar
- 7 LIGABUE Il sale della terra
- 8 ALESSANDRA AMOROSO Amore puro
- 9 MILEY CYRUS Wrecking Ball
- 10 CAPITAL CITIES Safe and Sound



Belgium: Jason Derulo



Denmark: Katy Perry



France: Stromae



Germany: One Republic

## NETHERLANDS

POS ARTIST/ ALBUM

27/09/2013 - 03/10/2013

- 1 DVBBS, BORGEIOUS Tsunami
- 2 NIELS GEUSEBROEK Take Your Time Girl
- 3 AVICII Wake Me Up
- 4 PHARRELL WILLIAMS Happy
- 5 KATY PERRY Roar
- 6 JASON DERULO Talk Dirty (feat. 2 Chainz)
- 7 ILSE DELANGE Blue Bittersweet
- 8 KINDEREN VOOR KINDEREN Klaar Voor..
- 9 STROMAE Papaoutai
- 10 MR. PROBZ Waves

## SPAIN

POS ARTIST/ ALBUM

30/09/2013 - 06/10/2013

- 1 AVICII Wake Me Up (feat. Aloe Blacc)
- 2 ROBIN THICKE Blurred Lines
- 3 NAUGHTY BOY La La La
- 4 MILEY CYRUS We Can't Stop
- 5 MARC ANTHONY Vivir Mi Vida
- 6 DANI MARTÍN Cero
- 7 MILEY CYRUS Wrecking Ball
- 8 JOHN NEWMAN Love Me Again
- 9 PASSENGER Let Her Go
- 10 KATY PERRY Roar

## SWEDEN

POS ARTIST/ ALBUM

25/09/2013 - 01/10/2013

- 1 AVICII Hey Brother
- 2 YLVIS The Fox
- 3 MILEY CYRUS Wrecking Ball
- 4 AVICII Wake Me Up
- 5 KATY PERRY Roar
- 6 LALEH Colors
- 7 AVICII You Make Me
- 8 MARTIN GARRIX Animals
- 9 LADY GAGA Applause
- 10 BRITNEY SPEARS Work B\*\*ch

## SWITZERLAND

POS ARTIST/ ALBUM

27/09/2013 - 03/10/2013

- 1 AVICII Wake Me Up
- 2 MARTIN GARRIX Animals
- 3 KATY PERRY Roar
- 4 JASON DERULO Talk Dirty (feat. 2 Chainz)
- 5 STROMAE Papaoutai
- 6 OLLY MURS Dear Darlin'
- 7 ELLIE GOULDING Burn
- 8 BIRDY Wings
- 9 MILEY CYRUS Wrecking Ball
- 10 JOHN NEWMAN Love Me Again

## UNITED KINGDOM

POS ARTIST/ ALBUM

29/09/2013 - 05/10/2013

- 1 ONEREPUBLIC Counting Stars
- 2 JASON DERULO Talk Dirty (feat. 2 Chainz)
- 3 KATY PERRY Roar
- 4 THE VAMPS Can We Dance
- 5 CHASE & STATUS Count On Me
- 6 DEMI LOVATO Skyscraper
- 7 AVICII You Make Me
- 8 MACKLEMORE & RYAN LEWIS Same Love
- 9 DRAKE Hold On, We're Going Home
- 10 DIZZEE RASCAL Something Really Bad



# CHARTS iTUNES ALBUMS WEEK 40



BELGIUM	
POS	ARTIST/ ALBUM
30/09/2013 - 06/10/2013	
1	AGNES OBEL Aventure
2	STROMAE Racine Carrée
3	VARIOUS ARTISTS MNM Big Hits 2013.3
4	MOBY Innocents
5	BIRDY Fire Within
6	JUSTIN TIMBERLAKE The 20/20...2 of 2
7	MILEY CYRUS Bangerz
8	VARIOUS Tomorrowland - The Arising ...
9	ARCTIC MONKEYS AM
10	VARIOUS ARTISTS Switch 22

DENMARK	
POS	ARTIST/ ALBUM
30/09/2013 - 06/10/2013	
1	AGNES OBEL Aventure
2	JUSTIN TIMBERLAKE The 20/20...2 of 2
3	BURHAN G Din For Evigt
4	DRAKE Nothing Was the Same
5	JONNY HEFTY & JØDEN Den Fede
6	MARIE KEY De Her Dage
7	VARIOUS ARTISTS More Summer 2013
8	HAIM Days Are Gone
9	JUSTIN TIMBERLAKE The 20/20...
10	AVICII True

FRANCE	
POS	ARTIST/ ALBUM
30/09/2013 - 06/10/2013	
1	STROMAE Racine Carrée
2	AGNES OBEL Aventure
3	S-CREW Seine Zoo
4	JUSTIN TIMBERLAKE The 20/20...2 of 2
5	ROHFF P.D.R.G. (Pouvoir, Danger...)
6	MOBY Innocents
7	FABABY La force du nombre
8	VARIOUS NRJ 200% Hits 2013, Vol. 2
9	HOLLYSIZ My Name Is
10	DRAKE Nothing Was the Same

GERMANY	
POS	ARTIST/ ALBUM
27/09/2013 - 03/10/2013	
1	DRAKE Nothing Was the Same
2	JUSTIN TIMBERLAKE The 20/20...2 of 2
3	HAIM Days Are Gone
4	ARCTIC MONKEYS AM
5	KINGS OF LEON Mechanical Bull
6	THE VAMPS Can We Dance - EP
7	SUB FOCUS Torus
8	LONDON GRAMMAR If You Wait
9	VARIOUS Now That's What I Call...! 85
10	ALTER BRIDGE Fortress

ITALY	
POS	ARTIST/ ALBUM
26/09/2013 - 02/10/2013	
1	LUCA CARBONI Fisico & politico
2	ALESSANDRA AMOROSO Amore puro
3	FRITZ DA CAT Fritz
4	STING The Last Ship
5	VARIOUS Monte Carlo Chill House Night
6	ELISA L'anima vola
7	PLACEBO Loud Like Love
8	VARIOUS Hot Party Back2skool 2013
9	VARIOUS Quentin Tarantino's Django...
10	JUSTIN TIMBERLAKE The 20/20...2 of 2



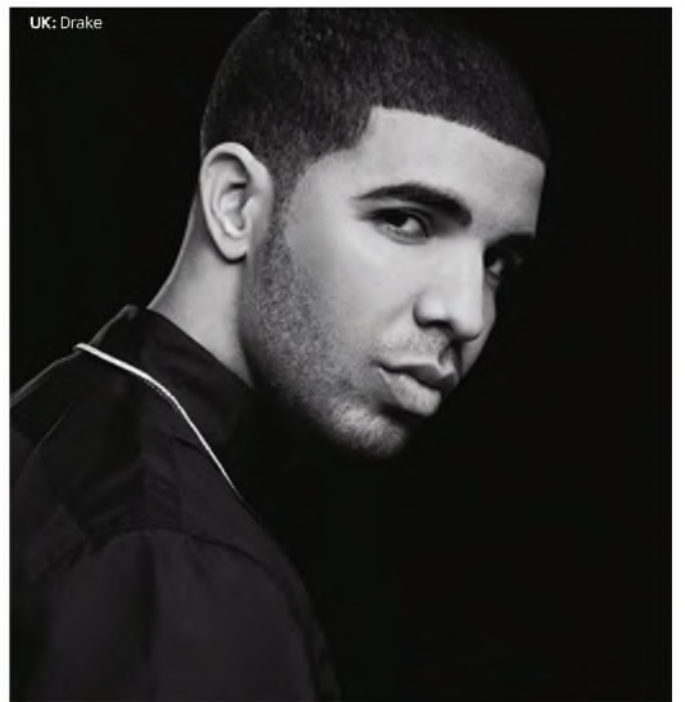
Netherlands: De Jeugd van Tegenwoordig



Spain: Dani Martín



Sweden: Lars Winnerbäck



UK: Drake

NETHERLANDS	
POS	ARTIST/ ALBUM
27/09/2013 - 03/10/2013	
1	DE JEUGD VAN TEGENWOORDIG Ja...
2	JUSTIN TIMBERLAKE The 20/20...2 of 2
3	VARIOUS ARTISTS 538 Hitzone 67
4	AGNES OBEL Aventure
5	KINDEREN VOOR KINDEREN Klaar Voor...
6	KINGS OF LEON Mechanical Bull
7	JUSTIN TIMBERLAKE The 20/20...
8	BIRDY Fire Within
9	DRAKE Nothing Was the Same
10	VARIOUS Slam Fm Presents Clubbin'...

SPAIN	
POS	ARTIST/ ALBUM
30/09/2013 - 06/10/2013	
1	ELS PETS L'àrea petita
2	DANI MARTÍN Dani Martín
3	PABLO ALBORÁN Tanto (Edición Especial)
4	VEGA Wolverines
5	PASSENGER All the Little Lights
6	JUSTIN TIMBERLAKE The 20/20...2 of 2
7	MOBY Innocents
8	MALÚ Sí (PO)
9	VARIOUS ARTISTS I Love Classical Music
10	IVÁN FERREIRO Val Miñor - Madrid:...

SWEDEN	
POS	ARTIST/ ALBUM
25/09/2013 - 01/10/2013	
1	LARS WINNERBÄCK Hosianna
2	AVICII True
3	VARIOUS ARTISTS Absolute Running
4	LISA NILSSON Sångers om oss
5	STING The Last Ship
6	JUSTIN TIMBERLAKE The 20/20... 2 of 2
7	VERONICA MAGGIO Handen i fickan...
8	HILLSONG YOUNG & FREE We Are...
9	LISA MISOVSKY Umeå
10	DREAM THEATER Dream Theater

SWITZERLAND	
POS	ARTIST/ ALBUM
27/09/2013 - 03/10/2013	
1	BASTIAN BAKER Too Old To Die Young
2	JUSTIN TIMBERLAKE The 20/20... 2 of 2
3	VARIOUS Kontor Top of the Clubs...
4	CASPER Hinterland
5	STROMAE Racine Carrée
6	BIRDY Fire Within
7	AVICII TRUE
8	MOBY Innocents
9	AGNES OBEL Aventure
10	KINGS OF LEON Mechanical Bull

UNITED KINGDOM	
POS	ARTIST/ ALBUM
29/09/2013 - 05/10/2013	
1	DRAKE Nothing Was the Same
2	JUSTIN TIMBERLAKE The 20/20...2 of 2
3	HAIM Days Are Gone
4	ARCTIC MONKEYS AM
5	KINGS OF LEON Mechanical Bull
6	THE VAMPS Can We Dance - EP
7	SUB FOCUS Torus
8	LONDON GRAMMAR If You Wait
9	VARIOUS Now That's What I Call...! 85
10	ALTER BRIDGE Fortress



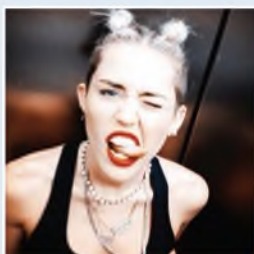
# CHARTS ANALYSIS WEEK 40



## 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



- MILEY CYRUS *Wrecking Ball* RCA
- EMINEM *Berzerk* Interscope
- CONOR MAYNARD *R U Crazy* Parlophone
- SATURDAYS *Disco Love* Polydor
- JOHN NEWMAN *Cheating* Island
- JAMES BLUNT *Bonfire Heart* Atlantic
- JUSTIN BIEBER *Heartbreaker* Def Jam
- SCRUFIZZER *Kick It* Black Butter
- RIHANNA *Pur It Up* Def Jam
- PAOLO NUTINI *Last Request* Atlantic
- OF MONSTERS AND MEN *Little Talk* Republic
- DANIEL BEDINGFIELD *If You're Not The One* Polydor
- ALL SIANTS *Pure Shores* London
- SEMISONIC *Closing Time* MCA
- MILEY CYRUS *Adore You* RCA
- IMAGINE DRAGONS *Radioactive* Interscope

### UK ARTIST ALBUMS CHART

- MILEY CYRUS *Bangerz* RCA
- CHASE & STATUS *Brand New Machine* EMI
- LUCY SPRAGGAN *Join The Club* Columbia
- PANIC AT THE DISCO *Too Weird To Live Too Rare To Die* Decaydance/Fueled By Ramen
- KORN *The Paradigm Shift* Spinefarm
- DAN LE SAC VS SCROOBIOUS *PIP Repent* Replenish Repeat Sunday Best
- PREFAB SPROUT *Crimson/Red* Icebreaker
- THE FRATELLIS *We Need Medicine* BMG Rights
- THE FEELING *Boy Cried Wolf* BMG Rights
- ANNA CALVI *One Breath* Domino
- JOHN MARTYN *The Island Years* Island
- RUSH *Vapor Trails* Rhino
- FULL ENGLISH *The Full English* Topic
- THE BAND *Live At The Academy Of Music 1971* UMTV
- LANTERNS ON THE LAKE *Until The Colours* Run Bella Union
- THE GRATEFUL DEAD *Sunshine Daydream* Rhino
- GLEE CAST *Glee Sings The Beatles* Epic
- ORIGINAL LONDON CAST *Charlie And The Chocolate Factory* Sony Classical
- ALAN JACKSON *The Bluegrass Album* Decca
- MADNESS *Take It Or Leave It* Salvo

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

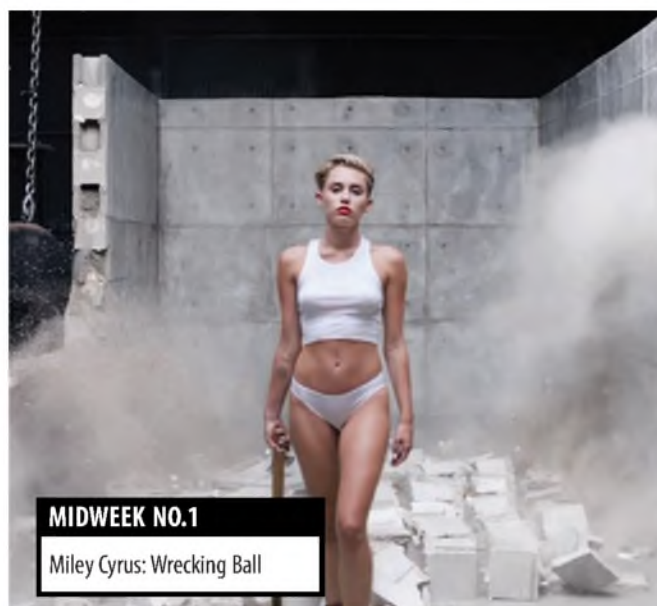
## SINGLES

BY ALAN JONES

As mentioned in the album analysis, Miley Cyrus seems set to top the singles chart this Sunday - but an early and even big sales advantage doesn't always translate into a No.1 on the final chart.

When the first midweek sales flashes came in last week, it seemed a foregone conclusion that new teen sensations The Vamps would romp to their first No.1 with debut single Can We Dance. With sales of 36,752 to that point, it was a massive 88.62% - over 17,000 sales - ahead of nearest challenger, Counting Stars by OneRepublic - but the gap between the two closed rapidly as the week progressed and in the end Counting Stars took the title on sales of 67,880, with Can We Dance at No.2 just 1.72% behind (66,730 sales).

Drum & bass duo Chase & Status secured their fourth Top 10 hit, debuting at No.5 (42,365 sales) with Count On Me (feat. Moko). It ties their previous highest charting single, Blind Faith (feat. Liam Bailey), which got to No.5 in February 2011.



Four months after latest single Heart Attack (the first single from fourth album *Demi*) became her first Top 10 entry, Demi Lovato scored her second - and, unexpectedly, it was with Skyscraper, the 2012 single from her 2011 album, *Unbroken*. The track benefitted from exposure two weeks in a row on The X Factor, and re-entered the Top 75 at No.13 a fortnight ago. It surpassed its original No.12 chart peak on Sunday, zapping to No.7 (32,740 sales).

After two weeks at No.1, Jason Derulo's Talk Dirty (feat 2 Chainz) dipped to No.3 (53,270 sales). Elsewhere in the Top 10, Katy Perry's Roar fell 2-4 (50,194 sales), Avicii's You Make Me slipped 5-6 (33,047 sales), Drake's Hold On, We're Going Home (feat. Majid Jordan) weakened 4-8 (30,656 sales) and Macklemore & Ryan Lewis' Same Love (feat. Mary Lambert) dropped 6-9 (29,782 sales).

A No.11 hit for Lucy Spraggan last year, Last Night

(Beer Fear) returned in a new version, debuting at No.18 (14,383 sales). The updated recording is the second single from Spraggan's first Columbia album, *Join The Club*, following Lighthouse, which reached No.26 in July.

Meanwhile, with two X Factor competitors performing I Won't Give Up, Jason Mraz's original headed into the Top 40 for the fourth time since its release. Re-entering the chart at No.14, I Won't Give Up has sold a grand total of 458,878 copies since its release, making it the 12th biggest seller of the 21st century not to make the Top 10. Mraz also tops the list, with his only other hit - 2008 single I'm Yours, which also peaked at No.11 - thus far selling 732,111 copies.

New entries to the Top 40 not mentioned hitherto: Get Like Me (No.19, 13,866) by Nelly feat. Nicki Minaj & Pharrell Williams, Azonto (No.30, 9,270 sales) by Fuse ODG and Changing Of The Seasons (No.33, 8,364 sales) by Two Door Cinema Club.

Overall singles sales were up 4.97% week-on-week at 2,995,472 - 12.71% below same week 2012 sales of 3,431,449.

## ALBUMS

BY ALAN JONES

That Miley Cyrus will score her fourth straight Top 10 album this weekend is assured - but the controversial 20-year-old is chasing a bigger prize, and, on the basis of Tuesday's midweek sales projections, seems set to secure not only her first No.1 album with *Bangerz* but also her second straight No.1 single, with *Wrecking Ball*. Both have big leads in a week of great change - those Tuesday chart flashes show seven debuts among the top eight singles, while there are 10 debuts among the top eighteen albums.

Cyrus' album will end a fortnight of family fun at the top of the album chart: a week after Kings Of Leon - the Fallowill brothers (and cousin) - scored their fourth No.1 album, Justin Timberlake's quest to secure his second No.1 album of the year were stymied by the unexpectedly potent debut of another trio of siblings, namely Alana, Este and Danielle Haim, who collectively make-up the band Haim.



Timberlake was ahead on sales flashes every day last week but Haim eventually pulled ahead, with Days Are Gone selling 37,005 copies, leaving Timberlake's *The 20/20 Experience 2 Of 2* to finish second 6.39% in arrears.

Named as the winners of the BBC's influential Sound Of 2013 poll in January, Haim reached No.32 with debut hit Don't Save Me shortly thereafter, and have subsequently charted with

Forever (No.75 in January), Falling (No.30 in April) and The Wire, which dipped 16-24 (11,132 sales) on Sunday.

Justin Timberlake would have scored his fourth straight No.1 album if *The 20/20 Experience 2 Of 2* had hung onto its midweek advantage. Arriving just 28 weeks after his last album, *The 20/20 Experience*, its first week sales were 34,871 - less than a third of the 105,888 copies its predecessor sold when it debuted at No.1 in

March. Both *The 20/20 Experience* and *The 20/20 Experience 2 Of 2* have been combined for *The 20/20 Experience: The Complete*, which also debuted on Sunday at No.27 (4,158 sales).

Floridian hard rock band Alter Bridge achieved the highest chart position of their career, debuting at No.6 (18,600 sales) with fourth studio album, *Fortress*.

Dizzee Rascal's new album *The Fifth* - his chronologically correctly-titled new set - debuted at No.10 (8,692 sales) on Sunday.

Elsewhere in the Top 10, Kings Of Leon's *Mechanical Bull* fell 1-3 (28,518 sales). Arctic Monkeys' *AM* held at No.4 (25,334 sales), Drake's *Nothing Was The Same* fell 2-5 (22,463 sales), Jessie J's *Alive* faded 3-7 (14,574 sales), London Grammar's *If You Wait* slipped 7-8 (10,366 sales) and Avicii's *True* dipped 6-9 (9,143 sales).

Overall album sales were up 1.72% week-on-week at 1,449,084 - 11.66% below same week 2012 sales of 1,640,378, and 58.42% below same week 2003 sales of 3,402,716.



# CHARTS CLUB WEEK 40

Club charts are available on MusicWeek.com every Friday

## UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	11	3	<b>RIHANNA</b> What Now / Virgin/EMI
2	6	9	<b>FOXES</b> Youth / Sign Of The Times
3	12	8	<b>HARDWELL &amp; DYRO FT BRIGHT LIGHTS</b> Never Say Goodbye / Relentless
4	35	2	<b>HOT NATURED</b> Isis (Magic Carpet Ride) / Hot Creations/FFRR/Warner Brothers
5	22	5	<b>CHASE &amp; STATUS FT MOKO</b> Count On Me / MTA/Mercury
6	38	2	<b>FATBOY SLIM &amp; RIVA STARR</b> Eat Sleep Rave Repeat / Skint
7	23	3	<b>SUB FOCUS FT KELE</b> Turn It Around / Mercury
8	18	3	<b>LITTLE NIKKI</b> Little Nikki Says / Deconstruction/Columbia
9	16	4	<b>SHOWTEK FT WE ARE LOUD &amp; SONNY WILSON</b> Booyah / Spinnin/Polydor
10	15	4	<b>MONSIEUR ADI FT A**M**E</b> What's Going On / Relentless/Sony/Karma Artists
11	1	5	<b>AVICII</b> You Make Me / PRMD/Positiva
12	17	4	<b>PATROLLA</b> Groovy / Island
13	0	1	<b>ANNIE KHALID</b> Boom Boom Dance / AK
14	0	1	<b>BEN PEARCE</b> What I Might Do / MTA/Mercury
15	14	5	<b>CHRIS MALINCHAK</b> If U Got It / Relentless
16	0	1	<b>ICONA POP</b> All Night / Atlantic
17	9	9	<b>STORM QUEEN</b> Look Right Through / MoS
18	24	2	<b>QUIVVER FT ANGEL HEART</b> I Don't Wanna Wait / Toolroom
19	26	4	<b>JOHN NEWMAN</b> Cheating / Island
20	0	1	<b>IGGY AZALEA FT T.I.</b> Change Your Life / Virgin/EMI
21	25	2	<b>TORQUX</b> So Divine (Ep): So Divine/Get Down / MTA/Mercury
22	21	3	<b>EELKE KLEIJN FT TRESOR</b> Stand Up / 3 Beat
23	0	1	<b>MARTIN GARRIX</b> Animals / Positiva/Virgin
24	36	2	<b>YOUNG KATO</b> Drink, Dance, Party / BMG
25	32	3	<b>VENSUN FT DAVID VENDETTA &amp; SYLVIA TOSUN</b> Love Is Love / Sea To Sun
26	2	3	<b>ELECTRONIC YOUTH FT ALEX HART</b> Wish I Didn't Miss You / Newstate
27	19	6	<b>RUSS CHIMES</b> Turn Me Out / Deconstruction/Columbia
28	34	3	<b>SIGMA FT TAYLOR FOWLIS</b> Summer Calling / 3 Beat
29	28	2	<b>THE RELOUD FT CRYSTAL WATERS</b> Say Yeah / Circle Rainbow
30	0	2	<b>WOOKIE FT ELIZA DOOLITTLE</b> The Hype / Manchu/Strictly Rhythm
31	13	3	<b>PAUL WOOLFORD</b> Untitled / Hotflush
32	39	2	<b>DELERIUM FT STEF LANG</b> Chrysalis Heart / Network
33	27	2	<b>JACK &amp; JOY VS. MENINI &amp; VIANI FT GREG</b> #Aahm (All About House Music) / Adaptor
34	0	1	<b>ARE YOU READY?</b> Are You Ready? / White Label
35	0	1	<b>SUNDOWN</b> Enjoy Yourself / BBG
36	0	1	<b>JAMES DOMAN &amp; ANTOINE BECKS FT CECE PENISTON</b> Let's Go All Night / Transmission
37	5	5	<b>INNER CITY</b> Good Life 2013 / KMS
38	0	1	<b>MARC TALEIN FT HAIDARA</b> Lights On / Transmission
39	0	1	<b>SKREAM FT SAM FRANK</b> Rollercoaster / Rinse/Tempa
40	3	5	<b>LONDON GRAMMAR</b> Strong / Metal & Dust

## COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	6	3	<b>RIHANNA</b> What Now / Virgin/EMI
2	3	4	<b>THE SATURDAYS</b> Disco Love / Polydor
3	19	2	<b>ONEREPUBLIC</b> Counting Stars / Interscope
4	12	2	<b>ROBIN THICKE FT KENDRICK LAMAR</b> Give It 2 U / Interscope
5	15	3	<b>HARDWELL &amp; DYRO FT BRIGHT LIGHTS</b> Never Say Goodbye / Relentless
6	0	1	<b>FOXES</b> Youth / Sign Of The Times
7	18	4	<b>BLEONA</b> Take It Like A Man / BDB Ent
8	21	2	<b>LITTLE NIKKI</b> Little Nikki Says / Deconstruction/Columbia
9	1	4	<b>AVICII</b> You Make Me / PRMD/Positiva
10	24	2	<b>ICONA POP</b> All Night / Atlantic
11	11	3	<b>SELENA GOMEZ</b> Slow Down / Hollywood/Polydor
12	16	3	<b>ENRIQUE IGLESIAS</b> Turn The Night Up / Republic/Island
13	0	1	<b>FATBOY SLIM &amp; RIVA STARR</b> Eat Sleep Rave Repeat / Skint
14	28	2	<b>IGGY AZALEA FT T.I.</b> Change Your Life / Virgin/EMI
15	0	1	<b>MAXSTA FT LITTLE NIKKI</b> Wanna Go / RCA
16	27	2	<b>LAWSON</b> Juliet / Polydor
17	5	4	<b>JOHN NEWMAN</b> Cheating / Island
18	0	1	<b>BRITNEY SPEARS</b> Work B**Ch! / Sony
19	0	1	<b>SHOWTEK FT WE ARE LOUD &amp; SONNY WILSON</b> Booyah / Spinnin/Polydor
20	2	4	<b>DIZZEE RASCAL FT WILL.I.AM</b> Something Really Bad / Island
21	0	1	<b>EMPIRE OF THE SUN</b> Dna / Virgin
22	30	3	<b>CHARLOTTE DEVANEY FT SNOOP DOGG</b> Flip It! / Karma London
23	0	1	<b>SEAMUS HAJI VS. JUNKDNA &amp; OLC</b> After Midnight (Aurora Lights) / Sig Love
24	0	1	<b>DALEY</b> Broken / Polydor
25	0	1	<b>NELLY FT NICKI MINAJ &amp; PHARRELL</b> Get Like Me / Island
26	13	5	<b>JESSIE J</b> It's My Party / Island
27	26	2	<b>SIGMA FT TAYLOR FOWLIS</b> Summer Calling / 3 Beat
28	10	10	<b>MUTYA KEISHA SIOBHAN</b> Flatline / Polydor
29	0	1	<b>DJ VIMTO &amp; JAH DIGGA</b> Everything's Gonna Be Alright / White Label
30	14	4	<b>STORM QUEEN</b> Look Right Through / MoS

© Music Week. Compiled by DJ feedback and data collected from the following stores, online sites and distributors: BMR Records, CD Pool, Know How, Phonica, Pure Groove, Trax (London), Eastern Bloc (Manchester), 2yd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Bradford), Cash (Leeds), Global Groove (Stoke), Catapult (Cardiff), Hard To Find (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Bradford) Kahua (Middlesbrough) Bassdivision (Beitost), Beatport, Juno, Unique & Dynamic.



UPFRONT & COMMERCIAL POP



URBAN

# Rihanna rules Club charts duo

## ANALYSIS

BY ALAN JONES

Rihanna's latest single What Now is making sluggish progress on sales and airplay but is having a great deal more luck in the clubs, sprinting 11-1 Upfront and 6-1 Commercial Pop this week.

In mixes by Guy Scheiman, R3hab and Firebetaz, it is only the fourth Rihanna number one on the Upfront chart, following David Guetta collaborations Who's That Chick and Right Now, and Calvin Harris alliance Where Have You Been.

The Guetta tracks also topped the Commercial Pop chart, where Rihanna previously also reached number one with Don't Stop The Music, Only Girl (In The World), What's My Name (with Drake), S&M, You Da One, Princess Of Diamonds. Meanwhile, where Have You Been missed out on Commercial Pop, peaking at number two behind Coldplay's Charlie Brown.

Singer/songwriter Foxes' Youth is runner-up on the Upfront chart, just 4.67% behind What Now, while The Saturdays

will have to wait at least another week to score their third Commercial Pop number one of the year, and ninth in total - latest single Disco Love climbs 3-2, 5.11% behind Rihanna.

On the Urban chart, Australian hip-hop star Iggy Azalea scores her third number one, with T.I. collaboration Change Your Life moving 2-1, and swapping places with Nelly's two week topper Get Like Me.

Azalea previously reached number one in July 2012, with Steve Aoki and Angger Dimas collaboration Beat Down and in June of this year with Bounce.

## URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	2	3	<b>IGGY AZALEA FT T.I.</b> Change Your Life / Virgin/EMI
2	1	5	<b>NELLY FT NICKI MINAJ &amp; PHARRELL</b> Get Like Me / Island
3	3	5	<b>ROBIN THICKE FT KENDRICK LAMAR</b> Give It 2 U / Interscope
4	5	3	<b>RIHANNA</b> What Now / Virgin/EMI
5	4	5	<b>GHETTYS FT KANO + MYKL</b> Party Animal / Disrupt
6	12	2	<b>STYLO G FT SISTER NANCY</b> Badd / 3 Beat
7	8	4	<b>CHARLIE BROWN</b> Bones / AATW
8	14	3	<b>SKILF</b> Shuffle / SOI
9	6	8	<b>DRAKE FT MAJID JORDAN</b> Hold On We're Going Home / Cash Money/Republic
10	7	5	<b>DIZZEE RASCAL FT WILL.I.AM</b> Something Really Bad / Island
11	10	8	<b>EELKE KLEIJN FT TRESOR</b> Stand Up / 3 Beat
12	0	1	<b>MATRIX &amp; FUTUREBOUND FT MAX MARSHALL</b> Control / 3 Beat/Metro/Fliper
13	15	3	<b>FUGI-ROC FT S.E.L.</b> Dangerous / Bouncehill
14	16	3	<b>2 CHAINZ FT PHARRELL</b> Feds Watching / Def Jam
15	22	2	<b>AMPLIFY DOT</b> Outlaw / Virgin/EMI
16	19	4	<b>BIG SEAN</b> Fire / Good/Def Jam
17	9	6	<b>MUTYA KEISHA SIOBHAN</b> Flatline / Polydor
18	17	4	<b>PRINTZ BOARD #1</b> / Beats & Produce
19	24	11	<b>FUSE ODG</b> Azonto / 3 Beat
20	13	5	<b>ATIRA</b> High On Love / Ayo
21	21	3	<b>JESSIE J</b> It's My Party / Island
22	20	2	<b>GYPTIAN FT ANGELA HUNTE</b> Vixen / VP/Greensleeves
23	11	9	<b>WOOKIE FT ELIZA DOOLITTLE</b> The Hype / Manchu/Strictly Rhythm
24	0	1	<b>LULU JAMES</b> Sweetest Thing / RCA
25	0	1	<b>JASON DERULO FT 2 CHAINZ</b> Talk Dirty / Warner Brothers
26	0	1	<b>TINIE TEMPAH FT JOHN MARTIN</b> Children Of The Sun / Parlophone
27	0	1	<b>SNEAKBO</b> Her Name / Play Hard
28	18	6	<b>MS. DYNAMITE &amp; SHY FX</b> Cloud 9 / Digital Soundbwoy
29	26	13	<b>TINIE TEMPAH FT 2 CHAINZ</b> Trampoline / Parlophone
30	29	9	<b>SIGMA FT TAYLOR FOWLIS</b> Summer Calling / 3 Beat

## COOL CUTS TOP 20

POS	ARTIST / TRACK
1	<b>KATY B</b> Sam
2	<b>BEN PEARCE</b> What I Might Do
3	<b>FREEMASONS VS RUBY LUX</b> The World Goes Quiet
4	<b>BREACH FT ANDREYA TRIANA</b> Everything You Never Had
5	<b>DISCLOSURE FT LONDON GRAMMAR</b> Help Me Lose My Mind
6	<b>ARMAND VAN HELDEN FT SPANK ROCK I</b> Know A Place
7	<b>AFROJACK</b> The Spark
8	<b>KAMALIYA</b> Love Me Like
9	<b>DON DIABLO &amp; MATT NASH</b> Starlight
10	<b>THE MAGICIAN</b> When The Night Is Over
11	<b>MONSIEUR ADI FT A**M**E</b> What's Going On
12	<b>KADY Z</b> One Million Pieces
13	<b>RIVAZ</b> #1 Colors
14	<b>TS7</b> Reach
15	<b>DIMITRI VEGAS &amp; LIKE MIKE FT WOLFPACK</b> Ocarina
16	<b>GOTSOME FT THE GET ALONG GANG</b> Bassline
17	<b>SHERMANOLOGY &amp; AMBA SHEPHERD</b> Who We Are
18	<b>JULIO BASHMORE</b> Peppermint



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





# INDUSTRY EVENTS DATES FOR YOUR DIARY

## October 19 Mobo Awards, The SSE Hydro, Glasgow



**MOBO AWARDS** CELEBRATING 18 YEARS

### October

**19**  
Mobo Awards  
The SSE Hydro, Glasgow  
[mobo.com](http://mobo.com)

**23**  
Womex  
Wales Millennium Centre/Cardiff  
Motorpoint Arena  
[womex.com](http://womex.com)

**30**  
Mercury Prize Awards Show  
Roundhouse, London  
[mercuryprize.com](http://mercuryprize.com)

**November**  
**14**  
Artist & Manager Awards  
The Troxy, London  
[amawards.org](http://amawards.org)

**15**  
The Music Show  
Manchester Central, Manchester  
[musicshow.co.uk](http://musicshow.co.uk)

**January**  
**26**  
Grammy Awards  
Staples Centre, LA  
[grammy.org](http://grammy.org)

**February**  
**1-4**  
Midem  
Palais des Festivals, Cannes  
[midem.com](http://midem.com)

**April**  
**24**  
Music Week Awards 2014  
The Brewery, London  
[musicweekawards.com](http://musicweekawards.com)

**FORTHCOMING FEATURES**



## Sector focus: Live agents

Why does a promoter, manager, venue or label need to work with a live music agent in 2013 – and how has the role of this sector shifted in recent years? We'll speak to some of the best in the field to discover why agents are a vital part of the current music industry mix, and how they've rapidly modernised for the digital age in a special feature on October 18.

To discuss a range of print and digital commercial opportunities associated with Music Week's forthcoming features, please email [Darrell.Carter@intentmedia.co.uk](mailto:Darrell.Carter@intentmedia.co.uk) or [Rob.Baker@intentmedia.co.uk](mailto:Rob.Baker@intentmedia.co.uk) or telephone 020 7226 7246.

# PRODUCT KEY RELEASES



▶ ELIZA DOOLITTLE In Your Hands 14.10



▶ JAMES BLUNT Moon Landing 21.10

### OCTOBER 14

#### SINGLES

- AFI 17 Crimes (Island)
- THE ASTON SHUFFLE Can't Stop Now (Polydor)
- BIG SEAN Fire (Virgin EMI)
- DON BROCO You Wanna Know (Search And Destroy/Rca)
- CAMILLA KERSLAKE & BLAKE You Raise Me Up (Tbc)
- CHER Woman's World (Warner Brothers)
- DEPECHE MODE Should Be Higher (Columbia)
- 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 (Plus)
- ALISON MOYET Changeling (Cooking Vinyl)
- PEARL JAM Sirens (Virgin EMI)
- PINKUNOIZU Tin Can Valley (Full Time Hobby)
- PREFAB SPROUT The Best Jewel Thief In The World (Icebreaker)
- RAC FT KELE & MNDR Don't Talk To Ep (Virgin)
- RANDOM IMPULSE Why Am I Here Though (Bulle)
- SAM AND THE WOMP Ravo (Warner Brothers)
- SHIROCK I'll Take Rain (The Movement Group)
- HUDSON TAYLOR Osea (Polydor)
- TENSNAKE See Right Through (Virgin EMI)
- TWENTY ONE PILOTS House Of Gold (Fbr/Atlantic)
- ARMIN VAN BUUREN Beautiful Life (Positiva/Virgin)
- WILKINSON Afterglow (Hum)

- LISSIE Back To Forever (Columbia)
- LUKE TEMPLE Good Mood Fool (Secretly Canadian)

- MACHINEDRUM Vapor City (Ninja Tune)
- PAUL MCCARTNEY New (Virgin EMI)
- MORCHEEBA Head Up High (Plus)
- JOHN NEWMAN Tribute (Island)
- OCEANO Incisions (Earache)
- PAUL SIMON The Complete Albums Collection (Sony)
- PEARL JAM Lightning Bolt (Virgin EMI)
- 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)
- ANGEL HAZE Echelon (It's My Way) (Island)
- JAMES ARTHUR You're Nobody 'Til Somebody Loves You (Syco)
- CYRIL HAHN FEAT. SHY GIRLS Perfect Form (Island)
- DALE EARNHARDT JR JR If You Didn't See Me (Then You Weren't On The Dancefloor) (Warner Brothers)
- FOXES Youth (Rca)
- SELENA GOMEZ Slow Down (Hollywood/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)
- PYRAMIDS Invisible Scream Ep (Paradise)
- RECONNECTED Time Of Our Lives (Bunnystyne)
- SHOWTEK Booyah (Polydor)
- TONY LIONNI FT RACHEL FRASER Take Me With You (Mudhouse)
- TORI KELLY Forward Ep (Virgin)
- TURTLE Who Knows Ep (Beatnik Creative)
- UNION J Beautiful Life (Rca)
- WESTERN DISCO The Sun (Island)

#### ALBUMS

- ELIZA DOOLITTLE In Your Hands (Parlophone)
- GLORIA ESTEFAN The Standards (Sony)
- FINK Fink Meets The Royal Concertgebouw Orchestra (Ninja Tune)
- JONATHAN & CHARLOTTE Perhaps Love (Sony Classical)
- KWES Ilp (Warp)
- AFI Burials (Island)
- ANDREA BEGLEY The Message (Umtr)
- 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





▶ **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



▶ **SUSAN BOYLE** Home For Christmas 25.11

Variations (Nonesuch)

- **DJ KHALED** Suffering From Success (Island)
- **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 (Hunking)
- **LAWSON** Chapman Square Chapter II (Global Talent/Polydor)
- **KATY PERRY** Prism (Virgin)
- **POLICA** Shulamith (Memphis Industries)
- **SHIROCK** Everything Burns (The Movement Group)
- **WE ARE KNUCKLE DRAGGER** The Drone (Sapienrecords)
- **MATTHEW E WHITE** Big Inner: Outer Face Edition (Dumina)

## OCTOBER 28

SINGLES

- **ARCADE FIRE** Reflektor (Sonovox)
- **THE AVETT BROTHERS** Another Is Waiting (Island)
- **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)
- **DISCLOSURE FEAT. LONDON GRAMMAR** Help Me Lose My Mind (Island)
- **FATBOY SLIM & RIVA STARR** Eat Sleep Rave Repeat (Skint)
- **FOALS** Out Of The Woods (Warner Brothers)
- **FRANZ FERDINAND** Evil Eye (Dumina)
- **JAVEON** Love Song (Island)
- **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/Emi)
- **STYLO G** Badd (3 Beau/A&W)
- **UNKNOWN MORTAL ORCHESTRA** Lp II (Jagjaguwar)
- **THE VAMPS** Can We Dance (Mercury)
- **THE WANTED** Show Me Love (America) (Global Talent/Island)

ALBUMS

- **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)
- **EARTH, WIND AND FIRE** The Columbia Masters (Columbia)
- **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 (Cmi)
- **PAUL POTTS** The Greatest Hits (Sycu)
- **THE TRICKS** In The Doghouse (Unison)
- **TWO DOOR CINEMA CLUB** Beacon (Kitsune/Cooperative)
- **UNION J** Union J (Rca)
- **WHITE DENIM** Corsicana Lemonade (Downtown)
- **WILKINSON** Lazars Not Included (Ram)

## NOVEMBER 4

SINGLES

- **ALUNAGEORGE** Best Be Believing (Island/Tri Angle)
- **AMPLIFY DOT** Outlaw (Virgin Emi)
- **BIG BEAT BRONSON** Nothing (Bad Boys)
- **DIANE BIRCH** All The Love You Got (Warner)
- **BREACH FT ANDREYA TRIANA** Everything You Never Had (Atlantic)
- **CALLING ALL ASTRONAUTS** Red Flag Ep (Tbc)
- **FALL OUT BOY** Young Volcanoes (Del Jam/Virgin)
- **FRIGHTENED RABBIT** The Woodpile (Atlantic)
- **PETER GABRIEL** Courage (Parlophone)
- **GHOST B.C.** If You Have Ghost Ep (Island)
- **LULU JAMES** Sweetest Thing (Rca)
- **THE KILLERS** Shot At The Night (Vertigo)
- **LET'S BUY HAPPINESS** Run (Let's Buy Happiness)
- **LITTLE MIX** Move (Sycu)
- **LOLO** Year Round Summer Of Love (Island)
- **STEVE MASON** Fire (Double 6/Dumina)
- **MIA** Come Walk With Me (Virgin/Emi)
- **EMILIA MITIKU** Zou Bisou Bisou (Warner Brothers)
- **NONONO** Pumpin Blood (Warner Brothers)
- **PAROV STELAR** Keep On Dancing (Dramatica)
- **PUBLIC SERVICE BROADCASTING** Night Mail (Jest Card)

- **RIZZLE KICKS** Skip To The Good Bit (Island)
  - **SIVU** I Lost Myself Ep (Atlantic)
  - **BRITNEY SPEARS** Work B\*\*Ch (Kemosabe Kids/Rca)
  - **THE STRYPPES** Can't Judge A Book (Virgin Emi)
  - **TEGAN AND SARA** Goodbye, Goodbye (Warner Brothers)
- ALBUMS
- **AMPLIFY DOT** Paper Cuts (Virgin Emi)
  - **JAMES ARTHUR** James Arthur (Sycu)
  - **CUT COPY** Free Your Mind (Modular)
  - **DEAN WAREHAM** Emancipated Hearts (Sonic Cathedral)
  - **EMINEM** The Marshall Mathers Lp 2 (Interscope)
  - **ICONA POP** This Is...Icona Pop (Atlantic)
  - **AVRIL LAVIGNE** Avril Lavigne (Epic)
  - **LOS CAMPESINOS!** No Blues (Turnstile)
  - **MIA** Matangi (Virgin/Emi)
  - **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 (Island)
- **PAROV STELAR** The Art Of Sampling (Dramatica/Etage Noir)
- **THE WANTED** Word Of Mouth (Global Talent/Island)

## NOVEMBER 11

SINGLES

- **2 CHAINZ** Used 2 (Virgin Emi)
- **AFROJACK** The Spark (Island)
- **ALL ABOUT SHE** Higher (Atlantic)
- **ARIANA GRANDE FT BIG SEAN** Right There (Island)
- **BIPOLAR SUNSHINE** Drowning Butterflies Ep (Polydor)
- **BRASSICA** Hayat Zor Ep (Civil Music)
- **CLASSIFIED FT OLLY MURS** Inner Ninja (Atlantic)
- **RAY FOXX** Fireworks (Bang Bang) (Island)

▶ **BOYZONE** Bz20 25.11



- **MARTIN GARRIX** Animals (Postiva/Virgin)
- **JAY-Z** Tom Ford (Roc A'Fella/Virgin)
- **JOEL COMPASS** Run (Polydor)
- **ELTON JOHN** Voyeur (Mercury)
- **KEANE** Higher Than The Sun (Island)
- **KODALINE** All I Want (B-Jnique/Rca)
- **LUMINITES** Do Something (Sony)
- **MS MR** Fantasy (Rca)
- **PLACEBO** Loud Like Love (Virgin)
- **RUEN BROTHERS** Blood Runs Wild (Republic/Island)
- **TANIKA** Bad4u (Im & Danry/Virgin Emi)
- **TAYLOR SWIFT FT GARY LIGHTBODY** The Last Time (Mercury)

ALBUMS

- **CELINE DION** Loved Me Back To Life (Columbia)
- **ERASURE** Snow Globe (Mute)
- **HERBIE HANCOCK** The Complete Columbia Collection (Sony)
- **INSIDE LLEWYN DAVIS** Inside Llewyn Davis: Original Soundtrack Recording (Nonesuch)
- **KEANE** The Best Of Keane (Island)
- **THE KILLERS** Direct Hits (Vertigo)
- **LADY GAGA** Artpop (Interscope)
- **CATE LE BON** Mug Museum (Turnstile)
- **CLIFF RICHARD** The Fabulous Rock 'N' Roll Songbook (Rhino)

## NOVEMBER 18

SINGLES

- **BLACK SABBATH** Loner (Vertigo)
  - **DAWES** Most People (Emi)
  - **LITTLE GREEN CARS** The John Wayne (Young & Lost)
  - **PARADISE** Stars Shine Bright (Dirty Bingy)
  - **RIHANNA** What Now (Def Jam/Virgin)
  - **SKATERS** Deadbolt (Warner)
  - **THE WEEKND** Wanderlust (Republic/Island/Xu)
- ALBUMS
- **BLOOD ORANGE** Cupid Deluxe (Dumina)
  - **JAKE BUGG** Shangri-La (Mercury)
  - **JLS** Goodbye - The Greatest Hits (Rca)

- **VARIOUS** Hunger Games: Catching Fire Ost (Island)
- **LEWIS WATSON** Some Songs With Some Friends (Warner Brothers)
- **ROBBIE WILLIAMS** Swings Both Ways (Island)

## NOVEMBER 25

SINGLES

- **GABRIELLE** Say Goodbye (Island)
- **PAPA I** Am The Lion King (Island)
- **RAINY MILO** Rats (Virgin/Emi)
- **NADINE SHAH** Aching Bones (Apollo)

ALBUMS

- **SUSAN BOYLE** Home For Christmas (Sycu)
- **BOYZONE** Bz20 (Rhino)
- **DIDO** Greatest Hits (Rca)
- **GABRIELLE** Now And Always - 20 Years Of Dreaming (Island)
- **ONE DIRECTION** Midnight Memories (Sycu)
- **VARIOUS** The Ultimate Musicals Experience (Union Square)

## DECEMBER 2

SINGLES

- **JAKE BUGG** Slumville Sunrise (Mercury)
- **CHARLI XCX** Superlove (Asylum)
- **MAYER HAWTHORNE FT KENDRICK LAMARR** Crime (Island)
- **THAO AND THE GET DOWN STAY DOWN** Holy Roller (Dumina)

ALBUMS

- **KELLY CLARKSON** Wrapped In Red (Rca)
- **IL DIVO** A Musical Affair (Sycu)
- **THE FAUNS** Lights (Invada)
- **REBECCA FERGUSON** Freedom (Rca)
- **MARY J BLIGE** A Mary Christmas (Verte)
- **RICHARD & ADAM** The Christmas Album (Sony Music Cg)

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](mailto:isabelle.nesmon@intentmedia.co.uk)

A more extensive release schedule is available at [www.musicweek.com](http://www.musicweek.com) located in the charts section



# PRODUCT RECOMMENDED

## ALBUM OF THE WEEK



### BOYZONE BZ20

(Rhino/Warner Music)

November 25

In November 1993 a bunch of young lads from the north side of Dublin presented themselves to the world with a now-infamous performance on Ireland's biggest TV show, *The Late Late Show*. Twenty years, 25 million record sales, four No.1 studio albums and six No.1 singles later, Boyzone are set to embark upon a new stage in their career.

To mark their 20th year together, Ronan, Keith, Shane and Mikey will go on an eighteen-date UK and Ireland arena tour.

Boyzone have been recording forthcoming LP BZ20 at Metrophonic with Brian Rawling, who has previously produced some of Ronan's solo material as well as that of One Direction, Kylie Minogue and Cheryl Cole.

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

Boyzone will return to the stage from November 28 at The O2, Dublin for the first time since 2011 for the BZ20 Anniversary Tour.

## TRACK OF THE WEEK



### BRITNEY SPEARS

#### Work B\*\*ch

(RCA)



November 3

Work B\*\*ch is the first single from Britney's eighth studio album, which is being executive produced by will.i.am and will be released in the UK on December 2.

The video, directed by Ben Mor who worked on *Scream And Shout* with Spears and will.i.am, premiered last week on Vevo and clocked up 20 million views in seven days.

Spears is due to appear on Alan Carr's *Chatty Man* when she visits the UK later this month.

Earlier this year, Spears revealed the song *Ooh La La* for *The Smurfs 2* soundtrack. She also unveiled details of a two-year residency at the Planet Hollywood Resort and Casino in Las Vegas. Titled *Britney Spears: Piece Of Me*, she is due to perform 50 of the 90-minute shows a year at a 4,600-capacity theatre venue.

## INCOMING ALBUMS

**VARIOUS ARTISTS** *The Hunger Games: Catching Fire Soundtrack* (Island Records)

A star-studded line-up has been announced for the soundtrack to the motion picture *The Hunger Games*.

*Catching Fire*, mixing established music icons including Coldplay, Patti Smith, and Christina Aguilera, with some of the newer Billboard chart-topping music acts including The Lumineers and Lorde.

The first single release from the album was Coldplay's *Atlas*, which debuted at No.1 on the iTunes Overall Top Songs chart and was ranked at No.1 in 42 countries.

The film opens on November 22.

The first *Hunger Games* partnership yielded the Grammy-winning, No.1 record *The Hunger Games: Songs From District 12 And Beyond*, which was the best-selling soundtrack of 2012, the fastest-selling soundtrack ever at iTunes, and certified gold by the RIAA shortly after its release

NOVEMBER 19

**CLIFF RICHARD** *The Fabulous Rock 'n' Roll Songbook* (Rhino Records)

Cliff Richard is set to release his 100th album *The Fabulous Rock 'n' Roll Songbook*. This new

studio album of 15 rock 'n' roll tracks was recorded live at the Blackbird Studio and The Parlor in Nashville, Tennessee. It is Richards' tribute to the greats of rock 'n' roll who inspired and influenced him, such as Elvis Presley, Little Richard, Chuck Berry and Buddy Holly - as he sings new versions of iconic songs.

*The Fabulous Rock 'n' Roll Songbook* is produced by Steve Mandile and Eddie Healy is executive producer. The first single to be taken from it will be *Rip It Up* - Richards's 140th single release.

Cliff Richard released his debut album *Cliff* in April 1959. He has since released 46 studio albums, seven soundtracks, 35 compilations and 11 live albums.

NOVEMBER 1

**SUMIE** *Sumie* (Bella Union)

The combination of Sumie's voice and an acoustic guitar is said to "cast the most hypnotic and disarmingly simple spell".

She says of her sound: "It was not a style or a sudden choice but more me playing my guitar and having two small children so I could not make much noise. But I also love minimal and delicate music, so that felt like a natural direction for me."

Sumie has previously released some digital tracks via Bandcamp as well as an animated video for the album track *Never Wanted To Be*.

The album was recorded at German pianist Nils Frahm's studio with producer and fellow pianist Dustin O'Halloran. Befitting Sumie's bloodline (Swedish mother, Japanese father), the album fits both current Scandinavian and Japanese folk strains.

DECEMBER 2

## STAFF PICK: RHIAN JONES, STAFF WRITER



**HAIM**  
*Days Are Gone*  
(Polydor)

You could put the hype around Haim down to a few things: major label backing, friends in high press places and the marketability of three sisters with guitars. Or, you could put it down to originality, talent and really good songs. A listen to their debut album *Days Are Gone* firmly suggests you should do the latter.

The eleven tracks comprise catchy choruses, stripped down instrumentals and the best things that were happening in music circa 1970. With every song written by Este, Danielle and Alana themselves - and thanks to producer polish from Ariel Rechtshaid and James Ford - Haim's signature dreamy alt/rock/pop sound arrives fully formed.

Opening with toe-tapper *Falling*, Este's Joni Mitchell-esque vocals and

perfectly placed harmonies are alternative enough to be considered cool, yet with superslick production it's got a pinch of Wilson Phillips (not a bad thing).

Break-up song and first single *Forever* runs straight after, another A\* combination followed by newest release *karaoke-yet-credible* *The Wire*. Fifth track *Honey & I* dances a down-tempo drum beat around a simple love song and second single *Don't*

*Save Me* is as perfect as it was when it catapulted the girl group to public consciousness late last year.

*My Song 5* is all about betrayal and bass line, and *Go Slow* is the ultimate ballad. Closing track *Running If You Call My Name* has a tinge of Jessie Ware with Stevie Nicks, rounding off the record with an uplifting, yet subdued bow. Haim have arrived and are here to stay. Believe the hype.

OUT NOW



**NEW REISSUES / CATALOGUE ALBUMS**

**BOB DYLAN - The Very Best Of**

(Columbia 8888378443)

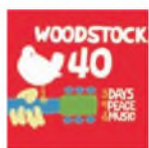


Casual buyers and Dylan fanatics alike are catered for by the simultaneous release of The Very Best Of Bob Dylan and the somewhat more extensive Bob Dylan Complete Album Collection Volume 1. The latter release - not actually the focus of this review - is staggering in its scope, a colossal boxset comprising each of Dylan's 35 studio albums, half a dozen live sets and a 2CD collection of rarities. Those with more modest budgets but an appreciation of the venerated singer/songwriter will find The Very Best Of a less daunting prospect. Songs such as Isis, Sara and Wig Wam don't make the cut here but that's simply because the bar is raised so high and Dylan has such a rich back catalogue, stretching over six decades, that track selection was always going to be a compromise. That said, it is a valiant attempt and results in an incredibly strong line-up of

tracks, some of which - All Along The Watchtower (Jimi Hendrix), Mr Tambourine Man (The Byrds) and Feel My Love (Adele), for instance - will always be more familiar in covers but Dylan's unique way of expressing what are, after all, his words and music, give the originals the edge. Although essentially still a folk singer, it is also incredible how varied the material here is, from the lilting prettiness of Blowing In The Wind to the opaque narrative that is Tangled Up In Blue by way of the powerful, lengthy and surprisingly pacy protest song Hurricane.

**VARIOUS - Woodstock 40 Years On: Back To Yasgur's Farm**

(Rhino 8122797313)



Good weather and better bills have made 2013 a vintage festival season but with due respect to those who participated, they can't compare to the glorious line-ups assembled for the top American festivals in the 1960s. As luck would have it, two of the best-ever

festival recordings have been given fresh outings in the last few weeks with Salvo assembling the best-yet celebration of The Monterey International Pop Festival of 1967, and Rhino countering with a reissue of its 2009 Woodstock release, which added 38 previously-unissued recordings and contained nearly eight hours of music across six discs. Said music is all present and correct alongside an impressive 64-page booklet on this re-release but the reconfiguring of the set means it now takes up considerably less space, and retails for around £15 - about half of what it did before. Musically, it's not perfect, but with a bill comprising the likes of The Who, Tim Hardin, Santana, Sly & The Family Stone, Janis Joplin, Joan Baez and Creedence Clearwater Revival it is an awesome testament to a magical happening, with 32 acts attracting an audience of more than 400,000 over three days in an event that truly defined the Summer Of Love. Peace.

**VARIOUS - The Greatest R&B Hits Of 1956 Volume 1**

(Acrobat ADDCD 3085)/Volume 2 (ADDCD 3086)

1956 was a fascinating period in the history of R&B, with black artists making their presence felt in the overall chart in greater numbers than ever before. These two 2CD sets - the first housing 56 hits from the upper reaches of the US Hot 100 in the first half of the year, the second being similarly proportioned and focusing on the hits of the latter half of the year. The result is a vivid snapshot of the state of black (American) music at the time. It was actually in pretty good shape, with traditional artists like The Platters rising to the occasion with one of their biggest hits, The Great Pretender; Little Willie John imbuing a timeless, bluesy majesty on his big brother Merton's Need Your Love So Bad; The Five Satins' making doo-wop magic with In The Still Of The Nite; Chuck Berry rocking and rolling with Too Much Monkey Business and Chuck Willis offering soulful Whatcha Gonna Do When Your Baby Leaves You. All selections mentioned come from Volume 2, but Volume 1 is equally rich and diverse, and both sets come with extensive liner notes, featuring short essays on the tracks and a selection of photographs.



**CROSBY STILLS & NASH - CSN**

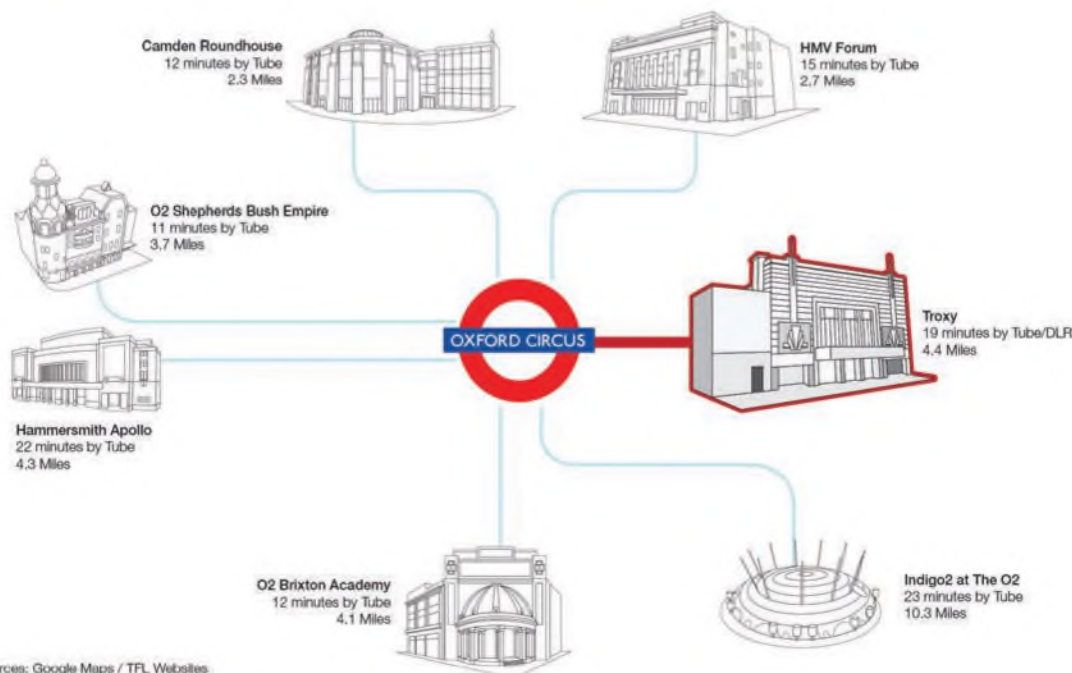
(Atlantic 9122797323)



Originally released 22 years ago and out of print for the last couple, this 4CD boxed set returns to coincide with the harmony trio's UK dates. Although the packaging has been pared down and the price halved to around £15, the contents remain identical to what they were in 1991, with a bumper selection of 77 tracks surveying both their work together, and highlights of their solo careers. Group recordings are in their familiar versions but most of the rest are alternatives, with a large number of demos, outtakes, live recordings and different takes. It's great to hear the subtle differences in Suite: Judy Blue Eyes and the almost hymnal purity of the live studio take on Helplessly Hoping - but the originals aren't here, so for anyone looking for the definitive versions, this might not be the set to buy. For the rest, however, it's a delight, and the sometimes patchy solo careers of David Crosby, Stephen Stills and Graham Nash are surprisingly well-served by the cherry-picking that has gone on here.

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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, franskil)*

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.

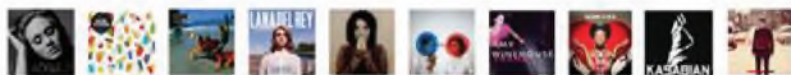
The team has got many years of promotional experience in the music industry, having worked with Gary Numan, Squarepusher, Digitalism, Vitalic, Pendulum, James Lavelle (UNKLE), Kavinsky, The Bloody Beetroots, Leftfield, XXYYXX, Salva, Tokimonsta, Derrick May, Juan Atkins, Mt Wolf, Kap Bambino, Auditorius / 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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◀ **MAC TO THE FUTURE**

Fleetwood Mac's recent triumphant three-night run at London's O2 Arena didn't only draw together the once-warring bandmates of the legendary group - it also acted as the perfect platform for three 'generations' of Warner Music UK bosses to share a bottle of vino. Pictured here is new WMUK CEO Max Lousada, flanked by his predecessor (and now-Live Nation EU concerts boss) John Reid to the left and outgoing Warner CEO Christian Tattersfield to the right. We're sure that both Reid and Tattersfield had plenty of sage advice to offer Atlantic chairman Lousada as he steps up to the biggest job in WMG towers - but we're equally sure he'll Go His Own Way.

# KEY SONGS IN THE LIFE OF

**Ruth Katz**



*P4S Publishing (StarComposer App and Pop4Schools) Founder and CEO*

**What was the first record you remember buying?**

My own purchase was at the age of 11 - Elton John's Greatest Hits.

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

Hazy memories remind me it was You Are The Sunshine Of My Life by Stevie Wonder.

**Which track would you like played at your funeral?**

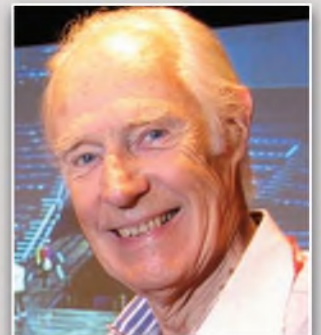
I think I'd like Jerusalem as it makes me so emotional.

**What's your karaoke speciality?**

I don't do karaoke but if I did I'd have to belt out Ain't No Mountain High Enough.

**What was the best artist meeting of your life?**

I was extremely fortunate to meet Sir George Martin with his son Giles. Just the three of us in a studio at Abbey Road having a very normal conversation. A true gent and genius.



**Recommend a track Music Week readers may not have heard?**

Harry Chapin - Taxi.

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

Carole King - It's Too Late. Brings back so many memories and instantly transports me back to 1971.

▶ **HAIM-A-LIKE MANOEUVRE**

The Universal Music UK offices have been paying a smart little tribute to those Haim girls, whose debut LP Days Are Gone, beat Justin Timberlake to the No.1 spot on that Official UK Albums Charts at the weekend. Guests have been invited to recreate the stylish shades-embellished cover of the LP. The original photo was shot in LA in the garden belonging to the parents of the Haim sisters - Universal's installation is in the corner of its reception, with the seats facing out on to the Kensington High Street. Pictured here are some of the Polydor team who worked on the album. [L-R] Olivia Hobbs (digital marketing manager); Rosie Skinner (A&R assistant) and Lisa Ward (senior product manager).



◀ **ACCOUNT US IN**

Accountants NWN Blue Squared proved last month that even number crunchers can have fun, by hosting 'unXpected' - a gig at the recently re-furbered Smiths in Spitalfields. Emerging and established talent was on display at the exclusive event, backed by NWN's cloud-based software partner, Xero. On stage were Carrie Tree and Faith SFX alongside DJs Jazzman Gerald and NWN's CEO Nick Lawrence. That's right, accountants. Pictured [L-R] Mark Watts (artist manager, States Of Emotion), Mark Topham (songwriter/producer) and Terry Marsh (lawyer, Rafter Marsh), Gerald Short, (MD Jazzman Records), Nick Lawrence (CEO NWN Blue Squared).

▶ **TEAM ON THE GREEN**

PPL and PRS held their Annual Golf day at the end of last month, which took place at Bearwood Lakes Golf Club. Seen pictured with PRS for Music CEO, Robert Ashcroft, is the PPL winning team of [L-R]: Peter Leatham, (CEO, PPL), John Myers (CEO, Myers Media), Jonathan Morrish (director of PR and corporate communications, PPL), Tom Usher (partner, SJ Berwin), Robert Ashcroft (chief executive, PRS for Music).





# ARCHIVE

## MUSIC WEEK October 9, 1993

### HEADLINE NEWS

Sony has launched a fourth sales division to break new acts at "grass roots" level. Unveiled as part of new chairman and CEO Paul Burger's blueprint for the company, the department will reduce the price of albums by selected artists in order to build public interest. Burger also revealed plans to develop material aimed at children as well as signing acts targeted at over-45s and a new jazz marketing department.

### ALSO

Pete Waterman hits back at a column written by Jon Webster aka Webbo in last week's issue which accused Waterman of standing "on the outside [of the music industry] and taking the piss." During a keynote speech at In The City, the exec reportedly said MTV doesn't play Euro hits until they are successful in the UK and some believe marketing people are more important than A&R people. Webster also highlighted Waterman's lack of BPI membership. However, 'Pete puts it straight' and says Webster "simply didn't listen." "I handed the industry an olive branch, a point that we could all discuss," he explains. "Nobody picked up that olive branch. If you're saying that they would pick it up if I was a BPI member, I don't believe it."



## SINGLES TOP 10 09.10.93

POS	ARTIST	SINGLE
1	TAKE THAT	Relight My Fire
2	JAZZY JEFF & FRESH PRINCE	Boom! Shake The Room
3	M PEOPLE	Moving On Up
4	CHAKA DEMUS & PLIERS	She Don't Let Nobody
5	FRANKIE GOES TO HOLLYWOOD	Relax
6	HADDAWAY	Life
7	PET SHOP BOYS	Go West
8	MEAT LOAF	I'll Do Anything For Love (But I Won't...)
9	CULTURE BEAT	Mr. Vain
10	ETERNAL	Stay

## ALBUMS TOP 10 09.10.93

POS	ARTIST	SINGLE
1	PET SHOP BOYS	Very
2	MEAT LOAF	Bat Out Of Hell II – Back To Hell
3	JAMES	Laid
4	BEVERLEY CRAVEN	Love Scenes
5	PRINCE	The Hits 2
6	MIKE OLDFIELD	Elements – The Best Of Mike Oldfield
7	NIRVANA	In Utero
8	THE BEATLES	The Beatles 1962-1966
9	PRINCE	The Hits 1
10	THE BEATLES	The Beatles 1967-1966

© Official Charts Company

## NEW RELEASES RECOMMENDED 09.10.93



### DINA CARROLL Don't Be A Stranger

**M PEOPLE** *Elegant Slumming*  
Don't Be A Stranger by Dina Carroll is Single of the Week. Accompanied by a 40-piece orchestra, "Carroll turns in a powerful vocal on a dramatic ballad," says *Music Week*. Album of the Week is M People's *Elegant Slumming*. The band's second album is "a tasty and expanded view of their world." With "infectious and real pads," from Mike Pickering and his crew, Heather Small "is in commanding vocal form" and struts "her impressive stuff."

## AD WATCH

A Diana Ross 30th Anniversary Tribute details the singer's career to date, starting with her signing to Motown in 1960 alongside fellow Supreme-ettes Mary Wilson and Florence Ballard. The trio released "a series of unsuccessful singles," but by 1967 they'd made their ninth US No.1. This year will see the release of Ross' first boxed set and a special award from the Guinness Book Of Records as the most successful female vocalist to feature in the British charts.



The Supremes on their first UK visit (and fourth) with Rediffusion presenter Mike Taylor

# WRITER'S NOTES

Top-notch tunesmiths on their history with songs

## Ed Drewett



Published by Warner Chappell, known for work with The Wanted, Olly Murs and One Direction

### What was the first song you ever wrote?

A song about a girl I met due to being hit in the face with her frisbee. The girl died and I was sad. This was a fictional story, written aged 14 - deep.

### And the last song you wrote?

A song called Walking Alone, written in New York.

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

Glad You Came, Best Song Ever and maybe Dear Darlin.

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

Don't Wanna Miss A Thing by Diane Warren and performed by Aerosmith. It goes everywhere I'd want it to melodically, lyrically, the production and the chords.



# MusicWeek

Incorporating fono, MBI, Future Hits, Green Sheet, Hit Music, Promo, Record Mirror and Tours Report

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**"Torn and confused wasted and used / Reached the crossroad which path would I choose?"**

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

I write in whichever studio I've sent myself off to. I use my iPad for lyrics and the audio recorder on my phone for melodies and production ideas.

### Who is your favourite songwriter of all time?

Jackson Browne, James Taylor or Sting.

### And your favourite songwriter of the moment?

Two of my best friends: John Ryan and Julian Bunetta. We're on a perfect wavelength, which always makes for highly productive writing.

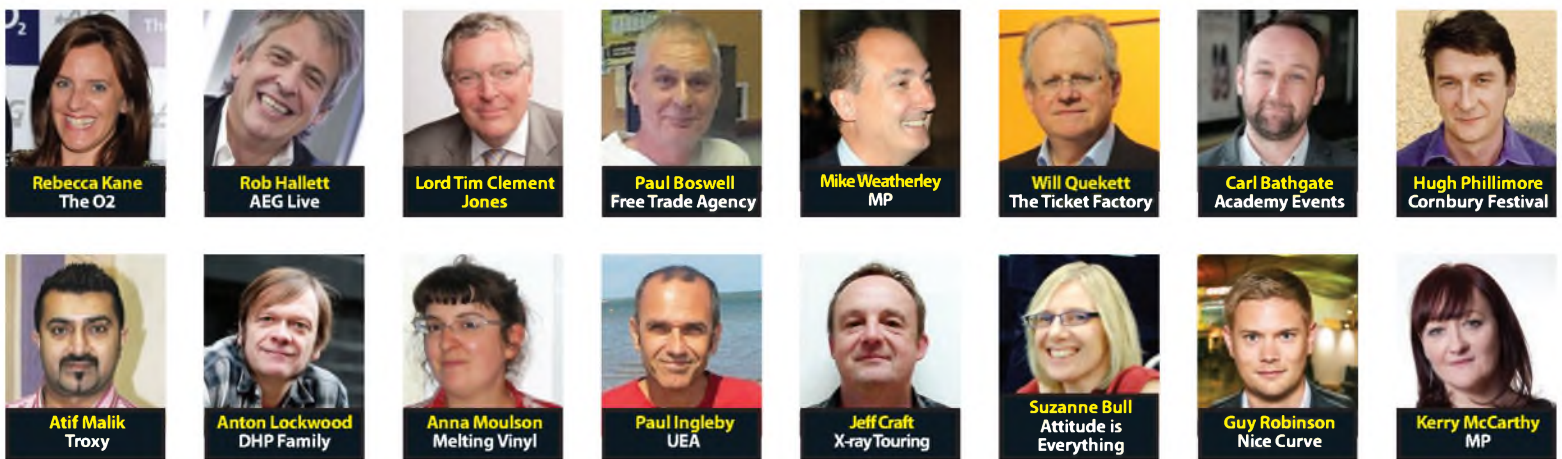




# PLAY A PART IN THE BIG PICTURE

17 October 2013, Radisson Blu Portman Hotel, London

Speakers include:



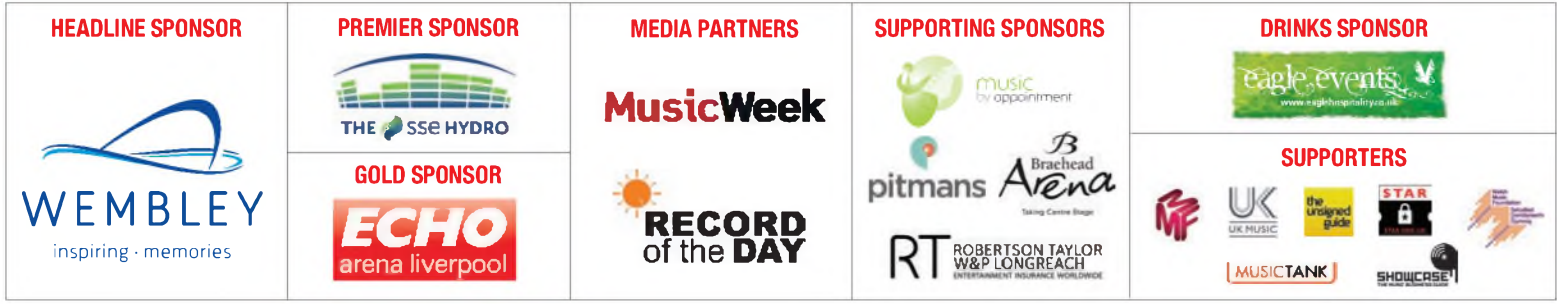
Conference sessions include:

- THE DYNAMIC TICKET**  
 Reviewing the fast-evolving world of event ticketing.
  - WE'RE WITH THE B(R)AND**  
 How it works, from naming rights to drinks promotions.
  - DIGITAL DIGEST**  
 How the internet continues to offer a wealth of opportunity.
  - WHEN THE LABEL FITS**  
 Hear from pro-active record labels working with live music.
  - MASTERS OF THE UNIVERSE**  
 Conversation with agents whose work spans the globe.
  - THE DISCOVERY PANEL**  
 So how does the industry find and develop new talent?
  - UNIVERSITY HEIGHTS**  
 Discussing the importance of winning the student vote.
  - THE VENUE'S MENU**  
 Considering in-house ticketing, customer care and growth.
  - FIELDS OF CHANGE**  
 How festivals are evolving to meet a range of challenges.
  - GOOD CAUSES & EFFECTS**  
 Hear how every little helps, as more events back charities.
  - WHO DARES WINS**  
 Understanding the role of artist manager in a changing environment.
  - MEDIA INTERACTIVE**  
 Discussing how live music can make more of TV, radio and the press.
  - THE MUSIC CHAMBER: POLITICS & LIVE MUSIC**  
 Politicians and the industry discuss ticket abuse and other issues.
- The organiser reserves the right to alter session times and content at its discretion.

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 For further information contact The Awards Team 020 7224 2442 info@liveuk.com  
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